

Doc. 300.1.2

# Higher Education Institution's Response

Date: 28.3.2022

- **Higher Education Institution:** European University Cyprus
- **Town:** Nicosia
- **Programme of study Name (Duration, ECTS, Cycle)**  
**In Greek:**  
“Μουσική” (18 μήνες/90 ECTS, Μεταπτυχιακό), Εξ Αποστάσεως  
**In English:**  
“Music” (18 months/90 ECTS, Master), E-Learning
- **Language(s) of instruction:** Greek and English
- **Programme's status:** Currently Operating
- **Concentrations (if any):**  
**In Greek:**
  - Μουσική Παιδαγωγική
  - Εκτέλεση
  - Σύθεση**In English:**
  - Music Education
  - Performance
  - Composition



**The present document has been prepared within the framework of the authority and competencies of the Cyprus Agency of Quality Assurance and Accreditation in Higher Education, according to the provisions of the “Quality Assurance and Accreditation of Higher Education and the Establishment and Operation of an Agency on Related Matters Laws” of 2015 to 2021 [L.136(I)/2015 – L.132(I)/2021].**

## A. Guidelines on content and structure of the report

- *The Higher Education Institution (HEI) based on the External Evaluation Committee's (EEC's) evaluation report (Doc.300.1.1 or 300.1.1/2 or 300.1.1/3 or 300.1.1/4) must justify whether actions have been taken in improving the quality of the programme of study in each assessment area.*
- *In particular, under each assessment area, the HEI must respond on, without changing the format of the report:*
  - *the findings, strengths, areas of improvement and recommendations of the EEC*
  - *the conclusions and final remarks noted by the EEC*
- *The HEI's response must follow below the EEC's comments, which must be copied from the external evaluation report (Doc.300.1.1 or 300.1.1/2 or 300.1.1/3 or 300.1.1/4).*
- *In case of annexes, those should be attached and sent on a separate document.*

The Department of Arts of European University Cyprus wishes to express its sincere gratitude to the External Evaluation Committee (EEC) for the evaluation process and the subsequent recommendations and feedback provided. We appreciate its insightful recommendations, and in the following pages we will address and respond in detail to the recommendations suggested by the EEC, providing, in addition, all relevant information in order to explain the actions already taken and the ones planned for the future.

## 1. Study programme and study programme's design and development

(ESG 1.1, 1.2, 1.7, 1.8, 1.9)

***The EEC has raised the following issues in relation to the program's design and development. The EUC's corresponding response can be found below numbered according to the number of each point/issue in Findings and/or Areas of Improvement***

### **Comments by the EEC:**

#### **Areas for improvement and recommendations in relation to:**

Although the process is fine, the design of this Master programme with three concentrations is not successful. In spite of the clearly regulated process of accepting a new programme, the programme and evaluation lacks an integrated design. Therefore, learning outcomes cannot be properly addressed.

Applying the same criteria on the 3 concentration results in different outcomes of the evaluation. The reason for this is partly based on the very differing areas and partly based on the different position and possibilities of these concentrations in the environment of the e-learning system. (e.g. no practical music-making in music education).

### **EUC Response**

***We thank the EEC for these important recommendations, which we have taken into thorough account, as presented below:***

Regarding the EEC's comment relevant to the three concentrations and the lack of an integrated design, we assure the Committee that the program is developed in a manner that has integration design at its core in an effort to properly address its learning outcomes. More specifically, the E-Learning program, similarly to the already accredited conventional program, constitutes an organic continuation of the accredited Bachelor of Music Degree (B.Mus.) with its main parameters evolving around four main areas - Music Education, Performance, Composition and Musicology. These are well-integrated core areas that are taught alongside and supported by other courses. The aim is -as with the Conventional program- to extend this philosophy of offering a combination of core and concentration courses to the M.Mus. programs (in the E-Learning program in particular to reach students that their needs align to those that e-learning programs serve), especially after the successful operation of our B.Mus. program over the years. Thus, the aim is to provide students with the opportunity to further specialize at the graduate level in one of the three possible concentrations after the completion of the B.Mus. (Music Education, Performance, Composition).

As far as the design of the M.Mus is concerned (similarly to the Conventional accredited program), the E-Learning program offers core courses common to all three concentrations, which cover research methods and approaches to the literature and theory, while the

concentrations focus on the three proposed areas. Notably, the design of the program and its concentrations are fully compatible to the CY.Q.A.A. requirements and comply to all standards set by the Agency regarding concentrations. Specifically, following CY.Q.A.A.'s requirement of concentration courses to cover between 40%-60% of the total ECTS (i.e. 24-36 ECTS), the M.MUS. program allocates 30 ECTS to the respective courses of each concentration.

As it is based on the above requirements, the Master of Music (M.Mus.) with its three concentrations, Music Education, Composition, and Performance has already been accredited by the Council of the Cyprus Agency of Quality Assurance and Accreditation of Higher Education (CY.Q.A.A.), in the conventional mode of delivery, during its 53rd Summit on 12th May 2020. This was achieved on the basis of the suggestions and comments of the External Evaluation Committee and the ensuing Evaluation report. The same program content is now under accreditation as an E-Learning program, with the same rationale.

Regarding the EEC's note about different outcomes based on the three concentrations, this is indeed the case and it is an intended decision by the program that we strongly believe not only does it not affect the successful achievement of the learning outcomes, but it enhances the vision and identity of the three distinct concentrations.

CY.Q.A.A. also notes that all concentrations should relate to the core courses and the objectives and learning outcomes of the program. In the case of the Master of Music E-Learning program, the core courses were developed based on the General Objective which mentions the following:

*The program aims to offer a comprehensive master's degree in Music, in the three parameters of education, performance and composition. It aims to create the proper conditions that the students will be able to develop the highest level and standards as to be active in the contemporary education and artistic environment.*

Moreover, the learning outcomes of the program expect from all students in the three concentrations the following:

- *Design, prepare and present research, of a small or large scale, in the area of Music.*
- *Critically read and comment upon research of diverse methodological approaches in musical research.*
- *Critically analyze a wide spectrum of music repertoire originating from various historical periods and diverse musical genres and civilizations, while taking into consideration its social, historical and aesthetic background.*
- *Design interventions based on research and practices of contemporary approaches in music.*

Correspondingly, the specific learning outcomes of each concentration of the M.Mus. E-Learning program, stem from the abovementioned general learning outcomes of the degree that emphasize a strong research component, which is considered necessary for any contemporary musician in any field, especially in his/her preparation towards designing "interventions based on research and practices of contemporary approaches in music".

Bridging theory and practice is at the core of the program and it manifests through various differentiated outcomes in the three concentrations, the evaluation of which takes place accordingly in the e-learning environment. Specifically, even though there is a consideration noted by the Evaluation Committee that there is a lack of practical music-making in the concentration of music education, we would like to note that the learning outcomes of the concentration bring forward issues of practical approaches through the study and assimilation of pedagogical concepts and promote the design, organization and implementation of interventions in different settings and contexts with emphasis on the development of creativity. For instance, the course MUS640: Teaching Approaches and Music Curricula, requires from students to *“Plan educational entities based in contemporary teaching approaches in music courses/classes (active participation, group learning, informal learning processes, interdisciplinary approach etc.), that can be substantiated theoretically”* Furthermore, the course MUS635: Diversity, Citizenship and Social Justice in Music Education expects students to *“Propose and plan effective approaches and practices in teaching music which focus on the promotion of democracy, equity and social justice in the classroom, the school and the society at large”*

## 2. Student – centred learning, teaching and assessment (ESG 1.3)

### Comments by the EEC:

#### Areas for improvement and recommendations in relation to:

- i) The EEC found deficiencies in terms of teaching methodology and technical resources which are needed to demonstrate the efficiency of the standards of a master's degree program in this area.
- ii) The sample of a teaching lesson (undergraduate programme) for the e-learning program of performance presented to the assessors could not convince them.
- iii) The university could not show the assessors a functional software (LoLA) for teaching chamber music in various settings and teaching soloists with accompaniments.
- iv) Performing for different kind of audiences is a fundamental elementary part of music making especially at any music university level. That kind of activity is not covered and even not substituted by any course of the e-learning program.
- v) While the EEC emphasizes the benefits of any form of collaboration among students, the online synchronous collaboration among students was perceived as problematic if in the next years the programme is open internationally and attended by many students across different time zones. It was not clear for the assessors how the university would support this type of collaboration from the coordination perspective while recommending the constant adaptation of their distance learning model to support this situation by increasing the asynchronous interaction and collaboration.
- vi) The university's Blackboard Learn Ultra platform is a very good tool. However, more sophisticated forms of learning analytics mechanisms based on AI and specifically Machine Learning are encouraged to be used to monitor and predict student performance and dropout in order to be able to provide timely corrective measures. This is strongly recommended in case of university's expansion plans through increasing the academic portfolio and the number of online students.
- vii) It was not clear for the EEC if gamification strategies are used to increase the student levels of motivation and engagement with the e-assessment process. In addition, more sophisticated forms of feedback based on intelligent tutoring systems and conversational pedagogical agents are also encouraged to support immediate and automatic feedback to students and self-assess their advances.

## **EUC Response**

We would like to thank the EEC for their comments and we note the following for each of their comments (following the numbering of their comments above):

- i) Regarding the Committee's concerns on the teaching methodology and the technical resources, we would like to note that pedagogical and technological support is provided constantly to academic staff through the Faculty Professional Development (PD) Program of the University, ensuring the best quality of teaching and the familiarization of all teaching personnel with contemporary pedagogical approaches and methodologies as well as technical innovations. These PD programs which are organized and offered by the Office of the Vice Rector of Academic Affairs have three (3) schemes as follows:
- (1) The EUC Professional Development Program for its newly hired academic staff:  
This is a 35-hour induction professional development program offered to all newly hired academic-staff. The content of the program focuses on various aspects on teaching and learning in tertiary education.
  - (2) The EUC Ongoing Professional Development Program for both full-time and part-time academic staff and is offered throughout the year. The content includes topics such as: Testing, grading and evaluating in higher education; Group work assessment in e-learning; Project based learning; Assessment in small and large classes; Playful Simulations in Higher Education Workshop, Interactivity in e-learning, etc.
  - (3) The EUC Professional Development Program on Innovative Strategic Interventions.

Previous PD seminars/workshops included (among a great variety of topics) trainings on:

- Interactive Activities
  - Best Technological practices in the areas of teaching, assessment and communication
  - Using Wikis for student collaboration
  - Online Teamwork and collaboration
- ii) We understand that the Committee was not convinced by the sample lesson, but, as we assure the Committee later on in this evaluation report, we have already budgeted the purchase of the recommended software in order to overcome any doubts relating to any suggested technical shortcomings.
- iii) We would like to note that even though there was no demonstration on specialised software, as we assured the EEC, the Department has budgeted for the coming financial year 2022-23 (starting 1.7.2022) all software requested before the offering of the Performance concentration in September 2022. We agree that, as the EEC recommends, LoLa is one of the software (<https://lola.conts.it/>) that the program would utilize and has now been budgeted; we are particularly grateful that the Committee recognized the value of LoLa and suggested its acquisition, especially since Lola is utilised in over than 160 institutions across the globe. Certainly, LoLa is not the only software, so we provide other software as well, such as *Noteflight* (LTI compatible;

<https://www.noteflight.com/>) that will enhance the technical requirements of our E-learning mode of delivery and which we have already requested for acquisition before the beginning of the accredited M.Mus. E-Learning program. Upon purchase, the software *Noteflight* will be embedded in the Blackboard Learn Ultra platform, the LMS platform that our University uses, a platform that based on our research, is also used successfully by American universities with similar e-learning music courses.

- iv) We fully agree with the EEC that performing for different kind of audiences is a fundamental part of music-making, at any music university level. This is specifically highlighted in the Performance concentration syllabi submitted with the 200.1 application (MUS645-MUS655) where students are “expected to play at least twice throughout the semester, with public performances in convocations, master class, concerts” (Appendix I: MUS645\_655 Syllabi)

- v) The Committee’s expressed concern on the operation of synchronous meetings because of the probable participation of students from different time zones, is addressed in the EUC E-Learning Document (Appendix II: The EUC E-Learning Programmes of Study Document). Synchronous meetings “are set by the instructor of each course in coordination with the students in order to best accommodate their availability and needs”. This is accomplished during the first teleconference, during which the instructor and students agree upon a mutually appropriate time that is convenient for all to attend, thus overcoming any time difference restrictions.

Also, Study Guides and Course Outlines are structured in a way that allow for flexibility both in instruction and in learning. Instructors are free to design and present their course content and activities in any way they consider useful to facilitate students’ organization of their self-paced study, as well as to help students follow the Course Outline and successfully achieve the learning objectives, communicated to them at the beginning of each course. This may maintain a weekly format, or follow a thematic organisation structure. In the case of thematic organisation, instructors provide an indication of estimated week(s) of study, matched with learning objectives and milestones of activities and course requirements during the semester” (please see page 8, Appendix II: The EUC E-Learning Programmes of Study Document). The EUC E-Learning Programmes of Study Document details also the function of both asynchronous and synchronous meetings (please see pages 8 and 9, Appendix III: The EUC E-Learning Programmes of Study Document). The opportunity of combining synchronous and asynchronous learning is one of the main reasons many universities worldwide, offering e-learning programmes -similarly to EUC- attract students from all over the world.

- vi) In terms of the EEC’s comment relevant to the Blackboard Collaborate platform and mechanism for monitoring and predicting students’ performance and dropouts the European University Cyprus is currently implementing the Committee’s suggestion on introducing more sophisticated forms of learning analytics mechanisms based on AI and Machine Learning, starting as of the Spring Semester 2022. These analytics allow instructors to monitor the engagement of students with the material in each course’s Blackboard page.

- vii) Finally, and concerning the EEC's comment on students' levels of motivation and engagement with the e-assessment process, the EUC Pedagogical Model (as presented in the EUC E-Learning Document; please see Appendix II: The EUC E-Learning Programmes of Study Document), is based on a set group of principles – learner-centred learning design, inclusive design, co-design and interactive and collaborative learning – that address this particular concern. Especially through the interactive and collaborative learning, students are able to receive immediate feedback during their interaction with the course material, while interactive learning provides self-assessment opportunities. There is a number of activities, and gamification strategies (such as role-playing, real-life scenarios, visualization tools, brainstorming, problem solving questions), that are designed in ways to uphold the interest of students, motivate consistent participation and long-term engagement. Playing games to learn academic skills, promotes, indeed, active learning, not only through self-assessment opportunities, but also through collaborative and competitive learning among peers, since it allows students to interact and actively engage in the e-learning environment. Such gamification practices include the use of Kahoot and Mentimeter, Google- Docs and Google sheets (or Microsoft Office Forms), as well as the use of polls, multiple-choice quizzes and low-stake assignments.



### 3. Teaching staff

(ESG 1.5)

No suggestions by the EEC in this area.

#### **4. Student admission, progression, recognition and certification** (ESG 1.4)

##### **Comments by the EEC:**

##### **Areas for improvement and recommendations in relation to:**

The assessors suggest separate programmes.

##### **EUC Response**

As mentioned in Section 1 of this report, the E-Learning program, similarly to the already accredited conventional program, constitutes an organic continuation of the accredited Bachelor of Music Degree (B.Mus.) with its main parameters evolving around four main areas - Music Education, Performance, Composition and Musicology. These are well-integrated core areas that are taught alongside and supported by other courses. The aim is- as with the Conventional program- to extend this philosophy of offering a combination of core and concentration courses to the M.Mus. programs (in the E-Learning program in particular to reach students that their needs align to those that e-learning programs serve), especially after the successful operation of our B.Mus. program over the years. Thus, the aim is to provide students with the opportunity to further specialize at the graduate level in one of the three possible concentrations after the completion of the B.Mus. (Music Education, Performance, Composition).

As far as the design of the M.Mus is concerned (similarly to the Conventional accredited program), the E-Learning program offers core courses common to all three concentrations, which cover research methods and approaches to the literature and theory, while the concentrations focus on the three proposed areas.

Notably, the design of the program and its concentrations are fully compatible to the CY.Q.A.A. requirements and comply to all standards set by the agency regarding concentrations. Specifically, following CY.Q.A.A.'s requirement of concentration courses to cover between 40%-60% of the total ECTS (i.e. 24-36 ECTS), the M.MUS. program allocates 30 ECTS to the respective courses of each concentration.

As it is based on the above requirements, along with an acknowledged success of its integrated design, the Master of Music (M.Mus.) with its three concentrations, Music Education, Composition, and Performance has already been accredited by the Council of the Cyprus Agency of Quality Assurance and Accreditation of Higher Education (CY.Q.A.A.), in the conventional mode of delivery, during its 53rd Summit on 12th May 2020. This was achieved on the basis of the suggestions and comments of the External Evaluation Committee and the ensuing Evaluation report. The same program content is now under accreditation as an E-Learning program, with the same rationale.

## 5. Learning resources and student support (ESG 1.6)

### Comments by the EEC:

#### **Areas for improvement and recommendations in relation to:**

- i) While the online courses through the study guides include a good variety of learning materials (e-books and articles, videos, blog entries, etc.), which are good for distance learning, the EEC suggest that some considerations should be taken into account to the provision of entire books as basic materials in order to adapt them to part-time students who need to learn effectively and in a timely fashion. This issue has also a repercussion in the recommended study time, which should be revised accordingly if entire books are eventually considered as basic learning resources for online courses.
- ii) In addition, the recorded teleconferences and video lectures should be more usable and accessible for online students: make them short, include the instructor in all the videos to provide non-verbal communication, and add subtitles for accessibility.

### EUC Response

- i) Indeed, as the Committee observed there is a variety of learning materials provided for each course, as indicated in the syllabus of each course and highlighted in more detail in the Study Guides which have now been revised where necessary in order to fully address the EEC recommendation. We would like to assure the Committee that care has been taken, especially when entire books are used as basic learning materials, to provide separate chapters and distinct pages/chapters or excerpts for each thematic unit, thus the reading load is distributed effectively between weeks and between topics, in order to help students better organize their study time (please see all Study Guides in Appendix III: Study Guides; the specific chapters have been highlighted for the EEC convenience). Any recommended additional reading material aims to enrich students' knowledge on the subject, and to familiarise them with the subject and with the plethora of online reading materials available in the electronic library system.
- ii) Regarding accessibility and non-verbal communication, such as the provision of subtitles, Blackboard Collaborate enables for subtitles to be typed live during a teleconference meeting, thus when that meeting is recorded, the subtitles are available for perusal. Moreover, the Blackboard LMS platform allows for the instructor to be constantly visible in a window, providing non-verbal communication.



**6. Additional for doctoral programmes**  
*(ALL ESG)*

N/A



## 7. Eligibility (Joint programme) (ALL ESG)

N/A

## B. Conclusions and final remarks

### Comments by the EEC:

The assessors found a very good existing structure, design and possibilities of distance-teaching offered by the EUC, which could work very well for a Master programme “Composition”.

- i) The assessors found an incoherence of the 3 concentrations with different natures which should either be compatible with each other or 3 different programmes.
- ii) The assessors have no doubt about the good practice of the ongoing e-learning concentration of music education. Nevertheless, the assessors got the impression, that for a well-balanced e-learning Master programme in “Music Education” being competitive to a conventional Master programme in “Music Education” all needed offers in teaching practice are missing (working experience with children’s groups of various age from kindergarten to school, children’s choirs, etc.). In this case the assessors suggest to rethink about the title of the existing programme (e.g. Master in Theories of Music Education) for better fitting of title, content and learning outcome because the existing programme seem to work very well due to all comments of students and graduates.
- iii) The assessors have not found the Master concentration for Music Performance viable due to the lack of existing LoLa-software and due to the lack of structured possibilities for chamber music, accompaniment and professional performances.

From the distance learning perspective, only the concentrations of Music Education and Composition were found compatible with distance learning delivery and the methodology provided was appropriate for them. However, the concentration of performance was found non compatible with distance learning delivery due the lack of the appropriate technologies to support certain online activities with musical instruments.

### EUC Response

We would like to thank the EEC for its comments on the Composition concentration of the Master’s degree and for its positive opinion on the overall E-learning experience offered by EUC programs, as well as its expressed satisfaction about the good-practice of the ongoing E-Learning concentration of Music Education.

For reasons of clarity, we have numbered below the rest of the Committee’s findings as seen above, and we provide our comments in the following paragraphs, as follows:

- i) Regarding the EEC’s comment and reservations relevant to the coherence of the three concentrations, we would like to assure the Committee that the program is developed in a manner that had a coherent design at its core, following national requirements. More specifically, the E-Learning program, similarly to the already accredited conventional Master of Music program, constitutes an organic continuation of the accredited Bachelor of Music Degree (B.Mus.) with its main parameters evolving around four main areas - Music Education, Performance, Composition and Musicology. These are well-integrated core areas that are taught alongside and

supported by other courses. The aim is, as with the Conventional program, to extend this philosophy of offering a combination of core and concentration courses to the M.Mus. programs (in the E-Learning program in particular to reach students that their needs align to those that e-learning programmes serve), especially after the successful operation of our B.Mus. program over the years. Thus, the aim is to provide students with the opportunity to further specialize at the graduate level in one of the three concentrations after the completion of the B.Mus. (Music Education, Performance, Composition). As far as to the design of the M.Mus. (similarly to the Conventional accredited program), the E-Learning program offers core courses common to all three concentrations, which cover research methods and approaches to literature and theory, while the concentrations focus on the three proposed areas. Notably, the design of the program and its concentrations are fully compatible to the CY.Q.A.A. requirements and comply to all standards set by the agency regarding concentrations. Specifically, the CY.Q.A.A. requires between 40%-60% of the total ECTS (i.e. 24-36 ECTS) to relate to a concentration, with the M.MUS. program allocating 30 ECTS to the specific courses of each concentration. As it is based on the above requirements, along with an acknowledged success of its integrated design, the Master of Music (M.Mus.) with its three concentrations, Music Education, Composition, and Performance has already been accredited by the Council of the Cyprus Agency of Quality Assurance and Accreditation of Higher Education (CY.Q.A.A.), with the same rational but in the conventional mode of delivery, during its 53rd Summit on 12th May 2020.

- ii) We would like to clarify that similarly to the concentration of Music Education in the accredited conventional Master of Music, our philosophical approach puts more emphasis on a pedagogical model that equips students with the necessary skills that they will successfully apply in different pedagogical contexts suited to each one's work settings, rather than sending them to teaching internships. As with various graduate programmes in the field of music education in academic institutions in Cyprus and abroad, a practical component or teaching practice is not a requirement. These degrees are instead emphasizing the critical examination of research (theory, literature reviews, case studies, etc) that informs music education and its practice in a variety of settings and environments both formal and informal. Analytical approaches and engaging and interactive activities, tackling the varied philosophical, sociological, psychological and socio-political ideas and issues relevant to the field, not only prepare students as music education professionals, but they also hone their pedagogical skills. In addition, the Music Education concentration was designed as both a conventional and an e-learning degree following the same philosophy. The difference in the mode of learning was significant for these two degrees to cater to different profiles of students with different educational needs, living circumstances and backgrounds. In terms of the title for the program, we strongly believe that the revised title proposed by the EEC will lead to confusion among Greek-speaking and other prospective students, since admittedly, the most popular terminology for a degree similar to ours, is "Music Education", regardless of a practical component and the content of the curriculum. The use of the word "Theories" in the title will mislead students by creating a misunderstanding about the nature and content of the degree,

correlating it instead with subjects in Music Theory. To add to this, and after a substantial inquiry, the majority of master degrees internationally in “Theories of Music Education”, relate to Music Theory degrees – which is very different from our proposed program of study. Instead, and upon further investigation most universities worldwide, which offer degrees in Music Education with rationale and curriculum similar to the one we are proposing, use the title “Music Education”.

- iii) As the Program’s faculty mentioned during the evaluation process, we want to reassure the EEC once again, that the Department has budgeted for the coming financial year 2022-23 (starting 1.7.2022) all software requested before the offering of the Performance concentration in September 2022. We agree that, as the EEC recommends, LoLa is one of the software that the program will utilize and has now been budgeted; we are particularly grateful that the Committee suggested its acquisition, especially since Lola is installed in over than 160 institutions internationally. Certainly, LoLa is not the only software available, so in our efforts to acquire the best possible technological infrastructure, we provide other software such as *Noteflight* that will enhance the technical requirements of our E-learning mode of delivery and we have already requested to acquire this before the beginning of the accredited M.Mus. E-Learning program. The software *Noteflight* will be embedded by September 2022 in the Blackboard Learn Ultra platform. We are sure that with the acquisition of the abovementioned software and hardware, we will build a strong technical basis for the support of the Performance Concentration, and we are positive that we will satisfy the Committee’s expectations and even exceed competitive universities abroad, which offer similar E-learning music programs without any such technological requirements. Thus, we hope that any doubts that the EEC holds regarding any performance issues (such as chamber ensembles and accompaniments) will be eradicated with the installation of LoLa.

### Conclusion:

Once again, we would like to thank the EEC for their advice, comments and suggestions, and its overall positive output. In addition, we fully acknowledge the Committee’s considerations and reservations expressed throughout this evaluation report, regarding the Performance concentration. We do hope that the Committee will acknowledge that we support and embrace its repeated suggestion for the acquisition of technological means in order to establish successful online performance opportunities and thus our budget for the upcoming academic year includes LoLa in our technological infrastructure, which will be installed before the operation of the Performance concentration. We strongly believe that our University, with its existing structure, emphasis on critical pedagogical approaches and interactive learning methods, the excellent technical support and continuous professional development initiatives, as well as its success in offering E-Learning programs of a variety of disciplines (including ones with a practice-based component), along with the experience of our faculty members, will ensure the successful implementation of the three concentrations of the M.Mus. E-Learning programme.

### C. Higher Education Institution academic representatives

<i>Name</i>	<i>Position</i>	<i>Signature</i>
Dr. Stavros Stavrou Karayanni	Dean, School of Humanities, Social and Education Sciences	
Dr. Elena Stylianiou	Chairperson, Department of Arts	
Dr. Georgia Petroudi	Program Coordinator – Performance Concentration	
Dr. Yiannis Miralis	Program Coordinator – Music Education Concentration	<i>Yiannis Miralis</i>
Dr. George Christofi	Program Coordinator – Composition Concentration	

**Date:** 28/3/2022



Appendix I: MUS645\_655 Syllabi

Course Title	Performance I				
Course Code	MUS 645				
Course Type	Elective				
Level	Master (2 <sup>nd</sup> Cycle)				
Year / Semester	1 <sup>st</sup> year, 1 <sup>st</sup> semester				
Teacher's Name	Mr Borislav Alexandrov or other instrumental instructors				
ECTS	10	Lectures / week	Upto 6 teleconferences	Laboratories / week	N/A
Course Purpose and Objectives	The goal of this sequential course is to provide advanced knowledge to the student's performing skills on his or her major instrument and understand and perform the different stylistic period as well as to have a personal sense of performance standards and philosophy of performance.				
Learning Outcomes	<p>Upon successful completion students should be able to:</p> <ul style="list-style-type: none"> <li>• Develop their soloistic performing skills on their primary instrument;</li> <li>• Expand their practical familiarity with the concert repertoire for their primary instrument;</li> <li>• Develop and improve good habits of individual practice;</li> <li>• Perform publicly and reflect on the experience of performance;</li> <li>• Develop personal sense of performance standards and philosophy of performance.</li> <li>• Demonstrate ability of playing technical etudes</li> <li>• Perform varied concert repertoire from all appropriate stylistic periods</li> <li>• Develop a sense of stage presence and communication with an audience</li> <li>• Appraise and critique musical performance through the attendance of a variety of concerts</li> <li>• Demonstrate knowledge and understanding in the field of music, including both broad knowledge in the field and substantially deeper knowledge of parts of the field, together with deeper insight into current research and development work</li> <li>• Create an appreciation for contemporary musical language</li> <li>• Musically engage students in a variety of contemporary musical styles</li> <li>• Experience interdisciplinary art making</li> <li>• Expand listening skills and experiment with extended techniques</li> </ul>				

	<ul style="list-style-type: none"> <li>• Develop relationships with emerging and established performers</li> <li>• Take part in the creative process and pedagogical process</li> </ul>		
Prerequisites	None	Co-requisites	None
Course Content	<p>PRIVATE LESSONS: The weekly private lessons on advanced repertoire, selected by the student with the instructor's approval, along with mandatory studio class. Students are expected to play at least twice throughout the semester, with public performances in convocations, master class, concerts.</p> <p>MEMORY: For instruments such as piano, guitar, voice etc. for which memorization is common practice, at least two pieces should be memorized.</p> <p>ADDITIONAL REQUIREMENTS: students will be required to attend weekly lectures on performance practice, ensemble playing and instrumental pedagogy.</p>		
Teaching Methodology	E- Learning		
Bibliography	Depends on instrument and repertoire		
Assessment	On-going Evaluation	50%	
	Examinations	50%	
		100%	
Language	English		

Course Title	Performance II				
Course Code	MUS 655				
Course Type	Concentration Requirement				
Level	Master (2 <sup>nd</sup> Cycle)				
Year / Semester	1 <sup>st</sup> year, 2 <sup>nd</sup> semester				
Teacher's Name	Manolis Neophytou (and other instrumental instructors)				
ECTS	10	Lectures / week	Upto 6 teleconferences	Laboratories / week	N/A
Course Purpose and Objectives	The goal of this sequential course is to provide advanced knowledge to the student's performing skills on his or her major instrument and understand and perform the different stylistic period as well as to have a personal sense of performance standards and philosophy of performance.				
Learning Outcomes	<p>Upon successful completion students should be able to:</p> <ul style="list-style-type: none"> <li>• Develop their soloistic performing skills on their primary instrument;</li> <li>• Expand their practical familiarity with the concert repertoire for their primary instrument;</li> <li>• Develop and improve good habits of individual practice;</li> <li>• Perform publicly and reflect on the experience of performance;</li> <li>• Develop personal sense of performance standards and philosophy of performance.</li> <li>• Demonstrate ability of playing technical etudes</li> <li>• Perform varied concert repertoire from all appropriate stylistic periods</li> <li>• Develop a sense of stage presence and communication with an audience</li> <li>• Appraise and critique musical performance through the attendance of a variety of concerts</li> <li>• Demonstrate knowledge and understanding in the field of music, including both broad knowledge in the field and substantially deeper knowledge of parts of the field, together with deeper insight into current research and development work</li> <li>• Create an appreciation for contemporary musical language</li> <li>• Musically engage students in a variety of contemporary musical styles</li> <li>• Experience interdisciplinary art making</li> <li>• Expand listening skills and experiment with extended techniques</li> </ul>				

	<ul style="list-style-type: none"> <li>• Develop relationships with emerging and established performers</li> <li>• Take part in the creative process and pedagogical process</li> </ul>		
Prerequisites	MUS645	Co-requisites	None
Course Content	<p>PRIVATE LESSONS: The weekly private lessons on advanced repertoire, selected by the student with the instructor's approval, along with mandatory studio class. Students are expected to play at least twice throughout the semester, with public performances in convocations, master class, concerts.</p> <p>MEMORY: For instruments such as piano, guitar, voice etc. for which memorization is common practice, at least two pieces should be memorized.</p> <p>ADDITIONAL REQUIREMENTS: students will be required to attend weekly lectures on performance practice, ensemble playing and instrumental pedagogy.</p>		
Teaching Methodology	E- Learning		
Bibliography	Depends on instrument and repertoire		
Assessment	On-going Evaluation	50%	
	Examinations	50%	
		100%	
Language	English		

## **The EUC E-Learning Programmes of Study**

### **A Note on this Document**

**This document is intended primarily for all academic staff involved in course design and teaching on the E-Learning programmes of study at European University Cyprus (EUC). The document introduces the essential elements of the pedagogical style (teaching philosophy) employed on all E-Learning courses at EUC. The document breaks down into the following sections:**

1. Introduction to e-learning at EUC
2. The Distance Education Unit
3. The EUC e-learning pedagogical model
4. The main principles of e-learning:
  - a. Learner-centred learning design
  - b. Inclusive design
  - c. Co-design
  - d. Interactive and collaborative learning
5. Support for e-learning at EUC
  - a. Learning resources
  - b. Academic guidance and support
  - c. Administrative support
6. The fundamental structure of EUC's E-Learning Courses
  - a. Course structure
  - b. Synchronous meetings
  - c. Asynchronous communication
  - d. Course assignments
  - e. Final exams
7. Student assessment in E-Learning courses
8. Programmes' quality assurance

## **1. Introduction to e-learning at EUC**

European University Cyprus (EUC) has always met the differing educational needs of society by using the most up-to-date tools. As part of this mission, since 2013, EUC has offered fully recognized E-Learning Bachelor's (undergraduate) and Master's (postgraduate) programmes of study. The aim is to provide access to education for as many people as possible, particularly those who may not have had otherwise the chance to attend a programme of study.

Academic staff of the Departments and Schools teaching on E-Learning programmes of study have prolonged experience of instruction in tertiary education and research in their fields of study. All instructors receive ongoing professional development and training in e-learning, particularly in the use of communication technologies for teaching and learning. This combination of instructors' proficiency in their discipline, prolonged experience in e-learning, combined with the modern infrastructure of EUC, is what guarantees the quality of EUC's E-Learning programmes of study.

## **2. The Distance Education Unit**

The Distance Education Unit (DEU) provides the administrative support for the E-Learning programmes of study of EUC. The Unit supports both students and academic staff of EUC's E-Learning programmes of study, by ensuring quality access to educational materials and technological resources. Students receive initial instruction in the use of the educational platform from the DEU, as well as ongoing advice, and if they have issues with the technology or delivery of their courses (not the academic content) then they bring these up with the DEU. The Unit also helps coordinate the production of training materials and courses, as well as coordinating with other administrative elements of the University, such as the Office of the Vice-Rector of Academic Affairs, the Department of Information Systems and Operations, the Department of Enrollment, and the Registrar's Office. Its mission is to ensure that e-learning is a vital element in all aspects of the University's academic and administrative policies and actions.

## **3. The EUC e-Learning Pedagogical Model**

E-learning at EUC works according to a flexible pedagogical model that considers the needs of the student, the requirements of the discipline, and the technological infrastructure. It promotes best practice in instructional design and educational delivery, and provides useful guidelines against which instructors can assess their own educational practices.

This model follows the latest pedagogical guidelines and recommendations for the design and development of E-Learning programmes of study distributed by the Cyprus Agency of Quality Assurance and Accreditation in Higher Education (CY.Q.A.A.), including announcements of CY.Q.A.A. on 29.4.2020 and 4.5.2020 on E-Learning programmes of study, Study Guides and e-learning interactive activities. The model is regularly updated to ensure compliance with all requirements of the national framework. The EUC pedagogical model also takes

into consideration the requirements and special characteristics of the legislation of countries other than Cyprus from which EUC E-Learning programmes of study have a large number of students (e.g. Greece), as well as the fundamental functioning principles of the Open University of Cyprus, the Hellenic Open University, and other international Open Universities.

The **Blackboard Learn Ultra platform** is the environment that provides access to learning resources and content and supports the students' interaction with the material, their instructors and their classmates.

#### **4. The main principles of e-learning**

The EUC Pedagogical Model is based on the following learning principles:

- Learner-centred learning design
- Inclusive design
- Co-design
- Interactive and collaborative learning

Each of these principles are described below.

##### **a. Learner-Centred learning design**

The student holds a predominant position in the EUC pedagogical model. The entire process revolves around designing areas and resources to enable the student's learning. Information related to the E-Learning programmes of study are publicly available and objectives and expected learning outcomes of the courses as well as grading policies are available to all students and potential students. At the beginning of each semester, during the first meeting with students in courses, each instructor goes through her/his course outline and discusses with students the course content, learning process, activities and assignments. Students have the opportunity to make suggestions and customizations, bearing in mind that the fundamental content and objectives of the course cannot be altered as these were accredited by CY.Q.A.A. Meaningful learner-centred learning is also achieved by taking account of students' background, professional and prior education experiences, as well as taking advantage of opportunities for customization of the e-learning experience and learning activities based on students' own needs and interests. Finally, towards the end of each semester, students are asked to evaluate each of their courses online. Submission is anonymous and the time it takes to fill out the evaluation form is around 10-15 minutes. The survey pertains all aspects of the course and the overall learning experience of the student (hence named the Survey on 'Student Feedback on their Learning Experience' -SFLE), such as the course structure and content, the faculty performance, the facilities involved, the administrative support, etc. The information received are forwarded to faculty to review and act accordingly. The Chairperson of the Department also

reviews the aggregated information per course and makes recommendations where needed.

### b. Inclusive design

The inclusive design implementation of Universal Design for Learning (UDL) principles is one of the main concerns of the programme design and development of all EUC programmes of study. The UDL principles in EUC's E-Learning programmes of study are implemented as shown in the table below:

UDL Principles	Activities and Course Design	Means, Technology and Tools
Provide options for Engagement	<ul style="list-style-type: none"> <li>-Organisation of the course in weeks/themes/units with indicative timeframe for study</li> <li>-Facilitation of self-paced learning/study</li> <li>-Regular contact with instructor in a variety of ways</li> <li>-Assignments and learning activities linked to personal experiences, background, professional status, etc. (e.g. variations of practical experience, assignments linked to own experiences and work environment)</li> <li>-Compulsory and optional activities</li> <li>-Opportunity to choose some graded activities over others.</li> <li>-Options for individual and group activities and assignments</li> <li>-Options for authentic work (e.g. conducting small research projects in activities, assignments that avoid reproduction of literature but entail practical/implementation sections)</li> <li>-Variety in assessment methods (e.g. projects, portfolios, quizzes, open-ended questions, public dialogue discussions, discussion forum)</li> </ul>	<ul style="list-style-type: none"> <li>-LMS Blackboard Learn Ultra with accessibility features</li> <li>-Study guides available in various forms (word document, pdf) as well as content structured on platform follows the study guides</li> <li>-LMS build-in communication tools (e.g. discussion forums, chat options and messaging)</li> <li>-Options for communication off platform (e.g. blogs, personal IM, social network closed groups, video channels)</li> </ul>
Provide options for Representation	<ul style="list-style-type: none"> <li>-Alternative options of introduction of new knowledge and content (e.g. readings, teleconferencing, slide notes, pre-recorded videos, links to external content)</li> <li>-Both English and Greek literature (for programmes offered in Greek)</li> <li>-Uses of Glossary (in some courses that terminology is especially important)</li> <li>-Use of synchronous and asynchronous content connection activities (e.g. wikis, presentations, mind-mapping)</li> </ul>	<ul style="list-style-type: none"> <li>-Videos (accessible where possible)</li> <li>-Text on platform (online documents)</li> <li>-Visuals (e.g. diagrams, images, mind-maps)</li> <li>-Hyper-titles where possible</li> <li>-Recorded teleconferencing meetings available to all</li> </ul>

Provide options for Action and Expression	<ul style="list-style-type: none"> <li>-Synchronous and asynchronous options for interaction (student-student, student-instructor, student-content, student-platform) through various channels</li> <li>-Variety in assessment methods (e.g. projects, portfolios, quizzes, open-ended questions, public dialogue discussions, discussion forum)</li> <li>-Variety of types of questions in final exams (by regulation all need to be written exams)</li> <li>-Creative assignments (e.g. presentations, repositories of resources, peer review activities)</li> <li>-Assignments broken in consecutive sections/parts during the semester (one building on the other)</li> </ul>	<ul style="list-style-type: none"> <li>-Interactive videos</li> <li>-Interactive (user-controlled) content (e.g. through authoring tools such as H5P)</li> <li>-Alternative accepted modes of communication (e.g. email, IM, discussion forum, chat, social media closed groups)</li> <li>-Alternative accepted modes of class participation (e.g. written, auditory, video presentations)</li> <li>-Access to Assistive Technology and reasonable adaptations through the Committee for the Support of Students with Disabilities and/or Special Educational Needs (E.Φ.E.E.A.)</li> </ul>
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In addition to the above, inclusive e-learning design takes into consideration the students' workload (including assignments, examinations, learning outcomes and course literature) calculated in accordance with the ECTS of each course, and involves a variety of assessment methods that enable students to engage with and practice diverse skills and meet varying challenges. Various forms of written and oral examinations and assignments support the learner's general competencies. These include both individual and group work.

Where appropriate and possible, in order to ensure interconnections between theories and practice, syllabi comprise both theoretical and practical content; in particular, instructors are encouraged to develop assignments and examinations where students are required to use their experience gained from practice, in order to connect theory with practice. Finally, instructors provide support adjusted to students' individual abilities, learning needs and learning opportunities.

The University's annual Faculty Development Programme provides development training activities in inclusive design, as well as in differentiation and UDL in higher education.

### **c. Co-design**

The instructors and the course coordinators, under the supervision and guidance of each program coordinator, regularly update their study guides to incorporate insights from ongoing training in learner-centred and inclusive design. Moreover, at the beginning and around the middle of the semester the program coordinator invites the instructors to a meeting to exchange opinions on students' issues and course delivery.

### **d. Interactive and collaborative learning**

E-learning at EUC is designed in ways to promote interaction in various levels (learner-learner, learner-instructor, learner-content, learner-technology). The ultimate goal is to enhance the interaction between students and the learning that can only occur among motivated individuals working together. Interactive learning

is a hands-on/real life approach to education founded upon building student engagement through guided social interaction connected with existing knowledge and their own experience and interests, with carefully designed and structured activities to facilitate learning in groups and challenge students to develop practical skills.

Interactive learning seeks to enhance the interaction between learners and:

1. the course materials
2. the instructor
3. their peers

Interactive learning emphasizes the active engagement of the learner in enrichment activities which aim at the practical and critical application of the theoretical knowledge. When interactive learning takes place within the contexts of student-material interaction, the student should be able to receive immediately feedback during her/his interaction with the course materials, and thus interactive learning will provide self-assessment opportunities. Interactive learning is, thus, a hands-on, real-life approach to education founded upon building activities to facilitate learning individually and/or in groups, challenging students to develop and apply practical scientific-specific skills and knowledge which are meaningful, connected to their existing theoretical knowledge, personal experiences, interests and (academic and professional) goals. The focal point of interactivity is always on the skills of learners, not the capabilities of the technology that seeks to facilitate learning.

Self-assessment and interactive exercises/activities are presented on a weekly basis. Such activities uphold the interest of students, motivate consistent participation and long-term engagement. Examples of such interactive exercises are the following:

- role playing
- simulations
- real-life scenarios
- learning tools
- online discussions for debating
- the use of visualization tools to come to a specific outcome
- brainstorming activities for answering a theoretical question
- problem-solving questions in groups
- preparing group PowerPoint presentations (e.g. after watching a video or studying a specific source)
- answering quizzes and peer reviewing assignments of other students, etc.

Gamification strategies are also embedded in EUC's E-Learning programmes of study. In addition, great emphasis is placed on communities of learning and collaboration. Learning collaboratively refers to using teamwork, through communication and discussion with the instructor and other student mates, to solve problems, develop projects, create products, either independently or jointly, etc. The construction of new knowledge is combined with the professional and personal experience of students, individual and group research processes and activities, knowledge management via the Blackboard Learn Ultra tools, etc. Collaboration is intertwined, supplemented and complemented with independent and autonomous learning, a necessary and needed condition of deep learning which is combined in a flexible way with other methodological approaches.

## **5. EUC support for e-learning:**

Through guidance and support, each student receives personalized attention according to their needs, from the first day of their enrolment in an E-Learning programme of study. EUC supplies the following supportive structures and resources for students on their e-learning courses:

### **a. Learning resources**

This can include educational materials expressly designed to support and convey the learning content, but it might also include other types of open educational resources and tools (either text, media, multimedia, digital documents, e.g. audible content, motion pictures, spreadsheets, photos, pdfs, graphics, etc. or material created by the students themselves), etc. EUC's pedagogical model is flexible and can be adapted to the special characteristics and objectives of each course.

### **b. Academic guidance and support**

Students are guided and supported in all their academic activities by the instructors teaching in the E-Learning programmes of study. Course instructors provide tutoring and mentoring on the content of student's courses and their evaluation and assessment. The course instructor is the person in charge for the teaching and learning process of each course. They provide students with all the necessary information and resources for the delivery of the course. They are the persons responsible for the students' evaluation, as well as for the management of the learning content.

In addition, in alignment with relevant CY.Q.A.A. guidelines and respective open university international practices, for each course a Course Coordinator is appointed. Their role is to coordinate the course in case there are more than one sections regarding issues of content, design and elaboration of the learning activities, procedures and student evaluation.

The Program Coordinator is the person in charge of the structure and the content of each program, as well as for resolving conflicts between instructors and the students or between the students and the administrative services of the University.

### **c. Administrative support**

Students are also supported by Student Advisors and the members of the Distance Education Unit who counsel them on administrative related issues, the planning of their study, problem resolution, and decision-making issues (e.g. course selection and enrolment, the registration and payment of tuition fees, etc.).

## **6. The fundamental structure of EUC E-Learning Courses**

### **a. Course structure**

Each course is carried out over 13 weeks, followed by a final exam week. Throughout the 13-week teaching period, up to six synchronous teleconferences are organised. The first of these is always scheduled for the first week of the semester after the orientation/familiarisation week (during which students become familiar with the **Blackboard Learn Ultra platform** and spend time studying the Course Outline and Study Guide of their courses); and the last is always scheduled in the last two weeks of the semester (always before the final examination week). The rest of the synchronous teleconference dates are set by the instructor of each course in coordination with the students in order to best accommodate their availability and needs. Though Study Guides and the Course Outlines are structured in weeks, instructors are free to design and present their course content and activities in any way they consider useful to facilitate students' organization of their self-paced study, as well as to help students follow the Course Outline and learning objectives as communicated to them at the beginning of the course. This may maintain the weekly format, or follow a thematic organisation structure. In the case of thematic organisation, instructors should provide an indication of estimated week(s) of study, as well as matching with learning objectives and milestones of activities and course requirements during the semester.

### **b. Synchronous meetings**

Teleconferences are set up using **Blackboard Collaborate** which is an embedded e-learning collaboration tool of the Blackboard Learn Ultra LMS platform. This virtual classroom tool enables instructors to create an engaging and pedagogically innovative environment for students fostering e-learning. During the teleconferences, the instructor, as facilitator and moderator, presents the main points of the topic under discussion, discusses with students related fundamental issues and provides guidance as to the content and materials to be studied at home by the students over the following weeks. Teleconference sessions may also include opportunities for synchronous group or individual work by students. All material is provided beforehand on the **Blackboard Learn Ultra platform**, so that students have a chance to study it, prepare questions on the content and activities of the specific weeks, and discuss these during the synchronous session that follows. The assignments and activities that are to be conducted asynchronously (approximate weekly study time is estimated at 10 hours – excluding assignment preparation time), are also discussed in these synchronous teleconferences. More importantly, through these teleconferences, interaction between the students and the instructor is achieved as students are given, among other things, the

opportunity to ask questions or share reflections with other students and their instructor. The instructor also prepares interactive activities (please see relevant section above) to be prepared for and conducted during the synchronous teleconferences.

### **c. Asynchronous communication**

During the semester, students communicate between themselves and with the instructor through the Blackboard Learn Ultra platform in an asynchronous form. The most common methods of asynchronous communication are by message, short chats and discussion forums. Messages are personal or group, sent through the platform and delivered as an email message to recipients' email inbox. Short chat discussions in Blackboard Ultra are enabled over assignments or other tasks assigned on the platform, and provide an opportunity for students to asynchronously exchange informal comments and ideas on any course item. Discussion forums can be either for general discussions (e.g. course inquiries), or assignment focused (graded or non-graded). For the latter, as appropriate per week or theme, students are engaged in collaborative activities and interaction such as discussion of particular course material. This material might have been either independently studied, or presented and discussed in a videoconference synchronous learning meeting with the instructor.

### **d. Course assignments**

For each course, students need to carry out individual and group assignments which are graded. The type and nature of each assignment is presented to students at the start of the semester through multiple avenues of communication on the platform, such as in the Course Outline and course Study Guides. It is also explained and discussed during the synchronous teleconferences (as described above). These graded assignments may require preparing an answer to a theoretical question (for instance, discussion of a quote from an academic article or judgment/position or discussion) which involves extended research, rational analysis, critical thinking and evaluation. Other graded assignments may include responding to a focus/problem question, which involves comprehensive understanding of focal content issues.

To increase student motivation and engagement, collaborative and interactive tools are used, such as Padlet for group participation and group projects, Flashcards, game-based learning (e.g. Kahoot & Archy Learning, Simulations, etc.), interactive videos and other interactive activities (e.g. though H5P integrated in the learning platform). This kind of assignments are used mainly for formative evaluation and aim to enrich student's knowledge and skills on the learning objectives of the topic. Specific assignment topics for each course are described in detail in the Study Guide of each course and posted on the Blackboard Learn Ultra platform, alongside evaluation rubrics for assignments including the grade weighting attached to each one. Through assignments, students conduct research on a specific topic using the online databases of the University library as well as other electronic resources, either individually and/or in groups (thus interacting with each other, with the material of the course, and with the instructor).

Apart from presenting their findings in a written form, students might elaborate on these during short oral presentations. These oral presentations are usually conducted asynchronously to be shared on the Blackboard Learn Ultra platform. There they can be viewed and commented on by fellow classmates, and evaluated by the instructor, as they form part of the overall grade ascribed to their assignments.

Even though variations across programmes of study exist, the approximate time for an individual assignment preparation is approximately 20 hours, for a group assignment preparation is approximately 15 hours and for preparing an oral presentation is approximately 5 hours.

When written assignments are submitted, these are automatically checked through Turnitin for plagiarism through performing a similarity check in available databases. Instructors may use also Turnitin as a pedagogical tool to help students improve the final draft of their assignment before the submission on the Blackboard Learn Ultra platform. Flags for instances of similarity constitute opportunities for formative feedback and opportunities for revision during the writing process.

Instructors proceed promptly (within 15 days at the latest) in providing the assignment grade as well as detailed feedback that the student needs to take into consideration in a formative mode of assessment for his/her better preparation of the final exam. Feedback can be given either on an individual basis (especially for individual assignments), on a group basis (e.g. in the case of group assignments) or a whole class basis.

Blackboard analytics are also helpful for an evidence-based approach to teaching and learning, because they provide instructors greater insight into the factors that affect their students' performance. Analytics also provide a snapshot of what students know, what they should know and what can be done to meet students' academic needs.

During the semester, students are requested to work both individually and in groups in order to conduct their self-assessment and interactive exercises/activities, which are described in detail in the Study Guide of each course on the platform, and are presented on a weekly basis. At least three to five of such interactive activities/exercises are graded by the instructor (allocated a percentage of 10-15%). This element of the course further allows the students to engage in asynchronous interactive learning at three levels presented in the respective section above (approximate time for activities/exercises preparation is estimated at 30 hours).

#### **e. Final exams**

After the 13-week learning period is completed, students take the final exam for each of their courses (allocated percentage at 50%). The final exam assesses in a comprehensive way the level at which students have acquired the theoretical knowledge covered in the course, as well as the degree to which they have developed the skills in critical analysis aimed at by the course (approximate time for exam preparation 50 hours).

For the online/e-Proctoring implementation of the final exams of E-Learning courses, the LockDown browser platform **Respondus** is used. This tool allows the students to undertake their exams in a proctored environment. Before starting the exam, the students are asked to use their University IDs to identify themselves. Exam recorded videos are stored on GDPR compliant Amazon Web Services (AWS Servers) and are automatically deleted every two (2) months. Up until students have submitted their final answers, the software ‘locks’ their computer, not allowing them to perform any other actions on their PCs, other than their final examination, until they have submitted their final answers. The software uses the camera and microphone of the student’s PC to monitor their movements, sounds, conversations, etc. and produces reports of student activity at the time of the examination. If potential transgressions are detected by the software, the instructor is alerted accordingly (i.e. the software flags specific snapshots and then the instructor when reviewing the recording can view those points more cautiously). The instructor, who is the only one with access to the recording, can access the video to review the reasons for a high alert. If deemed necessary, the student is interviewed and explanations for the alert are requested. If the information is not sufficient, further actions are taken based on the University’s regulation on academic dishonesty. The University policy on penalties related to academic dishonesty is presented on instructors’ Course Outlines for each course.

A video presentation of the semester delivery of a typical E-Learning course appears here:

[https://euccc-my.sharepoint.com/:v:/g/personal/m\\_tsakiri\\_euc\\_ac\\_cy/EaXlIngKP5NAI4kOMCACeN0BMfselcm74EJa9-qAaHv9tA?e=AFUOya](https://euccc-my.sharepoint.com/:v:/g/personal/m_tsakiri_euc_ac_cy/EaXlIngKP5NAI4kOMCACeN0BMfselcm74EJa9-qAaHv9tA?e=AFUOya)

### **7. Student assessment in E-Learning courses:**

The Study Guides provided at the beginning of the semester contain specific instructions, resource guidance, rubrics for grading, assigned grade value for graded activities, and timelines. Students prepare and deliver their work, including the final exam, aiming to accumulate a grade of at least 60% to pass an undergraduate class, or 70% to pass a graduate class. The grading system of E-Learning courses according to EUC regulations appears in the table below:

<b>BACHELOR’s DEGREES (UNDERGRADUATE PROGRAMMES)</b>				<b>MASTER’s DEGREES (POSTGRADUATE PROGRAMMES)</b>			
<b>Grade</b>	<b>Description</b>	<b>ECTS</b>	<b>Percentage</b>	<b>Grade</b>	<b>Description</b>	<b>ECTS</b>	<b>Percentage</b>
A	Excellent	4.0	90+	A	Excellent	4.0	90+
B+	Very Good	3.5	85-89	B+	Very Good	3.5	85-89
B	Good	3.0	80-84	B	Good	3.0	80-84
C+	Fairly Good	2.5	75-79	C+	Fairly Good	2.5	75-79
C	Average	2.0	70-74	C	Average	2.0	70-74
D+	Below Average	1.5	65-69	D+	Below Average	0	
D	Poor	1.0	60-64	D	Poor	0	
F	Failure	0		F	Failure	0	

I	Incomplete	0		I	Incomplete	0	
W	Withdrawal	0		W	Withdrawal	0	
P	Pass	0		P	Pass	0	
AU	Attendance	0		AU	Attendance	0	
TR	Course from transfer	0		TR	Course from transfer	0	

For every week the objectives and learning outcomes are clearly stated in all Study Guides, allowing students to self-assess progress by reflecting on their grasp of target concepts and knowledge. Based on each assignment specific criteria, an indicative grading rubric is included in the Study Guides. An example of a rubric for a group research paper in a research methodology course appears below:

Group Assignment Evaluation	Criterion	Maximum points possible	Points Earned
<b>Names:</b>			
<b>Literature review and theoretical framework</b>	<ul style="list-style-type: none"> <li>adequate presentation of basic theoretical tools</li> <li>adequate presentation of local and international literature on the topic</li> <li>presentation of researcher's epistemological paradigm</li> <li>justification of necessity and importance of study</li> </ul>	4	
<b>Methodology</b>	Justified presentation and bibliographic documentation of the methodological choices concerning all parts of the methodological design: <ul style="list-style-type: none"> <li>appropriate research problem statement and research questions</li> <li>data collection methods</li> <li>participant profile</li> <li>sampling and recruitment method</li> <li>data analysis method</li> <li>data collection duration</li> <li>ethics issues</li> <li>validity and reliability strategies</li> </ul>	8	
<b>Analysis-interpretation</b>	<ul style="list-style-type: none"> <li>adequate interpretation and presentation of the findings</li> <li>with documentation with original excerpts from the data, and</li> <li>documentation from the literature</li> </ul>	8	
<b>Conclusions</b>	<ul style="list-style-type: none"> <li>link of basic conclusions to the literature</li> </ul>	3	

	<ul style="list-style-type: none"> <li>comprehensive discussion of basic conclusions</li> </ul>		
<b>General</b>	<ul style="list-style-type: none"> <li>proficient use of language</li> <li>appropriate use of APA</li> <li>general presentation-appearance of the work</li> </ul>	2	
<b>Total points</b>		<b>25</b>	

### **8. Programmes' quality assurance**

In order to improve the learning experience for the students, EUC has established a Standing Committee under the University's Committee of Internal Quality Assurance (C.I.Q.A.) named the "Pedagogical Planning of E-Learning Programmes of Study Standing Committee". The Committee is involved in all internal quality assurance procedures and decisions related to the University's E-Learning programmes of study. The Committee's aim is to improve the learning experience of E-Learning students through its active and qualitative support of the University's E-Learning programmes of study and is responsible for supporting Schools in:

- monitoring and evaluating the existing E-Learning programmes of study;
- the pedagogical planning of new E-Learning programmes of study;
- the design and evaluation of educational material for E-Learning programmes of study;
- the support and feedback processes to the students;
- the pedagogical use of technology, internet and digital information;
- the technical training and support of the instructors of E-Learning programmes of study;
- the interaction between academic staff and students in the E-Learning programmes of study.

The composition of the Pedagogical Planning of E-Learning Programmes of Study Standing Committee for the academic years 2020-2022 is the following:

Chair

**Dr. Paraskevi Chatzipanagiotou**, Assistant Professor,  
Director of Distance Education Unit (Ex-Officio)

Members: School representatives

*School of Humanities, Social and Education Sciences*

**Dr. James Mackay**, Assistant Professor  
**Dr. Maria Papazachariou**, Lecturer  
**Ms Petra Daniel**, Special Teaching Personnel

*School of Sciences*

**Dr. Yianna Danidou**, Lecturer  
**Dr. Constantinos Giannakou**, Lecturer  
**Dr. Costantinos Nikiforou**, Assistant Professor

*School of Business Administration*

**Prof. George Papageorgiou**, Professor  
**Dr. Lycourgos Hadjiphanis**, Assistant Professor  
**Dr. Onisiforos Iordanous**, Assistant Professor

*School of Medicine*

**Dr. Theodoros Lytras**, Assistant Professor  
**Dr. Kostas Gianakopoulos**, Assistant Professor

*School of Law*

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(Form 200.1.3)

## **ANNEX 14 – STUDY GUIDES**

**“Music (18 Months/90 ECTS, Master of Music)”**

- **Music Education**
- **Performance**
- **Composition**

**16 December 2019**

A/A	COURSE
1	MUS600 - Research Methodology in Music
2	MUS605 - Current Principles of Ensemble Direction
3	MUS615 - Topics in History, Repertoire and Theory of Music
4	MUS625 - Philosophical and Sociological Dimensions of Music Education
5	MUS635 - Diversity, Citizenship and Social Justice in Music Education
6	MUS640 - Teaching Approaches and Music Curricula
7	MUS645 - Performance I
8	MUS655 - Performance II
9	MUS660 - Performance, Teaching and Practices
10	MUS670 - Form and Structure
11	MUS675 - Compositional Techniques
12	MUS680 - Interdisciplinary Approaches in Composition
13	MUS690 - Master Thesis/Recital/Portfolio



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European  
University Cyprus

**FORM: 200.1.3**

## **STUDY GUIDE**

**COURSE: MUS600 - Research Methodology in Music**

### Course Information

<b>Institution</b>	<b>European University Cyprus</b>		
<b>Programme of Study</b>	Music (MMUS)		
<b>Course</b>	MUS600	Research Methodology in Music	
<b>Level</b>	Undergraduate <input type="checkbox"/>	Postgraduate (Master) √	
<b>Language of Instruction</b>	English		
<b>Course Type</b>	Compulsory √	Elective <input type="checkbox"/>	
<b>Number of Teleconferences</b>	Total: Up to 6	Face to Face: —	Teleconferences: Up to 6
<b>Number of Assignments</b>	5 assignments worth a total of 10% 2 larger projects worth 20% each		
<b>Assessment</b>	Assignments	Final Examination	
	50 %	50 %	
<b>Number of ECTS Credits</b>	10		

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# 1<sup>ST</sup> TELECONFERENCE/GROUP CONSULTATION MEETING: INTRODUCTION

## **Programme Presentation**

The program aims to offer a comprehensive master's degree in Music, in the three parameters of education, performance and composition. It aims to create the proper conditions that the students will be able to develop the highest level and standards so as to be active in the contemporary educational and artistic environment.

## **SPECIFIC OBJECTIVES:**

### Music Education

- Prepare students for effective and successful teaching and diverse artistic engagement as teachers and leaders in a variety of music teaching environments such as public and private schools, conservatories and organizations, community education, music ensembles, music and the third age.
- Develop and enhance student knowledge and skills required to conduct, study and critically evaluate research in Music, hence allowing them to vigorously act upon their role as renowned musicians both in Cyprus and abroad.
- Prepare musicians who will act creatively and productively with their students and colleagues.
- Endow students with knowledge, attitudes and skills that will enable them to be active music education leaders.
- Enhance critical thinking and participation in research projects both on a national and international level.

### Performance:

- Prepare students for effective, successful and diverse artistic engagement as performers, and generally as able musicians in the local community but also abroad.
- Develop and enhance student knowledge and skills required to conduct, study and critically evaluate research in Music, hence allowing them to vigorously act upon their role as renowned musicians both in Cyprus and abroad.
- Prepare musicians who will act creatively and productively with their students and colleagues.
- Endow students with knowledge, attitudes and skills that will enable them to be active leaders in the musical and cultural life of their community.
- Enhance critical thinking and participation in artistic projects both on a national and international level.

### Composition:

- Prepare students for effective, successful and diverse artistic engagement as composers, and generally as able musicians in the local community but also abroad.
- Develop and enhance student knowledge and skills required to conduct, study and critically evaluate research in Music, hence allowing them to vigorously act upon their role as renowned musicians both in Cyprus and abroad.
- Prepare musicians who will act creatively and productively with their students and colleagues.
- Endow students with knowledge, attitudes and skills that will enable them to be active leaders in the musical and cultural life of their community.
- Enhance critical thinking and participation in artistic projects both on a national and international level.

### **Presentation of the Course through the Study Guide**

This course is designed to familiarize students with the key forms of research in music and provide them with the opportunity to develop their academic writing and research design skills. Emphasis will be given to the study and analysis of published research studies and the critical evaluation of important methodological issues of research in music; a process through which the students will construct and will eventually develop their own research proposal.

This course will be delivered in a seminar form, through which students will be exposed to key forms of research in music (philosophical research, historical research, comparative research, empirical research, etc.) and the main research methods (quantitative, qualitative, combined). Published research studies in music will be employed/studied in order to analyze the characteristics and trends in: (a) quantitative research methods (descriptive research, experimental designs, review questionnaire etc.), (b) qualitative research methods (individual and group interviews, observation, ethnography, case studies, action research etc.) as well as (c) combined methodological research models.

During this course the research evaluation criteria will be discussed, with particular emphasis on validity, reliability, generalization, copyright and ethics. Students will be asked to critically discuss articles in their music area of expertise, and they will apply various evaluation criteria and analyze a number of ontological, epistemological, methodological and evaluative assumptions relating to several research schools. Throughout this process, students will be able to obtain experience of all five chapters of the research process (the problem/question, the literature review, the methodology, coming into results, and drawing conclusions).

The course will focus both in developing the theoretical background and in cultivating skills in academic writing and research. Under that light, students will be provided with the opportunity of familiarizing themselves with the use of print and electronic research tools in music, such as databases, library catalogs, discographies, music-sheet files,

bibliographies and the Internet. That being the case, as graduate students, they will come in contact with a broad spectrum of scientific magazines and music; hence they will be able to perform a literature research, by employing various means of resources in a university library. Finally, students will learn to use at least one citation system (APA, Chicago, etc.).

The course is organized to allow students to develop their final project, their Dissertation. Throughout the course (lectures), students will be provided with the opportunity of critically reviewing, both their own as well as their fellow-students, writing style and skills and conduct a literature review on a subject of their choice, thus applying and developing the principles of academic writing. Through this interactive process, students will reflect on the research questions raised, whilst utilizing/choosing the most appropriate procedures and approaches, always in alignment with their research aims/research questions.

Learning outcomes:

Upon successful completion of the course, students will be able to:

- Explain/Refer to the main schools for research and critical thinking and elaborate of their importance for the progression of music.
- Elucidate on/Describe and compare the characteristics of the various research methodological approaches in Music.
- Analyze, critically, a wide spectrum of published research in Music.
- Employ and evaluate hard-copy and electronic tools in Music.
- Develop skills in academic writing.
- Conduct literature review in the discipline of their music concentration.
- Develop a research proposal, utilizing/choosing the most appropriate procedures and approaches, always in alignment with the research aims/research questions.

### **Recommended student work time**

Approximately 5 hours (including the study of the Guide)

## **TITLE:**

### Writing about Music and Music Research

**(1<sup>st</sup> Week)**

#### **Summary**

As postgraduate students, enrolled in a Master's degree, you will be required to write about music, producing projects, research papers, program notes for recitals, essay questions and even a master thesis. The writing demands of a master's degree are of a high level, and especially those of a music degree pose certain challenges. Thus, this unit will discuss what artistic and music research mean, where to start looking and will provide the fundamental principles that govern writing of a research paper.

#### **Introductory Remarks**

It is a challenging task to write about music. Music is in many ways a nonverbal art, which requires, however, words in order to bring its meaning, purpose and structure forward. Analytic and stylistic understanding are crucial in performing studies, in addition to the society's norm towards music. Unfortunately, most times, people do not expect musicians to discuss musical experiences, and it becomes rather difficult to argue epistemologically about issues of style and quality.

Research is the process of investigation of the topic that you have selected. Especially in the arts, research must have a creative, personal side, where products of artistic creativity are explored. It involves more than just measuring and quantifying phenomena. Research in the arts is not just gathering information, any more than musical analysis consists of listing musical events. All scholars need to follow the research process to its conclusion, risk taking a position and communicating their ideas and opinions regarding their chosen topic.

Material can be gathered from a variety of sources, and students will familiarize themselves with places where they can collect information and resources. These places consist of library catalogues, dictionaries and encyclopaedias, single-volume references, multivolume references, histories of music, biographies, thematic catalogues, articles, other dissertations, scores and recordings, electronic resources such as online library catalogues, databases, the internet, of course, as well as foreign-language resources. All collected data need to be critically evaluated and assessed, raising questions about the validity of everything that is written about a subject.

The next step is the actual writing of a research paper. Of course, the writing process and style vary on the nature of the paper, however there are some general principles that are applicable. This practice includes the insertion of musical examples, diagrams, graphs and tables, as well as the insertion of footnotes and compilation of a bibliography.

Issues of footnote formatting will be investigated, in addition to issues of direct or indirect quotation. These issues are important to analyse, since they are connected to matters of plagiarism which should be strictly avoided. Last but not least is the compilation of a substantial bibliography, that will provide a detailed list of all the sources used. Questions of formatting and what should be included in the bibliography will also be challenged.

## **Aims/Objectives**

Upon completion of this unit students should be able to proceed to researching topics of their interest, by using available resources, following a scholarly academic format of writing style.

## **Learning Outcomes**

Upon completion of this week students should be able to:

- Practice research by collecting information from a variety of resources
- Build a bibliographical list
- Apply writing principles on basic research topics.

## **Key Words**

Research	Resources	Writing styles-arts
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## **Annotated Bibliography**

### **Basic Sources/Material**

1. Wingell, R. (2002). *Writing about Music: an Introductory Guide* (3<sup>rd</sup> ed). New Jersey: Prentice Hall, pp. 1-38

The book deals with elemental issues of research writing in the arts, and specifically music, providing a comprehensive approach to the essential skills that need to be tackled when preparing for and writing a research paper.

## **Self-Assessment Exercises/Activities**

### **Exercise 1.1**

Students should choose a topic relating to their research interests and proceed on collecting resources from five different sources, preparing a bibliographical list, which then should be uploaded on the platform. (graded assignment)

**Recommended number of work hours for the student**

Approximately 15 hours

## **TITLE:**

Conducting research and formulation of research questions in music

**(2<sup>nd</sup> Week)**

### **Summary**

This introductory unit in music and artistic research aims to introduce students to the basic principles and research methodologies in the area of music. Throughout this course, the main research trends will be presented focusing on and emphasizing on how a research question is defined and approached, along with correlating research issues that may arise, which can be then investigated and answered via certain methodological routes.

### **Introductory Remarks**

Music research in general, due to the diversity of its applications and directions, consists of a complex process that is defined by a variety of different factors. The aim of research is to help us comprehend a phenomenon and realise how this understanding depends on our different perspectives and approaches to understanding phenomena. Personal experience and knowledge are really important during this process, while research methods define limitations and obstacles, as well as risks that are entailed with “common sense” in order to solve a research question.

In research (including research on music education topics), quantitative and qualitative methodology consist the two essential methodological paradigms and research tools. The main issues associated with quantitative and qualitative research (as with every type of research) are the research and methodological approach, the research question, the theoretical starting point and the specific methodological tools that draw knowledge from the research field. Moreover, it is important for music research to allow the researcher to consider ethical parameters and the nature of the music experience, the way we define music and how we study it.

Choosing a research topic is the first important step towards this process, both for experienced researchers and new ones. Briefly, research process consists of the following: 1) Definition of a research question, 2) application of a research plan for the collection of information and other data, 3) presentation of results and conclusions in a scientifically approved manner.

## Aims/Objectives

Upon completion of this unit students should be able to concentrate on a specific research topic and describe ways of approaching the subject, according to the research paradigms.

## Learning Outcomes

Upon completion of this week students should be able to:

- Refer and apply the main schools of thought (Paradigms, interpretational approach, critical theories) that apply to methodological research.
- Explain and discuss current research approach and their role in improving artistic research
- Critically analyse different research outcomes.

## Key Words

Data Collection	Research Problem	Research Methodology
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## Annotated Bibliography

### Basic Sources/Material

1. Phelps, R. P., Ferrara, L., & Goolsby, T. (1993). Guide to Research in Music Education. (4th ed.) Metuchen, N.J: Scarecrow Press/The Rowman & Littlefield Publishing Group.

<https://www.mitchellrobinson.net/mus864-introduction-to-research-in-music-education/>

Chapter 1: This chapter presents the basic research trends, emphasising the way we think about and define a research problem as well as relevant questions that may arise.

## Self-Assessment Exercises/Activities

### Exercise 2.1

Try and answer the following questions, depending on your own research interests:

- What do I want to know?
- What is important to me and why is it important?
- How do I go about learning more about the topic of interest?
- Who would be interested in my research?

## Recommended number of work hours for the student

Approximately 15 hours

## **TITLE:**

Research process and proposal planning

**(3<sup>rd</sup> Week)**

### **Summary**

The success of any research outcome depends, on a great deal, on defining a valid research question, and on a good planning and organisation of the study process of the specific question. In general, these steps are identified and imprinted in the research proposal. The structure of a research proposal will be discussed during this unit.

### **Introductory Remarks**

The organization and planning of a research proposal consist an essential part of the research process. According to Cohen and Manion (1997), a research proposal could be paralleled with an architectural design of a building. At this initial stage a valid organizational plan should be set, in order to take into consideration all the different parameters and all possible problems that may arise, before the actual construction of the building. Similarly, in artistic and music research, the process of writing the proposal and the steps towards this process should be as detailed, succinct and careful, for the research outcome to be successful. Of course there are opportunities for digressions during the application of the research, but these should be as few as possible. Indeed, a successful research proposal is an indication of how well-prepared the researcher is, who of course can then proceed to small adjustments and alterations in order to proceed to a valid investigation of the research questions.

A research proposal should consist of the following parts: Title or topic, definition of the problem, basic terminology, description of the basic hypotheses, presentation of the questions, importance of research, relevant bibliography, methodology and processes that would be applied for collecting all relevant data and information, as well as possible results.

### **Aims/Objectives**

Upon completion of this unit, students should be able to apply the basic steps of designing and planning a research proposal in relation to the research problem and the questions that have been applied towards it.

### **Learning Outcomes**

Upon completion of this week, students should be able to:

- Define and discuss the organizational plan of a research proposal as part of the research process
- Discuss and apply the preparation stages for formulating a research proposal.
- Correlate the relationship between the formulation of a research proposal and research questions
- Discuss the different parts of a research proposal

## Key Words

Formulation of a research proposal	Stages of the proposal	Research questions	Research process
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## Annotated Bibliography

### Basic Sources/Material

1. Phelps, R. P., Ferrara, L., & Goolsby, T. (1993). Guide to Research in Music Education. (4th ed.) Metuchen, N.J: Scarecrow Press/The Rowman & Littlefield Publishing Group.  
<https://www.mitchellrobinson.net/mus864-introduction-to-research-in-music-education/>

Chapter 2: This chapter presents the formulation process of a research proposal

## Self-Assessment Exercises/Activities

### Exercise 3.1

Choose a topic based on your research interests and present the steps of your organizational plan

### Recommended number of work hours for the student

Approximately 15 hours

## **TITLE:**

The three components of a research proposal

**(4<sup>th</sup> Week)**

### **Summary**

As mentioned in the previous unit, planning and organizing the research proposal is one crucial step of the research process, that consists of three parameters: statement of the problem, conceptual framework, and research design.

### **Introductory Remarks**

Beginning with the research problem, the aim of it should be to present the topic, background, significance, rationale, and purpose of the study. During this introductory section, the researcher can pose a number of questions that relate both to theory and practice, presenting the reader with the background and how the background is important to the topic selected. The purpose of the study can be characterised by describing what one aims to achieve by conducting the specific study. Rossman and Rallis describe examples of specific research purpose (1998, p. 80) as follows:

“The purpose of this study is to describe the perspectives on access to sustained health care for women of poverty using an action research case study design.

The purpose of this study is to uncover the deep inner meaning of bodiedness for children with physical handicaps using a phenomenological design.

The purpose of this study is to describe and evaluate the effectiveness of bringing arts to members of the community using a mini-ethnographic design.”

When researching a topic, a researcher should read a multitude of books and other scholarly sources in order to build scholarship and understanding not only on the topic to be studied but also on the area of research. This will enable students to formulate a comprehensive literature review. By reading relative literature, students will be able to build an expertise on the topic of their interest, and thus in the position to formulate an original research question.

Once the researcher has defined the focused research question from the theoretical framework, the next step is to select appropriate methodology to pursue the research inquiry. Thus, students should be equipped with a knowledge of the different types of methodologies in order select the most appropriate one for their chosen topic of interest. This will lead to the formulation of a research design, which will include the presentation and description of the selected methodology, detailed procedure, subject of study, possible and expected outcomes.

## Aims/Objectives

Upon completion of this unit, students will be able to further establish and distinguish the main parameters that lead to the formulation of the research proposal.

## Learning Outcomes

Upon completion of this week, students should be able to:

- Distinguish the three types of research proposal
- Discuss issues relating to literature review
- Formulate a research proposal

## Key Words

Statement of the problem	Conceptual framework	Research Design
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## Annotated Bibliography

### Basic Sources/Material

1. Sang-Hie Lee (2017). Scholarly Research for Musicians. London: Routledge

In the first chapter the author discusses the bases of musical research, providing not only an overview but also a descriptive presentation of formulating the research proposal.

### Supplementary Sources/Material

1. Rossman, G. B. & Rallis, S. F. (1998). Learning in the field: An introduction to qualitative research. Thousand Oaks, CA: Sage Publications.

## Self-Assessment Exercises/Activities

### Exercise 4.1

Students should list ten scholarly references relating to their research topic, in a first effort to create a literature review. This should be then uploaded on the platform for discussion with all member of the group. (graded assignment)

### Recommended number of work hours for the student

Approximately 20 hours

## **TITLE:**

### Introduction to Qualitative Research

**(5<sup>th</sup> Week)**

#### **Summary**

In this introductory unit, we will attempt to set the boundaries of qualitative research. Specifically, we will examine any issues that may arise according to the nature of the different types of research methodologies, associating the character of data that each of these different research approaches produces, creates or constructs.

#### **Introductory Remarks**

During the past few years a number of qualitative approaches to research has been developed. The various approaches developed such as research, phenomenological, ethnographic, interactionist, narrative, socio-cultural and others, adopt a common cluster of qualities that could all be included in the humanist paradigm.

When a historian systematically analyzes and synthesizes data collected from stories, facts, records, and other artifacts such as pictures, journals, and poems, he is relying on qualitative data.

The term “methodology” works in a more abstract manner than the term “method”, since with the former term we mean the theoretical assumptions and values that lie under a specific research approach. By methods, we mean that range of approaches used in educational research to gather data which are to be used as a basis for inference and interpretation, for explanation and prediction. In addition, it is the theoretical foundation of the use of methods and knowledge produced. A methodology is always connected to specific epistemological “paradigms” even though it can be adjusted to apply to other paradigms as well. If methods refer to techniques and procedures used in the process of data-gathering, the aim of methodology then is, to describe and analyze these methods, throwing light on their limitations and resources, clarifying their presuppositions and consequences. The aim of methodology is to help us to understand, in the broadest possible terms, not the products of scientific inquiry but the process itself. Mouly comments that ‘Research is best conceived as the process of arriving at dependable solutions to problems through the planned and systematic collection’.

The term research itself may take on a range of meanings and thereby be legitimately applied to a variety of contexts.

## Aims/Objectives

Upon completion of this unit, students will be able to discuss and formulate questions relating to the nature of the qualitative research methods, demonstrating a critical understanding of the principles of qualitative methodology.

## Learning Outcomes

Upon completion of this week, students should be able to:

- Investigate the basic principles of qualitative research methodology
- Distinguish different types of qualitative methodologies

## Key Words

Qualitative Research: Definitions	Paradigm	Research Methods
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## Annotated Bibliography

### Basic Sources/Material

1. Cohen, L., Manion, L., & Morrison K. Research in Education. London: Routledge. (pp. 1-49)

In the first chapter "Nature of Inquiry" the authors present the different methods of research.

## Self-Assessment Exercises/Activities

### Exercise 5.1

Students should select on type of qualitative research and present a paradigm based on it.

## Recommended number of work hours for the student

Approximately 20 hours

## **TITLE:**

### **Qualitative Research Methods**

**(6<sup>th</sup> Week)**

#### **Summary**

In this thematic unit you will study the basic principles, methods and the philosophical background for the planning and implementation of qualitative research methodology. We will discuss issues relating to the research topic, its aim, its theoretical and philosophical background, research questions, data collection methods, methods of producing research data, the analysis of the research material, as well as issues of ethics that pertain qualitative research.

#### **Introductory Remarks**

The qualitative methodology offers an interpretational and descriptive approach in order to enable us to study analytically and thoroughly a specific phenomenon. Different epistemological approaches and various perceptions by the social and musical reality lead to the availability of a number of methodological approaches, from which the researcher needs to choose according to his/hers chosen topic. Equally important is the coherence and consequence between the method and the type of the research questions. In general, qualitative research is based on methods of data production which are not standardized, structured and distanced from 'real life'. On the contrary, qualitative research is flexible and sensitive towards the context that it is produced. The most common and regularly encountered methods of data production in qualitative investigation are the following: structured or unstructured interview, focus groups, participant or direct observation. This data-based theory offers the foundation of new knowledge and advances continuous research agenda. Hence, research is an unending cycle of human curiosity.

With its central axis on the nature and empirically driven knowledge and practice, qualitative methodology in research allows researchers to thoroughly investigate and analyse the phenomena that may arise during any relevant music situation.

#### **Aims/Objectives**

Upon completion of this unit, students should be able to evaluate and define questions relating to qualitative research methodology. In addition, they should identify and describe tools and methods that are applied in the qualitative research methodology.

## Learning Outcomes

Upon completion of the week, students should be able to:

- Comprehend and discuss the basic principles of qualitative research methodology
- Define research questions focusing on how and what
- Describe methods and tools of qualitative research methodology.

## Key Words

Qualitative Research Methodology	Interview	Focus groups	Observation
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## Annotated Bibliography

### Basic Sources/Material

1. Sang-Hie Lee (2017). Scholarly Research for Musicians. London: Routledge

In the second part of the book, the author discusses the basic principles of qualitative research, focusing on distinct paradigms.

## Self-Assessment Exercises/Activities

### Exercise 6.1

Students should select a different type of qualitative research and present a paradigm based on it. (graded assignment)

## Recommended number of work hours for the student

Approximately 20 hours

## **TITLE:**

Observation, case study and interviews

(7<sup>th</sup> Week)

### **Summary**

There are various qualitative methods that offer different prisms through which to view reality. To maintain multifaceted methodological integrity, the researcher must familiarize him- or herself with different kinds of qualitative methods and their assumptions. The case study is a method focused on a subject and can be conducted using a variety of methods. Moreover, this unit will demonstrate the basic principles of the interview technique as a special tool of research. It will also focus more analytically on ethnographies, which provide the means to explore and understand the common culture of a group, and on direct observations, where the researcher observes the individual and group behaviours in their natural flow.

### **Introductory Remarks**

As mentioned above, the case study is a method focused on a subject and can be conducted using a variety of methods. By focusing on the in-depth knowledge accessible through the study of an individual case, we may gain a better understanding of a larger unit of society. a case study can be conducted using a variety of methods such as historical, philosophical, descriptive, qualitative inquiry, and quantitative methods. Case study can combine a number of different methods of collecting data such as interviews, archival material and observation. It is a flexible methodology and is based, on a large extent, on the way through which the researcher participates, observes, describes and registers events. There are three ways of conceptualizing qualitative case studies: intrinsic, instrumental, and multiple.

As far as interviewing is concerned, it is one of the most widespread method of collection/production of data. The researcher should have a theoretical framework and content criteria prepared for the interview but should also maintain an openness to free-flowing dialogue. There are three types of interviews: informal conversation interview; interview guide approach; and standardized open-ended interview.

Regarding observation, the researcher situates him- or herself in the least conspicuous and unobtrusive way to observe the individual and group behaviours in their natural flow. Inconspicuously situated, the researcher can use audio and video recordings of real life, social behaviour, and interaction.

Qualitative interviews could take place in the context of a group as well. Focus groups consist a research method that produces a rich number of qualitative data through an interaction process of individuals in a group for a specifically assigned area of research interest. The major opportunity of a focus group is to identify the phenomenological meanings (self-awareness, human consciousness) attached to the norms, values,

attitudes, and behaviours of a group. Depending on the setting of the group, and how formal that setting is, the ideas emerge from the group's interaction. Focus groups define the dimensions to be included in the research study and which can then be tested.

## Aims/Objectives

Upon completion of this unit, students should be able to assess the basic process of research, including observation, case study and interviews. They should be able to explain how these methods can be applied to research relating to music. Moreover, they will be able to describe the different types of interview as well as distinguish the stages of preparation of the specific tool. Finally, they will evaluate the pros and cons of qualitative interview as tools of qualitative research.

## Learning Outcomes

Upon completion of the week, students should be able to:

- Discuss the method of case study
- Describe the method of observation
- Familiarize themselves with the process of data analysis
- Assess the different types of qualitative interview
- Distinguish the stages of preparing an interview
- Analyse the pros and cons of qualitative interview

## Key Words

Observation	Case study	Interview	Focus groups
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## Annotated Bibliography

### Basic Sources/Material

1. Sang-Hie Lee (2017). Scholarly Research for Musicians. London: Routledge

In the second part of the book, the author discusses the basic principles of qualitative research, focusing on distinct paradigms.

## Self-Assessment Exercises/Activities

### Exercise 7.1

Conceive a research problem, and then proceed to creating an interview guide. Define the type of questions, the type of interview and the possible obstacles in organizing this particular research tool.

**Recommended number of work hours for the student**

Approximately 20 hours

## **TITLE:**

Philosophical, Historical and Music Theory Research

**(8<sup>th</sup> Week)**

### **Summary**

This unit focuses on philosophical music research which allows us to address common thoughts and processes about how music interacts with our daily lives, feelings, and well-being. Thus, philosophical research helps bring out ideologies of both composers and researchers and support ideas through alternate modes of inquiry. Moreover, this unit will examine the current trends of research that concern music theory, in order to help music students recognize how research in music theory functions and applies itself in the more comprehensive background of music and music education research. Finally, by examining the role of historical research in music, a researcher can help uncover material and documents that have been ignored by the current music scholarship and practice.

### **Introductory Remarks**

Philosophical research is a method of qualitative research that addresses ideas and ideologies. Ideology can be defined as a belief that shapes the vision of an organization, human interaction and affects the meaning of life. Qualitative methods applied to this philosophical process include deduction, induction, abduction, structuralism, positivism, feminism and multiculturalism. Philosophical approach demands rational justification. Music can relate to this approach since its creation and expression can be associated with religious, cultural, social or individual ideologies. It allows researchers to address how music interacts with our lives, emotions and existence, bringing out ideologies of composers, researchers and other moderators in between.

Research within music theory serves a multitude of purposes, such as demonstrating compositional techniques, style changes, structural relations, performance practice and formulation of aesthetics. A number of research methods contribute to providing an analysis and comprehensive understanding of the theoretical framework and background of music. Carl Dalhaus defined three analytical paradigms within music theory: the speculative, the practical and the analytical. It is worth noting that research paradigms in music theory have been established by studying the evolution and trend of compositional practices. Throughout the years, even though compositional practice has changed in all its parameters, the methodologies put emphasis on the research of pitch structures.

Regarding music history, we need to appreciate that music as a cultural expression is built on the past, providing us with the framework for understanding contemporary music and any future developments. What is historical research in music? Historical research can include the study of musical styles and form, in order to inform current music scholarship and practice. Beyond recording events, or a person's history, scholarly historical research is not just documentation. It establishes facts, perspectives, impact of

significant events on music creation and creators. There are two types of historical sources, primary and secondary.

### **Aims/Objectives**

Upon completing this thematic unit, students will become even more familiar with three specific types of music research: philosophical, historical and theoretical.

### **Learning Outcomes**

Upon completion of the week, students should be able to:

- Discuss the philosophical approaches to music research
- Evaluate the role of history in expanding music research
- Explore the different music theory methodologies and analytic paradigms

### **Key Words**

Historical Research	Philosophical Methodologies	Music Theory Paradigms
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### **Annotated Bibliography**

#### **Basic Sources/Material**

1. Sang-Hie Lee (2017). Scholarly Research for Musicians. London: Routledge

In the second part of the book, the author discusses the basic principles of qualitative research, focusing on distinct paradigms.

### **Self-Assessment Exercises/Activities**

#### **Exercise 8.1**

Choose one of the three research methodologies discussed in this unit and present a research question based on it.

### **Recommended number of work hours for the student**

Approximately 15 hours

## **TITLE:**

### **Quantitative Research Methodologies**

**(9<sup>th</sup> Week)**

#### **Summary**

This unit will help familiarise students with quantitative research methodologies and in particular sampling techniques. Moreover, it will focus on the different methods of sampling applied to a scholarly quantitative research.

#### **Introductory Remarks**

In quantitative study, data are expressed numerically as a means of providing an objective counting and analysis. There are two primary types: non-parametric and parametric. Non-parametric studies are concerned with counting and ranking subject matters numerically. Often the population in a non-parametric study is not generated with particular characteristics to examine, but with the interest of counting and ranking them. This data-based theory offers the foundation of new knowledge and advances continuous research agenda. In large descriptive studies, statistics are used to analyze the data to describe and understand the current state of affairs and discover the relationships among multiple factors. By using statistical methods, the researcher can identify factors that explain the phenomenon, predict future condition, and imply likely causal relationships.

The distinction between perception and reality can become easily confused. Often, concepts of reality are experience-based and phenomenological, making complete comprehension of the 'elephant' a surprisingly complex and difficult task.

Sampling is necessary because it is not always possible to include the entire population that one wishes to study. Campbell and Stanley defined Experiment as the "portion of research in which variables are manipulated and their effects upon other variables are observed"

Data in research should be objective and without prejudice, as well as commonly accepted. Another characteristic of quantitative research methods is their validity and reliability that allow the connection of two or more characteristics for a great number of cases. Validity describes the degree of accuracy in which a researcher measures what he/she intends to measure. During the literature review process, one can critically examine how other researchers have handled validity issues in their research design.

#### **Aims/Objectives**

Upon completion of this unit, students will be able to distinguish and evaluate the different quantitative methods. Moreover, they will be able to describe and define sampling methods and techniques of statistical analysis.

## Learning Outcomes

Upon completion of this week students should be able to:

- Define different types of quantitative research
- Describe and critically analyse sampling methods, applying them to different cases

## Key Words

Quantitative Research Methodology	Statistical Analysis	Experiment	Sampling	Population
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## Annotated Bibliography

### Basic Sources/Material

1. Sang-Hie Lee (2017). Scholarly Research for Musicians. London: Routledge

In the third part of the book, the author discusses the basic principles of quantitative research, focusing on sampling and experiments.

### Supporting Sources/Material

1. Campbell, D. T. & Stanley, J. C. (1963, 1969). Experimental and quasi-experimental designs for research. 4th printing. Reprinted from Handbook of research on teaching. Chicago, IL: Rand McNally & Company.

## Self-Assessment Exercises/Activities

### Exercise 9.1

Give two examples of how our perception and how reality can be different from one another. Upload these examples on the discussion forum for group discussion.

### Recommended number of work hours for the student

Approximately 20 hours

## **TITLE:**

Sampling – Questionnaire - Experiment

**(10<sup>th</sup> Week)**

### **Summary**

This unit will present the basic parameters of sampling as well as a description of the relevant techniques for sample selection and data collection. Moreover, the unit will focus on the basic principles of experimental study, which evaluates the tests hypotheses with a sample that may be a representative sample of a larger population.

### **Introductory Remarks**

One of the most widespread methods of quantitative research methodology is sampling either via questionnaires or interviews. Characteristic of the sampling technique is that it enables the estimation of certain parameters and discernment of these characteristics in a population. Sampling is necessary because it is not always possible to include the entire population that one wishes to study. In a parametric study, the researcher first identifies the target population or sampling frame (the best possible list of a population when the complete list is unavailable) that exhibits certain common characteristics or properties of research interest, lists all the members of that population, and then selects a representative group of that population using one or two of several methods. Sampling may be categorized into two main types of sampling: probability and non-probability. probability, which ensures the best estimate, however, never the absolute truth. Probability sampling techniques ensure that the findings of the study may be generalized to the entire population. With non-probability sampling, we do not assume that the results from the sample apply to the population. In other words, we cannot generalize the outcome of the research to the larger population.

To achieve the aforementioned research targets, and to achieve valid results, it is necessary to ensure as a large population as possible. The cost and time demands of this process, led to the establishment of reliable and efficient methods of choosing a representative sample. The basic sampling methods that are applied in sampling research are the following: random sampling, systematic sampling, stratified sampling and cluster sampling.

A typical questionnaire includes multiple-item questions including both closed (quantitative) and open-ended (qualitative) items. Close-ended questions often use a Likert-type system in which degrees of qualitative expressions are rated with numerical values. Communication with participants is an important supplement that encourages a response to the survey. An inviting letter with specific information regarding the research purpose and time required to complete the questionnaire can be helpful.

Campbell and Stanley defined Experiment as the “portion of research in which variables are manipulated and their effects upon other variables are observed”. Reliability and validity are assured over time through replication and cross-validation. Since the 1970s, the advancement of statistical methods has greatly enhanced the chances of improving the experimental designs. Three types of variables are necessary in the experimental study: the independent variable, the dependent variable and the control variable. Of course it needs to be noted that depending on the nature of the field, and especially that of music, it is difficult to control all variables. Nonetheless, researchers follow methods of validation in order to ensure a high degree of accuracy.

### **Aims/Objectives**

Upon completion of this unit students should be able to distinguish the basic principles of sampling research and formulate a research questionnaire. Moreover, they will be able to evaluate the correlation between cause and effect and the experimental research

### **Learning Outcomes**

Upon completion of this week, students should be able to:

- Discuss the basic principles of sampling research
- Describe the different methods of sampling
- Analyse the various questionnaire types and their use
- Describe and develop the logic behind experimental study
- Define variables
- Investigate issues of validation.

### **Key Words**

Sampling research	Questionnaire	Experiment	Variables	Validity
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### **Annotated Bibliography**

#### **Basic Sources/Material**

1. Cohen, L., Manion, L., & Morrison K. Research in Education. London: Routledge. (Chapter 8)

This chapter presents the main principles of experimental study.

2. Sang-Hie Lee (2017). Scholarly Research for Musicians. London: Routledge

In the third part of the book, the author discusses the basic principles of quantitative research, focusing on sampling and experiments.

## **Self-Assessment Exercises/Activities**

### **Exercise 10.1**

Define a research problem of your interest and proceed to the creation of a questionnaire for the investigation of the problem, defining clearly the possible thematic units, structure of questions and type of questionnaire.

(This assignment is graded with 2% of the final grade)

#### **Note:**

This week, students will submit the first large project (20% of the assignment grade)

Apply the quantitative method of case study and try to answer a research question of your interest based on this method.

### **Recommended number of work hours for the student**

Approximately 20 hours

## **TITLE:**

Mixed Methodology

**(11<sup>th</sup> Week)**

### **Summary**

This unit will present the principles and methods of application of mixed methodological research, which combines quantitative and qualitative methodology. Mixed methodology can combine the advantages of both quantitative and qualitative studies.

### **Introductory Remarks**

According to Creswell & Tashakkori (2007), mixed methodological research is based on correctly formed research questions and aims, which lead to the implementation and combination both of qualitative and quantitative research methods. In general, qualitative research methods describe processes and quantitative methods provide descriptive results and information that refer to the representation of the sample. Combined, these two methods provide information which relates questions that are of a dual qualitative and quantitative nature (Questions that include not only the “what and how” but also the “what and why”). Thus, mixed methodological research enables these two separate methods to correct, expand and define each other. Consequently, final analysis and presentation of results should include a combination of these two methodological approaches.

Especially in music education, the model of mixed methodology is gradually more often used, in order to allow contemporary research to answer complex questions that relate to the type and nature of music experience, as well as other quantitative and qualitative characteristics of teaching. These combinations belong in the framework of: triangulation design, explanatory design, exploratory design and embedded design.

### **Aims/Objectives**

Upon completion of this unit students should be able to critically discuss current writings that use mixed methodology. Moreover, they will be able to implement this methodology as well as to combine the data from both qualitative and quantitative methodologies in order to produce more valid results from their research questions.

### **Learning Outcomes**

Upon completion of this week, students should be able to:

- Identify and evaluate the necessity of mixed methodological research in order to answer research questions that are of a dual quantitative and qualitative character

- Discuss contemporary writings that apply mixed methodological research
- Combine and implement data from qualitative and quantitative methodology in order to answer their research questions.

## Key Words

Mixed methodology	Formulation of mixed methodology
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## Annotated Bibliography

### Basic Sources/Material

1. Tashakkori, A., & Creswell, J. W. (2007). Exploring the nature of research questions in mixed methods research, 1 (3) Journal of Mixed Methods Research, doi 10.1177/1558689807302814

The authors present methods of using mixed methodology

### Supplementary Sources/Material

1. Fitzpatrick, K. R. (2016). Points of convergence in music education: The use of data labels as a strategy for mixed methods integration. Journal of Mixed Methods Research, 10(3), 273-291.

This journal presents the basic principles of mixed methodological research as well as its philosophical background, and how mixed methodological research contributes to a successful data analysis.

## Self-Assessment Exercises/Activities

### Exercise 9.1

Define a research problem relating to the area of music education that could be approached with the mixed methodological research method. Formulate two research questions suitable for the specific methodology.

## Recommended number of work hours for the student

Approximately 15 hours

## **TITLE:**

Ethics

**(12<sup>th</sup> Week)**

### **Summary**

This unit will focus on the presentation and analytic discussion of ethics issues that may occur during the formulation, application, data collection and analysis.

### **Introductory Remarks**

During the first stages of formulating a research, it is necessary to take into consideration not only the technical and other practical issues that may arise, but also to contemplate issues relevant to ethics. In other words, we should be able to judge which is the best way for collecting and analysing data, but also, the possible consequences and impact our actions and decisions confer upon the participants either directly or indirectly.

Practicing ethical and responsible behaviour affects both research design and technique. It is essential to obtain proper permissions and gather complete contact and background information on the individuals you interview. In the process of research, one must take into consideration the parameters that are aligned with ethics, and should consider what possible ethical issues may arise during the planning and implementation of the research process so that they can be properly addressed. For example, a music educator cannot proceed into a class observation without revealing his/her capacity and purpose. This behaviour can become disrespectful towards the participants. A responsible researcher is obliged to share with both subjects and informants why he/she is conducting the specific research, in as detail as possible. All stages of the process have to be thoroughly and clearly explained. Moreover, any objects should also be taken seriously, even refusals to participate, no matter how disappointing that may appear.

In general, ethics associated with research practices relate to matters of voluntarily participation in the research, briefing regarding any negative consequences that might deter a participant from taking part in, and the securing of trust and anonymity. The researcher needs to realize his duty towards the academic community for the production of new knowledge through his/her research, but also he/she needs to fulfil any obligations towards the participants.

### **Aims/Objectives**

Upon completion of this unit, students will be able to define and discuss issues that regard ethics and how these issues can be addressed during the research process.

## Learning Outcomes

Upon completion of this week, students should be able to:

- Define and determine issues relating to ethics
- Discuss their role in issues of trust and reliability among subjects and informants
- Describe methods of keeping anonymity in order to protect personal data of participants
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## Key Words

Ethics code	Anonymity	Trust
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## Annotated Bibliography

### Basic Sources/Material

1. Sang-Hie Lee (2017). Scholarly Research for Musicians. London: Routledge

In the second part of the book, the part that discusses qualitative research methodology, the author introduces the topic of ethics.

## Self-Assessment Exercises/Activities

### Exercise 12.1

Observe a practice session for a music style with which you are unfamiliar; record the terms that the participants use for their instruments, song types, performance techniques, quality of sound, and any other aspect that seems meaningful. Create a glossary derived from your findings and write a short analysis of the connections that you find.

### Recommended number of work hours for the student

Approximately 20 hours

## **TITLE:**

Performance Research

**(13<sup>th</sup> Week)**

### **Summary**

This unit will examine issues relating to research that applies to performance circumstances, affecting musicians and audiences. It will focus on subjects pertaining to the so-called performing arts science research.

### **Introductory Remarks**

This unit is dedicated to issues of conducting research with musicians and it will highlight other methodologies beyond qualitative and quantitative research, and specific within-subject research. Whereas in the other methodologies researchers may recruit a greater number of participants, who undergo a number of treatments for group comparison purposes, within-subject research allows the researcher to focus on a smaller number of participants, normally on the performance of three to five individuals. Within-subject research is appropriate to provide information on how individuals respond to specific approaches, since it is likely that individuals may respond differently compared to the average of their group. Thus, in many occasions, and without the application of within-subject research, the responses of individual participants are not revealed. By concentrating only on a few individuals, it is possible to evaluate intensive interactions with each musician.

Additionally, this unit will focus on researching performers, performances and audience. Since research has become an interdisciplinary issue, it has allowed researchers from other fields such as science and health to conduct performing arts science research, in order to examine the musician's body and body-mind coordination. These current studies have enabled pedagogues, clinicians and musicians themselves to get to know and familiarize with their body and mind and improve their performance. Moreover, contemporary research into music performance addresses the audience for which the music is played, and how that audience is affected both physiologically and psychologically. Audience reaction is also used to inform the activities of a variety of music practitioners. Performers can assess audience's expectations to adjust their performances so that they are better received. Composers can gain insight into how their creative outputs are received. Audience understanding indicates the impact of performance. Thus, performance will be enhanced, focusing on elements such as creativity, skill, practice, teamwork, leadership and motivation. Performance researchers study the realities of the performer, educator and audience.

## Aims/Objectives

This thematic unit will lead students to comparatively to assess other methodologies than qualitative and quantitative research, as well as examine interdisciplinary research approaches to music. Moreover, students will discuss and investigate issues of performance practice research.

## Learning Outcomes

Upon completion of this week, students should be able to:

- Describe other methodological approaches to research
- Compare methodological approaches
- Investigate areas of performance practice research

## Key Words

Within-subject research	Performance Practice Research	Audience	Performers	Composers
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## Annotated Bibliography

### Basic Sources/Material

1. Sang-Hie Lee (2017). Scholarly Research for Musicians. London: Routledge

The final chapter of the book discusses other methodologies that concern performance practice research.

## Self-Assessment Exercises/Activities

### Exercise 13.1

Attend a musical event and conduct informal interviews with at least five attendees at a musical event. Your goal is to identify a set of initial questions that might produce useful results in a formal and extensive audience poll. Compare your notes at each stage

(This exercise is graded with 2%)

**Note:**

During this final unit you should submit the second large project (20% of the assignment grade)

Play an audio or video clip for performers associated with the practice on the recording; ask what they most appreciate, or if the recording accurately represents the tradition or practice. Use those responses to generate a set of research questions for a related, larger project.

**Recommended number of work hours for the student**

Approximately 20 hours

## **FINAL TELECONFERENCE/GROUP CONSULTATION MEETING**

During this final teleconference, students are informed about the format of the final exam (e.g. multiple-choice questions, short or long answers, case studies, etc.) and if the exam will be open-book or not.

**TITLE:**  
**FINAL EXAM**

**(14<sup>th</sup> week)**

**Recommended number of work hours for the student**

Approximately 50 hours.

## INDICATIVE ANSWERS FOR SELF-ASSESSMENT EXERCISES

### Title:

Writing about Music and Music Research

**(1<sup>st</sup> Week)**

### Exercise 1.1

Students should choose a topic relating to their research interests and proceed on collecting resources from five different sources, preparing a bibliographical list, which then should be uploaded on the platform.

The sources could include:

- Library catalogues
- Dictionaries/Encyclopaedias
- Databases (our library subscribes to Grove Music Online)
- Articles
- Dissertations
- Scores and recordings (our library also subscribes to Naxos)
- Internet

### Title:

Conducting research and formulation of research questions in music

**(2<sup>nd</sup> Week)**

### Exercise 2.1

Try and answer the following questions, depending on your own research interests:

- What do I want to know? – What would you like to learn depending on your interests and the field you want to explore
- What is important to me and why is it important?
- How do I go about learning more about the topic of interest?
- Who would be interested in my research? What are your target groups

**Title:**

Research process and proposal planning

**(3<sup>rd</sup> Week)**

Choose a topic based on your research interests and present the steps of your organizational plan

The organizational plan should consist of the following:

Title or topic, definition of the problem, basic terminology, description of the basic hypotheses, presentation of the questions, importance of research, relevant bibliography, methodology and processes that would be applied for collecting all relevant data and information, as well as possible results.

**Title:**

The three components of a research proposal

**(4<sup>th</sup> Week)**

**Exercise 4.1**

Students should list ten scholarly references relating to their research topic, in a first effort to create a literature review. This should be then uploaded on the platform for discussion with all member of the group.

These scholarly references should be limited to books-journals-dissertations

**Title:**

Introduction to Qualitative Research

**(5<sup>th</sup> Week)**

**Exercise 5.1**

Students should select on type of qualitative research and present a paradigm based on it.

**TITLE:**

Qualitative Research Methods

**(6<sup>th</sup> Week)**

**Exercise 6.1**

Students should select a different type of qualitative research and present a paradigm based on it.

**Title:**

Observation, case study and interviews

**(7<sup>th</sup> Week)**

**Exercise 7.1:**

Conceive a research problem, and then proceed to creating an interview guide. Define the type of questions, the type of interview and the possible obstacles in organizing this particular research tool.

Take into consideration the following criteria for the preparation of the interview guide

- Type of interview
- Questions (open, simple, clear)
- Formulation of questions (introductory questions, transitional questions, keywords, conclusive questions, final question)

**Title:**

Philosophical, Historical and Music Theory Research

**(8<sup>th</sup> Week)**

**Exercise 8.1**

Choose one of the three research methodologies discussed in this unit and present a research question based on it.

**Title:**

Quantitative Research Methodologies

**(9<sup>th</sup> Week)**

**Exercise 8.1**

Give two examples of how our perception and how reality can be different from one another. Upload these examples on the discussion forum for group discussion.

**Title:**

Sampling – Questionnaire - Experiment

**(10<sup>th</sup> Week)**

**Exercise 10.1**

Define a research problem of your interest and proceed to the creation of a questionnaire for the investigation of the problem, defining clearly the possible thematic units, structure of questions and type of questionnaire.

Consider the following aspects when preparing the questionnaire:

- Thematic areas
- Structure of questions
- Type of questions
- Interaction between researcher and subjects
- Answering scale

**Title**

Mixed Methodology

**(11<sup>th</sup> Week)**

**Exercise 11.1**

Define a research problem relating to the area of music education that could be approached with the mixed methodological research method. Formulate two research questions suitable for the specific methodology.

Consider the following aspects:

- Do the questions combine/associate characteristics of individuals relating to the research problem
- Do the questions include the notion under investigation
- Do the questions limit the aim of the study to specific questions
- Do the questions respond to the advantages of mixed methodology

**Title:**

Ethics

**(12<sup>th</sup> Week)**

**Exercise 12.1**

Observe a practice session for a music style with which you are unfamiliar; record the terms that the participants use for their instruments, song types, performance techniques, quality of sound, and any other aspect that seems meaningful. Create a glossary derived from your findings and write a short analysis of the connections that you find.

**Title:**

Performance Research

**(13<sup>th</sup> Week)**

### **Exercise 13.1**

Attend a musical event and conduct informal interviews with at least five attendees at a musical event. Your goal is to identify a set of initial questions that might produce useful results in a formal and extensive audience poll. Compare your notes at each stage



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European  
University Cyprus

**FORM: 200.1.3**

## **STUDY GUIDE**

**COURSE: MUS 605 - Current Principles of Ensemble  
Direction**

### Course Information

<b>Institution</b>	<b>European University Cyprus</b>		
<b>Programme of Study</b>	MUSIC (MMUS)		
<b>Course</b>	MUS605	Current Principles of Ensemble Direction	
<b>Level</b>	Undergraduate <input type="checkbox"/>	Postgraduate (Master) <input checked="" type="checkbox"/>	
<b>Language of Instruction</b>	English		
<b>Course Type</b>	Compulsory <input checked="" type="checkbox"/>	Elective <input type="checkbox"/>	
<b>Number of Teleconferences</b>	Total: Up to 6	Face to Face: -	Teleconferences: Up to 6
<b>Number of Assignments</b>	13 self-assessed assignments, five (5) of which are evaluated (10%) 2 individual papers (2 X 20%)		
<b>Assessment</b>	Assignments	Final Examination	
	50 %	50 %	
<b>Number of ECTS Credits</b>	10		

Study Guide draft by:	Dr. Yiannis Miralis
Editing and Final Approval of Study Guide by:	Dr Yiannis Miralis, Dr George Christofi, Dr Georgia Petroudi

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# 1<sup>ST</sup> TELECONFERENCE/GROUP CONSULTATION MEETING:

## INTRODUCTION

### Course Presentation

The program aims to offer a comprehensive master's degree in Music, in the three parameters of education, performance and composition. It aims to create the proper conditions that the students will be able to develop the highest level and standards so as to be active in the contemporary educational and artistic environment.

### **SPECIFIC OBJECTIVES:**

#### Music Education

- Prepare students for effective and successful teaching and diverse artistic engagement as teachers and leaders in a variety of music teaching environments such as public and private schools, conservatories and organizations, community education, music ensembles, music and the third age.
- Develop and enhance student knowledge and skills required to conduct, study and critically evaluate research in Music, hence allowing them to vigorously act upon their role as renowned musicians both in Cyprus and abroad.
- Prepare musicians who will act creatively and productively with their students and colleagues.
- Endow students with knowledge, attitudes and skills that will enable them to be active music education leaders.
- Enhance critical thinking and participation in research projects both on a national and international level.

#### Performance:

- Prepare students for effective, successful and diverse artistic engagement as performers, and generally as able musicians in the local community but also abroad.
- Develop and enhance student knowledge and skills required to conduct, study and critically evaluate research in Music, hence allowing them to vigorously act upon their role as renowned musicians both in Cyprus and abroad.
- Prepare musicians who will act creatively and productively with their students and colleagues.
- Endow students with knowledge, attitudes and skills that will enable them to be active leaders in the musical and cultural life of their community.
- Enhance critical thinking and participation in artistic projects both on a national and international level.

#### Composition:

- Prepare students for effective, successful and diverse artistic engagement as composers, and generally as able musicians in the local community but also abroad.
- Develop and enhance student knowledge and skills required to conduct, study and critically evaluate research in Music, hence allowing them to vigorously act upon their role as renowned musicians both in Cyprus and abroad.
- Prepare musicians who will act creatively and productively with their students and colleagues.
- Endow students with knowledge, attitudes and skills that will enable them to be active leaders in the musical and cultural life of their community.
- Enhance critical thinking and participation in artistic projects both on a national and international level.

## **2. Intended learning outcomes:**

Upon successful completion of this program, the students should be able to:

- Design, prepare and present research, of a small or large scale, in the area of Music.
- Critically read and comment upon research of diverse methodological approaches in musical research
- Critically analyze a wide spectrum of music repertoire originating from various historical periods and diverse musical genres and civilizations, while taking into consideration its social, historical and aesthetic background.
- Design interventions based on research and practices of contemporary approaches in music.

### Music Education

- Analyze philosophical and sociological dimensions of Music Education, illuminating their importance and their relation to teaching.
- Study the theories and the research findings of psychology of music and understand their applications in music pedagogy.
- Discuss and evaluate curricular concepts and theories in relation to current research approaches in curriculum design in music.
- Organize, lead and direct choral and instrumental ensembles of high artistic level, demonstrating excellent musical, technical, expressive and methodological expertise.
- Organize interventions, with emphasis on the development of creativity and improvisation in various contexts.

### Performance:

- Actively participate in music ensembles through which one can study and perform a diverse repertoire with confidence, precision, musicality and sensitivity.
- Perform repertoire of an advanced level, both in informal and formal settings.

- Master a skillful technique and a professional performance level.
- Develop improvisation skills

Composition:

- Acquire the skills, insight and experience necessary for an effective and successful professional career as composers
- Cultivate their aesthetic consciousness through a range of approaches, introducing tools and techniques relevant to today's music making
- Explore their personal musical language and their relationship to currents in the wider compositional world by exploring innovation and experimentation for enhancing their musical horizons

### **Presentation of the Course through the Study Guide**

The course aims towards the development of a theoretical background connected with the importance of the involvement in a music ensemble and to the interconnection of the theoretical knowledge and to the practical creation in music. Furthermore, the course has the intention to develop skills for the composition, management and critical evaluation of different music ensembles who they operate in music education areas

By the end of the course students are expected to be able to:

- They describe and compare historical evolution of music ensembles in education and society, in Cyprus and abroad.
- They discuss and evaluate the role and operation of music ensembles in a variety of music pedagogy areas in education and society, as in Cyprus and abroad.
- They describe and compare the basic operatic principles.
- They investigate critical problems or operation of different music ensembles through the studying of a varied of sources and they suggest possible and operative actions for solving.
- They formulate and classify educational goals, content and activities for the pedagogical operation of music ensembles.
- They describe contemporary trends in operation of music ensembles.
- Covers, orchestrate and compose small works for a varied of music ensembles having in mind the level and the needs of the participants and the goals for the operation of the ensemble.
- They plan units of lessons/ rehearsals for music ensembles using pedagogical music repertoire.
- They investigate and evaluate the option, preparation and presentation of a selected and varied repertoire for different music ensembles and levels.

- They discuss and evaluate critical results of contemporary research who focus in the role and activity of music ensembles.

### **Lesson content**

The course focuses in operating issues and management of music ensembles, with an emphasis in the deep learning of music educators who they are involved in instrumental music ensembles.

Firstly students will become familiar with the most important music instrument of the music ensembles and they will examine their historical development and their role in education and to the broad society, as in Cyprus same in abroad. Specifically, in the course will be covered issues of the historical evolution of the different music ensembles of artistic music (symphony orchestras, choirs, wind ensembles, also and chamber music ensembles). Furthermore will be a historical reference with other music ensembles, like jazz ensembles, pop, folk and traditional music, with an emphasis in ensembles that they exist in the Cypriot, Greek and Mediterranean space. It will be examined in deep the activity of a varied of music ensembles and their relation position in the Cyprus Music Curriculum, in the frameworks of compulsory public education in Cyprus (primary and secondary education also in music schools), the private music education (conservatories), as in the wider society (municipalities, organizations, Cyprus Youth Symphony Orchestra, nursing homes et al.). Furthermore it will be a comparison with corresponding frames in Greece and abroad, examining critically different operation frames, the repertoire and their contemporary presence. Finally, a reference will be made, in the action and activity of a varied ensembles in Cyprus, Greece and abroad, as and in music ensembles which are considered milestones in their field.

Important part of the theoretical part of the course it consist the reflexion of the role and importance of the involvement in big and small music ensembles in music education of pupils, of professional musicians, but and the amateur citizens. Students will approach important principles of participation, preparation, conducting and presentation of music ensembles, also and for issues of performance, technique and musicality of the ensemble. It will also be asked to get informed and get deeper mentioning the pedagogical methods of teaching music ensembles also and in available teaching material.

Important part of the course is the interconnection of theory with practice as in the artistic result, but, mainly, the pedagogical approach that is demanding for a good operation of the ensembles in the different educational areas. After coming closed with relevant literature and research in this field, the course will offer to students to students the theoretical, philosophical and pedagogical background to research more deep and effective the precision of music teaching, performance and creation in large music ensembles.

According to the above, students they will be called to develop teaching modules for specific educational scales of their choice (elementary or secondary) and areas (municipality ensembles with amateurs or conservatory ensembles with students). Operating the choice of the repertoire and the structure of their module. Subsequently,

they will form and evaluate their teaching intervention, having in mind the needs and the level of the members of the ensemble.

**Recommended student worktime**

Approximately 5 hours (including the study of the Guide)

## TITLE:

Historical evolution of music ensembles in education and society.

**(1<sup>st</sup> Week)**

### **Summary**

In this unit will be a review in the kinds and families of musical instruments and ensembles, also and an introductory historical review of the evolution of the instrumental music education.

### **Introductory Remarks**

Music consists a main part of the everyday life of a human and a basic element of every social activity. Through his long historical evolution human has developed a rich musical activity using his voice and a big varied of musical instrument and echogenic objects. This activity is in a high level social, as human, as a social being, has been created small and big groups through which was act musically, trying to communicate with other people and the the divine power. Through this procession were created and were established a varied of music ensembles that were satisfied entertaining, social, religious but also and pedagogical needs.

### **Aims/Objectives**

By the end of the studying of this unit, students will have to be able to discuss for the historical evolution of the instrumental music education, the role of music ensembles in the local society and the value of participation in them for the whole musical and social development of pupils and adults. Additionally to be able to explain the way which the role and operation of different musical groups influenced the relationship between people with music.

### **Learning Outcomes**

Upon completion of this week, students should be able to:

- Categorise the different musical instruments in groups and describe the historical evolution of the instrumental musical education.
- Support the meaning and the value of music ensembles in the society and in life of the contemporary citizen.
- Summarize the most important kinds of music ensembles in education and in society and you can realize the basic goals of their operation.

- Support the meaning of music ensembles in all aspects of music and social development of the participants.

## Key Words

Categorising of music instruments	Kinds of music ensembles	Practical lifelong music activity	The role of music in the society	Instrumental music education
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## Annotated Bibliography

### Basic Sources/Material

1. Feldman & Contzius (2011). Instrumental music education: Teaching with the musical and practical in harmony. New York: Routledge. (chapter 5, p. 63-72).

In this chapter a short review has been made of the historical evolution of the instrumental music education in England and in the United States and its integration in the areas of the public education, having references in the influence of the pedagogical principals of Pestalozzi and of Nageli. Furthermore, has been examined the contribution of well-known educators such as Lowell Mason, William Woodbridge, Theodore Thomas, Patrick Gilmore, the brothers and sisters Howell and the Benjamin family, also and the facts such as Maidstone Movement in England, the Civil War in the Unites States, the 2 World Wars, the creation of different companies of musical instruments et al. Finally, there is a interconnection of these historical facts with the development of 2 dominant philosophical trends (aesthetical and practical music) from the decade of 1960 and after.

2. Jagow, S. (2007). Developing the complete band program. Galesville, MD: Meredith Music. (p. 22-30).

In the these chapters has been made a review of the early European influences in the instrumental music education in the United States, the historical facts that they led in the establishment of the instruments in different wind ensembles, and creating also important organizations, ensembles and facts that lead in the development of the big ensembles wind instruments (bands) in the United States.

### Supplementary Sources/Material

1. Colwell, R. J. & Hewitt, M. & Fonder, M. (2017). The teaching of instrumental music (5<sup>th</sup> ed). New York: Routledge. (p.. 3-11).

In this chapter writers are been focused in the historical evolution of the symphony orchestra and wind ensembles by the end of 16<sup>th</sup> century until today as and in the development of music ensembles in the public education in the United States.

2. Fennell, F. (2000). The history of American bands. *The instrumentalist*, 55 (3), p.. 66-68.

In this chapter a short reference is being made in the historical evolution of the wind ensembles in the United States.

### **Self-Assessment Exercises/Activities**

**Exercise 1.1** Studying the upper material which you will be given and write your own view for the role and operation of music ensembles in your country. Publish your views in the Discussion Forum which was created for the needs of this assignment.

### **Recommended number of work hours for the student**

15 hours

## **TITLE:**

Music readiness for learning of a musical instrument and involvement in music ensembles.

**(2<sup>nd</sup> Week)**

### **Summary**

In this unit you will be focusing in the music readiness which participants must have, independently from their age, to operate correctly in a music ensemble and to analyse the basic elements of this readiness.

### **Introductory Remarks**

For the most people the start of the lessons of learning a musical instrument and, at the same time, the participation in a musical ensemble usually is being connected with the child's age. Besides that, having in mind the Music Learning Theory of Edwin Gordon, it must be clear then that the music readiness of a person doesn't have to do with his age but with the music experiences and facts from the day his born. This is related with his music listening, his rhythmic and tune accuracy and skill and the knowledge producing simple melodies and songs. For these reasons a five year old child it can be more ready musically from an adult who doesn't have at all any music facts and experiences in his life.

According to Conway, some basic skills must be worked and to be done before students start learning a musical instrument, is a) to be able to keep a stable pulse and to move according the pulse, b) to have a varied of repertoire with melodies and songs, c) to be able to sing a number of songs with the right rhythm and tune highness and d) to be able to sing right in a major scale.

Furthermore, Conway focuses in the differentiation between the skills of performance of an instrument (executive skills) and to the audiation skills which, if they do not be worked well according to formed as a background for learning a musical instrument, then, without any doubts, they will be constantly rhythmic, tune correctly and expressive problems. According to Grunow, Gordon & Azzara, the audiation comes the same with thinking and learning a language. More clearly, is the music exercise of a musician's mind to understand the rules of operation of music and to be able to read, write, speak, to move and to express correctly with music. Conway suggests also that it is a wrong practice to teach decoding of musical notation in case pupils cannot play melodies by ear and to «audiate», they perform and analyse small and melodic patterns. In this case it seems like we ask from pupils to read a passage in another language which they have not been heard before enough and they cannot speak. At the end of the essay Conway is suggesting different activities that the contribute in the development of the tune and

rhythmic readiness, supporting the view that song and movement as we speak about music have to be main activities for the musical instruments.

### **Aims/Objectives**

By the end of the unit students will have to able to discuss for the meaning of music readiness, for the necessary conditions and skills for learning a musical instrument and participation in a music ensemble, also and to explain and analyse the meaning of audiation, Additionally, they must be able to suggest basic activities for development of the tune and rhythmic readiness.

### **Learning Outcomes**

Upon completion of this week, students should be able to:

- Count basic skills that are made a person «musically ready» and explain the term of music readiness and its meaning for a broad and a complete music development of people.
- Explain the term of audiation and make comparisons for learning a language.
- Examine critically your experiences from learning a musical instrument and the participation in a music ensemble in school or conservatory and you support them with suggested pedagogical and philosophical approaches.

### **Key Words**

Music (rhythmic and tune readiness)	Circumstances of learning an instrument and participation in ensembles	Audiation	Learning by ear	Singing and movement in instrumental ensembles
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### **Annotated Bibliography**

#### **Basic Sources/Material**

1. Conway, C. (2003). Good rhythm and intonation from day one in beginning instrumental music. Music Educators Journal, 89 (26), p.. 26-31.

In the above essay the terms of music readiness and audiation based the Music Learning Theory of Gordon and are suggested basic activities for development of skills that are needed for learning musical instruments and participation in music ensembles.

2. Mitchell Robinson, "To Sing or Not to Sing in Instrumental Class," *Music Educators Journal* 83, no. 1 (1996): 17-21, 47;

In this essay is being supported the importance of the singing in rehearsals of music ensembles and group lessons in learning instruments and are suggested different helping activities.

3. Edwin Gordon, *A music learning theory for newborn and young children.* (2003). 25-36.

In this chapter is being analysed the audiation and interconnection with the Music Learning Theory. Mentions to the types and scales of audiation, the difference with the inner hearing, the understanding and music imitation, the syntax of music and the importance of audiation for the instrumental music education.

### **Supplementary Sources/Material**

1. Debbie Rohwer, "The Value of Singing in the Instrumental Music Program," *Dialogue in Instrumental Music Education* 19, no. 2 (1995): 73-86.

In this essay is being supported the importance of the singing in rehearsals of music ensembles and group lessons in learning instruments and are suggested different helping activities.

2. Gordon, E. E. (1999). All about audiation and aptitude. *Music Educators Journal*, 86 (2), 41-44.

In the essay are being examined ways for development of audiation through movement and singing.

### **Self-Assessment Exercises/Activities**

**Exercise 2.1** Describe the usual precession of learning of a musical instrument in amateurs students and adults in the area that you are working to (school, conservatory, municipal music group, et al.), specifically focusing on the development executive skills, the use or not of singing, adding activities for development of intonation or rhythmic readiness, the performance by or from the book/ score rhythmic readiness, the performance with the ear or from the book/ score and the first production of sound. You must mention also to also to the method which you are using you or your colleagues and

describe the activities and repertoire which were using in the first 2-3 lessons. Use your personal blog to publish the exercise. Students have to study and comment at least more publishing from the participants in the lesson. Your comments they have to be questions that they come after reading the descriptions in the different learning areas.

**The assignment will be evaluated with 2%**

**Recommended number of work hours for the student**

15 hours

## **TITLE:**

Analytical curriculums of music ensembles.

**(3<sup>rd</sup> Week)**

### **Summary**

In this unit you will examine the structure elements (philosophical theory, teaching goals, learning results, repertoire, approaches and evaluation) who are covering the analytical curriculums of music ensembles and you will analyse the way of these elements are showing the role and the value of education and the everyday life of their members.

### **Introductory Remarks**

The music ensembles have an especially important role to play in the public compulsory education, in music education of a pupil, student, also and to the broad society. Through the different social, educational and music areas of operation are covering different pedagogical, social, economic, music, ethno-religion and entertaining needs not only of the members but and all of them that are connected in general. According these needs some music ensembles were established, some others they changed, some new they were created and some others they were not operating right, coming against the change with weakness.

Big and small music ensembles are operating as main part of the curriculums of music studies in public schools, music schools, conservatories, academies and universities, as informal ensembles in the Greek public school, as groups of interest in municipalities and communities, as areas of music therapy in hospitals and institutions, as informal groups of youth and adults and as amateurs and professional structures of music activity.

In modern times there is a varied music ensembles that the modern musician and music pedagogy teacher is being called to participate and conduct. This includes many skills, knowledge and disciplines according the person to be able to contribute effectively and to offer valuable experiences in the participants, in the development of musicality and critical thinking and to the enrichment and a better life.

### **Aims/Objectives**

By the end of this unit students must be able to discuss the role of different music ensembles in education and society, as in Cyprus as and in abroad, and they analyse the structure elements (philosophical theory, teaching goals, learning results, repertoire, approaches and evaluation).

### **Learning Outcomes**

Upon completion of this week, students should be able to:

- Count «structure elements» that are mentioning to the role and position of music ensembles in education and society and explain their operation for the music development of people.
- Mention the different kinds and roles of the music ensembles and make comparisons based and your personal experiences.
- State your opinion critically, based your personal philosophical theory and experiences as students and music educators, for the role and position of music ensembles in education.

## Key Words

Role of music ensembles	Learning results of music ensembles	Repertoire of music ensembles of different levels	Evaluation of music ensembles
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## Annotated Bibliography

### Basic Sources/Material

1. Feldman, E.& ContziusA. (2011). Instrumental music education: Teaching with the musical and practical in harmony. New York: Routledge. Pg. 100-134.

In these chapters are being examined issues for goals and evaluation of different music ensembles in education.

2. Jagow, S. (2007). Developing the complete band program. Galesville, MD: Meredith Music. (pg. 2-15, 156-166)

In these chapters are being examined issues that are for goals of different ensembles in education in the United States, as and with the philosophy and ways of evaluations of music ensembles.

### Supplementary Sources/Material

1. Colwell, R. J. & Hewitt, M. & Fonder, M. (2017). The teaching of instrumental music (5<sup>th</sup> ed). New York: Routledge. (p.. 26-40).

In this chapter writers focus in the goals of national levels and in the development of curriculums for music ensembles n the public education in the United States.

2. Lee, W. R. & Worthy, M. D. (2012). North American school ensembles. In the Oxford Handbook of Music Education, Vol.1, McPherson & Welch (Eds),p.. 80-825.

In this chapter a review is being made of the most typical ensembles that someone can meet in schools of secondary education in the United States and Canada, also and a short historical review of the establishment of music ensembles in the public education.

### **Self-Assessment Exercises/Activities**

**Exercise 3.1:** Describe the structure and the role of music ensembles in the educational or social area that you are working based its structure elements, as they have to be analyse to the specific unit. Use your personal blog to publish the exercise. You have to study and comment at least one other publishing of your classmates. Your comments have to make give questions that have been created after reading the description of the the different educational and social areas.

### **Recommended number of work hours for the student**

15 hours

## **TITLE:**

Developing of the rhythmic accuracy in learning a musical instrument and participation in music ensembles.

**(4<sup>th</sup>Week)**

### **Summary**

In this unit you will focus in the importance of the development of the rhythmic precision and how much is important in the wider music development of a person and of the musician in general.

### **Introductory Remarks**

Rhythm plays a main role in the everyday of a person such as and the society. In our life there is a repeating which is been organizing the action our through the time. In music grouping of sound based the duration and the rhythm in relation with a stable pulse, it is very important. Except ambient music, rhythm has with no doubt a leading role in music. Especially when more than one musician are playing together, rhythm and pulse are main elements that are leading all participants to keep the ensemble «divided». For this reason, the skill of rhythmic accuracy and precision, as and decoding and performance of rhythmic patterns, and especially important according the music ensembles. After the necessary rhythmic analysis and understanding, as and the use of a system of rhythmic syllables and the interconnection of rhythm and the movement, will be possible the further development of musicality of every participant.

### **Aims/Objectives**

Through the studying of the specific units students have to be able to explain the importance of the rhythm in music and to support the neediness of the development of rhythmic accuracy and precision according the individual learning of a musical instrument such as and for the participation in music ensembles. Lifelong development of musicality and the active participation with music action and creation in music ensembles has direct with the skill of the correct and quick decoding and performance of rhythmic phrases, as amd with the experience and expression of rhythm.

## Learning Outcomes

Upon completion of this week, students should be able to:

- Explain the importance the rhythmic perception in music development of a person and, specifically, in the participation in music ensembles.
- Describe and analyse different theories related with the close relations of rhythm and movement.
- Describe the most important rhythmic problems that students they can of music and the members of music ensembles and suggest different approaches for their solving.
- Perform, individually and together with others, a varied of rhythmical phrases, pieces and improvisations in different bars.

## Key Words

Rhythmology	Connection of rhythm and movement	Rhythmic syllables	Performance (voice, body percussion, percussion)	Improvisation
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## Annotated Bibliography

### Basic Sources/Material

1. Table of rhythmology

The table of rhythmology, (which includes the kind of rhythm in relation with the number of pulses in each bar) is a simple and complete table and is very clear how we must think rhythm to understand easy the grouping of pulses and how to perform the different music bars.

2. Feldman, E.& ContziusA. (2011). Instrumental music education: Teaching with the musical and practical in harmony. New York: Routledge. P.. 18-46.

In this chapter there is an intense review in the importance of rhythm in the wider music development, in relation with music and movement, also and to the importance of the rhythmic syllables with the expression of rhythm.

3. Jagow, S. (2007). Developing the complete band program. Galesville, MD: Meredith Music. (p.. 80-104)

In these chapters there is an intense review in the use of rhythmic syllables and exercises for understanding of rhythmic mistakes that usually music educators coming against in bug music ensembles.

### **Supplementary Sources/Material**

1. Hall, A. C. Studying rhythm.p. 6-33.

This material is especially formed for the development of the rhythmic ability. Through the exercises with a difficulty graded is given the possibility of exercise in the use of rhythmic syllables and autonomy and performance of double rhythmic patterns.

### **Self-Assessment Exercises/Activities**

**Exercise 4.1** Suggest creative ways and exercise for dealing rhythmic issues for specific works for music of ensembles of your choice. Describe your proposal in 3 transparencies and publish it in wiki which will be selected in teaching questions and will be examined and discussed in the next Teleconference.

### **Recommended number of work hours for the student**

20 hours

## **TITLE:**

Development of the tune accuracy in learning a musical instrument and participation in music ensembles.

**(5<sup>th</sup> Week)**

### **Summary**

In this unit you will focus in the importance of development of tune accuracy and how much is important in the wider music development of a person and of a music ensemble in general.

### **Introductory Remarks**

The correct tune perception is a basic ability not only for singers and the choir ensembles/ groups, but for all musicians. Based on perception musician will be called to tune correct and to succeed homogeneous sound with the wider ensemble. Someone will expect that the each participant with music will be in tune and will not hesitate to sing in front of others. The reality is very different. One important number of amateurs musicians and students, do not feel comfortable to sing or are not in tune, also, at the same time, an important part of population in our country, are not in tune. Furthermore, is being noticed that song is being missing such as in the individual instrumental lessons also and to the rehearsals of big music ensembles, cultivation the false perception that in the instrumentals music education musician is being called only to learn the finger order for the notes and to play the keyboard correct and automatically has a good sound and is in tune with the ensemble. For this reason we listen often music ensembles in our country (ex. Municipal bands and orchestras, amateur ensembles, student chamber music ensembles et al.) that they did not have good tuning and homogeneous sound.

The ability someone to be in tune, such as individually in his music instrument and with others, it is something that needs enough exercises and try. For this reason, the ability of the tune perception and accuracy, as and harmonic understanding of the melody we play in relation with the tune areas who belongs to, it is especially important, mainly according the music ensembles. Through the necessary harmonic analysis and understanding, as with the use of a system of melodic syllables and the interconnection of melody with phrases with the tune areas, will be possible he further development of musicality of each participant.

### **Aims/Objectives**

Through the studying of the specific unit students have to be able to explain the importance of the melody in music and to support the neediness of the development of the tune perception and accuracy according the individual learning of a musical instrument such as and for the participation in music ensembles. Lifelong development of musicality and the active involvement with music action and creation in music ensembles

has close relation with the ability of understanding of the activity of the melody in a tune and harmonic area.

## Learning Outcomes

Upon completion of this week, students should be able to:

- Describe and analyse the different opinions of famous music educators in relation with the importance of singing and working the intonation skill.
- Describe the most important tune problems music students come close to and the members of music ensembles and suggest different approaches for there solving.
- Perform alone and with others, a varied of melodies (without words) and improvisations in different tonalities and modalities.

## Key Words

The note C	Group Solfez	Melodic words	Performance by ear	Hand shapes
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## Annotated Bibliography

### Basic Sources/Material

1. Feldman, E.& ContziusA. (2011). Instrumental music education: Teaching with the musical and practical in harmony. New York: Routledge. p. 47-52.

The text is about the importance of tune understanding through the teaching «melodic words» without words and suggests activities for the connection of song in the rehearsal of music ensembles and the learning of a varied repertoire with melodies in different tonalities and modalities.

2. Jagow, S. (2007). Developing the complete band program. Galesville, MD: Meredith Music. (p.. 34-45)

In these chapters there is a reference of how much important is a musician to have a sound template in his mind which will try to imitate, no at the same time are given a varied suggestions for how a musician to earn a beautiful and special sound through his

instrument. Especially important is the explanation on how the production of a good sound individually and from the ensemble is connected immediately with mind and body.

### **Supplementary Sources/Material**

1. Froseth, J. (1994). Performance based ear-training. Chicago: GIA.

### **Self-Assessment Exercises/Activities**

#### **Exercise 5.1**

Suggest creative ways for dealing and exercise of intonation issues in specific works for ensembles of your choice. Describe your proposal in 3 transparencies and publish it in wiki which will be selected in teaching questions and will be examined and discussed in the next Teleconference.

### **Recommended number of work hours for the student**

20 hours

## **TITLE:**

Rehearsal construction, tuning and homogeneous sound.

**(6<sup>th</sup> Week)**

### **Summary**

In this unit you will investigate basic principles for operating a rehearsal of a big music ensemble, starting with exercises for intonation and blending and continuing with ways that we will focus as in details in a music work, without at the same time, every group of the ensemble is having problems.

### **Introductory Remarks**

The operation of a good rehearsal with a big music ensemble in having the issue that there are such a different music levels and demanding as such the members of the ensemble. This is a family of pupils, but mainly of amateurs ensembles (ex. municipal orchestras and bands), as in these the participation is open in every person that is interested with basic knowledge of performing an instrument (from elementary pupils until adults and pensioners). Speaking from pedagogical view, every pupil that is interested to participate in music ensembles of school has to have the possibility to make and experience this experience.

Is very important of how a music educator will manage the different levels and needs of the ensemble, according a member to offer the same but to earn from the participation from the ensemble. Through the approach “macro-micro-macro” is given the possibility in educator to focus in details in the work without at the same time to be ignored every other group of instruments for a long time. Furthermore, is important to participate as much as more, through the appropriate questions and approaches, all members of the ensemble, even if there is rehearsal micro with a specific group.

The planning of rehearsal's construction will necessarily have to include exercises for exercising and managing the available time in these issues, in order of importance: a) Notes and rhythmical issues, b) dynamics and articulation, c) voice balance, homogeneous sound and tune accuracy (intonation) and d) musicality and expressive performance. Furthermore, in a student amateur ensembles, rehearsal additionally will have to include exercises of sight reading for first time (prima vista), with the purpose to perform in a good level with the correct notes and values.

According to the tune precision and the ability for correct intonation, is important a part of the rehearsal to be dedicated with exercises of intonation with drones in different notes/ tune levels. Through these exercises the members of the ensemble will have to understand the important aspects that they influence the individual and group tuning is the support of blow, the timber and the intensity.

## Aims/Objectives

After the studying of this unit students will have to be able to describe the structure of an effective rehearsal and to support the neediness of a correct preparation, the exercises of the first sight reading and tuning of the ensemble. Additionally will have to be able to plan of activities in rehearsal who involve all the participants and to develop the critical thinking of the members.

## Learning Outcomes

Upon completion of this week, students should be able to:

- Explain the basic structure of an effective rehearsal of a music ensemble.
- Suggest a varied of music activities who focus in the first sight reading of a score, preparation, homogeneous and tuning of the ensemble.
- Plan music activities that involve all the members of the ensemble and develop their critical thinking.

## Key Words

Approach macro-micro-macro”	Pyramid of the priorities of a rehearsal	Differentiated teaching	Tuning exercises with drones
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## Annotated Bibliography

### Basic Sources/Material

1. Feldman, E.& ContziusA. (2011). Instrumental music education: Teaching with the musical and practical in harmony. New York: Routledge. p. 184-236.

In these 2 chapters a reference has been made in basic techniques of rehearsal, communication with the members of the ensemble, planning of the structure of the rehearsal, setting priorities, differentiated teaching, also and in basic principles of tuning.

2. Stone, M. (1999). Steps to good intonation in middle school ensembles. The instrumentalist, 54(5), 52-73.

In the essay is being made a reference of specific proposals for the improving of the tuning of a student music ensemble.

3. Montgomery, D. W. (2019). Five strategies for more effective rehearsals. *The instrumentalist*, 73(9), 22-24.

In the essay are suggested five strategies for more effective rehearsal of ensemble.

4. Engstrom, D. (2015). Common-sense rehearsal techniques. *The instrumentalist*, 69(7), 22-45.

The essay focuses in usual issues that musicians/ conductors coming against to and suggests ways of dealing.

### **Supplementary Sources/Material**

1. Whaley, J. E. (2005). *The music director's cookbook: Creative Recipes for a successful program*. Galesville, MD: Meredith Music.

This book includes a varied of activities and approaches from 57 selected university teachers and conductors, who they focus in all of the issues for the structure of a rehearsal and the tuning of an ensemble.

2. Jagow, S. (2007). *Developing the complete band program*. Galesville, MD: Meredith Music. (p. 46-79, 167-189).

These chapters focus on the issues of voice balance of the ensembles and homogeneous sound, in aspects that influence the individual and grouping tuning, in exercises and preparation of the ensemble, also and in the structure who have to have a rehearsal of a music ensemble.

### **Self-Assessment Exercises/Activities**

**Exercise 6.1** Watch the following videos

<https://www.youtube.com/watch?v=nvg9iWIXDUU&list=RDnvg9iWIXDUU&index=1>

<https://www.youtube.com/watch?v=t97j5fLWI8s>

<https://www.youtube.com/watch?v=WB1INDCWYW4>

and, based on the studying of the material of the week, comment critically the approaches of the educators in the Discussion Forum of the week. Which of them you can easy to form your own music ensemble?

Note: This week students have to give their 1<sup>st</sup> big assignment which will be evaluated with 20% of the overall grade.

Assignment: Description and critical analysis of lesson planning for rehearsal of a music ensemble of your own choice. (Philosophy, repertoire, rehearsal structure, et al.). Guidelines for the this assignment will be given in a special document in students which will be published in the platform.

**Recommended number of work hours for the student**

20 hours

## **TITLE:**

Conductor's role of the music ensembles in 21<sup>st</sup> century.

**(7<sup>th</sup>Week)**

### **Summary**

In the unit you will examine the important role of the music educator who is responsible for music ensembles of the 21<sup>st</sup> century. You will examine critically the demanding education that have to have to be effective in his work and to keep musically the members of the ensemble and to lead them in the lifelong activity with music creation and action.

### **Introductory Remarks**

Conductor of music ensembles has the double role of the musician and teacher of music pedagogy. Through this work is being called not only to keep musically the members of the ensemble and to help them to develop there strength in music, but and to lead with effectiveness of a big group of people with a varied of interests, experiences, music skills and social skills, ages and cultural identities, having the similar roles of the teacher, mentor, friend, manager, leader and often a psychologist. To be able to manage, in this difficult and important role will have to have very good education as a musician and conductor, with necessary rich experience participation, firstly of conducting, later, of music ensembles, also and with strong knowledge of psychology and general education. Furthermore, will have to know to teach basic techniques of performances in different music instruments, also and the repertoire of music ensembles that is being called to conduct.

### **Aims/Objectives**

By the end of this unit students will have to be able to examine critically and to support the important role of the teacher of music pedagogy/ conductor of music ensembles in the contemporary educational and social reality and to explain the reasons that the characteristics of his profile and identity of the teacher of music pedagogy influence the music and complete development of the members of the ensemble.

### **Learning Outcomes**

Upon completion of this week, students should be able to:

- Explain and support the roles that the teacher of music pedagogy/ conductor is being called to manage in the contemporary and social reality.
- You create the profile of an effective teacher of music pedagogy/ conductor analyzing the knowledge, skills, disciplines, attitudes, approaches and beliefs.

## Key Words

Conductor	Music pedagogy orientation	Mentor Guide	Colleague	New philosophical approach
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## Annotated Bibliography

### Basic Sources/Material

1. Morrison, S. J. & Demorest, S. M. (2012). Once from the top: Reframing the role of the conductor in ensemble teaching. In the Oxford Handbook of Music Education, Vol. 1, McPherson & Welsch (Eds), 826-843.

In this chapter writers are describing the role of the contemporary conductor of music ensembles, and they focus mainly in the role of the educational area (ex. in schools and universities). Through from the historical review of the specific role they suggest contemporary practices for more active involvement for the members of in the precision of learning.

2. Allsup, R. A. (2003). Mutual learning and democratic action in instrumental music education. Journal of Research in Music Education, 51, p. 24-37.

This essay suggests a change in the role of music pedagogy teacher/ conductor of music ensembles in education, from only master to a group of weak pupils to a colleague, mentor and guide who is supporting pupils from a critical treatment and a democratic action.

### Supplementary Sources/Material

1. Feldman, E. & Contzius A. (2011). Instrumental music education: Teaching with the musical and practical in harmony. New York: Routledge. p.158-171.

In this chapter writers are suggesting practical ways for the conductor to prepare through the appropriate and deep studying of the score of the ensemble.

## Self-Assessment Exercises/Activities

### Exercise 7.1

Having in mind your experiences from the students' and municipal music ensembles, and based on the material of this unit, to describe with critical view the role of conductors/ music pedagogy teachers that you had and how much this role helped in the development of an independent music perception from the members of the ensemble.

The assignment will be evaluated with 2%

**Recommended number of work hours for the student**

Approximately 15 hours

## **TITLE:**

Repertoire covers versions and improvisation for music ensembles.

**(8<sup>th</sup>Week)**

### **Summary**

In this unit you will come closer to different documents for educational of different levels repertoire for a varied of music ensembles, you will create criteria of choosing of repertoire and you will examine basic principles of and covering and composition of these ensembles. At the same time, you will examine critically a varied of repertoire for different music ensembles and you will evaluate again the importance of the role of the musician that creates covers in music education of pupils and amateurs musicians. Furthermore, you will go deeper in basic principles of the use of improvisation in big music ensembles.

### **Introductory Remarks**

Further goal of the existence of music ensembles is offer to their members, independently from their age and their level, rich musically and socially experiences which to are relevant the needs of people of the contemporary society and to contribute to an effective precision in the society, in their personal development of them and to the lifelong activity with music.

For music ensembles the repertoire is actually the teaching material from which the participants will be trained musically and will develop their perception, their skills and disciplines regarding. One such an approach have done, known with the term «Comprehensive Musicianship Through Performance, CMTP». Besides the availability of a graded repertoire for small ensembles, (chamber music ensembles) and big (bands, orchestras and choirs) music ensembles, this unfortunately does not include works of Greek and Cypriot composers, not even covers for informal ensembles which may someone will meet in a Cypriot school (ex. with recorders, guitars, bouzouki, violin, piano et al.). Furthermore, the available works for big ensembles are few and usually include covers of the conductor of the specific period, based on the level of your own ensemble, with a result to not be functional for the similar ensembles. for other ensembles. Based on the upper realities, the ability of a music pedagogy teacher to cover work which will stand on time and attract and other similar, but and different ensembles, is important.

According to improvisation, it is a basic element of the contemporary analytical programmes in many countries. Even the connection of improvisation in big ensembles (ex. choirs, orchestras, bands) it is not usual, to be used more and more, in a free as in a guided form.

### **Aims/Objectives**

After the end of this chapter students will be able to mention in basic criteria of graded, and choice of repertoire for music ensembles, as also important names of composers and

musicians that they composed covers for music ensembles. Additionally, to examine critically the historical development of the approach CMTF and to count the basic principles. Finally, is being expected that will be able to make successful covers of pieces for different ensembles, also to connect the improvisation.

## Learning Outcomes

Upon completion of this week, students should be able to:

- Mention and analyze basic criteria of graded and choice of repertoire for music ensembles.
- Musicians that they composed covers and they had a main interest to a pedagogical repertoire for ensembles of your interest.
- Compose covers for different music ensembles and instruments which they are being used by schools and conservatories.
- Cover pieces for different music ensembles and instruments that are being used in schools and conservatories.
- Describe ways of a successful connection of improvisation in music ensembles.

## Key Words

Music valuable repertoire	Criteria of choice of a repertoire	«Complete musicality through the performance»	Covers and orchestrations	Improvisations in music ensembles
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## Annotated Bibliography

### Basic Sources/Material

1. Feldman, E. & Contzius A. (2011). Instrumental music education: Teaching with the musical and practical in harmony. New York: Routledge. p. 53-58 & 135-156.

In these units are being examined the criteria of evaluation of repertoire for ensembles, they were given helpful guides of studying repertoire for students, are being suggested different criteria for choice of repertoire for performances of the ensemble and are given ideas how to form a repertoire in the needs of the ensemble. Furthermore, are being given different ideas for a connection of improvisation during the time of rehearsal of a music ensemble.

2. Jagow, S. (2007). Developing the complete band program. Galesville, MD: Meredith Music. (p. 191-202 & 208-215)

In these chapters are being examined the criteria of evaluation of repertoire for ensembles, are suggested lists of educational appropriate and graded repertoire for typical music ensembles and are being suggested different criteria choice of repertoire for performances of the ensemble.

3. Stykos, R. (1994). Arranging for elementary or middle-level band. *Music Educators Journal*, 80(4), p.. 40-45.

In the chapter are suggested valuable techniques for covering of works of a middle level of difficulty for a music ensemble, also and the composition of introduction and interludes in a music ensemble.

4. Park, L. (2019). Inside Out: Integrating Creative Practices in the Orchestra Classroom. *Music Educators Journal*, 105(3), 54-59.

In this essay are suggested two practices for connection of the improvisation in wind orchestra. These practices are a) the improvisation with a drone and b) circle stringing.

### **Self-Assessment Exercises/Activities**

**Exercise 8.1** To create a song that you will be given for an ensemble that is been included from a violin, clarinet, alto saxophone, trumpet, contrabass, guitar, drums and different percussion of your choice, and state for which ages and for which areas (school, conservatory, amateur group et al.), Publish your assignment in your personal Blog an comment at least one other assignment your classmates.

The assignment will be evaluated with 2%

### **Recommended number of work hours for the student**

Approximately 15 hours

## **TITLE:**

Traditional music groups and world music.

**(9<sup>th</sup> Week)**

### **Summary**

In this unit you will focus in the operation, neediness and challenges which are coming from the composition and operation of the music ensembles of traditional music and world music.

### **Introductory Remarks**

The inclusion and the connection of the traditional/ indigenous music and of world music in education is a reality, even the differences in how and with which criteria is happening. The music pedagogy teacher in schools and conservatories today and tomorrow have to be able not only to know the epistemological stage a varied repertoire of traditional music which is relevant for the different stages which is being called to teach, but and to be able to, not only to perform, but to be operate well as conductor and as a leader of the different world music ensembles. This is happening even more important when the area of action is not in an academic institution (school, conservatory, university) but in the areas of the community or of other independent organizations; as and when he works with students and with person with immigrate biography.

For the music pedagogy teacher is important to understand, even the not clear understanding in the terms, the typical interpretation of terms as traditional/ indigenous music, that means the music that states the identity of the specific geographical region (ex.. Indian music, Epirus music,) and world music, term that is being used for music that it consists mixture of different kinds (ex. Jazz, ethic et. al.). Based on these terms, the methodologies and the approach that is following in music pedagogy for every kind of music is, absolutely, different (Burke & Evans). For example, for traditional music the approach focuses on the cultural update, research of the field, communication, watching lessons of performance of traditional music instruments and literature research. From the other side, for world music the approach is on research, material selection, listening of music and development of a special music language.

Finally, the same important is the critical opinion of the music pedagogy teacher in the issue of authenticity, or as much as possible the better training and going deeper in a second music culture and style (bimusicality) and the possibility of learning music by ear.

### **Aims/Objectives**

By the end of the specific chapter, students must be able to develop and evaluate critically key issues that are been called to manage teachers of music pedagogy, that are

managing ensembles of traditional music and world music ensembles, as to an academic field and to the community. Furthermore, to be able to effectively manage and guide such ensembles with their students and the members of the community.

## Learning Outcomes

Upon completion of this week, students should be able to:

- Support the neediness of the inclusion of traditional music and world music in the analytical curriculum of studies and suggest operating ways for the training of students and of teachers of music pedagogy.
- Perform and analyse the terms of traditional music and world music.
- State critically against the meaning of authenticity of music.

## Key Words

Inter-musicality	World music ensembles	Traditional music ensembles	Authenticity	Cooperation with the community	Learning music by ear
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## Annotated Bibliography

### Basic Sources/Material

1. Burke, R. & Evans, S. (2012). Pathways to learning and teaching indigenous and world music ensembles. In the Oxford Handbook of Music Education, Vol.1, McPherson & Welch (Eds), 890-906.

The chapter examines the procedures and challenges that are about operation of ensembles of traditional and world music in a university level. At the same time, through the discussion of lesson planning of ensembles are being suggested teaching principles and pedagogy methods for dealing of challenges.

2. Rasmussen, A. (2004). Bilateral negotiations in bimusicality: Insiders, outsiders and the “real version” in Middle Eastern music performance. In Performing ethnomusicology: Teaching and representation in world music ensembles, Ted Solis (Ed.), 215-228.

This chapter focuses in the issues of authenticity, inter-musicality, accessibility, and the use in the composition of music ensembles from the Middle East in academic institutions in the United States.

### **Supplementary Sources/Material**

1. Bieber, A. (1999). Arranging world music for instrumentalists. *Music Educators Journal*, 85(5), p.. 17-24.

The essay focuses on the principles that have to have covers of traditional music and west European music ensembles, as and the criteria of choice of learning an appropriate repertoire for covering.

2. Solis, T. (2004). Teaching what cannot be taught: An optimistic overview. In *Performing ethnomusicology: Teaching and representation in world music ensembles*, Ted Solis (Ed.), 1-19.

In this Introductory chapter, the editor focuses of the dilemmas that teachers of world music ensembles are finding in the higher education, the tension that exists in students between of «knowing» and «learning» and for the music pedagogy goals and compromisers that have to be made in the world music ensembles.

### **Self-Assessment Exercises/Activities**

#### **Exercise 9.1:**

In the next performance of the music ensembles that you are conducting, you must include 2 more works of world music which are mentioning to piece and connection of countries. Mention the criteria that you have chosen the specific repertoire and which music, social and pedagogical goals covers. Upload your assignment in your personal blog and comment at least one other similar assignment of your classmates.

### **Recommended number of work hours for the student**

Approximately 20 hours

## **TITLE:**

Pop music ensembles

**(10<sup>th</sup> Week)**

### **Summary**

In this unit you will focus on the necessity, function and challenges that have to do with the establishment and operation of popular music ensembles.

### **Introductory Remarks**

The inclusion and connection of the pop music in the public music education includes now a special reality. This is the music of nowadays which young people are listening and are being attracted to, and is forming in a big amount the music identities, especially through the use of mobile phones and of internet. Music pedagogy teacher to ignore the reality does not help to the try for bigger and valuable involve of the young people in the music action and creation.

Despite the fact that pop music is not a part of the analytical curriculums in the higher education, it is an important part of the analytical curriculums in the elementary and secondary education. Especially according the music ensembles of our country (ex.. Choirs, bands, small ensembles), the use and role of pop music is very important as it is the base of ethno-religious events in schools.

Music pedagogy teacher in schools and conservatories of today and tomorrow will have to be able not only to know in epistemological level a varied of repertoire of pop, folk and art Greek music which is appropriate for the different levels which is called to teach, but and to be able to operate well as conductor and leader of different music ensembles of world music. This is happening even more important when his area of action is only in secondary education but in the areas of community or other independent organizations.

Finally, the same important is the more better training and deep learning in a second music culture and style (inter-musicality) and the possibility of learning music by ear.

### **Aims/Objectives**

By the end of the specific chapter, students must be able to develop and evaluate critically key issues that are called to manage the teachers of music pedagogy, that are leading ensembles of pop music, as in school as in the community. Furthermore, to be able to lead and guide effective such ensembles with their students and the members of the community.

## Learning Outcomes

Upon completion of this week, students should be able to:

- Support the neediness of inclusion of pop music in the analytical curriculums of studies and suggest operating ways for training of the pupils and of the teachers of music pedagogy.
- State basic principles for an effective use of pop music in the analytical curriculums of music ensembles.
- Mention the characteristics of teaching and learning of poem and pop music in music ensembles.

## Key Words

Inter-musicality	Pop Music ensembles	Greek folk and art music	Learning music by ear	Non-formal procedures of learning music
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## Annotated Bibliography

### Basic Sources/Material

1. Springer, G. (2016). Teaching popular music: Investigating music educators' perceptions and preparation. *International Journal of Music Education*, 34(4), p.403-415.

The essay is describing the opinions of the American music pedagogy teachers according the use of pop music in their lesson, also and their own readiness for this use.

2. Byo, J. (2018). "Modern band" as music: A case study. *International Journal of Music Education*, 36(2), p.. 259-269.

The essay is describing the authentic and important experiences of pupils with the involvement with the rock music in school of secondary education in the United States, of one experience that states the connection between science and unofficial learning and teacher-centre and pupil-centre pedagogical approach.

3. Rodriguez, C.X. (2012). Popular music ensembles. In the *Oxford Handbook of Music Education*, Vol.1, McPherson &Welsch (Eds), 878-989.

The essay clarifies and describes the basic principles that are covering teaching and learning of pop music ensembles in the public music education.

### **Supplementary Sources/Material**

1. Παπαζαχαρίου- Χριστοφόρου, Μ. (2015). Δημοκρατικότητα στη μουσική μάθηση: Μελέτη περίπτωσης της ενσωμάτωσης άτυπων διαδικασιών μουσικής μάθησης σε σχολική τάξη δημοτικού σχολείου στην Κύπρο. Μουσικοπαιδαγωγικά, 15, 23-42.

The essay is being presented the integration non-formal procedures of learning music in a school of elementary education in Cyprus and are being described pupil's experiences, also and skills, attitudes, knowledge they developed.

2. Vasil, M. (2019). Integrating popular music and informal music learning practices: A multiple case study of secondary school music teachers enacting change in music education. International Journal of Music Education, 37(2), p.. 298-310.

The essay is being presented the inclusion of pop music and the integration of informal procedures of learning music in a school of secondary education in the United States and is being described the procedure of four music pedagogy teachers for promoting of change in their lesson. The thematically analysis showed eight characteristics of a successful change from the teachers' side.

### **Self-Assessment Exercises/Activities**

**Exercise 10.1** On the next performance of the music ensemble that you are conducting you are called to include 2-3 pieces of popular music which refer to one's love for his/her country. Mention the criteria which you chose the specific repertoire and upload your opinions on the discussion forum for the specific exercise.

### **Recommended number of work hours for the student**

Approximately 20 hours

## **TITLE:**

Music ensembles in society and community.

**(11<sup>th</sup>Week)**

### **Summary**

In this unit you will study some ways that the music ensembles are a part of the society. The connection and operation of music ensembles with a varied of ways and groups of the society has a positive affection in the wider recognition from people.

### **Introductory Remarks**

The contemporary approach in the field of music pedagogy does not covers any of the school area but connects with a varied approaches such as in different educational areas of informal learning (ex. conservatories, music schools), as and to the broad social areas of informal learning (ex. Municipal ensembles, nongovernmental organizations, informal groups, orchestras et al.) which music and learning and presentation to play a very important role. Furthermore, in our country, because of the limited new music pedagogy teachers in public education, which chances of part time or full time professional involvement in other organizations (ex. Municipalities, informal groups, nursing homes, hospitals, clubs, prisons et al.) and they consist an important aspect for young people.

Inevitably every music pedagogy activity of these kinds of areas it consists a different role and demands different approach and training from the usual that exists in formal higher education. It is necessary the wider philosophical and thematic theory of the field with emphasis in the development wider social skills of the participants, collaboration, understanding of each other, critical understanding, social justice and democracy, through the practical music involvement with the group. In this area the music pedagogy teacher will have to be able to operate firstly as a leader, guide, entertainer and social worker and less as a educator and conductor.

### **Aims/Objectives**

After the end of this unit students will have to be able to support the importance and the role of music ensembles in the society as, examining critically their historical evolution in relation with the wider social, economic and political situations. Additionally will have to be able to planning effective actions of the ensembles with the purpose the wider active involvement and socialization of all the participants.

## Learning Outcomes

Upon completion of this week, students should be able to:

- Examine critically the historical evolution of music ensembles in the areas of the community music education, in relation with the wider social, economic and political aspects.
- State the value of music ensembles to the most effective operation of the society.
- Planning and suggest a varied of music pedagogy activities of music ensembles of your community.

## Key Words

Community music ensembles	Community music education	Music in the society	Socialization and music
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## Annotated Bibliography

### Basic Sources/Material

1. Coffman, D. D. & Higgins, L. (2012). Community music ensembles. In the Oxford Handbook of Music Education, Vol.1, McPherson & Welsh (Eds), 844-959.

In this essay writers are offering the theoretical area for the term community music ensembles and provide their context of operation for different kind of community ensembles from around the world.

2. Kartomi, M. (2012). Youth orchestras. In the Oxford Handbook of Music Education, Vol.1, McPherson & Welsch (Eds), 844-959.

In this essay is being explained the term «youth orchestras» and are mentioning the principles and the pedagogical value based on the studying of the case of the program of the Youth Australian orchestras.

## **Supplementary Sources/Material**

1. Goodridge, A. (2016). Lifelong mentoring in an adult chamber ensemble. *International Journal of Community Music*, 9(3), p 243-256.

In this essay are being examined the reasons which the adults amateurs musicians continue or not to involve actively with the music action. Through the studying of a case of a trio of adults in chamber music, there are suggestions for good practises in the public music education.

2. Dionyssiou, Z. (2011). Music-learning and the formation of local identity through the Philharmonic Society Wind Bands of Corfu. In *Learning, teaching and music identity: Voice across cultures*, Green L. (Ed.).142-155.

In this unit there is a reference in the operation of philharmonic in Corfu and are being examined issues of music teaching and learning in these ensembles.

## **Self-Assessment Exercises/Activities**

**Exercise 11.1** Which are the practices, ideas and approaches that could music educators can connect in the public and the community music and the community music ensembles. Upload your thoughts in your personal blog.

The assignment will be evaluated with 2%

## **Recommended number of work hours for the student**

Approximately 20 hours

## **TITLE:**

Management of music ensembles.

**(12<sup>th</sup>Week)**

### **Summary**

In this unit you will study ways of an effective management and operation of music ensembles and you will examine issues that may at first seem like they are not important as there are not musical, artistic and pedagogical nature, but are important for the stable and successful row of the ensemble.

### **Introductory Remarks**

The participation in a small or big music ensemble demands enough time and try from all of the participants. In the most of cases the person that is responsible of the ensemble is the conductor, music educator. The bigger the music ensemble it is, but, such more difficult is the operation and the smooth operation of the person, for this reason in the group exists usually librarian, carer, conductor's assistant and teachers of music instruments, also and usually one official board from selected member or from student's parents.

The issues that are important in the good and successful row of the ensemble have to do with the staying of some of the members and the attraction of young people, the important procedures of listening and evaluation young and old members (usually in the start of the new academic year for the level of stages).

Some more specific issues which are being examined is the choice of instruments for new members, procedures of listening and interview, choice of relevant method (method book) and repertoire for the whole ensemble, also and the aspects that are included the performances and concerts of the ensemble like the choice of repertoire for concerts, presentation and publishing of programme notes, planning and buying of instruments, personal attachment with the audience and continuing education of the audience.

### **Aims/Objectives**

After the studying of this unit students will have to be able to support practical for the best and complete management of the music ensemble. Additionally will have to be able to plan successful performances with goal the complete performance of the ensemble and the best and deeper enjoyment of the music experience.

## Learning Outcomes

Upon completion of this week, students should be able to:

- State practices for better and complete management of the music ensemble.
- Plan successful performances with goal the complete performance of the ensemble and the best and deeper enjoyment of the music experience.

## Key Words

Attraction of new recruitment	Retention of the members of the music ensemble	Concert program notes	Planning and buying instruments	Personal relationships with members and the community
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## Annotated Bibliography

### Basic Sources/Material

1. Feldman, E.& Contzius, A. (2011). Instrumental music education: Teaching with the musical and practical in harmony. New York: Routledge. p. 265-313 & 337-347.

In these unit are being examined issues that attract the new members of the music ensembles (recruiting), ways of retention of the old members, also and practical and operating ways to start a new music ensemble. Some more specific issues which are being examined is the choice of instruments for new members, procedures of listening and interview, choice of relevant method (method book) and repertoire for the whole ensemble, also and the aspects that are include the performances and concerts of the ensemble like the choice of repertoire for concerts, presentation and publishing of programme notes, planning and buying of instruments, personal attachment with the audience and continuing education of the audience.

2. Jagow, S. (2007). Developing the complete band program. Galesville, MD: Meredith Music. (p.203-247)

In these unit are being examined issues that attract the new members of the music ensembles (recruiting), ways of retention of the old members, appropriate circumstances, procedures of listening and interview, choice of relevant method (method book) and

personal relations, repertoire, also and aspects that are include the performances and concerts of the ensemble like the choice of repertoire for concerts, performance.

## **Supplementary Sources/Material**

### **Self-Assessment Exercises/Activities**

You have been invited to present a concert of 30 minutes of your music ensemble for one big company mention the repertoire which you will present and the one of the program and to present the published program for the audience, to include short and detailed information for each work. Support each of your choice based the material that you had for this unit. Upload your assignment in your personal blog and read the similar assignment of your classmates and to be able to discuss them.

The assignment will be evaluated 2%.

Note: This week students will have to give the 2<sup>nd</sup> big assignment / project (individual) that will be evaluated with 20% of the overall grade.

Exercise (1) Plan of action for 2 three-hour rehearsals with the music ensemble that you are conducting which includes the choice of a relevant repertoire (2 works) an exercise se of your choice, studying the score and the analytical planning for the rehearsals, exercises and preparation, structure of the rehearsal and preparation of one page programme notes, video recording of twenty minutes of a part of a rehearsal and its self evaluation based on the criteria that you will be given.

## **Recommended number of work hours for the student**

Approximately 20 hours

## **TITLE:**

Evaluation of music ensembles

**(13<sup>th</sup> Week)**

### **Summary**

In this unit you will focus in the need of evaluation, self evaluation from the side of pupils and grading the lesson of music and the music ensembles specifically and you will examine the varied elements of evaluation for big music ensembles.

### **Introductory Remarks**

The special nature of the lesson of music, which includes as and theoretical and historical knowledge and information, but and listening and practical activities and skills, makes the procedure of evaluation enough difficult and with many sides, because, clearly, will have to focus in these the different aspects of lesson. The evaluation consists basic element of the procedure of learning. The goals of it are to offer good information to students and educators in relation with their effectiveness in teaching/ learning, with a further goal a better complete procedure of learning. The relevant evaluation will have to be authentic, believable and with many sides according to relevant to the differ ways of learning of pupils/participants, also and continuing and formative according to give all the time feedback and to offer the possibility for quick change. Inevitably in academic areas of operation of the music ensembles the evaluation will have to be summative.

One problematic issue of evaluation of music ensembles is that usually is happening for all the members in general for all the members of the ensemble, with a result this to create feelings of injustice and levelling. Will have to, at the same time with the evaluation of the whole ensemble in real procedures of concerts and non official performances, to be and continuing and unofficial evaluation during the rehearsal of the ensemble. The summative evaluation can be done not only through from a written examining essay that consists epistemological and music information from the works that are being examines in the rehearsal, but and through the final concerts, competitions and unofficial performances, solo and performances in small groups during the 3 month/academic year, recordings and video recordings of solo performances which are sending to the conductor/educator, performances through special planning programs like SmartMusic, also and the use of rubrics.

### **Aims/Objectives**

Through the specific unit students will have to be able to support the need of a faithful, multifaceted, structured and summative evaluation in music ensembles, with a further goal the wider development of musicality of the participants and the general involvement and participation as in the ensemble as in music in general. Furthermore, will have to be

able to choose a varied of ways of authenticity that are relevant to the different learning types of the members of the ensemble.

## Learning Outcomes

Upon completion of this week, students should be able to:

- Support the need of evaluation as a basic part of the operation of music ensembles.
- You choose a varied and authentic measures and ways of evaluation of the members and of the ensemble in general.

## Key Words

Evaluation	Self evaluation	Grading	Multifaceted evaluation	Criteria of evaluation
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## Annotated Bibliography

### Basic Sources/Material

1. MENC. (1994). Guidelines for performances of school music groups: Expectations and limitations. Reston, Virginia: MENC.

In this book are being given guidelines and suggestions for evaluation of a varied of music ensembles that operating in schools f elementary and secondary education in the United States (choirs, orchestras, bands, jazz ensembles, also and class music ensemble).

2. Feldman, E.& Contzius, A. (2011). Instrumental music education: Teaching with the musical and practical in harmony. New York: Routledge. p. 100-133.

In this chapter are being examined the national level of music and is being analysed the need of evaluation and grading in music, but, at the same time, are being suggested a varied of measures of evaluation of the members of a big music ensemble.

3. Crochet, L. S. & Green, S. (2012). Examining progress across time with practical assessments in ensemble settings. Music Educators Journal, 98(3), 49-54.

In the chapter are being suggested authentic ways of evaluation of the individual improvement of the members of one music ensemble, focusing in many learning goals of music.

### **Self-Assessment Exercises/Activities**

#### **Exercise 13.1**

Prepare and upload in your personal blog material your own of the members of the ensemble that your conducting.

### **Recommended number of work hours for the student**

Approximately 15 hours

## **FINAL TELECONFERENCE/GROUP CONSULTATION MEETING**

During this final teleconference, students are informed about the format of the final exam (e.g. multiple-choice questions, short or long answers, development, case studies, etc.) and if the exam will be open-book or not.

**TITLE:**  
**FINAL EXAM**

**(14<sup>th</sup> week)**

**Recommended number of work hours for the student**

Approximately 50 hours.

## INDICATIVE ANSWERS FOR SELF-ASSESSMENT EXERCISES

**Title:** Historical evolution of music ensembles in education and society.

**(1<sup>st</sup>Week)**

**Exercise 1.1** Study to upper material that you will be given and write your own opinion for the role and operation of music ensembles in your country. Upload your views in the discussion forum that was created for the needs of this exercise.

For the answer of this exercise this asks the following topics:

- What kind of pupil, amateur and professional music ensembles are operating in your country, such as in the public and private compulsory education, such as in the private music education and to the wider society? Which differences are valid with other countries and why?
- Which music ensembles are more popular and why?
- What is their relation with education, religion, economy, the market work, politics?
- What kind of support exists for the composition and operation of the different music ensembles??
- Which the social-economical characteristics of the members that they participate the music ensembles?

**Title:** Analytical curriculums of music ensembles.

**(3<sup>rd</sup> Week)**

**Exercise 3.1** Describe the structure and the role of music ensembles in the educational or social area which you work based the most important structured elements, as they have to be analyse the specific unit. Use your personal blog to upload the assignment. You have to study and comment at least one more uploading of your classmates. Your comments have to be questions that are coming through the studying of descriptions in the different educational and social areas.

For the answer of this assignment you have to ask the following issues:

- Which is the main role of existence and operation of the specific ensemble? What social music educating and artistic needs is covering? Is there a specific plan of

studies and who is responsible for this? Who supports economically and institutionally?

- Which are the music and educational goals of operations of the ensemble and who decides these goals?
- What repertoire is presenting the specific ensemble, how is being selected, how many rehearsals are happening during the week how the ensemble is operating, which are the social-economical characteristics of the members and where is being presenting.
- What position has in the repertoire the contemporary music, different countries and composers, world music and the orders of works of composers?
- How are being selected their members, what music knowledge and skills they have, what is their salary, for which reasons are participate, and for which reasons they participate to the ensemble?

**Title:** Developing of the rhythmic accuracy in learning a musical instrument and participation in music ensembles.

**(4<sup>th</sup>Week)**

**Exercise 4.1** Suggest creative ways for dealing and exercise rhythmic issues for specific works for music ensembles of your choice. Describe your proposal in 3 transparencies and publish it in wiki which will be selected in teaching questions and will be examined and discussed in the next Teleconference.

Think with which way you are using in the rehearsals of the ensemble that you are conducting/ participate for the development of the rhythmic accuracy. How do they are solving the rhythmic issues that are happening? Which music educational techniques you are following/ are being followed? How do you experience the rhythm from the members of the ensemble? Which are the rhythmic syllables that are being using and why?

**Title:** Development of the tune accuracy in learning a musical instrument and participation in music ensembles.

**(5<sup>th</sup>Week)**

**Exercise 5.1** Suggest creative ways for dealing and exercise of tune issues in specific works for specific works of ensembles of your choice. Describe your proposal in 3

transparencies and publish it in wiki which will be selected in teaching questions and will be examined and discussed in the next Teleconference.

Think with which way in the rehearsals of the ensemble that you are conducting/ participating the development of the tune accuracy. How the tune issues do they appear? Which music educational techniques you are following/ are being followed? How does the sense of tune centre is develop and how the members of the ensemble are being helping to experience melody? Which is the position of Solfez and singing by the time of rehearsal?

**Title:** Repertoire covers versions and improvisation for music ensembles.

**(8<sup>th</sup>Week)**

**Exercise 8.1** To create a song that you will be given for an ensemble that is been included from a violin, clarinet, alto saxophone, trumpet, contrabass, guitar, drums and different percussion of your choice, and state for which ages and for which areas ( school, conservatory, amateur group et al.), Publish your assignment in your personal Blog an comment at least one other assignment your classmates.

The assignment will be evaluated with 2%.

In conductor's score your cover must be followed the following lines:

- All the lines of instruments must be straight.
- The instrument must be in the right order.
- Each instrument must be in the correct intonation.
- The main melody must be clear and to support and the other voices.
- The melodic lines of each instrument must be harmonic.
- The grade of difficulty of your cover (rhythmically, melodically, harmonically)will have to be relevant to the level of the members of the ensemble.

**Title:** Traditional music groups and world music.

**(9<sup>th</sup>Week)**

**Exercise 9.1** In the next performance of the music ensembles that you are conducting, you must include 2 more works of world music which are referring to piece and connection of countries. Mention the criteria that you have chosen the specific repertoire and which music, social and pedagogical goals covers. Upload

your assignment in your personal blog and comment at least one other similar assignment of your classmates.

Think according to the following:

- From which countries or geographical regions are coming the 2 songs and why this choice has been made?
- Did you have in mind the music listening and likes of the members of the ensemble and the audience of the concert?
- How is being promoting the meaning of peace and love of nations through these choices?
- Which difficulties are presenting these 2 songs and how you will manage?
- Which are the new elements that are giving these songs and why are important for the members of the ensemble and the audience?
- Which educational goals are being covering from this choice?
- Which is the music and culture area that the songs belong to and that the members of the ensemble must know?
- How you will add these songs in the concert to help the audience to enjoy and to appreciate them?

**Title:** Pop music ensembles

**(10<sup>th</sup>Week)**

**Exercise 10.1** On the next performance of the music ensemble that you are conducting, you are called to include 2-3 pieces of pop music which are referred to the love for motherland. Mention the criteria which you chose the specific repertoire and upload your opinions on the discussion forum for the specific exercise.

Think according to the following:

- From which countries or geographical regions are coming the 2 songs and why this choice has been made?
- Did you have in mind the music listening and likes of the members of the ensemble and the audience of the concert?
- How is being promoting the meaning of piece and love of nations through these choices?
- Which difficulties are presenting these 2 songs and how you will manage?
- Which are the new elements that are giving these songs and why are important for the members of the ensemble and the audience?
- Which educational goals are being covering from this choice?
- Which is the music and culture area that the songs belong to and that the members of the ensemble must know?

- How you will add these songs in the concert to help the audience to enjoy and to appreciate them?

**Title:** Management of music ensembles.

**(12<sup>th</sup> Week)**

**Exercise 12.1** You have been invited to present a concert of 30 minutes of your music ensemble for one big company mention the repertoire which you will present and the one of the program and to present the published program for the audience, to include short and detailed information for each work. Support each of your choice based the material that you had for this unit. Upload your assignment in your personal blog and read the similar assignment of your classmates and to be able to discuss them.

The assignment will be evaluated 2%.

Think according the following:

- With which way your choices are expressing the beliefs and the principles of the company that you have being invited?
- Which music and outside music elements add these works and why are so important for the audience?
- Which are the difficulties that these works are presenting and how you will deal with them?
- Which are the music educational goals that are being covering from these choices?
- With which criteria has be done the choice of the specific order of the pieces of the concert?
- Your comments for each works in the program notes are being mentioning in the historical works, to the composer, the kind of music.

**Title:** Evaluation of music ensembles.

**(13<sup>th</sup> Week)**

**Exercise 13.1** Prepare and upload in your personal blog material your own of the members of the ensemble that your conducting. Comment another two uploads of your classmates.

State critically against your evaluation based the following elements:

- Does it concentrates in matters of skills or and attitudes and disciplines?
- Connects the technology?
- Gives space for self evaluation of the members?
- Focuses on in the final result or in the process of learning?
- How evaluates the development of musicality of the members?



THE CYPRUS AGENCY OF QUALITY ASSURANCE  
AND ACCREDITATION IN HIGHER EDUCATION



European  
University Cyprus

**FORM: 200.1.3**

## **STUDY GUIDE**

**COURSE: MUS615 - Topics in History, Repertoire and  
Theory of Music**

### Course Information

<b>Institution</b>	<b>European University Cyprus</b>		
<b>Programme of Study</b>	Music (MMUS)		
<b>Course</b>	MUS615	Topics in History, Repertoire and Theory of Music	
<b>Level</b>	Undergraduate <input type="checkbox"/>	Postgraduate (Master) <input checked="" type="checkbox"/>	
<b>Language of Instruction</b>	English		
<b>Course Type</b>	Compulsory <input checked="" type="checkbox"/>	Elective <input type="checkbox"/>	
<b>Number of Teleconferences</b>	Total: Up to 6	Face to Face: -	Teleconferences: Up to 6
<b>Number of Assignments</b>	5 assignments worth a total of 10% 2 larger projects worth 20% each		
<b>Assessment</b>	Assignments	Final Examination	
	50 %	50 %	
<b>Number of ECTS Credits</b>	10		

Study Guide drafted by:	Dr Georgia Petroudi
Editing and Final Approval of Study Guide by:	Dr Yiannis Miralis, Dr George Christofi, Dr Georgia Petroudi

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## **1<sup>ST</sup> TELECONFERENCE/GROUP CONSULTATION MEETING:**

### **INTRODUCTION**

#### **Programme Presentation**

The program aims to offer a comprehensive master's degree in Music, in the three parameters of education, performance and composition. It aims to create the proper conditions that the students will be able to develop the highest level and standards so as to be active in the contemporary educational and artistic environment.

#### **SPECIFIC OBJECTIVES:**

##### Music Education

- Prepare students for effective and successful teaching and diverse artistic engagement as teachers and leaders in a variety of music teaching environments such as public and private schools, conservatories and organizations, community education, music ensembles, music and the third age.
- Develop and enhance student knowledge and skills required to conduct, study and critically evaluate research in Music, hence allowing them to vigorously act upon their role as renowned musicians both in Cyprus and abroad.
- Prepare musicians who will act creatively and productively with their students and colleagues.
- Endow students with knowledge, attitudes and skills that will enable them to be active music education leaders.
- Enhance critical thinking and participation in research projects both on a national and international level.

##### Performance:

- Prepare students for effective, successful and diverse artistic engagement as performers, and generally as able musicians in the local community but also abroad.
- Develop and enhance student knowledge and skills required to conduct, study and critically evaluate research in Music, hence allowing them to vigorously act upon their role as renowned musicians both in Cyprus and abroad.
- Prepare musicians who will act creatively and productively with their students and colleagues.
- Endow students with knowledge, attitudes and skills that will enable them to be active leaders in the musical and cultural life of their community.
- Enhance critical thinking and participation in artistic projects both on a national and international level.

### Composition:

- Prepare students for effective, successful and diverse artistic engagement as composers, and generally as able musicians in the local community but also abroad.
- Develop and enhance student knowledge and skills required to conduct, study and critically evaluate research in Music, hence allowing them to vigorously act upon their role as renowned musicians both in Cyprus and abroad.
- Prepare musicians who will act creatively and productively with their students and colleagues.
- Endow students with knowledge, attitudes and skills that will enable them to be active leaders in the musical and cultural life of their community.
- Enhance critical thinking and participation in artistic projects both on a national and international level.

### **Presentation of the Course through the Study Guide**

The course will concentrate on the research of the evolution of music history by taking into consideration stylistic characteristics and notions that are encountered in related repertoire. It aims to critically evaluate representative musical trends from the ancient times up to contemporary music making, placing them simultaneously on the sociological and cultural background associated with each era.

This course offers a detailed and analytical perspective of the development and evolution of representative issues related to music history and repertoire. Emphasis will be placed upon innovative methods, currents and trends in different stylistic areas, eras and genres, covering a wide spectrum of musical trends and styles such as classical music, jazz, world, popular and folk music. Students will have the opportunity to study a number of treatises, sources, manuscripts, selective biographies and correspondences both visually, aurally and in written form. This combination will help them to enhance their knowledge, understanding and critical opinion on selected repertoire. They will be able to develop a sensitivity and critical approach for each different style and performance practice.

Moreover, the course will help students familiarize with a number of issues of music history and repertoire, placing critical questions and assessments based on the era and according to each specific genre. Different musical cultures will be examined, along with their specific characteristics, nature and demands.

In addition, repertoire will be strategically placed in its suitable sociological and cultural background, which defined its existence and justified its creation. This understanding and interconnection of different backgrounds proves essential for the creation and evolution of musical genres. It also defines the subsequent acceptance or rejection by the local community.

Thus, by building on a substantial knowledge and critical assessment of varied repertoire, understanding terms, patterns, notions and definitions, students will focus creatively and critically on a high level of academic writing.

Learning outcomes:

Upon successful completion of the course, students will be able to:

- Define and proceed to a comparative evaluation of musical trends and repertoire from different stylistic areas.
- Identify both aurally and in written form types, genres and musical currents.
- Place in the correct historical era a variety of repertoire
- Describe stylistic characteristics that define different genres and different compositions.
- Interpret and discuss issues of musical repertoire and history through the development of specific musical styles, patterns and currents.
- Define performance practices of a variety of repertoire
- Evaluate and interpret different interpretations of the same repertoire
- Critically discuss issues related to the repertoire.

### **Recommended student work time**

Approximately 5 hours (including the study of the Guide)

## **TITLE:**

Familiarization with the instruments of the orchestra through popular and not so popular pieces of the symphonic repertoire (Part A')

**(1<sup>st</sup> Week)**

### **Summary**

This unit is an introduction to the instruments of the orchestra. It will demonstrate how familiarization and knowledge of the instruments can be achieved through some popular works of the classical repertoire, which were specifically composed for this purpose. Moreover, we will investigate other “alternative” compositions which are not specifically associated to this aim but still could serve the aforementioned purpose.

### **Introductory Remarks**

Knowing the instruments of the orchestra well is a fundamental and necessary skill for a musician. An in depth familiarity with many pieces of the repertoire is sine qua non, but in addition with an essential knowledge of symphonic and non-symphonic instruments – their mechanism, timbre, qualities and other characteristics. Access to the instruments, on a practical level can be achieved with visits to orchestral and other concerts and rehearsals, even though it might not be on a regular basis. Thus, it is also important from an academic point of view, the investigation of other “tools”. A number of composers have contributed with works specifically created for this purpose, bringing the instruments of the orchestra closer to the audience and musicians. Taking into consideration the different types of audience such as age and level of music knowledge, we can pinpoint works that can be more accessible and easier to comprehend by a wider audience.

One such composition that is actually a standard piece of the repertoire for presenting the instruments, targeting mainly children – a younger audience, is S. Prokofiev’s “Peter and the Wolf”. Of course the work is one that can be enjoyed by adults as well (and that is what history proves), but since it was composed as a children composition, it has been customary to primarily target that audience with each performance. S. Prokofiev wrote “Peter and the wolf” reminiscent of his own experiences as a child, when he heard an orchestra for the first time. He wanted to carry and express those experiences and feelings to a composition specially written for children, in order to help them acquaint themselves better with the symphony orchestra and the instruments of the orchestra. He aspired through this composition to help children come closer to symphonic music and to transfer all the emotions originating by the different instrumental sounds to the children’s’ souls. Prokofiev aimed to reproduce all these different and variant emotions that can be effected by the timbre and the agility of each instrument individually. “Peter and the Wolf” is a composition that talks about nature, birds and animals, with a narration written by Prokofiev himself, in a way that it does not overshadow the music.

## Aims/Objectives

The study of this unit aims to enable students to proceed to a creative way of demonstrating and presenting the symphonic instruments through a symphonic repertoire easily accessible to a wide range of audience.

## Learning Outcomes

Upon completion of this week students should be able to:

- Present the instruments of the orchestra and analyse each one's specifications through pieces of a standard repertoire
- Discuss the use of instruments in a composition, with regards to structure, texture and timbre.
- Select appropriate excerpts from compositions that can serve this purpose, justifying the reason for choosing each individual composition.

## Key Words

Repertoire	Instruments of the orchestra	Symphonic Music	S. Prokofiev
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## Annotated Bibliography

### Basic Sources/Material

1. Kamien, R. Music: An Appreciation. (Latest Edition) London: McGraw Hill (ISBN: 978-0-07-110179-0), (pp.11-35).

In these pages the orchestral instruments are presented, divided into the different orchestral sections.

## Self-Assessment Exercises/Activities

### Exercise 1.1

By performing a quick search on YouTube you will find numerous performances of Prokofiev's "Peter and the Wolf". Beyond the standard performances of this classical repertoire, you will come upon many other instances in which this composition was used, or many "variations" or "alternative" performances of the composition. Select up to 3

different performances that and justify the reasons why. You should upload your assignment on your personal blog at the platform.

The assignment will count towards 2% of your grade.

**Recommended number of work hours for the student**

Approximately 15 hours

## **TITLE:**

Familiarization with the instruments of the orchestra through popular and not so popular pieces of the symphonic repertoire (Part B')

**(2<sup>nd</sup> Week)**

### **Summary**

Continuing the discussion about the instruments of the orchestra, more compositions will be explored. In particular, these compositions target another type of audiences, with less or even more specialized knowledge of music. Some of these compositions were not written specifically for the purpose of demonstrating the symphonic instruments, but indirectly they manage just that either in their entirety or in some excerpts. Students will be asked to approach these compositions even more critically, indicating how this indirect purpose is achieved, or how we, as musicians, can interpret this association through an overall comprehension of a composition's creative background.

### **Introductory Remarks**

This thematic unit can be characterized as a 'data bank' or as an index of compositions that can be used to demonstrate and present the instrumental instruments to an adult audience. It is a fact that the symphonic repertoire has a plethora of compositions that are fine examples of excellent orchestration techniques, showcasing not only an expert level of a textural and timbral combination but also the composer's deft instrumentation skills. By investigating and exploring a wide range of repertoire and after hours of listening and analysing music as well, we can discover entire compositions, or even movements or excerpts from works that can be cleverly used for presenting orchestra instruments, either entire sections or just individual ones. As aforementioned, in order to be able to achieve this, it takes hours of listening and exploring, but this research can result into uncovering educational "treasures". It also takes a creative mind to be able to recognise compositions that can serve this purpose and that can be used for such a purpose.

Indicatively, this unit will proceed on a discussion on Benjamin Britten's "A Young Person's Guide to the Orchestra" (1946), Ravel's "Boléro" (1928), C. Saint-Saëns "Carnival of the Animals" (1886) as well as D. Shostakovich's Symphony no. 7 ("Leningrad") (1941). Each of these compositions, holds, in its own way, a different compositional background and reason for being composed, as well as a very interesting story.

Thus the presentation of the instruments and the opportunity that is given to a musician to highlight these different compositions as tools for demonstrating the orchestral instruments are a result of a number of different reasons, that can only be established after a thorough study and review of the works.

On the one hand, Benjamin Britten handled the commission to contribute to a series of brief educational videos – “Instruments of the Orchestra”, 1964, from the British Ministry of Education in a very clever manner, “stealing” the beautiful Rondeau melody from H. Purcell’s “Abdelazer”, building on that melody a number of variations that culminate to an impressive fugue, demonstrating the instrumental sections proceeded by a demonstration of individual instruments and then the entire orchestra. This composition was targeted to an audience of adolescent boys and girls (thus a target group slightly older than that of Prokofiev’s “Peter and the Wolf”). In “Boléro”, Maurice Ravel showcases his brilliant instrumentation dexterity, playing with timbres that build over a rhythmical ostinato, whereas Shostakovich composed his Seventh Symphony deeply affected by the Nazi siege of Leningrad, using the instrumental timbres as a means to portray the tragedy as well as pictures and sounds of war.

### **Aims/Objectives**

This week’s thematic area, beyond serving the purpose of presenting more compositions that can be used as a further study of symphonic instruments, it also leads students into a more detailed analysis of the specific compositions, taking into consideration the harmonic built-up, orchestration techniques, instrumental capabilities as well as the historical and social background.

### **Learning Outcomes**

Upon completion of this week, students should be able to:

- Provide a detailed investigation on how instruments can be presented through different piece
- Discuss and explain the instrumentation techniques in a composition
- Select appropriate excerpts from repertoire that can be used for this purpose and proceed to a justification of your selection
- Describe stylistic characteristics that define different compositions

### **Key Words**

Orchestration	Ravel	Instrumental Techniques	Shostakovich	Britten	Historical Background
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### **Annotated Bibliography**

#### **Basic Sources/Material**

1. Kamien, R. Music: An Appreciation. (Latest Edition) London: McGraw Hill (ISBN: 978-0-07-110179-0), (pp.11-35).

In these pages the orchestral instruments are presented, divided into the different orchestral sections.

In these pages the orchestral instruments are presented, divided into the different orchestral sections.

## **Self-Assessment Exercises/Activities**

### **Exercise 2.1**

Select one of the compositions mentioned earlier (Britten's "A Young Person's Guide to the Orchestra" (1946), Ravel's "Boléro" (1928), C. Saint-Saëns "Carnival of the Animals" (1886) or D. Shostakovich's Symphony no. 7 ("Leningrad") (1941), and proceed to the preparation of a sample lesson complete with activities appropriate for students in secondary education. The lesson's content should be the introduction to the instruments of the orchestra. Upload your lesson plans on the wiki that you will create for this purpose. All students should have access to the material in order to share ideas and activities.

### **Recommended number of work hours for the student**

Approximately 15 hours

## **TITLE:**

Music of the Baroque period through journal studies

**(3<sup>rd</sup> Week)**

### **Summary**

In this unit students will read about and discuss the practice of *Musica Poetica* and the doctrine of affections from ancient times until contemporary years, through the reading of articles and listening of annotated music.

### **Introductory Remarks**

As the importance of instrumental music grew in the seventeenth century, theorists and composers developed rhetorical devices to establish a link to words. J. Burmeister and J. Mattheson all codified musical-rhetorical figures into a practice known as *Musica Poetica*. In addition, theories on musical figures and emotional expression were developed, which became known as the Doctrine of Affections. Major composers of the time were indeed influenced by the abovementioned practices. The relationship between rhetorical figures and music reached a high point in the seventeenth and eighteenth centuries. While music was originally in the category of mathematics, through the centuries it was related to ideas associated with poetry. The artistic ideal in texted music was that music should participate in the expression of the text. Thus, in the beginning, *Musica Poetica* focused on vocal music, considering the relationship between text and music and how an application of rhetorical figures could sustain an emotional response from the listener. A. Kircher, for example, organized the relationship between affections and musical elements and provided a list of distinct theoretical figures. Modern scholars such as D. Bartel provided a detailed examination of musical-rhetorical figures (melodic repetition, harmonic repetition, fugal figures etc.)

The term “*musica poetica*” is found for the first time in Raffaele Brandoloni’s *De musica et poetica opusculum*. However, rhetoric has its roots in the oratory of ancient times, originating with the ancient Greeks as public speech. The position of oratory in was significant and remained important throughout the Medieval and Renaissance periods. The meaning of rhetoric is the art of effective speaking and writing. Later, the Romans refined and adopted this technique into an educational curriculum. *Musica Poetica* also developed the discipline of rhetoric in relation to the doctrine of ethos. The affection (emotion) is a core value of the doctrine of ethos.

During the Baroque period, German musicians tried to achieve a textual understanding by investigating the text and using appropriate rhetorical devices. Baroque composers applied rhetoric by using figures in music. Gradually, *Musica Poetica* developed as a discipline for representing the images, mood and affections through a musical figure. Composers believed it could help the listener’s understanding and appreciation of works. Bernhard and Burmeister represent the major thoughts in this discipline. The ideas

expressed in the theories of Musica Poetica have long been recognized in the music of the composers of that time, Buxtehude and Bach and many others.

### **Aims/Objectives**

By the end of this session, students should be able to recognize musical figures based on the figures of the musica poetica and doctrine of affections by analyzing compositions of Bach and Buxtehude.

### **Learning Outcomes**

Upon completion of this week, students should be able to:

- Identify musical figures based on the doctrine of affections
- Apply this knowledge to other compositions of other eras, as a means of word painting.

### **Key Words**

Musica Poetica	Doctrine of Affections	Musical figures	J.S. Bach	D. Buxtehude
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### **Annotated Bibliography**

#### **Basic Sources/Material**

1. Bartel, D. (2003). Rhetoric in German Baroque Music: Ethical Gestures. The Musical Times, Vol 144, No. 1885, 15-19

The article focuses on the presentation of musical rhetorical figures through the point of view of the performer, beyond their theoretical and analytical approach.

### **Self-Assessment Exercises/Activities**

#### **Exercise 3.1**

The composer D. Buxtehude was one of the main representatives of music of affections, and his music is abundant in such musical figures. Select a representative composition and prepare an indicative list of these figures.

**Recommended number of work hours for the student**

Approximately 20 hours

## **TITLE:**

Repertoire of the Baroque music – stylistic characteristics and other developments

**(4<sup>th</sup> Week)**

### **Summary**

In this thematic unit, you will encounter a wide range of repertoire and musical genres associated with the Baroque period. A great number of changes are taking place during the 17<sup>th</sup> century, contributing to the introduction or development of new genres, techniques, the equal temperament, the major and minor tonalities, and the greater establishment of instrumental music. Musical creativity is still protected and controlled by the church and the aristocrats, but we can clearly distinguish a slight ray of secularity coming through.

### **Introductory Remarks**

The Baroque period is characterized, in the general historical background by a rapid development not only in all types of arts but also in sciences. It is indeed a period of discoveries and inventions – with the findings of Galileo and Copernicus in physics and astronomy and Sir Newton regarding the gravitational theory. Progress is also achieved in the areas of medicine and industry. The gradual appearance of a middle class, consisting of doctors and merchants is a firm supporter of the new developments in arts. On the other hand, the dominance of the church relating to musical creativity is being threatened, thus the official church is trying to attract more people by contributing to the development of the baroque style, which is especially attractive to the aristocrats, since it puts emphasis on entertainment, music and dance.

Specifically, a great momentum in musical creativity was the result of commissions for new compositions from palaces and the church. The demands for the creation of “new” music of a high quality were particularly high. One of the biggest innovations of the Baroque music, that defined the evolution of music in the proceeding centuries, was the establishment of the major and minor tonality. This newly established tuning system resulted into a simplification of songs’ accompaniment, which was based on chords revolving around a tonal organization, leading to the wide application of the figured bass.

As far as musical genres and forms are concerned, the baroque concerto, opera, oratorio and suites are the main categories and sources of repertoire, which tends to promote instrumental writing and the gradual formation of types of orchestras, even though at this early stage they are still quite small and consisting mostly of string instruments.

During this period we also note the emergence of the individual composer – composers who we know their names, contributions and compositions, and offer a great deal to the development of the aforementioned repertoire. The musician is becoming a person with an identity and not only as a composer but also as a performer.

## Aims/Objectives

With the completion of this thematic session, students should be able to define repertoire relative to the different genres and forms of the Baroque period. The Baroque style has offered to the Western music an excellent repertoire and a great number of important composers who left their mark in the proceeding centuries. It also marked a point into the evolution of music that an individual person counted and musical creation was attributed to specific individuals. Moreover, students should be able to discuss the creative output of prominent composers of the era.

## Learning Outcomes

Upon completion of the week, students should be able to:

- Critically analyze repertoire connected with the appearance of new genres, forms and composers
- Discuss and evaluate the importance of the Baroque period in the evolution of western music history and how it defined the later generations of musicians.

## Key Words

Baroque	Opera	Concerto	Oratorio	Major/Minor	Bach, Handel, Vivaldi
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## Annotated Bibliography

### Basic Sources/Material

1. Kamien, R. Music: An Appreciation. (Latest Edition) London: McGraw Hill (ISBN: 978-0-07-110179-0), (pp.123-195).

In these chapters related to the Baroque period, the author presents the different musical genres and forms that flourished during those years, as well as representative composers of the era.

## Self-Assessment Exercises/Activities

### Exercise 4.1

Upon completion of the unit on Baroque Music, select three compositions from different styles and composers – in particular, opera, oratorio and concerto, and define characteristics of the period specific to these compositions. Upload your assignment on your personal blog on the platform.

The assignment counts towards 2% of your grade.

**Recommended number of work hours for the student**  
Approximately 20 hours

## **TITLE:**

The Classical Style – repertoire and evolution of other orchestral genres. The first Viennese School and the great composers. Sonata and Concerto

**(5<sup>th</sup> Week)**

### **Summary**

This thematic unit is a continuation from the Baroque period, with the subsequent developments in the arts. The simplicity of classicism follows the hyperbole and heavy ornamentation of Baroque.

### **Introductory Remarks**

As mentioned in the previous unit, during the Baroque period many changes took place in many areas, with discoveries and inventions in science, which signaled the established faith in the power of reason and undermined the authority of the social and religious establishment. The gradual decline of the privileges of the aristocracy and the clergy gave way to the rise of the middle class, which was struggling for its rights. The ideas of enlightenment were infused in the beliefs of several rulers who abolished slavery and even closed some monasteries. These political and economical changes brought a great upheaval in society with revolutions and slogans such as “Liberty, equality, Fraternity”

In arts, the hyperbole and the heavily exaggerated Baroque style are replaced by the rococo style, which introduces a simplicity in colours and curved lines. Rococo is gradually superseded by classicism, inspired by the grandeur and the majesty of the ancient Greek and Roman Art. The neoclassical artists emphasise a harmonious output, with beautiful analogies, clean lines, structure, and moral themes of heroism and patriotism. At the same time, paintings appear that satirized the way of life of aristocrats, judging their hypocritical manners, thus presenting a more realistic outlook.

The change in music, follow a similar trend to that of the other arts. However, the term classical can be a bit misleading in regards to music, since it carries different meanings. On the one hand it may refer to the grandeur of Greek or Roman antiquity, or it may be used as something that has achieved a lasting appeal. Further, the term, borrowed from art, appears to be more suitable for visual arts rather than music, since music of that time has little relation to antiquity. Rather, it emphasizes the stress on balance, simplicity, and well-defined culture.

On the specific characteristics of the style, music is governed by the major and minor tonality, which also define the structure and development of musical forms. The Baroque orchestra expands to include more wind instruments, reflecting, in a way, the mechanical developments that improved instrumental capacities.

During this unit, we will explore some of the most popular forms and genres, such as the Sonata as a multimovement composition for one and up to three or four instruments and as a form, as well as the concerto. The development of sonata as a multimovement composition proved to be quite significant, if we least compare the short compositions

created by Scarlatti to Brahms' large-scale sonatas. The sonata of the classical period is modelled after the violinist Jean-Marie Leclair, in 1738. A fourth movement, the minuet was added in the three partite composition. The concerto, evolving from the Baroque style, is a contrast of ideas and sound, mostly between a smaller and a larger group of instruments. In the Classical period it is written for an instrumental soloist and orchestra. The soloist is very much the star, and all of his/her musical talents are in display in this challenging dialogue. The soloist was often the composer.

## Aims/Objectives

Upon completing this week, students should be familiar with the different aspects of the classical styles, assessing and evaluating its distinct characteristics, proceeding to comparisons with the Baroque era and who many of these evolved. Moreover, they will be able to proceed into a more thorough analysis of sonatas and concerti.

## Learning Outcomes

Upon completion of the week, students should be able to:

- Analyse sonatas and concerti
- Discuss the influence of the social, economical and political background that influenced the arts
- Define repertoire suitable for teaching
- Identify genres and musical characteristics of the period
- Evaluate performance techniques
- Discuss issues that relate to repertoire of the era

## Key Words

Classicism	Concerto	Sonata	Musical Forms
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## Annotated Bibliography

### Basic Sources/Material

1. Kamien, R. Music: An Appreciation. (Latest Edition) London: McGraw Hill (ISBN: 978-0-07-110179-0), (pp.195-271).

In this unit, there is an in depth presentation of classical styles, composers and representative compositions of different genres which are thoroughly analysed.

## **Self-Assessment Exercises/Activities**

### **Exercise 5.1**

Prepare a brief presentation on a Beethoven sonata and on a Mozart concerto for piano and orchestra (of your choice both). Justify the reasons behind your selection – what pedagogical tools can be used in order to present these works? Comment on which elements you would focus in order to teach the specific compositions to a student and the reasons you chose the specific compositions.

Upload the titles of the compositions that you will select on wiki under the subject topic: “Beethoven and Mozart Compositions”. Following, upload your presentation on your blog.

Students should also study presentations from two other members of their group and comment on them.

### **Recommended number of work hours for the student**

Approximately 20 hours

## **TITLE:**

The great composers of the Classical period and the two main genres of the time:  
Symphony and Opera

**(6<sup>th</sup> Week)**

### **Summary**

This unit continues the study of the Classical period, with an emphasis on the great orchestral genres, that of the symphony and the opera, which are greatly explored and developed to the highest standards by the 3 of the greatest composers of all times: Haydn, Mozart and Beethoven.

### **Introductory Remarks**

A sine qua non requirement for any musician is the comprehensive knowledge and acquaintance with the composers of the first Viennese school and their respected creative output. The unit will focus on two great and grandiose genres, that of the symphony and the opera.

In order to be able to proceed to a better analysis of the aforementioned genres, a greater and more detailed study of the sonata as a form is necessary, in order to better understand the structure of other compositions. A knowledge and understanding of the historical background needs to be complemented by a knowledge of forms, for a more comprehensive approach to each composition investigated. A great amount of music from the classical period (and even up to our times) was composed in sonata form. Usually, the opening fast movement of a classical symphony, sonata, or string quartet is usually in sonata form. This form is also used in slow movement and in fast concluding movement. One of the advantages of the form is that it is extremely flexible and subject to variation. It can be viewed as a set of principles that shape contrasts of theme, key and mood.

The great contribution of the classical period to orchestral music is the symphony. Haydn, who is considered the father of the genre, composed 104 Symphonies, Mozart over forty and Beethoven nine. In most classical symphonies, each movement is a composition in its own right and with its own set of themes. The importance of the symphony lasted through the twentieth century. In addition, the opera, in the hands of Mozart skillfully coordinated music and stage action. His operas revealed a great sense of theatre and a godsend gift for a great melody. Most of his operas are comedies, composed to librettos in German or Italian, with their main characters both humorous and serious, real human beings who think, feel and become involved in scandalous or dangerous situations.

The master composers of this era were J. Haydn, W.A. Mozart and L. Van Beethoven. These composers contributed to a full flourishing of the classical style. Regardless this, they were three individuals with dissimilar personalities. All three of them used similar musical procedures and forms, yet their personal identity and expression of emotions are solely individual and unique.

## Aims/Objectives

Upon completing this thematic unit, students will become even more familiar with music of the classical period, and more specifically with the orchestral and vocal genres of symphony and opera. Moreover, they will be able to discuss, present and critically analyse representative repertoire of the three great composers of the period.

## Learning Outcomes

Upon completion of the week, students should be able to:

- Analyse and investigate symphonies and operas
- Discuss the influence of the social, economical and political background that influenced the arts
- Define repertoire suitable for teaching
- Identify genres and musical characteristics of the period
- Evaluate performance techniques
- Discuss issues that relate to repertoire of the era

## Key Words

Symphony	Opera	First Viennese School	Score Reading	Analysis
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## Annotated Bibliography

### Basic Sources/Material

1. Kamien, R. Music: An Appreciation. (Latest Edition) London: McGraw Hill (ISBN: 978-0-07-110179-0), (pp.195-271).

In this unit, there is an in depth presentation of classical styles, composers and representative compositions of different genres which are thoroughly analysed.

## **Self-Assessment Exercises/Activities**

### **Exercise 6.1**

Prepare a presentation on Mozart's operas, and specifically those operas composed in the genre of opera buffa. Present the historic background and evolution of this type of opera. For the second part of your assignment, you should focus on one of his operas buffas which should be accompanied and supported with score examples and audio material.

### **Recommended number of work hours for the student**

Approximately 15 hours

## **TITLE:**

Romanticism – an explosion of feelings and creativity

Art song

**(7<sup>th</sup> Week)**

### **Summary**

Gradually, the classical period and its ideas of simplicity and balance were superseded by an explosion of emotions, chromaticism and creativity. Political upheavals and changes in the social strata were reflected in the emotional state of the composers and affected their creative output.

### **Introductory Remarks**

Romanticism was a diverse and complex movement thus quite difficult to place into specific molds. Many parameters contributed into breaking away from the classicism of the previous years and the age of reason and objectivity. It brought an explosion of emotions, imagination, subjectivity and human experience. The borders of the imagination and fantasy reach the world of dreams, supernatural and the subconscious. Whereas in the classical period the Middle Ages were considered as a dark period, with the romanticism that era became fascinating, since it stimulated the artists fantasy along with a fascination with chivalry and romance. In addition, nature provided a great stimulus of inspiration, and the romantic sensitivity and appreciation of nature was conveyed in the creative output. The socioeconomical changes caused by the industrial revolution created new strata in society, such as an increasing working class and more poverty.

Many instruments were mechanically evolved, thus their specifications were greatly improved. This progress also led to the introduction of new instruments and the lower costs of actually buying these instruments. Moreover, the musical system was becoming more organized, since the romantic period gave a great emphasis on the individual, with the appearance of conservatoires where performers could train and become virtuoso soloist that would impress the audience in the concert halls. On the other hand, the composers became even more autonomous and independent from the church and from other rich patrons, thus they had to worry about making a living. In order to achieve that, they resorted into writing music that could be sold to amateur performers and also worked as music tutors.

Romantic composers continued to write symphonies, sonatas, operas etc. in continuation with the previous years, but their individual movements tended to be larger than those of Haydn or Mozart. New forms also developed, and in all forms tonality was carried to its extremes, with harmonies verging on the extremes of chromaticism. Indeed, Romantic expression moved to extremes, with the composers expressing themselves both in very small or very large compositions. An intense mood could be perfectly carried in a brief character composition. Composers such as Berlioz preferred large works, with large orchestras that demanded performances in large concert halls.

Many romantic composers created music that reflected their personality and character, exploring a broad range of feelings, but some also were more rooted into classical tradition and more conservative.

Talking about extremes in the size of forms, we will focus on one of the smallest and most distinctive forms in romantic music, the art song, a composition for solo voice and piano. The piano part became more than an accompaniment to the voice, many times claiming an equal role. This form led to the emergence of a rich body of romantic poetry, with composers such as Schubert and Schumann producing an impressive number of songs. Art songs are filled with emotions of unrequited love, despair, beauty of nature, folktales.

### **Aims/Objectives**

The aim of this unit, upon its completion, is to enable students to approach and interpret the main stylistic characteristics of the romantic period, in comparison with the preceding classical period as well. Through the study of the art song, they should be able to interpret music and text, translating the mood, atmosphere and imagery into music.

### **Learning Outcomes**

Upon completion of this week students should be able to:

- Discuss the influence of the social, economical and political background in arts and specifically in music
- Define repertoire appropriate for teaching
- Place repertoire into its historical background
- Describe analytically the stylistic characteristics of compositions
- Interpret issues of repertoire and history through the development and evolution of representative genres and forms
- Analyse performance practices

### **Key Words**

Virtuoso	Schubert	Schumann	Lieder	Instrumentation	Social change
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### **Annotated Bibliography**

#### **Basic Sources/Material**

1. Kamien, R. Music: An Appreciation. (Latest Edition) London: McGraw Hill (ISBN: 978-0-07-110179-0), (pp.271-317).

These pages cover the general characteristics of the Romantic era, as well as a detailed analysis and interpretation of the art song.

## **Self-Assessment Exercises/Activities**

### **Exercise 7.1**

Journal Review:

Title: Western Classical Music and General Education

Author(s): Estelle R. Jorgensen

Source: Philosophy of Music Education Review, Vol. 11, No. 2 (Fall, 2003), pp. 130-140

Stable URL: <http://www.jstor.org/stable/40327206>

Your journal review should consist of two parts:

In the first part you will write a summary of the journal

In the second part you will proceed to a more critical review of the issues that are discussed by the author.

You should upload your review on the Discussion Forum that will be created on the platform for the purposes of this assignment. You should also read and critically discuss two more uploads from other members of the group, pinpointing common or differentiated approaches to the article.

(This assignment will count towards 2% of the final grade)

### **Recommended number of work hours for the student**

Approximately 20 hours

## **TITLE:**

Romanticism – Program Music and the emergence of Nationalism and National Music Schools

**(8<sup>th</sup> Week)**

### **Summary**

This unit will focus on other major developments of the Romantic period – the composers' attraction to program music as well as the emergence of Nationalism – being associated with a search of individual identity.

### **Introductory Remarks**

Romantic composers were especially drawn to composing program music, music that was associated with a story, idea, or text. Generally, as audiences, we can relate to any type of music, that being program or absolute music. The forms used for program music are similar to those used for non program music. However, our understanding of program music can be facilitated with the existence of a simple title, idea, or accompanying story. Verbal explanations help listeners follow the flow and development of musical ideas within a composition.

Program music can suggest and evoke and has the ability to create mood, emotion and atmosphere. Music itself cannot define somethings specific, unless we are provided with a text explanation that lets us understand the composer's own inspiration. Most romantic program music was composed either for orchestra or for piano. The main forms of orchestral program music are the program symphony, the concert overture, the symphonic poem and incidental music. For example, most of H. Berlioz's compositions are for orchestra, and dramatic in nature and relate either to a literary program or to a text. He invented new forms: his 'dramatic symphony' and his 'dramatic legend' that combines opera and oratorio. Some of his works are grandiose and monumental. His amazing "Fantastic Symphony" is a five-movement program symphony, and a romantic autobiographical, in a way, manifesto.

Another milestone of the romantic era, was the emergence of the national feeling, caused in part, by the French Revolution and the Napoleonic wars, In many countries, these events led to an increased sense of national identity. Common language and history strengthened those feelings. The nationalist movement carried through to culture as well, influencing romantic music, as composers gave their works a distinctive national identity. They achieved this by using folk songs and infusing their compositions (texture, melody, rhythm) with folk flavour. In addition, they wrote program music inspired by the history of their native lands, and their works had titles associated with their native countries and places of their countries. The strongest impact of nationalism fell upon lands that their heritage had been dominated by the music of Italy, France, Germany and Austria. During the Romantic period, countries such as Russia, Spain, Poland, Finland produced important composers.

## Aims/Objectives

Upon completion of this unit, students should be able to assess and evaluate elements of program music which depict ideas, poetry, text and imagery. In addition, they should critically evaluate the creative output of composers associated with the nationalist movement, and how these composers expressed their national identity in their compositions.

## Learning Outcomes

Upon completion of this week, students should be able to:

- Define and list elements of program music in specific compositions
- Analyse the role and importance of nationalism in music
- Describe the characteristics that define specific identities in different composers.

## Key Words

Music identity	National music School	Program Music	Fantastic Symphony
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## Annotated Bibliography

### Basic Sources/Material

1. Kamien, R. Music: An Appreciation. (Latest Edition) London: McGraw Hill (ISBN: 978-0-07-110179-0), (σελ.317-393).

These pages discuss the appearance of program music and specific works representative of this trend. In addition, they discuss the emergence of nationalism in music through representative composers and compositions.

## Self-Assessment Exercises/Activities

### Exercise 8.1

One of the most representative compositional outputs of programme music is Berlioz's "Fantastic" Symphony. Through this composition, a plot is unfolded, supported with idées fixes which are characteristic of certain characters and emotions. Listen to this symphony

following the score, identifying these motifs. For the second part of your assignment, present another programme composition, which makes use of these idées fixes.

(This assignment is graded with 2% of the final grade)

Note: This week, students will submit the 1<sup>st</sup> larger assignment (20% of the total grade)

Assignment: Franz Schubert's compositional output is grossly represented with the art songs (lieder) that he composed. Through these songs, Schubert balances the role of the piano and the voice, using the instrument as a vehicle to bring out the text. Select three such songs and prepare a presentation.

### **Recommended number of work hours for the student**

Approximately 20 hours

## **TITLE:**

20<sup>th</sup> century and beyond – multitude of trends and representative composers

(9<sup>th</sup> Week)

### **Summary**

In music, the twentieth century was a time of revolt that brought fundamental changes in expression and completely new organization of pitch and rhythm as well as timbral experimentation. These different trends are associated with specific composers.

### **Introductory Remarks**

The twentieth century was marked with extremes of violence and progress. The two World Wars affected the psyche of millions of people and led to a reconsideration of values and customs, as well as cultural and artistic expression. At the same time, during the second half of the century there was a remarkable economic development as well as a call for the declaration of human rights and equality for women. Moreover, developments in technology and science greatly, radically and rapidly transformed the society. This multifaceted change on all levels and strata was reflected in the arts, with contrasting and contradicting works appearing at the same time. United States started having a dominant role in cultural affairs, with European cities being overshadowed. Also, non-European cultures deeply affected artists. In addition, technological developments could not leave artists indifferent, who started exploring how to infuse technology into their creative output and into their creative process.

In particular, music was radically affected by the surrounding changes. Some composers broke with tradition quite extremely, exploring new sounds and new ways of pitch and rhythm organization. The most famous riot occurred in Paris in 1913 with the premier of I. Stravinsky's ballet "The Rite of Spring". The audience and the critics of the early twentieth century were starting to see a transformation in musical language.

The range of musical styles was immense. The style in the works of Debussy, Ravel, Stravinsky, Schoenberg, Berg, Bartok, Shostakovich and other composers is a continuation of the diversity of the late romantic music and an individual reaction and understanding to the surrounding environment and personal experiences. For example, among the most important was impressionism, best represented by the French C. Debussy who evoked a fleeting mood and a misty atmosphere in his compositions. Literary and pictorial ideas inspired him and they were also reflected in the title of his compositions. Neoclassicism on the other hand, represented by composers such as Stravinsky and Hindemith is marked by an emotional conservatism, balance and clarity – using forms of earlier periods and particularly the eighteenth century. Expressionism stressed intense, subjective emotion, exploring inner emotions rather than outside stimuli. Artists deliberately tried to shock their audiences, communicating the anguish of the human psyche. The twelve-tone system developed by Schoenberg in the 1920s allowed

him to organize pitch in his compositions in a new way – being the 20<sup>th</sup> century alternative to tonality. In contrast to the organization of the tonal system, the twelve-tone system gives equal value to all twelve tones of the chromatic scale.

### **Aims/Objectives**

This unite aims to familiarize students with the diverse styles and trends of the 20<sup>th</sup> century and beyond.

### **Learning Outcomes**

Upon completion of this week, students should be able to:

- Discuss the influence of the developments in the social, economical and political background in music
- Define appropriate repertoire for analysis from diverse trends
- Critically discuss stylistic characteristics that define different compositional trends

### **Key Words**

Musical trends	Neoclassicism	Impressionism	Expressionism	2 <sup>nd</sup> Viennese School	Technology
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### **Annotated Bibliography**

#### **Basic Sources/Material**

1. Kamien, R. Music: An Appreciation. (Latest Edition) London: McGraw Hill (ISBN: 978-0-07-110179-0), (pp.393-513).

In these pages the different cultural and compositional trends of the twentieth century are thoroughly presented, concentrating on specific composers and compositions.

### **Self-Assessment Exercises/Activities**

#### **Exercise 9.1**

Throughout his lifetime I. Stravinsky wrote music representative of different styles. Find and record the different styles in which he composed, giving examples of specific

compositions associated with these. Then post your findings on wiki. Thus we will be able to make a collective list of representative compositions.

(This assignment is graded with 2% of the final grade)

**Recommended number of work hours for the student**

Approximately 15 hours

## **TITLE:**

Musics of the world

**(10<sup>th</sup> Week)**

### **Summary**

This unit will focus on non-Western music, presenting the classical and popular traditions of the other people, and how these can be understood and investigated.

### **Introductory Remarks**

This unit will step away from the Western classical tradition and explore musical traditions of other countries and civilizations with which due to the technological achievements of the century such as increased capacities of travel and the notion of globalizations people across the globe have become even more familiar. For example, many composers (Debussy, Glass, Reich and others) have also been influenced by these 'exotic' sounds, which they incorporated into their musical styles.

Many such cultures have not been influenced by western trends, thus have remained authentic and vastly different and diverse. Each culture has its own instruments, performance practices, pitch and tonal organization. This musical excursion will focus on the musical traditions (both cultural and popular) of India, Indonesia, Africa and the Americas (North, Central and South)

Starting from India, what is more familiar to westerners is the cinematic music that embellishes the Bollywood movies. Even if this music is westernized with the use of synthesizers and other western instruments, still, it is infused with the timbre of the Indian ragas (modes) and the special singing technique employed by Indian singers, who use a high range and a nasal voice. On the contrary, Indian classical music (both northern and southern traditions) is based on an impressive amount of modes – known as ragas, which are designed purposefully for many different functions throughout the day and throughout one's life and on a great number of rhythmical combinations. However, despite the plethora of modes and rhythmic scales, Indian music is purely improvisatory. Also, students will also encounter the instrumental tradition of this music, with some instruments becoming widely popular in western culture as well, such as the sitar, promoted in Europe and the States by Ravi Shankar and his daughter, and then by the Beatles.

The journey will continue, closely to that region, to Indonesia and Bali. The main characteristic of the musical tradition and culture of these islands is the gamelan orchestra, with its eccentric tone colour produced by the majority of kettled instruments. These systems, as well, are based on improvisation, with a limited, however, modal repository, hence the monotonous, as some might claim, melodic output.

The final stops of this unit, will travel to the polyrhythmic musical traditions of Africa, accompanied ideologically by the peoples belief in spirits that permeate all arts. Lastly, the diverse musical expressions throughout the American continent will explore the North Americans tradition of hymn creation that is a sine qua non in their liturgical services, and further south will investigate the explosive music of Brazil, Argentina and other countries.

### **Aims/Objectives**

The aim of this thematic unit is to familiarize students with non-western cultures. The diversity that is encountered in the cultures and traditions of other countries and continents leads to a different lifestyle and different customs. Each civilisation expresses its culture in a different way, but still, what is common is that art is an organized function, which can also become a spontaneous outburst

### **Learning Outcomes**

Upon completion of this week, students should be able to:

- Investigate diverse music traditions
- Discuss the influence of the social, economical and political background that defines arts and music
- Describe stylistic characteristics of different musical traditions

### **Key Words**

Musics of the World	Musical Traditions
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### **Annotated Bibliography**

#### **Basic Sources/Material**

1. Titon, J. T. Worlds of Music (with CDs). Publisher: Schirmer  
Chapters on: Music in India, Indonesia and Africa and South America

Titon and Shelemay present an excursion in different countries and continents, accompanying them with music examples. This excursion includes not only the music background of these places but also the social and cultural background.

## **Supplementary Sources/Material**

1. Nettl, B., Capwell, C., Bohlman, P., Wong, I. and Turino, T. Excursions in World Music (with CDs). Publisher: Prentice Hall

## **Self-Assessment Exercises/Activities**

### **Exercise 10.1**

Select two compositions: one from the classical repertoire of a country of your choice and another one from the similar tradition of Greece or Cyprus and proceed to a comparison. Upload your assignment on your personal blog.

## **Recommended number of work hours for the student**

Approximately 20 hours

## **TITLE:**

American music – an extension of European music and the assertion of its own identity  
(11<sup>th</sup> Week)

### **Summary**

This unit will examine the development of American music, in comparison to its European counterpart, and how American composers managed to create an authentic American music.

### **Introductory Remarks**

The influence of European composers and their music was paramount for composers in America, whose musical development, in comparison, was considered to be at a fetal stage. Still, American composers strived to achieve a purely American sound in their compositions, thus claiming their own American identity in music.

The first representative composers of this trend were William Grant Still, composer associated with the Harlem Renaissance movement, who infused his music with elements of black music, as a way of promoting and expressing the African-American people rights. This effort was further carried on by Aaron Copland, who infused his creative output with the well-known American spirit. This was achieved by composing music that was easily accessible and could be characterized as 'music for everyday use'. The melodies carried tunes from hymns that were sung in churches, music that could be heard in parades, ballrooms, rodeos and other feasts. Mexican composers Silvestre Revueltas, main representative of the 'mestizo realism' was inspired by popular culture and the music of his country. Charles Ives, an insurance agent and business man, while studying music composition at Yale University, he decided that it would be better for his art and his unconventional music, that was well ahead of its time, to pursue a career in a field other than music, so that he would not destroy his creativity and would not worry about making a living. Ives' music, even though contemporary, was rooted on the folk and popular music he experienced as a child such as church hymns, parade music, ballroom dances, the sound of the slightly untuned fiddle, the amateur organist playing the wrong notes destroying harmonic progression. All these diverse stimuli led to the use of polytonality and polyrhythm in Ives' compositions.

At the same time, a new musical style called jazz started flourishing in the streets, bars and dance halls of the New Orleans, first, and other southern cities. Early jazz blended elements from many musical cultures, even though it originated from Africa.

### **Aims/Objectives**

This thematic unit will lead students to comparatively assess developments in American and European music. Students should be able to evaluate the character and identity of American music, as well as its diverse stylistic expressions.

## Learning Outcomes

Upon completion of this week, students should be able to:

- Interpret and critically discuss the development of American music
- Compare stylistic characteristics and developments between American and European music
- Investigate and evaluate the distinctive elements that create the unique identity of American music.

## Key Words

American music	Authenticity	Jazz	Blues	Rock	Identity
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## Annotated Bibliography

### Basic Sources/Material

1. Kamien, R. Music: An Appreciation. (Latest Edition) London: McGraw Hill (ISBN: 978-0-07-110179-0), (pp.464-482, 513-543).

The pages focus on the stylistic characteristics of American music as well as specific composers representative of that music.

### Supplementary Sources/Material

### Self-Assessment Exercises/Activities

#### Exercise 11.1

Aaron Copland – the composer who defined American Music and his name is synonymous with the pure American sound and melodies. In the links provided below you will find the composition “Appalachian Spring” [https://www.youtube.com/watch?v=WVahuS9hk\\_s](https://www.youtube.com/watch?v=WVahuS9hk_s), performed with the score, and the original ballet (<https://www.youtube.com/watch?v=XmgaKGSxQVw>). Study the two different presentations of the composition and through them define the special characteristics that make Copland’s music purely American. Upload your assignment on your blog.

(This exercise is graded with 2%)

**Recommended number of work hours for the student**

Approximately 20 hours

## **TITLE:**

The trip to America continues – stylistic antitheses: Musical theatre and Minimalism

**(12<sup>th</sup> Week)**

### **Summary**

This unit will focus on the presentation of stylistic developments in American music, which, even though antithetical, defined music of the twentieth century and beyond.

### **Introductory Remarks**

While Europe was being dramatically suffering from the dire consequences of the two World Wars, and especially World War II, in the United States, on another note, youngster Steve Reich was travelling across states along with his nanny to visit his father, his parents having divorced. This contrasting image and experience, carried on in Reich's memory, and led to the composition of his masterpiece "Different Trains". Steve Reich, along with P. Glass, J. Adams and T. Riley, consist the composers of the so-called minimalist movement – even though he did not approve of this term. The simplicity found in the repetitive patterns and phrases as the main trait of this trend offers a quite different approach than the turmoil caused by other contemporary musical currents in Europe. Indeed, minimalism has been accused by critics for its validity and its worth.

Each one of the aforementioned minimalist composers approached the style differently, employing his compositional technique to bring to the surface the overall character of minimalism. For example, P. Glass used repetitive patterns, which he gradually alter in an additive manner. Steve Reich used phasing and technology in order to embellish live music sounds with fading in and out and creating more intense environments with the assistance of audio recordings, either of human voices or other sounds from our surroundings.

What minimalism achieved, though, was to rebuild and re-evaluate the relationship among composer – performers and audience, managing to bring all three of them closer together once again, rebuilding the strong bond that they used to share years ago. Indeed, many compositional trends of the twentieth century managed, unwillingly, to alienate the audiences from performances of new compositions. However, the audience's response to minimalist music, as well as the diversity of the audience indicated clearly that there was still room for appreciation of new music. One parameter that led to this reconnection was the fact that these composers had established a more direct relation to the audience, since they had formed their own ensembles, in which they participated themselves, and held performance in informal settings, creating a more casual environment and atmosphere. Moreover, many of these composers, as multicultural citizens, were influenced by other traditions and incorporated new sounds in their music.

Along with this musical current, as well as jazz, the musical is one of the most important American contributions to twentieth century popular culture. The American musical expresses a variety of styles, yet it is very distinct from opera, even though it draws from musical dramatic traditions of the nineteenth century. It uses simpler melodies and more spoken dialogue and it does not demand such highly skilled vocal techniques from its singers. A great number of musicals are comedies, while many have a tragic end as well.

### **Aims/Objectives**

Students will be able to evaluate and discuss representative works of the minimalist movement, as well as approach analytically popular musicals.

### **Learning Outcomes**

Upon completion of the week, students should be able to:

- Investigate and compare composers and representative minimalism compositions
- Define and analyse the stylistic characteristics of musicals.

### **Key Words**

Gershwin's Porgy and Bess	Musical Theatre	Minimalism	Bernstein
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### **Annotated Bibliography**

#### **Basic Sources/Material**

1. Kamien, R. Music: An Appreciation. (Latest Edition) London: McGraw Hill (ISBN: 978-0-07-110179-0), (pp.464-482, 513-543).

The pages focus on the stylistic characteristics of American music as well as specific composers representative of that music.

### **Self-Assessment Exercises/Activities**

#### **Exercise 12.1**

Study the plot of the folk opera “Porgy and Bess” and discuss the social phenomena representative of the specific societal strata in America during those years. Post your findings and findings on the Discussion Forum.

**Recommended number of work hours for the student**

Approximately 20 hours

## **TITLE:**

Neohellenic Art Music – a rapidly developing music

**(13<sup>th</sup> Week)**

### **Summary**

In this unit students will study the development of the Neohellenic Art Music through representative composers and their compositions.

### **Introductory Remarks**

The rapid development of art music in Greece, especially during the 20<sup>th</sup> and 21<sup>st</sup> centuries has led to the wide recognition of a number of composers. The unit will focus on introducing students to the Neohellenic Art music, mostly the music that developed during the late 19<sup>th</sup>, 20<sup>th</sup> and 21<sup>st</sup> centuries and led to the establishment of a Greek National Music School. Through the contribution of composers such as Manolis Kalomiris and the systemic organization of music through private schools, public conservatoria and orchestras music in Greece flourished and many composers found their creative voice. Thus, a common creative language was established, infusing eastern and western influences. A number of composers will be investigated, along with their compositions. Moreover, light will be shed on the political developments such as the World Wars, the Balkan wars, the Civil War and the Junta, factors that proved catalytic in the creative output.

### **Aims/Objectives**

The unit will focus on introducing students to the Neohellenic Art music, mostly the music that developed during the late 19<sup>th</sup>, 20<sup>th</sup> and 21<sup>st</sup> centuries and led to the establishment of a Greek National Music School.

### **Learning Outcomes**

Upon completion of this unit, students will be able to:

- Discuss the impact of Greek Music globally
- Define and analyse specific compositions by well known Greek composers specifying different compositional characteristics and techniques

## Key Words

National School	Symphonic Music	Kalomiris	Skalkottas	Hadjidakis/Theodorakis	Current Trends
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## Annotated Bibliography

### Basic Sources/Material

1. Herzfeld, M. (1986). *Ours Once More: Folklore, Ideology and the Making of Modern Greece*. Publisher: Pella Publishing  
Chapter 1: Introduction to Neohellenic Greek Music
2. Sakallieros, G. Dimitri Mitropoulos and His Works in the 1920s.  
The Introduction of Musical Modernism in Greece. Publisher: Hellenic Music Centre  
(Preface)

## Self-Assessment Exercises/Activities

### Exercise 13.1

Prepare a presentation on a composition of a living Greek or Cypriot Composer. Post your presentation on wiki. Thus we will be able to create a collection of info on contemporary Greek and Cypriot composers.

Note: This week, students will submit the 2<sup>nd</sup> larger assignment (20% of the total grade)

Project: Preparation of a booklet on a Family/Educational Concert which will include not only notes on the compositions but also activities.

### Recommended number of work hours for the student

Approximately 20 hours

## **FINAL TELECONFERENCE/GROUP CONSULTATION MEETING**

During this final teleconference, students are informed about the format of the final exam (e.g. multiple-choice questions, short or long answers, case studies, etc.) and if the exam will be open-book or not.

**TITLE:**  
**FINAL EXAM**

**(14<sup>th</sup> week)**

**Recommended number of work hours for the student**

Approximately 50 hours.

## INDICATIVE ANSWERS FOR SELF-ASSESSMENT EXERCISES

### Title:

Familiarization with the instruments of the orchestra through popular and not so popular pieces of the symphonic repertoire (Part A')

(1<sup>st</sup> Week)

### Exercise 1.1

By performing a quick search on YouTube you will find numerous performances of Prokofiev's "Peter and the Wolf". Beyond the standard performances of this classical repertoire, you will come upon many other instances in which this composition was used, or many "variations" or "alternative" performances of the composition. Select up to 3 different performances that and justify the reasons why.

YouTube provides a plethora of recordings, either audio or video, especially of works which are so popular. Consider, beyond selecting the 3 different performances, the parameters below:

- Why did you choose these 3 performances?
- Are they different among them?
- What are the differences?
- Since music and narration are the same, what caught your attention?
- Do any of these recording have a different text?
- How are they different from the original?
- Would these 3 different performances be attractive to children or any other different type of audience? Do they possess any special features?

### Title:

Familiarization with the instruments of the orchestra through popular and not so popular pieces of the symphonic repertoire (Part B')

(2<sup>nd</sup> Week)

### Exercise 2.1

Select one of the compositions mentioned earlier (Britten's "A Young Person's Guide to the Orchestra" (1946), Ravel's "Boléro" (1928), C. Saint-Saëns "Carnival of the Animals" (1886) or D. Shostakovich's Symphony no. 7 ("Leningrad") (1941), and proceed to the preparation of a sample lesson complete with activities appropriate for students in secondary education. The lesson's content should be the introduction to the instruments of the orchestra.

Upon completion of the unit on Baroque Music, select 3 compositions from different styles – in particular opera, oratorio and concerto, and define characteristics of the period specific to these compositions.

**Title:**

Music of the Baroque period through journal studies

**(3<sup>rd</sup> Week)**

The composer D. Buxtehude was one of the main representatives of music of affections, and his music is abundant in such musical figures. Select a representative composition and prepare an indicative list of these figures.

Choose a selection of music figurae and try to associate them with specific music excerpts that appear to express such affections. Please note that in a Baroque composition there might coexist more than one figures of affection.

**TITLE:**

Repertoire of the Baroque music – stylistic characteristics and other developments

**(4<sup>th</sup> Week)**

**Exercise 4.1**

While studying Baroque music, certain stylistic characteristics, both general and more specific were identified, which defined many types of compositions that were highly developed during those years. Among others, the most popular types of music that can be found in the repertoire of the time are the concerto (grosso), the opera and the oratorio. In fact, many of these compositions were associated with specific composers.

Specifically, by studying these different compositions, identify elements of baroque music through:

- Harmony
- Texture

- Instrumentation
- Form
- Thematic content
- Rhythm and Melody

**Title:**

The Classical Style – repertoire and evolution of other orchestral genres. The first Viennese School and the great composers. Sonata and Concerto

**(5<sup>th</sup> Week)**

**Exercise 5.1**

Prepare a brief presentation on a Beethoven sonata and on a Mozart concerto for piano and orchestra (of your choice both). Justify the reasons behind your selection – what pedagogical tools can be used in order to present these works? Comment on which elements you would focus in order to teach the specific compositions to a student and the reasons you chose the specific compositions.

Upload the titles of the compositions that you will select on wiki under the subject topic: “Beethoven and Mozart Compositions”. Following, upload your presentation on your blog.

Students should also study presentations from two other members of their group and comment on them.

- The selection of a Beethoven’s Sonata should be based on his 32 sonatas for piano, which represent all periods of his creative output. You should note down the important historical and musical elements of your selection, depending on the sonata you choose, and in which creative period it belongs.
- As far as Mozart’s concertos are concerned you should focus on his attention to melodic detail and how a melody is brought out through the synthesis of motifs.

**TITLE:**

The great composers of the Classical period and the two main genres of the time:  
Symphony and Opera

**(6<sup>th</sup> Week)**

**Exercise 6.1**

Prepare a presentation on Mozart’s operas, and specifically those operas composed in the genre of opera buffa. Present the historic background and evolution of this type of opera. For the second part of your assignment, you should focus on one of his operas

buffas which should be accompanied and supported with score examples and audio material.

1<sup>st</sup> part:

- Which are the characteristics of Opera Bufo?
- Proceed to a brief discussion of the historical background and evolution of the specific genre.
- How did Mozart make Opera Buffa so successful?

Second part:

- Presentation of the Opera Buffa that you selected with a justification of why it is considered as Opera Buffa?
- Plot
- Musical Identity

**Title:**

Romanticism – an explosion of feelings and creativity

Art song

**(7<sup>th</sup> Week)**

**Exercise 7.1:**

Journal Review:

Title: Western Classical Music and General Education

Author(s): Estelle R. Jorgensen

Source: Philosophy of Music Education Review, Vol. 11, No. 2 (Fall, 2003), pp. 130-140

Stable URL: <http://www.jstor.org/stable/40327206>

Your journal review should consist of two parts:

In the first part you will write a summary of the journal

In the second part you will proceed to a more critical review of the issues that are discussed by the author.

During this course you will have the opportunity to read and discuss articles that talk about the connection of specific genres of Western and non-Western music with different types of education (general and others). Beyond learning the skills of writing an article summary, you will also learn how to critically discuss aspects that are raised in the text, supporting your opinion with arguments and relevant bibliography.

(1.5 spacing, Arial font, size 11)

**Title:**

Romanticism – Program Music and the emergence of Nationalism and National Music Schools

**(8<sup>th</sup> Week)**

**Exercise 8.1**

One of the most representative compositional outputs of programme music is Berlioz's "Fantastic" Symphony. Through this composition, a plot is unfolded, supported with idées fixes which are characteristic of certain characters and emotions. Listen to this symphony following the score, identifying these motifs. For the second part of your assignment, present another programme composition, which makes use of these idées fixes.

- What characters/emotions/situations are represented with their own idée fixe
- How is that idée fixe representative musically of this character/emotion/situation

**Title:**

20<sup>th</sup> century and beyond – multitude of trends and representative composers

**(9<sup>th</sup> Week)**

Throughout his lifetime I. Stravinsky wrote music representative of different styles. Find and record the different styles in which he composed, giving examples of specific compositions associated with these.

Stravinsky changed many compositional faces throughout his compositional life, producing music after experimenting with different styles.

Investigate his compositional excursions and experimentations providing representative compositions as well as the characteristics of each compositional style.

- Russian Romanticism
- Neoclassicism
- Atonality
- Serialism
- Jazz

**Title:**

Musics of the world

**(10<sup>th</sup> Week)**

**Exercise 10.1**

Select two compositions: one from the classical repertoire of a country of your choice and another one from the similar tradition of Greece or Cyprus and proceed to a comparison. Upload your assignment on your personal blog.

For this assignment, and depending on your selection of composition, you can focus on a number of different parameters such as:

- Use of instruments (if it applies) and which ones
- Improvisation elements
- Scales
- Voice – how the voice is used? Is there a special treatment of the timbre?

**Title**

American music – an extension of European music and the assertion of its own identity

**(11<sup>th</sup> Week)**

**Exercise 11.1**

Aaron Copland – the composer who defined American Music and his name is synonymous with the pure American sound and melodies. In the links provided below you will find the composition accompanied with the score, and the original ballet. [https://www.youtube.com/watch?v=WVahuS9hk\\_s](https://www.youtube.com/watch?v=WVahuS9hk_s) and <https://www.youtube.com/watch?v=XmgaKGSxQVw>. Study the two different presentations of the composition and through them define the special characteristics that make Copland's music purely American.

- Melody: Can you recognize and specify melodies from songs or hymns that are used during ceremonies? Why are they important?
- Rhythms: Is there anything characteristic about the rhythms used?
- Thematic content: How is the story connected to the music
- Orchestration and Texture: how the use of instruments, their interaction and instrumental combination give a special colour to the music.

**TITLE:**

The trip to America continues – stylistic antitheses: Musical theatre and Minimalism

**(12<sup>th</sup> Week)**

**Exercise 12.1**

Study the plot of the folk opera “Porgy and Bess” and discuss the social phenomena representative of the specific societal strata in America during those years. Post your findings and findings on the Discussion Forum.

Music has been used by composers to carry social references and social messages. This is the case with “Porgy and Bess”, a folk opera, which brings to the surface relationships in the lower strata of the underprivileged American society, as well as stereotypes of relationships between white and black people that existed at the time. Study the plot, and choose one of the many social issues highlighted and discuss it.

**Title:**

Neohellenic Art Music – a rapidly developing music

**(13<sup>th</sup> Week)**

**Exercise 13.1**

Prepare a presentation on a composition of a living Greek or Cypriot Composer. Post your presentation on wiki. Thus we will be able to create a collection of info on contemporary Greek and Cypriot composers.

Your presentation could be in the form of an interview, which can then be uploaded as an audio or video file. Be careful not to dwell only on biographical information, but also present specific compositions, explaining the musical style of your chosen composer. It would be useful to also upload an excerpt from a score.



THE CYPRUS AGENCY OF QUALITY ASSURANCE  
AND ACCREDITATION IN HIGHER EDUCATION



**European**  
**University Cyprus**

**FORM: 200.1.3**

## **STUDY GUIDE**

**COURSE: MUS 625 - Philosophical and Sociological  
Dimensions of Music Education**

### Course Information

<b>Institution</b>	<b>European University Cyprus</b>		
<b>Programme of Study</b>	MUSIC (MMUS)		
<b>Course</b>	MUS625	Philosophical and Sociological Dimensions of Music Education	
<b>Level</b>	Undergraduate <input type="checkbox"/>	Postgraduate (Master) <input checked="" type="checkbox"/>	
<b>Language of Instruction</b>	English		
<b>Course Type</b>	Compulsory <input type="checkbox"/>	Elective <input checked="" type="checkbox"/>	
<b>Number of Teleconferences</b>	Total:  Up to 6	Face to Face:  -	Teleconferences:  Up to 6
<b>Number of Assignments</b>	13 self-assessment exercises from which 5 will be graded (10%) 1 assignment (20%) 1 project (either a group project or independent work) (20%)		
<b>Assessment</b>	Assignments	Final Examination	
	50 %	50 %	
<b>Number of ECTS Credits</b>	10		

Study Guide drafted by:	Dr. Maria Papazachariou-Christoforou
Editing and Final Approval of Study Guide by:	Dr Yiannis Miralis, Dr George Christofi, Dr Georgia Petroudi

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## **1<sup>ST</sup> TELECONFERENCE/GROUP CONSULTATION MEETING:**

### **INTRODUCTION**

#### **Program's purpose and objectives:**

#### **GENERAL OBJECTIVES:**

The program aims to offer a comprehensive master's degree in Music, in the three parameters of education, performance and composition. It aims to create the proper conditions that the students will be able to develop the highest level and standards so as to be active in the contemporary educational and artistic environment.

#### **SPECIFIC OBJECTIVES:**

##### Music Education

- Prepare students for effective and successful teaching and diverse artistic engagement as teachers and leaders in a variety of music teaching environments such as public and private schools, conservatories and organizations, community education, music ensembles, music and the third age.
- Develop and enhance student knowledge and skills required to conduct, study and critically evaluate research in Music, hence allowing them to vigorously act upon their role as renowned musicians both in Cyprus and abroad.
- Prepare musicians who will act creatively and productively with their students and colleagues.
- Endow students with knowledge, attitudes and skills that will enable them to be active music education leaders.
- Enhance critical thinking and participation in research projects both on a national and international level.

##### Performance:

- Prepare students for effective, successful and diverse artistic engagement as performers, and generally as able musicians in the local community but also abroad.
- Develop and enhance student knowledge and skills required to conduct, study and critically evaluate research in Music, hence allowing them to vigorously act upon their role as renowned musicians both in Cyprus and abroad.
- Prepare musicians who will act creatively and productively with their students and colleagues.
- Endow students with knowledge, attitudes and skills that will enable them to be active leaders in the musical and cultural life of their community.
- Enhance critical thinking and participation in artistic projects both on a national and international level.

##### Composition:

- Prepare students for effective, successful and diverse artistic engagement as composers, and generally as able musicians in the local community but also abroad.
- Develop and enhance student knowledge and skills required to conduct, study and critically evaluate research in Music, hence allowing them to vigorously act upon their role as renowned musicians both in Cyprus and abroad.
- Prepare musicians who will act creatively and productively with their students and colleagues.
- Endow students with knowledge, attitudes and skills that will enable them to be active leaders in the musical and cultural life of their community.
- Enhance critical thinking and participation in artistic projects both on a national and international level.

## **2. Intended learning outcomes:**

Upon successful completion of this program, the students should be able to:

- Design, prepare and present research, of a small or large scale, in the area of Music.
- Critically read and comment upon research of diverse methodological approaches in musical research
- Critically analyze a wide spectrum of music repertoire originating from various historical periods and diverse musical genres and civilizations, while taking into consideration its social, historical and aesthetic background.
- Design interventions based on research and practices of contemporary approaches in music.

### Music Education

- Analyze philosophical and sociological dimensions of Music Education, illuminating their importance and their relation to teaching.
- Study the theories and the research findings of psychology of music and understand their applications in music pedagogy.
- Discuss and evaluate curricular concepts and theories in relation to current research approaches in curriculum design in music.
- Organize, lead and direct choral and instrumental ensembles of high artistic level, demonstrating excellent musical, technical, expressive and methodological expertise.
- Organize interventions, with emphasis on the development of creativity and improvisation in various contexts.

### Performance:

- Actively participate in music ensembles through which one can study and perform a diverse repertoire with confidence, precision, musicality and sensitivity.
- Perform repertoire of an advanced level, both in informal and formal settings.

- Master a skillful technique and a professional performance level.
- Develop improvisation skills

Composition:

- Acquire the skills, insight and experience necessary for an effective and successful professional career as composers
- Cultivate their aesthetic consciousness through a range of approaches, introducing tools and techniques relevant to today's music making
- Explore their personal musical language and their relationship to currents in the wider compositional world by exploring innovation and experimentation for enhancing their musical horizons

### **Presentation of the Course through the Study Guide**

- **Short description & objectives**

**Aim:**

The aim of this course is doublefold: a) the critical examination of the most eminent theories in philosophy and sociology of music education while getting students familiar with relevant literature in the field, b) the interconnection between the aforementioned philosophical and sociological perspectives and the everyday teaching and learning in music.

**Description:**

The comprehensive understanding of the philosophical and sociological foundations of music pedagogy is the core of the education of a music educator because it provides the foundational knowledge for supporting his own philosophy of musical education and justifying his teaching aspirations. The course is organized around lectures, discussions and teamwork, through which the students will have the opportunity to critically review the topics under consideration. Before each meeting, students are required to study selected readings (articles, surveys, book chapters), to note down their questions and concerns and to prepare for an in-depth discussion on the weekly topic.

Starting from ancient Greece, the students will examine the philosophical visions of music pedagogy with emphasis on the schools of thought of Aesthetical Music Education and Praxial Music Education. Throughout the semester, the relation of the philosophical and sociological dimensions under discussion will be viewed under the prism of music teaching. In addition, students will be exposed to contemporary approaches in the sociology of music, and they will analyse issues of identity, gender, class stratification and ideology. Indicatively, the course will focus on the following topics:

1. Philosophical views on the necessity of musical education
  - Music in compulsory education
  - The role and value of philosophy in music education.
2. Philosophical considerations of music pedagogy:
  - Definition and meaning of Music
  - Formalistic and praxial philosophical considerations
  - Music as an aesthetic experience (formalism, expressionism, absolute expressionism, etc.).

- Music as an action-David Elliott / Thomas Regelski / Christopher Small
  - Improvisation and experimental music: philosophical dimensions and their impact on teaching music
3. The effect of philosophy on didactic practice.
  4. Music experience in everyday life: The social construction of musical meaning.
  5. Identity, music and education.
    - Music Identities (Music on Identity & Identity in Music)
    - Musical identity and gender.
    - Music identity and musical experience.
    - Musical educator musical identity
    - Musical identity of minorities
  6. Developing social skills through musical engagement.
  7. Music Education and Welfare
  8. Social justice, inclusion and music education.
  9. Democracy in music pedagogy

### **Learning Outcomes:**

Upon completion of the course, the students will be able to:

- Explain and develop the role and value of music in education and society in general.
- Describe and compare various philosophical approaches in music pedagogy.
- Develop and support both verbally and in written their personal philosophy on the role of music in education and society in general.
- Link the philosophical principles of music pedagogy to contemporary trends in music teaching and curriculum development.
- Explain the basic concepts, challenges and conflicts in the sociology of music.
- Critically analyze the applications of sociological theories in musical pedagogy.
- Interpret and evaluate curricula and teaching strategies with a focus on the sociology and philosophy of music pedagogy.
- Develop their own educational activities, showing an in-depth understanding of the sociological and philosophical approaches in music pedagogy.

### **Recommended student work time**

Approximately 5 hours (including the study of the Guide)

## **TITLE:**

Music Education, philosophical perspectives: its role and value in the life of individuals

**(1<sup>st</sup> Week)**

### **Summary**

This introductory week will focus on the role of philosophical approaches, which have been developed in music education, in an effort to identify the role and value of music in the life of the individual and thus support musical learning and development.

### **Introductory Remarks**

In the process of music teaching and learning, we make decisions and apply teaching methods and approaches that have philosophical origins and implications. The educational act is often determined by questions such as "what is music?" and what its value and role is in a person's life. As music educators, we have a duty to reflect on issues of artistic education, the philosophical considerations of childhood and art, as well as the relationship between art and education. The philosophical discourse on Music has its auspices to the ancient Greek philosophers (Plato, Aristotle, etc.). Although Plato has not devoted any of his work exclusively to music, he mentions in almost all his texts the notion of Music and its value. As such, music is considered to be the highest point that a man can reach because it is identical to philosophy itself. However, Plato points out that Music can, also, be dangerous to man under certain circumstances. He talks about imitation in music, rhythm and harmony, which can penetrate into the soul of man, both in children's music education as well as in adult music education. In Aristotle's philosophy, music has no significant place. He believes sound production is the basis of music and he is particularly interested in how human sound is produced and received. It also connects music with beauty, pleasure and aesthetic pleasure. Aristotle believes that students should not only listen to music but also play a musical instrument in order to become proper music judges.

The constant reflection on the philosophical approaches of music education contributes to realizing the value of music education. Through philosophical thinking, an attempt will be made to clarify concepts, to justify beliefs, to evaluate opinions and to review our practices.

### **Aims/Objectives**

This week's readings will help students realize the importance of studying and building philosophical thinking on issues related to musical pedagogy and will explain the ways in which philosophical thinking illuminates the practices, strategies and approaches of the music educator. Students should also be able to critically criticize the philosophical

discourse of Plato and Aristotle on Music Education and evaluate the applications of these approaches in today's reality.

### Learning Outcomes

Upon completion of this unit, you will be able to:

- Summarize the main philosophical views of Plato and Aristotle on music learning.
- Analyze and validate the necessity of music education
- Support the necessity of philosophical thinking for music educators.

### Key Words

Music education	Aristotle	Plato	Philosophical views	Importance and value of music education
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### Annotated Bibliography

#### Basic Sources/Material

1. Kaimakis, P. (2005). Philosophy and Music. The music of Pythagoras, Plato, Aristotle and Plotinos. Athens: Metaxchio. (ISBN: 978-960-375-793-1), (pp. 49-111)

In the excerpt of this book, the authors discuss the development of the philosophical views of Plato and Aristotle on Music, the value of music along with the musical development and education of the individual.

#### Supplementary Sources/Material

1. Stamou L., (2002), Plato and Aristotle on music and music education: Lessons from ancient Greece. International Journal of Music Education, (39), 3-16.

This article discusses in a simple and coherent way the basic principles and the role of music and music pedagogy in Ancient Athens, through the work of Plato and Aristotle. Special emphasis is given on the value of music for a child's development.

#### Self-Assessment Exercises/Activities

**Exercise 1.1** After studying the above material, locate the aspects of Plato's and Aristotle's Philosophical discourse on Music Learning that you agree with and post to

the Discussion Forum that has been created for this reflection. Specify three points in which the importance of their words is reflected in today's music education context. This activity aims at your own reflection (through interaction with the group) and first contact with the concept of philosophical thought. You are encouraged to read the comments of the other participants in the group.

**Recommended number of work hours for the student**

Approximately 15 hours

## **TITLE:**

Aesthetic approaches of music education

**(2<sup>nd</sup> Week)**

### **Summary**

In this section, you will learn about the history and evolution of the philosophical approach of aesthetics in music education, and you will be exposed to the main aspects of Bennet Reimer's philosophical views, as the representative of ultimate expressionism. You will make connections between the ways in which the aesthetic approach of music pedagogy may inform your practices as music educators in today's reality.

### **Introductory Remarks**

In the 1950s in the US, there was the beginning of the process of creating a philosophy for music education based on aesthetic theories. Bennet Reimer, with his book *A Philosophy of Music Education*, presents the basic concepts of Music Education as Aesthetic Education. In his book, he states that music education exists to develop above all the natural receptivity of each individual to the art of music. According to Bennett Reimer, music education offers unique aesthetic experiences to the individual, through which each individual may know herself and enrich her emotional world. A basic feature of aesthetic experience is that its value is inherent. Music education is the training of human emotion through developing a response to the intrinsic expressive qualities of sound. The deeper value of music education is the same with the deeper value of all arts in education: enriching the quality of life by enriching people's experiences and emotions.

Some basic principles of the philosophical tendencies of aesthetics are:

- The meaning of a musical work is inherent, but it also relates to our experience in the world
- Relationships of elements within a musical work cause feelings to the listener
- Expressive meanings exist without reference to the non-musical world. The meanings of music within a given social context are not as important as the inherent musical meaning.
- Music is a form of expression that incorporates the situations of human emotion, which leads to aesthetic response.
- Aesthetic Education is the development of sensitivity to the aesthetic qualities of things.

## Aims/Objectives

Upon completion of this week's work, students will be able to describe the most important aspects of the philosophical views of the aesthetics in music pedagogy, such as the aesthetic experience and the way music is experienced, the relation between Music and Art, the role of music experiences in expanding and enriching the feelings of the individual, and the role of form in the aesthetic experience. Students will, also, be able to suggest ways in which the aesthetic philosophical vision finds practical applications in the learning process of music.

## Learning Outcomes

Upon completion of this week's work, you will be able to:

- Discuss the main points described in the philosophical view of the aesthetic approach.
- Make connections between practical applications that you already use as part of teaching music, which have been influenced by Bennett Reimer's philosophical view.

## Key Words

Aesthetic experience	Formalism (absolute formalism)	Expressionism	Aesthetics in music education	Music educations as Aesthetic Education (MEAE)
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## Annotated Bibliography

### Basic Sources/Material

1. Reimer, B. (2002). A Philosophy of Music Education: Advancing the vision (3rd ed.). New Jersey: Prentice Hall. (ISBN-10: 0130993387) (σελ. 133-167).

This book is a basic manual for Bennet Reimer's philosophical vision and the ultimate expressionism he represents. In the chapter mentioned above, the ways in which music experience may enrich the emotional world of people are examined. Reimer explains how music, based on its form and architecture, can emotionally stimulate the person, provoking his unique aesthetic experiences. It also examines the concept of Music.

### Self-Assessment Exercises/Activities

**Exercise 2.1** Develop a short teaching suggestion of Music Learning that promotes aesthetic experience according to Reimer's philosophy in a learning context in which you work or are interested in working (school, conservatory, choral ensemble, etc.). Your work should be posted on the online Wiki on the platform to make a collection of different activities based on Reimer's philosophy in order to illustrate a variety of practical applications of its philosophy in the different learning contexts.

Activity will be evaluated for 2%.

**Recommended number of work hours for the student**

Approximately 15 hours

## **TITLE:**

Praxial philosophy in music education

**(3<sup>rd</sup> Week)**

### **Summary**

In this section you will get familiar with the philosophical view of Praxialism as represented by David Elliott (Praxial philosophy of music education) and its contribution to the experiential form of learning, based on this approach. Praxialism, as a philosophical vision, provides the framework for active engagement of individuals in musical practice and provides the stages and ways in which the musicality of the individual is cultivated.

### **Introductory Remarks**

The movement of praxialism considers music to be a critically reflective musical action within a particular context and it has its roots in the ideas of Aristotle and the notion of praxis. According to David Elliott, one of the main representatives of pragmatism, music is a multidimensional action: it is characterized by diversity and it is influenced by the context in which it exists. The development of musicality, within the scope of praxialism, is achieved through active engagement and production of music. This process, in turn, leads to personal development, self-awareness and self-esteem. Elliot posits how music making leads to the flow experience.

Elliott, following the political views of Aristotle and others who followed him, focuses on the importance of musical creation in general and on musical performance in particular. Because action is really the essence of making music, both in terms of sound qualities and social domains, his philosophy demonstrates how teaching music is not the same as teaching about music. According to Elliott, musical education should aim to develop the individual's musicality through a cognitive process that leads each individual to enjoyment, self-awareness and the flow experience.

Fundamental Principles of Elliott's Historical Philosophical Approach:

- Music is a special human practice
- Musical meaning is influenced by its cultural and social context
- Musicking leads individuals in flow experiences
- Music brings peace, self-development, self-awareness and self-esteem.

### **Aims/Objectives**

Upon completion of this week's work, students will be able to explain and interpret the importance of David Elliott's "praxis approach" and contrast it with the aesthetics approaches for which the musician work is created for the sake of aesthetics. Students

will, also, discuss the term musicality as analyzed by Elliott and will suggest practical teaching applications that are based on the praxial philosophical approach in music education.

## Learning Outcomes

Upon completion of this week's work, you will be able to:

- Identify important elements of the philosophical view of praxialism and contrast them with other aesthetic considerations.
- Draw teaching suggestions that are related to the praxial approach.

## Key Words

Music making	Praxis	Personal development	Self-awareness	Flow experience
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## Annotated Bibliography

### Basic Sources/Material

1. Elliott, D. (1995). Music Matters: A new philosophy of music education. New York: Oxford University Press. (ISBN-10: 019509171X) (σελ. 49-77)

Elliott's book, Music Matters, is the basic source for Elliott's philosophical perspectives. In the selected part of this book, they are discussed and presented the concept of musicking and the process of musical development as the ultimate goal of music education. Elliott presents how musicality, as a cognitive and learning process, results in an understanding of music as a conscious musical act. Finally, the importance of this approach on music education are discussed.

2. Kokkídou, M. (2007). I praxiakí filosofía gia ti mousikí ekpaídefsi: mia sýnopsi. Mousikopaidagogiká, 4, 8-19 (in Greek).

In Kokkidou's article an attempt is made to summarize Elliott's philosophical view, explaining the basic concepts of his theory, and his contribution to music education.

### Supplementary Sources/Material

1. Silverman, Elliot, 2013, Praxial Music Education: a critical analysis of critical commentaries

In this article, the authors present a critical review on Elliot's philosophy. The text consists of three main parts: musical practice, musical listening and the intrinsic value of music. Based on Elliot's work: Music Matters, they present points and counterpoints that relate to music education and provide reflections on contemporary themes of music making.

2. Custodero, 2002, Seeking challenge, Finding Skil: Flow experience in music education

In this article, Custodero presents an approach to music pedagogy based on the flow experience. Through the research process, it is possible to create a pleasant and conducive to learning musical environment in the classroom so that the music educator can enhance and cultivate the students' abilities. Within this pedagogical point of view, music making holds a fundamental place in cultivating pupils' musicality and artistic pursuits.

### **Self-Assessment Exercises/Activities**

**Exercise 3.1** After studying the term "musicality" as analyzed by Elliott, be concerned about the differences that this term implies to the "technical performance of a musical instrument" that is mostly developed in music education. Highlight two differences that you find and post them in the Discussion Forum created for this purpose. The aim of this work is to highlight Elliott's basic and important philosophical considerations. Please read the comments of the other members of the group and find common and different opinions.

### **Recommended number of work hours for the student**

Approximately 20 hours

## **TITLE:**

Contemporary music education approaches through the work of Thomas Regelski and Christopher Small

**(4<sup>th</sup> Week)**

### **Summary**

In this section you will get acquainted with the philosophical visions of Thomas Regelski and Christopher Small. Motivated by pragmatism, they focused on the value of music making as a socio-culturally determined practice that includes actions that are critical, transformative and clearly moral. Their approach highlights the importance of a relationship between the sounds and relationships of individuals that develop during the act of music making.

### **Introductory Remarks**

When we perform music, we create a set of relationships between the sounds and between the participants, which represents the ideal relationships as we imagine them and allows us to learn about them by experiencing them. Keeping in mind this position, Thomas Regelski and Christopher Small develop a different philosophical approach to Music Pedagogy. They suggest that through the process of exploring sound relations, we create relationships between individuals and this action fosters social cohesion. Through this process we teach each other and we build new knowledge through the experience of participating in this process. In particular, Regelski proposes the creation of sound compositions as the foundation of musical pedagogy. The emphasis in this case focuses on the subject's effect on his active and creative role in the transformation of knowledge as it is acquired and acts back in the social world.

Small defines the act of musicality as a necessary framework for understanding the nature of the musical act. With this view, he focuses his attention on musical practice as a cultural practice, that is, as a socially understood way of establishing relations with the relations of sounds and through the relations of sounds that are experienced. The philosophical views of Regelski and Small find applications in experimental music education, and the creative music in education movement that aims to connect learning music in schools with the pursuit of pioneering 20th-century music. The involvement of individuals in experimental processes of synthesis and the relationship of sounds socially includes individuals by creating a framework for expression.

### **Aims/Objectives**

Upon completion of this week's work, the students will be able to define and interpret the context of the term musicking as described by Christopher Small within its sociological perspectives. They will, also, be able to describe Thomas Regelski's philosophical focus on sound creations and explain how this approach creates human

relationships. Finally, students will be able to evaluate the approach of experimental music pedagogy and support their opinion with arguments.

## Learning Outcomes

Upon completion of this week's work, you will be able to:

- Critically analyze the philosophical views of Thomas Regelski and Christopher Small and explain how they have shaped the learning approaches of learning music.
- Discuss the implications of applying such approaches to music education and evaluate practical actions based on experimental music pedagogy.

## Key Words

Musicking	Sound compositions	Experimental music education	Socio-cultural context of music making	Creativity
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## Annotated Bibliography

### Basic Sources/Material

1. Regelski, T. (2005). Music and music education: Theory and praxis for 'making a difference'. *Educational Philosophy and Theory*, 37 (1), 7-27.

Regelski, in his article, analyses his philosophical approach which seems subversive to the educational reality of music pedagogy. It investigates the power concealed by the sound compositions, which create human relationships and give quality to the life of the individual.

2. Κανέλλοπουλος, Π. (2011). Ο Christopher Small και η Ανατροπή του Μουσικοπαιδαγωγικού κανόνα. *Approaches: Μουσικοθεραπεία & Ειδική Μουσική Παιδαγωγική* 3 (2), από <http://approaches.primarymusic.gr>

This article discusses the philosophical approach of Christopher Small by trying to analyse the meanings of music making through the book of Christopher Small, *The Signs of Music Act and Hearing*, translated by Dimitra Papastavrou and Stergios Loutsas in the Greek language. The concept of musicality, as well as the relation of Music - Society and Education are examined in the article.

## Supplementary Sources/Material

1. Christopher Small (1999) Musicking — the meanings of performing and listening. A lecture, *Music Education Research*, 1:1, 9-22, DOI: 10.1080/1461380990010102

This article presents the basic principles of Small in relation to the meaning and essence of music making and its sociological aspects. In particular, you will read the basic aspects of the term Musicking - as a process of communication and interaction between people participating in a musical performance, as listeners or as musicians.

2. Regelski, T. A. (2005) Critical theory as a foundation for critical thinking in music education. *Visions of Research in Music Education*, 6 . Retrieved from <http://www.rider.edu/~vrme>

In the above article, Regelski attempts to link his philosophical vision, which has at its core the relationship of sound and the relationship of people through sound compositions, with the theory of critical development which should be at the centre of the educational reality.

### Self-Assessment Exercises/Activities

**Exercise 4.1** Christopher Small mentions in his book musicking: "When we play music, we create a set of relationships between the sounds and between the participants, which represents the ideal relationships as we imagine, and allows us to learn about them by we experience ... exploring, learning from the sounds and each other about the nature of relationships, confirming, teaching each other about relations and manifesting, uniting this teaching and learning into an act of social cohesion "

Please comment critically on the above quote. Your comments should be posted to the public Forum Discussion Forum on the platform to reflect on the concept of musicking as analyzed by Small. You are also asked to comment on two of your peers' posts from the team, so that through interaction you can shape your own philosophical view.

Activity will be evaluated for 2%

### Recommended number of work hours for the student

Approximately 20 hours

## **TITLE:**

Music Improvisation: Pedagogical value and philosophical dimensions

**(5<sup>th</sup> Week)**

### **Summary**

In this section you will reflect on the value and role of improvisation as a pedagogical approach that provides the framework for self-expression, critical thinking, cooperation and liberation of individuals. The philosophical views of Rergelski and Small that you have seen in the previous section illustrate the pedagogical value of improvisation.

### **Introductory Remarks**

Music pedagogy often regards the content of musical learning in a narrow way. Many times the teaching of music is depleted in teaching about the theoretical elements of music, the decoding of music notation, the development of the technique of performing a musical instrument and more generally as a set of rules and regulations for proper musical composition. It is also often expressed that music is about talented people who can become music performers in major classical orchestras and who have the hereditary privilege to have been born with special musical abilities.

Improvisation as a concept and practice through direct composition strategies offers freedom and an artistic outlet to individuals involved in experimentation and sound compositions. In trying to understand the concept of improvisation and its role in musical education, we conclude that improvisation is an inherent feature of musical act, it frees the individual from the bonds of composition, and basically works as a process and practice that artistically develops the individual.

Improvisation supports a framework of freedom of musical expression for individuals, within which they can experiment, critically search for the relationships of sounds, and create musical compositions through a continuous process of dialogue and interaction between individuals. Its pedagogical value is based on the inclusion of individuals in the process of musical creation, the development of critical thinking, and the personal and collective autonomy of individuals. Pedagogical approaches to experimental music and improvisation build the foundations for understanding contemporary music. Recent research that has explored the use of improvisation in music education claims that it offers valuable experiences to participants and enhances the desire for active musical engagement.

### **Aims/Objectives**

Upon completion of this week's work, the students will be able to discuss the value and role of improvisation in music education and propose and design teaching approaches that incorporate improvisation activities into musical learning contexts that interest them.

## Learning Outcomes

Upon completion of this week's work, the students will be able to:

- Discuss the pedagogical value of improvisation and form opinions on issues related to this approach.
- Introduce practical applications of improvisation in different learning contexts.

## Key Words

Improvisation	Musical freedom	Autonomy	Inclusion	Critical thinking
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## Annotated Bibliography

### Basic Sources/Material

1. Kanéllopoulos, P. (2013). Mousikós aftoschediasmós kai mousikí ekpaídefsi: Schéseis kai (en)táseis. Sto X. Papapanagiótou (Epim.), Zitímata Mousikís Paidagogikís (ss.257-284). Thessaloníki: E.E.M.E.

Kanelopoulos' article discusses the concept of improvisation and its role in education. It focuses on the dynamics of improvisation processes in musical learning in order to give artistic freedom to individuals, involve them equally in the learning process and to lead them to a music education that goes beyond the traditional concept of learning as a result of the transmission of knowledge.

2. Kanelopoulos, P. (2012). Envisioning Autonomy through Improvising and Composing: Castoriadis visiting creative music education practice. Educational Philosophy and Theory, 44 (2).

The article focuses on the dynamics of improvisation and the related processes in musical learning, in order to empower and liberate students as well as to promote a democratic vision in musical learning.

### Supplementary Sources/Material

1. Kanellópoulos, Stefánou 2015, Askíseis kritikís dimiourgikótitas: O eléftheros mousikós aftoschediasmós stin ekpaídefsi - anastochasmós páno se éna ergastírio».

This article presents the way of organizing and implementing a music workshop on free music improvisation in education. The aim of the workshop was to redefine the relationship between music and creativity in the modern Greek school. The authors systematically reflect on the concept of improvisation and develop a series of critical frameworks for the creation of group and individual compositions and improvisations.

2. Kanellópoulos, P. (2013). Anazitóntas ton rólo tou mousikou aftoschediasmoú sti Mousikí Ekpaídefsi: Oi paidagogikés dynatótites tis kallíergeias tis (mousikís) eleftherías. *Mousikopaidagogiká*, 11, 5-43.

The article is based on an understanding of the notion of education as a constant critique of the possibilities of freedom and the relationship of people with the past and the present on the basis of personal collective autonomy.

## **Self-Assessment Exercises/Activities**

### **Exercise 5.1**

Please comment on the short video: <https://www.youtube.com/watch?v=kfuALpQeo6I>

What is your opinion? What do you notice? Is this a musical improvisation? If so, what are its key elements and value according to the philosophical considerations we have discussed so far. Post your views on your personal blog on the platform.

Note: This week the students will have to submit the first assignment, which will be evaluated with 20% of the total score.

Subject: Analyze and substantiate your philosophical view on music education and pedagogy using the conceptual framework of the views (bibliographical references) that have been examined in the course so far. Please also give examples of pedagogical approaches that support your personal philosophy. Detailed instructions for the content and structure of the work will be given in a separate file on the platform. The aim of this work is to give you the opportunity to reflect through music education process and by questioning your own view understand how it affects your practices. Post your personal view on your Personal Blog on the platform. (10-12 pages) All students are encouraged to read the work of the other members of the group and are expected to be able to accept and comment on their personal philosophy.

### **Recommended number of work hours for the student**

Approximately 20 hours

## **TITLE:**

Introduction to the sociological perspectives of music education: Music in our everyday life

**(6<sup>th</sup> Week)**

### **Summary**

This section will outline the sociological dimension of the musical experience and will highlight the importance of music in the everyday life of the individual. We will look at the effect of music on regulating the individual's behavior and we will understand its sociological parameters (gender, age, social class etc.)

### **Introductory Remarks**

Music as social act and practice enables us to understand ourselves, interact with other people, create social relationships, shape culture, strengthen values and principles, and cultivate social attitudes and behaviors. All individuals have the innate ability to respond to musical stimuli, and music affects everyone without exception. Music experience functions as a continuous network of interaction that defines and marks our everyday lives. Music acts as a way of regulating the person's behavior and is sociologically oriented in all its aspects. The study of the social and cultural parameters and the musical behaviors associated with them constitute a basic pillar for the understanding of the teaching and learning of music. In 1986, David Hargreaves devoted a chapter to The Social Psychology of Music Development in The Developmental Psychology of Music, and after some years in 1997, he and Adrian North devoted their entire book The Social Psychology of Music to the light the social, cultural and psycho-social aspects of music. The theoretical and research enlargement in this field reveals the need to examine the sociological dimensions of music for the needs of educational reality.

Music Pedagogy is not unaffected by the sociological dimensions of music. In contrast, it initiates and shapes its practices and approaches in order to be in harmony with the social needs of individuals and has as a priority to meet these needs for self-knowledge, empowerment and development of their personalities and characters and social action. The lifelong musical learning is based on the important aspect of music as a tool that offers to each individual knowledge on himself and on the relationships he forms within his natural, cultural and social environment.

### **Aims/Objectives**

Upon completion of this week's work, students will be able to realize the importance of music in the life of the individual from the moment of his birth and the way the music shapes and determines the individual. They should be able to explain and analyze the sociological and cultural aspect of musical engagement which is determined by the sociological context in which music is produced, disseminated and consumed. They will reflect on how music may act as a means of shaping attitudes (sex, social class, culture,

etc.) but also as a way to regulate the individual. Finally, students will reflect on specific ways through which this approach may influence and affect music education.

## Learning Outcomes

Upon completion of this week’s work, students will be able to:

- Analyze the aspects of musical experience and education that are influenced by the sociological context in which music is produced, disseminated and consumed.
- Explain the role of music education in the holistic development of the individual.

## Key Words

Sociological contexts of music	Music and self-regulation	Music as way of affecting the individual within the social system	Music experiences and socialization	Identities and musical engagement
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## Annotated Bibliography

### Basic Sources/Material

1. Olsson, B. (2007). Social Issues in Music Education. From International Handbook of Research in Arts Education (Liora Blesler). (p.989-1006)
2. Green, L. (1999). Research in the Sociology of Music Education:some introductory concepts, Music Education Research, 1:2, 159-170, DOI:1080/1461380990010204 To link to this article: <http://dx.doi.org/10.1080/1461380990010204>

The above articles outline the sociological dimension of music and, by extension, music education. The aspects of the production, dissemination and consumption of music are analyzed by illustrating the musical actions in which individuals are involved. In Olsson’s article, gender, age, social class, and identities in musical engagement and education are briefly examined.

### Supplementary Sources/Material

1. Bakagiannis and Tarrant, 2006, Can music bring people together? Effects of shared musical preferences on intergroup bias in adolescence, Scandinavian Journal of Psychology, 47, 129-136

The article presents the results of research on how music can enhance the creation and development of positive relationships among members of a group. On the basis of the

study of musical preferences, the researchers analyze the sociological and cultural aspect of musical involvement and make reference to the creation of social identity and its applications in the development of teen socialization characteristics.

2. Sacks, The power of music, Commentary, 2006, Brain, 129, 2528-2532

In this short text, Sacks approaches the power of music within theoretical and philosophical lenses, as a socialization experience and a connecting element of groups and organized societies. Based on the writer's many years of work, he briefly describes the different ways in which music influences the brain and forms a basic element of everyday life in modern societies.

### **Self-Assessment Exercises/Activities**

**Exercise 6.1** Support the position that music is socially oriented in all aspects through specific examples. Post 2 examples, in the wiki on the platform. The aim of this work is to collect in a common space several examples that will give students the opportunity to form a wider picture of the social context of music. These examples can be a trigger for the sociological construction of the meaning of music, a subject to be discussed at the next meeting.

### **Recommended number of work hours for the student**

Approximately 15 hours

## **TITLE:**

Sociological perspectives on constructing musical meaning

**(7<sup>th</sup> Week)**

### **Summary**

In this section you will get familiar with the ways in which the sociological dimension of music affects how individuals experience music and the meaning of this experience. You will examine the two aspects of musical identities and you will study how they are connected and interact with each other.

### **Introductory Remarks**

Music is a field of studies as well as a cultural product, produced by a variety of different social groups. People have always used music in all cultures to express themselves, enjoy, but also to impart social relationships and actions. The field of social psychology on musical development has explored the cultural, social and psychological parameters, both in theory and in applicable research, on the ways the meaning of the musical stimulus is built. Surveys have highlighted that the meaning of music is influenced not only by its intrinsic musical elements (its architectural structure) but also by external factors that are sociologically defined, such as social order, gender, culture, age, relating and connecting the music experience with specific situations as they are experienced by the individual, etc. The ways of engaging individuals with music and their musical preferences are heavily influenced by the sociological environment and the social groups in which they live in. The sociological context of music influences how the meaning of musical experience is built. Factors such as gender, social class, age, personal identity affect the construction of musical meaning. This position appears to be of particular importance in the teaching of music.

Music exists to offer experiences unique to people, experiences that are shaped and differentiated according to the personality, character and mood of each individual, as well as the culture to which he belongs. Music is a social construct and exists in all cultures, because it is an important way of interacting and socially engaging individuals. As mentioned by many scholars, music as a symbol has a social origin and the communication that comes from the musical experience is not entirely related to the inner structure of music but on how music is experienced (the meaning assigned) by individuals. The meaning of music is socially defined through the activities and attitudes of social groups involved in musical practice in specific cultural contexts.

### **Aims/Objectives**

Upon completion of this week's work, the students will be able to interpret how different social parameters such as gender, age, social class, social groups, and personal and social identity affect the meaning of musical experience, and are intertwined with the

way music pedagogy issues are approached. They should also be able to suggest ways in which these positions inform their teaching practices.

## Learning Outcomes

Upon completion of this week's work, the students will be able to:

- Interpret the way in which the sociological context of music affects the construction of musical meaning.
- Suggest useful extensions of the above subject for music education.

## Key Words

Musical meaning	Social influence	Socio cultural context	Social psychology	Popular music
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## Annotated Bibliography

### Basic Sources/Material

1. Hess, 2015, Decolonizing Music Education: moving beyond tokenism, International Journal of Music education, 33 (3), 336-347

In this article, Hess deals with the role of music as a cultural product and how it is used by various social groups. It shows that the musical experience is better understood in the context in which it is produced and presents examples of various musical cultures in correlation with the music pedagogy.

2. Green, 2006, Popular music education in and for itself, and for other" music: current research in the classroom, International journal of Music Education, 24 (2), 101-118

Green is attempting to distinguish the factors and the way musical meaning is built through the students' musical experiences within the classroom. She asserts that the meaning of musical experiences is defined through both inherent factors, which relate to the building blocks of music, the musical concepts surrounding it and the way the sounds are structured in a musical form, as well as the descriptive or acquired meanings within the classroom culture.

## Self-Assessment Exercises/Activities

**Exercise 7.1** Suggest teaching interventions that show respect and appreciation of the sociological dimension of the construction of musical meaning. Please specifically post two examples on the platform in the discussion Forum that was created for that activity.

**Recommended number of work hours for the student**

Approximately 15 hours

## **TITLE:**

Music identity in music education

**(8<sup>th</sup> Week)**

### **Summary**

In this section you will become familiar with the process of building musical identities and the importance of acknowledging this process within the realm of music education.

### **Introductory Remarks**

Research has shown that sound and music affect a person by determining his development as early as in the period of endometrial life. Undoubtedly, the exposure of a person to musical stimuli and his involvement in formal and informal musical actions affects his identity and personality. Nowadays, the rapid development of technology and the extremely easy and direct access to a plethora of musical genres and styles from all over the world, music plays an important role in people's everyday lives. The way and the forms in which people experience and interact with music have changed significantly. They have the ability to alternate and develop different roles as "consumers", active listeners, performers, composers, playwrights, critics, depending on the degree to which they choose to engage with them at different times of their lives and in connection with personal interests and aspirations as they are reshaped over time. The intense interaction that the individual has (and more specifically through the roles he chooses to have and the musical involvement) is a path of knowledge and personal development, as well as the development of musical identities.

The musical identities, as the bibliography mentions, consist of two facets-aspects that co-exist and are under continuous negotiation and formation throughout the life of the individual. The first aspect concerns the way the individual engages in music, and in particular the musical roles through which he builds his relationship with his music, musical skills, music, etc., while the second aspect encompasses ways in which the musical involvement of the person affects and defines elements of his character and personality (Music in Identities). The knowledge of the concept of musical identities and its importance in the learning process should be a matter of concern for every music educator who aims to include all people in musical practice. Music education with respect and sensitivity to the role of pupils' musical identities identifies the most appropriate ways and approaches to meet the needs of all individuals involved in it.

### **Aims/Objectives**

Upon completion of this week's work, students will be able to define the term musical identity and the factors that shape it. They will be able to comprehend the importance of this sociological dimension in music pedagogy. Also, they will be able to design actions and teaching strategies in harmony with the different musical identities they encounter within their classrooms.

## Learning Outcomes

Upon completion of this week's work, students will be able to:

- Analyze and explain the conceptual framework of musical identities
- Identify the implications of such knowledge in the music learning process.

## Key Words

Musical identities	Identities in Music	Music In Identities
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## Annotated Bibliography

### Basic Sources/Material

1. Article by Hargreaves, Miell & Raymond by:

[https://www.academia.edu/267455/What\\_Are\\_Musical\\_Identities\\_and\\_Why\\_Are\\_They\\_Important](https://www.academia.edu/267455/What_Are_Musical_Identities_and_Why_Are_They_Important)

The above article presents the theory of musical identities and their two aspects. It attempts to analyze the two aspects of musical identities and the process of creating them.

2. Barrett, 2009, sounding lives in and through music, journal of early childhood research, 7(2), 115-134

The central point of this article is the central role of the musical experiences in the everyday life of young children. The aim of the article is twofold: it explores the role that music plays in the family life of children and presents the use of descriptive studies in the research on musical involvement in pedagogy. The author concludes in the musical ways in which an individual may build relationship with music, musical skills, musical preferences within the family and wider social context in which he/she develops.

### Supplementary Sources/Material

1. Article:

[https://www.academia.edu/15110170/I\\_Always\\_Had\\_My\\_Instrument\\_The\\_Story\\_of\\_Gabriella\\_Ramires](https://www.academia.edu/15110170/I_Always_Had_My_Instrument_The_Story_of_Gabriella_Ramires)

The article above analyses through a case study the way music has influenced the identity of a teenage immigrant in America. It is of great importance to examine how the musical involvement of this teenager has helped her survive in a foreign country and cope with the difficulties of immigration.

## Self-Assessment Exercises/Activities

**Exercise 8.1** Study the musical identity of a person in your environment (small-scale case study). Identify the elements related to the two aspects of his/ her musical identity. Post your work to the public wiki and read the other cases that will be posted by your peers and identify similarities and different situations.

**Recommended number of work hours for the student**

Approximately 15 hours

## **TITLE:**

What makes an effective music educator? Musical identity and characteristics  
(9<sup>th</sup> Week)

### **Summary**

In this section we will outline the profile of an effective music educator. We will identify and define the elements of his/her musical identity, the parameters of his/her musical skills through the lenses of studies and the way he/she understands his/her role in the educational process.

### **Introductory Remarks**

Teachers hold a prominent role in the learning process and determine to a large extent the students' achievements of musical learning. Their philosophical position on the role and value of musical education, and the way they construct and interpret educational reality, determines learning contexts and affects the musical development of individuals. Their musical identities, beliefs, orientation, and values affect their practices either consciously or not. Today's reality, with the multidimensional and complex nature of music education, requires music educators who have developed themselves in different musical contexts (formal, non-formal and informal learning), who are aware of the different styles of music, and who are informed about the trends in music pedagogy. The teaching of Classroom Music depends to a great extent on their perceptions and their background and general attitude towards learning, pedagogical and, above all, musical and musical pedagogical knowledge and skills. A teacher's degree of specialization and personal interest in music and its various aspects have an important role in shaping his professional identity as a music educator. This identity determines how children engage in the learning process. Also, his ability to use reflection as a tool for improving his practices is an important factor in the success of his work.

The effective music educator today should have the ability to inspire and incorporate everyone into the musical act, ensuring the satisfaction of their needs and to promote students' lifelong involvement with music. He should be inspired by critical reflection of decisions, approaches, and strategies that he uses to meet the needs of the group of students. The continuous process of refreshing, shaping and reviewing his / her pedagogical approaches, in accordance with the socio-cultural context of his / her students, is a necessary component of any successful educational intervention. In contemporary music education, his role as a counselor, mentor, partner and mediator is emerging.

## Aims/Objectives

Upon completion of this week's work, students will be able to acknowledge the factors that determine the musical identity of the music educator (studies, musical skills and knowledge, personal experiences in musical learning with different musical styles, personality, philosophical orientation, etc.) and explain how they affect the and teaching process. They will, also, be able to identify the characteristics that a music teacher should have in order to be able to serve the vision of music education for the lifelong involvement of all students with music.

## Learning Outcomes

Upon completion of this week's work, students will be able to:

- Review research on the identity of the music educator and outline the factors that affect it.
- Be knowledgeable of the ways that the identity of the music educator influences the pedagogical approaches he uses in the musical learning process.
- Outline the characteristics of an effective music educator

## Key Words

Identity of music educators	Effective music educators
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## Annotated Bibliography

### Basic Sources/Material

1. Isbell, D. S. (2015). The Socialization of Music Teachers: A Review of the Literature. Update: Applications of Research in Music Education, 34(1), 5–12. <https://doi.org/10.1177/8755123314547912>
2. Russell, J. A. (2012). The Occupational Identity of In-Service Secondary Music Educators: Formative Interpersonal Interactions and Activities. *Journal of Research in Music Education*, 60(2), 145–165. <https://doi.org/10.1177/0022429412445208>

The above articles analyze the aspects of the music identity of the music educator in relation to his profession. The relationship between the professional identity of music educators and the pre-existing knowledge, experiences, education and philosophical approach and the way these may influence the teaching practices and strategies that he uses in the classroom are examined.

### Supplementary Sources/Material

1. Kruse 2015, Preservice Music Teacher's Experiences with and Attitudes Towards Music Genres, Journal of Music Education

The ways in which the musical identity of the educator is shaped, influences the teaching practices in the classroom. The article presents experiences and views of students in music education programs in relation to various musical genres and demonstrates the correlation between personal preferences and teaching choices. The article concludes with proposals for expanding the musical pedagogy analytical programs aiming at the integration and use of various musical genres, in addition to Western music education.

### **Self-Assessment Exercises/Activities**

**Exercise 9.1** Think of your own professional identity (Musician, Music teacher, conductor, performer, etc.) and make a reflection on what you think is your profile. Post your reflection to the personal blog you've created on the platform for the lesson's needs.

### **Recommended number of work hours for the student**

Approximately 15 hours

## **TITLE:**

Music and gender studies

**(10<sup>th</sup> Week)**

### **Summary**

During this week, you will study how gender stereotypes affect music preferences and practices of the different individuals involved in the process. You will explore practical suggestions that minimize the gender-related implications of musical involvement and ensure the equal inclusion of both sexes in musical practice.

### **Introductory Remarks**

The gender factor and its correlations with musical preferences and practices has been the subject of research in music pedagogy in recent years. The results of research on the issue show that gender determines the musical choices of the individual as well as the way they are involved in the musical act. The social influences and stereotypes that prevail, influence and determine how the two sexes are musically active. Choosing a musical instrument, participating in choirs, as well as musical preferences are the main aspects of the subject. Some musical instruments are considered girlish, such as flute, violin, piano and clarinet, while some boyish, such as percussion, trumpet, trombone and saxophone. Regarding boys 'and girls' preferences for music, there seem to be remarkable differences between the two sexes. Research shows that girls show a preference for more classical, traditional, dancing romantic and calm music genres as well as current pop shows. Instead, boys seem to prefer more of the wildest rock music to girls than girls. Also research related to gender and musical involvement, show that girls prefer music and artistic subjects, while boys sport and science.

Knowledge and understanding of how gender affects the musical involvement of the individual should guide the educational process on approaches and behaviors that do not exclude either gender from the entire range of musical activity. It is important to adopt attitudes and attitudes that accept and respect gender diversity as to the preferences and roles they receive, and to ensure a learning framework for equal gender inclusion in music.

### **Aims/Objectives**

Upon completion of this week's work, students will be able to understand and report research data on the relationship between genders and the way it affects the musical involvement of individuals. Also, they will be able to suggest ways to mitigate gender stereotypes in music education.

### **Learning Outcomes**

Upon completion of this week's work, students will be able to

- Study research on gender and music pedagogy research and understand how gender affects the musical preferences and musical practices of individuals.
- Report practices that mitigate gender stereotypes and musical involvement in the learning process.

## Key Words

Gender and musical preferences	Gender and choice of a musical instrument	Gender and music practices
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## Annotated Bibliography

### Basic Sources/Material

1. Hall, C. (2005). Gender and boys' singing in early childhood. *British Journal of Music Education*, 22(1), 5-20.
2. Bennetts, K.S. (2013) Boys' music? School context and middle-school boys' musical choices, *Music Education Research*, 15:2, 214-230, DOI: [10.1080/14613808.2012.759550](https://doi.org/10.1080/14613808.2012.759550)

In both articles, the effect of gender on the musical involvement of individuals is investigated. In particular, the foundations and stereotypes concerning the musical actions (participation in choral ensembles, choice of musical instrument, etc.) involving the two sexes, as well as their different musical behaviors, are explored.

### Supplementary Sources/Material

1. Kathleen Scott Bennetts (2013) Boys' music? School context and middle-school boys' musical choices, *Music Education Research*, 15:2, 214-230, DOI: 10.1080/14613808.2012.759550

The article presents the results of a research focusing on the participation of a group of boys in the music lesson at a high school in Melbourne. The authors discuss gender stereotypes and student participation in musical ensembles and identify procedures to avoid these stereotypes and to enhance the participation of boys in a variety of musical experiences.

2. Hoffman, 2008, Gender, identity and the sixth grade band classroom

The article broadens in a systematic way how students give meaning to their musical experiences within the social context they are developing and how classroom can function as such a social context in order to positively influence musical learning. In this context, the development of students' musical identity, the role of gender, and the way that musical instrument are chosen, all factors are explored in relation to the shaping of students' musical identity.

### Self-Assessment Exercises/Activities

**Exercise 10.1** As a music educator, you are encouraging a group of boys to join the school choir, who strongly refuse to participate because they think the choir is not a boys' ensemble. In what ways would you deal with the problem and how would you mobilize the group of these boys to participate in the vocal ensemble? Students will have to post their thoughts in the discussion Forum on the platform.

Activity will be graded for 2%.

**Recommended number of work hours for the student**

Approximately 20 hours

## **TITLE:**

Democracy in music education

**(11<sup>th</sup> Week)**

### **Summary**

During this week, you will analyze the concept of democracy in music education (teacher-learner roles, decision-making, control / sovereignty in the learning process) and get acquainted with approaches that encourage democratic musical learning contexts.

### **Introductory Remarks**

A democratic class encourages the active participation of children in the learning process. Writers such as John Dewey (1916, 1934, 1938), Paulo Friere (1970, 1997), Maxine Greene (1978, 1988, 1996) have supported the value of democratic learning and analyzed the ways that learning through interaction among different groups which empowers students, contributes to each person's personal development. Dewey (1916) has argued that a democratic society does not simply maintain its structures and values, but promotes continuous growth in all areas. Only a democratic school can provide people with the necessary skills to become a community-based society. Paulo Freire (1970) has supported the interactive relationship between students and teachers that should characterize learning environments. Through honest open debates, students and teachers become jointly responsible for the effectiveness of the learning process, a path that ends in the personal development of both. The teacher's degree of power in the learning process lies simply in knowledge and scientific training on the subject he teaches, not his role as an adult educator (Freire, 1997). Estelle Jorgensen (2003), who has dealt with the philosophy of music education, observes that personal development, self-awareness, critical attitude and thinking about what is happening in the world stem from progressive pedagogical systems where the pupil is at the heart of learning process. Modern music pedagogy has a vision of offering democratic musical learning contexts where students and teachers collaborate, interact and develop through approaches that respect the pupils' diversity, peculiarity and needs.

Music education has the potential to liberate people through contexts that make them critically mindful citizens who are confronted with musical challenges and concerns, which they have to solve in a climate of cooperation and democracy. Music can become the tool of empowering citizens, a tool of political and cultural expression, a tool of self-knowledge and self-regulation. The common assumption that the possibility of musical expression is inherent in everything without exception, provides the framework for the collective involvement of citizens in musical creation from which they will experience creativity, the expression of ideas and attitudes and the equal right to participate in artistic activities of the society they live in.

## Aims/Objectives

Upon completion of this week's work, students will be able to analyze the term "democratic musical learning" and to discuss its parameters. They should support their value in educational reality and propose practical suggestions that are in harmony with democratic musical learning processes and enhance the role of students within this process.

## Learning Outcomes

Upon completion of this week's work students will be able to:

- Interpret how relationships and roles between music educators and students define the character of the learning context.
- Discuss issues of control and autonomy in the learning process.
- Review practical teaching approaches that do not build democratic musical learning frameworks.

## Key Words

Democratic learning	Power/Control in the learning process	Autonomy	Student-centered approach
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## Annotated Bibliography

### Basic Sources/Material

1. Väkevä, L. & Westerlund, H. (2007) "The 'Method' of Democracy in Music Education" *Action, Criticism, and Theory for Music Education* 6/4: 96-108. [http://act.maydaygroup.org/articles/Väkevä\\_Westerlund6\\_4.pdf](http://act.maydaygroup.org/articles/Väkevä_Westerlund6_4.pdf)

In this article the author discusses and critically reflects on the basic approaches to music pedagogy as they relate to the teaching of music in schools. For this purpose, they give examples of musical pedagogy from different cultures, discuss and analyze the work of philosophers and theorists of music and determine the content of musical pedagogy in the modern western world based on the principles of sociology and aesthetics.

### Supplementary Sources/Material

1. Kanellopoulos, P. A. (2012). Music education and/as artistic activism: Music, Pædeia and the Politics of Aesthetics. *Proceedings of the 30th ISME (International Society for Music Education) World Conference Music Paedeia: From the Ancient Greek Philosophers to Contemporary Global Music Communities, Thessaloniki, 15-20 July 2012.*

Kanelopoulos' article presents the concept of education, defined by the ancient Greeks as a framework for a democratic approach to musical learning where students develop critical thinking, make decisions and act as creators of art, and not as mere artists within a certain musical tradition.

### **Self-Assessment Exercises/Activities**

**Exercise 11.1** Keeping in mind the aspects of a democratic music learning framework and studying the material that has been given to you, go ahead with a self-assessment and reflection of the practices you use in teaching music that could be reviewed. Post your thoughts to your personal blog in the platform.

Activity will be graded for 2%.

### **Recommended number of work hours for the student**

About 20 hours

## **TITLE:**

Informal learning as the context for promoting democratic values in music education

**(12<sup>th</sup> Week)**

### **Summary**

After studying this week's readings, you will be able to reflect on the informal music learning processes as the medium to provide a safe, democratic student-centered music learning context, and how this pedagogical approach helps develop not only musical but also social skills to the participants and cultivates positive attitudes towards musical engagement.

### **Introductory Remarks**

Music education in the 21st century envisions the inclusion and active engagement of all children in musical practice. The creation of critically - minded democratic citizens who will develop a lifelong relationship with music, through which they will develop themselves in a holistic way, express themselves, socialize and be creative are the main pillars of the world music study programs. Contemporary research has turned its attention to exploring pedagogical practices that respect children's musical identities and give students self-awareness and autonomy.

The characteristics of informal learning music processes have included the following parameters.

Individuals:

- 1) Learn by ear
- 2) Start from experimentation on musical instruments and grow gradually towards performing
- 3) Apply to a great extent the imitation of both the performances of the recorded musical pieces and the execution skills among the members of the group.
- 4) Improvisation is a key element in team experimentation.
- 5) There is interaction and guidance among group members.
- 6) Learning is a result of monitoring and it occurs unconsciously.
- 7) Discussions within the group are another important element in solving the musical problems that young musicians face during their musical performances.

Lucy Green's research work on the characteristics and principles of informal learning music processes has built a pedagogical approach whose appreciable results through the project 'Musical Futures' have prompted many music educators in many countries to incorporate informal learning processes into different learning contexts. Thus, they have offered a democratic framework for musical learning. The results of research that have

focused on such approaches highlight their pedagogical value in both the music and general development of students. Students respond positively and with great enthusiasm to the autonomy offered by informal learning music processes, and show increased motivation for musical engagement.

### **Aims/Objectives**

Upon completion of this week's work, students will be able to discuss the principles of informal learning music processes as defined by the bibliography. They will show awareness of the Musical Futures program and its implementation as well as its positive effects on the music learning of individuals.

### **Learning Outcomes**

Upon completion of this week's work, students will be able to

- Examine the principles of informal music learning processes and discuss the value of integrating them into the learning process of music.
- Know the Musical Futures program and its applications on a global scale.
- Review surveys that have dealt with informal learning music processes and analyze the most important results.

### **Key Words**

Informal learning	Self-teaching	Learning by ear	Group learning	Acoustic training
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### **Annotated Bibliography**

#### **Basic Sources/Material**

1. Green, L. (2005b). The music curriculum as lived experience: Children's 'natural' music-learning processes. *Music Educators Journal*, 91(4), 27-32.

Green's article summarizes the principles of informal musical learning processes of the Musical Futures research program in England and highlights the positive effects of its application on student engagement in musical learning.

2. Folkestad, G. (2006). Formal and informal learning situations or practices vs formal and informal ways of learning. *B. J. Music. Ed.*, 2006 23(2), 135–145

Folkestad in his article examines the concepts of formal and informal musical learning. He explains and defines the difference between the two learning frameworks, formal and informal, using four criteria: state, learning style, ownership, and intentionality.

#### **Supplementary Sources/Material**

1. Gower, A. (2012). Integrating informal learning approaches into the formal learning environment of mainstream secondary schools in England. *British Journal of Music Education*, 29(1), 13-18.

This article deals with the principles of informal learning music processes and their applications in standard secondary music learning contexts in England.

2. Papazachariou-Christoforou, M. (2015). Democracy in Music Learning: A case study on integrating informal learning music processes into a primary school classroom in Cyprus. *Music Education*, 15, 23-42. (In Greek)

The above article presents the exploration of the integration of informal learning processes in a primary school context in order to describe and understand the experiences of the students who have experienced this pedagogical approach but also to record the skills, attitudes and knowledge they have developed.

### **Self-Assessment Exercises/Activities**

**Exercise 12.1** After studying the most important results from research (material of the week) concerning the pedagogical value of using informal learning processes in teaching, and following the video <https://www.musicalfutures.org/who-we-are> , fill in the table on the platform in the wiki that relates to the musical and out-of-music skills developed by this approach.

Note: This week the students will have to submit the 2nd major assignment which will be evaluated with 20% of the total score.

Subject: Critical consideration and analysis of a subject related to the sociological dimensions of musical pedagogy (gender, musical identities, democracy, socialization, stimulation of musical stimulation etc.) through: (a) brief bibliographic review of the subject; and (b) interventions and practical applications for a particular learning context of your interest (musical training, public music education, conservatories, choirs, orchestras, etc.) You can select a person from the group who shares common concerns and interests with you for the completion of this group - work. Also, consider a possible common learning context in which you would like to develop the suggestions you suggest in the work.

### **Recommended number of work hours for the student**

About 20 hours

## **TITLE:**

Music pedagogy and its therapeutic value in education

**(13<sup>th</sup> Week)**

### **Summary**

During this week, you will explore how music engagement affects the education and development of students' skills in a classroom. You will study contemporary research on how music engagement provides a framework for the holistic development of the individual, methodology and techniques of clinical work, interconnections with performing arts, and common points of reference between music therapy practices and music pedagogy.

### **Introductory Remarks**

Musical involvement has significant effects on the physical, psychological and emotional health of the individual. Contemporary research proves that the participation of a person in musical activities throughout his life (especially as a member of musical ensembles and groups) causes relaxation, emotional discharge and generally improves the quality of life of individuals. Music influences our perception due to its influence on human consciousness both while music making and/or listening to music and therefore attracts and engages both mind and emotion (McLellan, 1991). The music therapy techniques can provide a creative framework in which the musical experiences and relationships developed through them offer the possibility for socializing, developing and adapting individuals to the social context in which they are located (Bruscia, 1989)

Undoubtedly, the role of modern school extends to cover not only the cognitive but also the emotional, social and psychological needs of all students in one class. Thus familiarity with principles and techniques of music therapy allows the re-negotiation of educational activities towards a more humane framework, the interconnection of music with other subjects, collaboration between music educators with teachers and colleagues of other specialties and respect for the student as a human being. The aim of music and music therapy in education for people within inclusive settings does not focus on the acquisition of musical skills (eg to play an instrument) but mainly to acquire skills, knowledge and attitudes according to their levels of abilities, through musical experiences.

Goals of music as an intervention for children within inclusive settings may include:

- Emotional expression and relaxation
- Satisfaction with successfully completing exercises and activities
- The gradual improvement of their vocabulary, their verbal and oral skills for communication and understanding.
- Achieving the rhythm of their body, improving their developmental goals, understanding simple time concepts
- The development of mathematical concepts through the use of percussion

- Improvement of memory skills through listening to musical instruments, melodies, animal sounds, and nature sounds

The above objectives are indicative and can be modified, adapted or developed according to the student's abilities.

### **Aims/Objectives**

Upon completion of this week's work, students will be able to reflect on the therapeutic and pedagogical approaches to contemporary literature on the use of music and music therapy as a medium to students' wellbeing and holistic growth.

### **Learning Outcomes**

Upon completion of this week's work, students will be able to:

- Discuss the value and role of musical engagement for the holistic development of the individual.
- Recognize the healing qualities of music in the person's physiology.
- Identify music therapy techniques in pedagogical actions.
- Discuss therapeutic and pedagogical approaches to music based on contemporary literature on why music offers a framework of wellbeing to the individual.

### **Key Words**

Emotional discharge	Physical wellbeing	Well being	Quality of life	Music and inclusive practices	
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### **Annotated Bibliography**

#### **Basic Sources/Material**

1. Karen Salvador & Varvara Pasiali (2016): Intersections between music education and music therapy: Education reform, arts education, exceptionality, and policy at the local level, Arts Education Policy Review, DOI: 10.1080/10632913.2015.1060553

In this article, a music educator and a music therapist discuss common points between musical pedagogy and music therapy in school structures, a way of working together in both disciplines, and how such practices reinforce child-centered ways of learning and enhancing all students in one class. Emphasis is placed on the inclusion of students with learning difficulties in the music lesson and strategies that can be applied by music educators for the students' holistic development.

## 2 John Pellitteri, 2000. Music Therapy in the Special Education Setting

This article provides a description of how music therapy can be integrated into schools and the potential benefits for students. Music can be the means to improve students' learning and social skills. There are also ways of co-operating between music therapists and teachers.

### **Self-Assessment Exercises/Activities**

**Exercise 13.1** Report three music therapy techniques that could fit into the music lesson. What is the positive role of music in both pedagogical and therapeutic contexts? Students will have to post to the wiki that will be created for this exercise on the work platform.

Activity will be graded for 2%.

### **Recommended number of work hours for the student**

About 15 hours

## **FINAL TELECONFERENCE/GROUP CONSULTATION MEETING**

During this final teleconference, students are informed about the format of the final exam (e.g. multiple-choice questions, short or long answers, case studies, etc.) and if the exam will be open-book or not.

**TITLE:**  
**FINAL EXAM**

**(14<sup>th</sup> week)**

**Recommended number of work hours for the student**

Approximately 50 hours.

## INDICATIVE ANSWERS FOR SELF-ASSESSMENT EXERCISES

### Title:

Music Education, philosophical perspectives: its role and value in the life of individuals

### (1<sup>st</sup> Week)

**Exercise 1.1** Identify the aspects of Plato's and Aristotle's philosophical discourse on Music Learning that you agree with and describe their importance in today's musical education framework (240-400 words)

Think about the basic aspects of Plato's philosophy of music and how they might find you in agreement / disagreement. These aspects apply to today's music education context.

- Music education for Plato starts at a very young age (3 years), with parents responsible for the children's music development through dancing and children's songs
- Notation and musical symbols are considered to be useful only to professional musicians while the rest of the people may engage in musical experience without theoretical knowledge
- He believed that music contained political messages and ideals that were transferred to the listener
- He believed that rhythm and harmony can penetrate the soul's interior and have either beneficial or devastating effects in shaping young people in particular. (Think about the extensions in the current era with the different types of music and social and political messages that are transmitted through music)

Think about the basic aspects of Aristotle's philosophy of music and how they might find you in agreement / disagreement. Do these aspects apply to today's music education framework?

- Views music as an action that helps in the appropriate use of leisure time
- Connects music with beauty and pleasure and considers it necessary for aesthetic enjoyment
- Believes that listening to music is not enough, but it is also necessary to learn how to play music from young people
- He believes that the musical learning process helps gain the ability to critically reflect on music

**Title:**

Praxial approach of music education

**(3 Week)**

**Exercise 3.1** Analyze how the individual's musicality develops through Elliott's philosophical vision and explain why this process is not limited to developing a "technical execution of a musical instrument.

Consider if you have included in your answer the following important parameters concerning the concept of musicality:

- Elliott's point of view exudes musical practice as a rational act – that is, in a "weighted" crisis that has its root in the experiential knowledge of the musical context in which it develops
- Musicianship as the focal point of Elliott's philosophical vision is based on the multi-level musical understanding of musical acts. Performing a musical instrument without the deeper understanding of the musical act is not a criterion of musicality
- The emphasis on Elliott's philosophy is given to musical ability, but it is seen as a multidimensional unity of cognitive and emotional skills that are always embedded in the process.
- Musicality is the same as the concept of musical understanding.

**Title:**

Music Improvisation: Pedagogical value and philosophical dimensions

**(5th Week)**

**Exercise 5.1** How does this make you feel? What do you notice? Is this a musical improvisation? If so, what are its key elements and value according to the philosophical considerations we have discussed so far?

Points for self-assessment:

- Experimentation at an early stage
- Create a sound composition with scrap materials
- Music expression through group participation, musical communication
- Freedom, student autonomy
- Value of the improvisation process

**TITLE:**

Introduction to the sociological perspectives of music education: Music in our everyday life

**(6<sup>th</sup> Week)**

**Exercise 6.1** Support the position that music is socially oriented in all aspects through specific examples from your experience (2-3 examples)

Think about actions in everyday life that result either from your personal experience, or from watching people around with, and through examples support that music is socially oriented. For example, think about:

- Specific music listening for your specific daily activities (eg exercise, relaxation, etc.)
- Specific music that awakens memories of the past
- Music that you have inseparably linked to specific people or things or situations
- Music that "influences" the individual, that is to say, motivates them to specific social actions and decisions (dressing, falling in love, etc.)

**Title:**

Sociological perspectives on constructing musical meaning

**(7<sup>th</sup> Week)**

**Exercise 7.1** Suggest teaching interventions that show respect and appreciation of the sociological dimension of the construction of the musical meaning.

In the tutorials you introduce, please note the following points:

- Have you thought of meeting students' musical preferences?
- Have you considered the students' sociological context and their daily music listening?
- Have you considered their age and characteristics?
- Have you considered the needs of students at that age?
- Have you considered aspects of gender, friendships and friends?
- Have you considered the importance of the musical learning framework so that student experiences in the learning process positively affect their motivation for engagement?
- Have you built a framework for collaboration and interaction between students within musical groups?
- Have you given an opportunity to actively engage students in the learning process?

**TITLE:**

Music identity in music education

**(8<sup>th</sup> Week)**

**Exercise 8.1** Study the musical identity of a person in your close environment (small-scale case study). Identify the elements regarding the two aspects of musical identity.

In the case study you will examine, remember the two aspects of a person's musical identity as follows:

Report on identity in Music for example the skills, knowledge, preferences, and attitudes of the individual to the subject of Music. Ask yourself about the relationship between the individual and music? As far as the Music in identity aspect is concerned, study the effect of the musical engagement of the individual on shaping his /her character.

**TITLE:**

What makes an effective music educator? Musical identity and characteristics

**(9<sup>th</sup> Week)**

**Exercise 9.1** Think of your own professional identity (Musician, Music educator, Conductor, Performer, etc.) and make a reflection on how you define your profile, and how it was contracted.

Reconsider your own personal experiences and how they have worked in building your professional identity.

- How would you characterize yourself based on your profession in the field of Music?
- How others see you in your social environment (in terms of your professional identity)
- When did you decide on the specific role (profession) in the field of Music?
- People and situations that have affected your decision
- What are the main qualities of your pedagogy and how it has been shaped during your career?

**Title:**

Informal learning as the context for promoting democratic values in music education

**(12<sup>th</sup> Week)**

**Exercise 12.1** Summarize the most important implications from the research that has been given to you and relate to the pedagogical value of using informal learning processes in teaching. Focus on how this approach develops musical and extra-musical skills.

Consider the following aspects of the achievements that include the implementation of informal learning music processes.

Musical Achievements:

- Active listening
- Holistic musical development through listening-performance-synthesis and improvisation
- Developing musical skills through self-learning and group learning
- Performing music in groups
- Increase musical engagement incentives

Outside - Musical Achievements:

- Assuming different roles
- Collaboration
- Collectivity
- Group responsibility
- Accepting and respecting the diversity of all individuals
- Personal control and tuning of music development (self-learning)



THE CYPRUS AGENCY OF QUALITY ASSURANCE  
AND ACCREDITATION IN HIGHER EDUCATION



European  
University Cyprus

**FORM: 200.1.3**

## **STUDY GUIDE**

**COURSE: MUS635 - Diversity, Citizenship and Social Justice  
in Music Education**

### Course Information

<b>Institution</b>	<b>European University Cyprus</b>		
<b>Programme of Study</b>	MUSIC (MMUS)		
<b>Course</b>	MUS635	Diversity, Citizenship and Social Justice in Music Education	
<b>Level</b>	Undergraduate <input type="checkbox"/>	Postgraduate (Master) <input checked="" type="checkbox"/>	
<b>Language of Instruction</b>	English		
<b>Course Type</b>	Compulsory <input type="checkbox"/>	Elective <input checked="" type="checkbox"/>	
<b>Number of Teleconferences</b>	Total: Up to 6	Face to Face: -	Teleconferences: Up to 6
<b>Number of Assignments</b>	13 self-assessed assignments, five (5) of which are evaluated (10%) 2 individual papers (2 X 20%)		
<b>Assessment</b>	Assignments	Final Examination	
	50 %	50 %	
<b>Number of ECTS Credits</b>	10		

Study Guide drafted by:	Dr. Yiannis Miralis
Editing and Final Approval of Study Guide by:	Dr Yiannis Miralis, Dr George Christofi, Dr Georgia Petroudi

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**1<sup>ST</sup> TELECONFERENCE/GROUP CONSULTATION MEETING:  
INTRODUCTION**

**Program Presentation**

The program aims to offer a comprehensive master's degree in Music, in the three parameters of education, performance and composition. It aims to create the proper conditions on which the students will be able to develop the highest level and standards so as to be active in the contemporary educational and artistic environment.

**SPECIFIC OBJECTIVES:**

Music Pedagogy:

- Prepare students for effective and successful teaching and diverse artistic engagement as teachers and leaders in a variety of music teaching environments such as public and private schools, conservatories and organizations, community education, music ensembles, music and the third age.
- Develop and enhance student knowledge and skills required to conduct, study and critically evaluate research in Music, hence allowing them to vigorously act upon their role as renowned musicians both in Cyprus and abroad.
- Prepare musicians who will act creatively and productively with their students and colleagues.
- Endow students with knowledge, attitudes and skills that will enable them to be active music education leaders.
- Enhance critical thinking and participation in research projects both on a national and international level.

Performance:

- Prepare students for effective, successful and diverse artistic engagement as performers, and generally as able musicians in the local community but also abroad.
- Develop and enhance student knowledge and skills required to conduct, study and critically evaluate research in Music, hence allowing them to vigorously act upon their role as renowned musicians both in Cyprus and abroad.
- Prepare musicians who will act creatively and productively with their students and colleagues.
- Endow students with knowledge, attitudes and skills that will enable them to be active leaders in the musical and cultural life of their community.
- Enhance critical thinking and participation in artistic projects both on a national and international level.

### Composition:

- Prepare students for effective, successful and diverse artistic engagement as composers, and generally as able musicians in the local community but also abroad.
- Develop and enhance student knowledge and skills required to conduct, study and critically evaluate research in Music, hence allowing them to vigorously act upon their role as renowned musicians both in Cyprus and abroad.
- Prepare musicians who will act creatively and productively with their students and colleagues.
- Endow students with knowledge, attitudes and skills that will enable them to be active leaders in the musical and cultural life of their community.
- Enhance critical thinking and participation in artistic projects both on a national and international level.

## 2. Intended learning outcomes:

Upon successful completion of this program, the students should be able to:

- Design, prepare and present research, of a small or large scale, in the area of Music.
- Critically read and comment upon research of diverse methodological approaches in musical research
- Critically analyze a wide spectrum of music repertoire originating from various historical periods and diverse musical genres and civilizations, while taking into consideration its social, historical and aesthetic background.
- Design interventions based on research and practices of contemporary approaches in music.

### Music Pedagogy

- Analyze philosophical and sociological dimensions of Music Pedagogy, pointing out their importance and their relation to teaching.
- Study the theories and the research findings of psychology of music and understand their applications in music pedagogy.
- Discuss and evaluate curricular concepts and theories in relation to current research approaches in curriculum design in music.
- Organize, lead and direct choral and instrumental ensembles of high artistic level, demonstrating excellent musical, technical, expressive and methodological expertise.
- Organize interventions, with emphasis on the development of creativity and improvisation in various contexts.

### Performance:

- Actively participate in music ensembles through which one can study and perform a diverse repertoire with confidence, precision, musicality and sensitivity.

- Perform repertoire of an advanced level, both in informal and formal settings.
- Master a skillful technique and a professional performance level.
- Develop improvisation skills

Composition:

- Acquire the skills, insight and experience necessary for an effective and successful professional career as composers
- Cultivate their aesthetic consciousness through a range of approaches, introducing tools and techniques relevant to today's music making
- Explore their personal musical language and their relationship to currents in the wider compositional world by exploring innovation and experimentation for enhancing their musical horizons

### **Presentation of the Course through the Study Guide**

Course objective:

The course aims at examining historical, social and pedagogical factors contributing to the development of intercultural music education, of world music instruction, of culturally responsive teaching and social justice in music. Core part of this course also contains a critical analysis of recommended best practices in varied educational and social contexts, as well as the development of skills to be used in students' educational framework.

Upon completion of this course, students are expected to be able to:

1. Discuss and justify the historical, social and pedagogical factors contributing to the development of intercultural music education, of world music instruction, of culturally responsive teaching and of social justice in music.
2. Form and articulate their own personal philosophy, throughout the process of self-awareness, about the necessity of intercultural music education, of respect to diversity and of social justice in contemporary education reality.
3. Be aware of, locate, evaluate and make use of the appropriate instruction material from varied music traditions, taking into account their students' identity and cultural background.
4. Design and effectively conduct an ethnographic field study in their immediate surroundings, recording and describing community music, as well as their students' music traditions and preferences.
5. Recommend and organize effective instruction tools and practices for the course of Music, focusing on the promotion of democracy, equality and social justice in the classroom, at school and in society as a whole.

## Course context:

Global changes that occurred across all societies and nations during the second half of the 20<sup>th</sup> century, constant turbulence and population movements, as well as immense technological advancements, have all largely affected education and music. As it happens nowadays in many countries, tutors work and interact with pupils and parents with diverse life experiences and skills. In parallel, pupils have great ease of access to different kinds of music from across the globe, whereas their musical identities are now shaped mostly beyond the limits of conventional education.

This course in particular focuses on comprehension, exploration and evaluation of those phenomena, emphasizing on developments in music instruction. It examines issues such as historical, social and educational factors contributing to the evolution and necessity of intercultural music education, the inclusion of various music traditions and styles in the school classes of music, the enrichment of music repertoire with the works of various nations and civilizations, the students' acceptance of diversity in education and the development of social justice in class and at school. Through the lectures, the study of related bibliography, discussions and multiple projects the students will be involved in, they may question themselves and reflect on current views and practices concerning the broader role of music and education in society.

More precisely, students will delve into the field of terminology, they will examine the multiculturalism of societies and music, the interaction of musicians in society and across any dividing lines, as well as the rich heritage of traditional, popular and intellectual music, and that of world music. Taking into consideration research and developments in the field of ethnomusicology, they will deal with issues pertaining to the question of the "pan-human language" of music, the ingenuity in musical performance and instruction, bi-musicality and multi-musicality, as well as with issues touching upon the place of music in our lives and the role played by music education.

Furthermore, they will examine issues regarding the diversity of pupils' life experiences and music preferences at the schools of today, as well as the inequality among different student groups in terms of opportunities to access and participate in musical activities at school and in society in general that lead to the formation of a culturally responsive teaching of music.

The aforementioned issues are also inevitably related to the necessity of differentiating curriculums in tertiary education in order to properly and widely prepare future music instructors to be able to respond to these new challenges. Finally, the pedagogical part of this course will cover issues focusing in selection criteria for music repertoire, the varied instruction techniques required, the importance and difficulties in music recording, editing and production and the necessity of acoustic learning.

## **Recommended student work time**

Approximately 5 hours (including the study of the Guide)

## **TITLE:**

### **Terms and definitions: Culture, Civilization, Multiculturalism and World Music**

**(Week 1)**

#### **Summary**

This unit includes a review of the terms “culture”, “civilization”, “multiculturalism” and “world music”, as well as of the problematic usage of various terms formerly and currently used in bibliography.

#### **Introductory Remarks**

Music is among the most critical defining features of every nation and group of people. Through music, individuals forming various groups in every society express their history, beliefs and traditions. Music is the one to unify and differentiate individuals and groups at the same time. It is now understood that there is no single music unifying all nations, but different “musics” with distinctive defining features, functions and roles to undertake. Any study of or involvement in music and its instruction inevitably focuses on the role of music in the local and wider society and in the way that any changes in one affect the other both ways. Conversely, various developments in modern societies, as well as in the sciences of ethnomusicology and pedagogy, inevitably affect what occurs in music pedagogy.

In particular, one of the defining changes taking place in the 20<sup>th</sup> century was the inclusion of different musical traditions into music education, the acceptance of diversity and the effort to offer equal opportunities in education. The import of the term “multiculturalism” into music education was philosophically sustained through the terms “multicultural music education”, “multi-ethnic music education”, “world music pedagogy”, “cultural diversity in music education” and more recently by the terms “culturally relevant pedagogy” and “social justice in music education”.

#### **Aims/Objectives**

After completing the study of this unit, students are expected to be able to discuss the social and economic changes that lead to the wider incorporation of different music traditions into music education, the acceptance of diversity and the offer of equal opportunities in education.

#### **Learning Outcomes**

Upon completion of studying this unit, you should be able to:

- Describe the historical evolution of the inclusion of different music traditions into music education
- Advocate the necessity to inclusion different music traditions into music education, the acceptance of diversity and the offer of equal opportunities in education.
- Argue in favor of the importance of using the correct terminology in music education

## Key Words

culture	civilization	world musics	multicultural music education	multiethnic music education
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## Annotated Bibliography

### Basic Sources/Material

1. Miralis, Y. (2006). Clarifying the Terms 'Multicultural', 'Multiethnic', and 'World Music Education' through a Review of Literature. *Update: Applications of Research in Music Education*, 24(2), 54-66.

This article constitutes an effort to clarify the different terms formerly used in bibliography regarding the inclusion of world musics into education. It examines the different philosophic approaches behind the use of every single term and recommends a careful choice of terms during instruction and in bibliography.

2. Elliott, D. J. (1989). Key concepts in multicultural music education. *International Journal of Music Education*, 13, 11-18.

This article examines the notion of multiculturalism and suggests a wider definition engulfing the ideal goals of society and education regarding diversity. Through analyzing music education as a separate and genuine cultural entity, the author suggests 6 hierarchic models of music curriculums that can incorporate those different philosophies and practices observed in the field.

3. Lundquist, B. R. (2002). Music, culture, curriculum and instruction. Στο Colwell, R. & Richardson, C. (Ed), *The new handbook of research in music teaching and learning* (pg. 626-647). Oxford: Oxford University Press.

This chapter provides an extensive overview of research and position articles that focus on the music instruction and curriculum in music and its relation with cultural and ethnic studies.

## **Supplementary Sources/Material**

1. Legette, R. M. (2003). Multicultural music education: Attitudes, values, and practices of public school music teachers. *Journal of Music Teacher Education*, 13(1), 51–59.

This article examines attitudes, convictions and practices of a group of musicians at the public schools of the USA, regarding multicultural music education. Through this review, one may observe the absence of a clear philosophic theory concerning intercultural education.

2. Koza, J. E. (1996). Multicultural approaches to music education. In C. A. Grant & M. L. Gomez, (Eds.), *Making schooling multicultural: Campus and classroom* (pp. 263–287). Englewood Cliffs, NJ: Prentice Hall.

The author examines various practices followed by music instructors at schools regarding multicultural music education, and concludes that this education simply focuses on enriching the curriculum by adding material from various world musics, lacking any other emphasis on the broader objectives of intercultural training.

## **Self-Assessment Exercises/Activities**

**Exercise 1.1** Go through the material given above and write your own view regarding the practices followed by music instructors in your country in terms of incorporating different music traditions into music education, the acceptance of diversity and the offer of equal opportunities in education. Post your views on the discussion Forum especially created for this exercise.

## **Recommended number of work hours for the student**

Approximately 15 hours.

## **TITLE:**

### **Introduction to intercultural music education**

**(2<sup>nd</sup> Week)**

#### **Summary**

In this unit, you will focus on the dimensions of multicultural education and how those were implemented on music education. Through a brief historical overview starting from the end of the 20<sup>th</sup> century, we will examine proposals by prominent music instructors who laid the foundations for the inclusion of varied music traditions into music education, as well as for the acceptance of diversity at school.

#### **Introductory Remarks**

Since 1958, when the International Session for Music Education aimed at promoting the music of the East and Western World as a means of international understanding, music instructors began focusing on the power of music in uniting people and bridging any differences dividing them. During the same era, in countries of strong multicultural nature such as the USA, Canada, the UK and Australia, the advancement of multicultural education, as well as the efforts to combat inequalities in and out of school and to provide equal opportunities in education for all students regardless of complexion, race, language, religion, ability or disability, began to appear more distinctly pronounced.

In the US, the incorporation of traditional and folkloric music and dances into education started with humble steps at the start of the 20<sup>th</sup> century and continued with the onset of the International Movement of the mid-century. The Tanglewood Symposium Declaration of 1967, which iterated that “music of all periods, styles, forms, and cultures belongs in the curriculum”, was of pivotal importance. Music repertoire must be enlarged so as to embrace the music of our times in all its rich expressions, including popular and avant-garde music, American folklore and music of other civilizations.

#### **Aims/Objectives**

At the end of this unit, students are expected to be able to elaborate about the importance of multicultural education, about its basic principles and its historical evolution and necessity, as well as to practically implement those principles in the field of music.

#### **Learning Outcomes**

Upon completion of studying this unit, you should be able to:

- Enumerate the social, historical, pedagogical and musical factors that lead to the necessity of multicultural education, both in a wider educational context and in music.
- Explain the broader objectives of multicultural education.

- Reflect with a more critical view upon your experiences from compulsory and private music education relating to the basic principles of multicultural education.

## Key Words

Multicultural education	Multicultural music education	Intercultural instruction	Process oriented
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## Annotated Bibliography

### Basic Sources/Material

1. McCarthy, M. (1997). The role of ISME in the promotion of multicultural music education, 1953-96. *International Journal of Music Education*, 29, 81-93.

This article focuses on the role that the International Society for Music Education (ISME) played in promoting the inclusion of diverse musical practices in school curricula all over the world.

2. Koza, J. E. (1996). Multicultural approaches to music education. In C. A. Grant & M. L. Gomez, (Eds.), *Making schooling multicultural: Campus and classroom* (σελ. 263-273). Englewood Cliffs, NJ: Prentice Hall.

The first part of the chapter interprets the term of multiculturalism and examines the historical evolution of multicultural music education.

## Self-Assessment Exercises/Activities

### Exercise 2.1

Describe any of your personal experiences from the implementation of multicultural education principles in compulsory and private (conservatory, private academies) music education focusing both on matters of repertoire selection and on practices towards students of different cultural backgrounds. In addition, compare those experiences with anything you see happening nowadays at your workplace (school, conservatory, municipality). Where are those differences, if any, centered? Use your personal blog to post your exercise. You are required to read and commend on at least one more of your classmates' exercise during the course, making connection of your feedback to the relevant bibliography provided.

The assignment is worth 2% of the total grade.

### Recommended number of work hours for the student

Approximately 15 hours.

**TITLE:**  
**World music pedagogy**

**(3<sup>rd</sup> Week)**

### **Summary**

In this unit, you will focus on world music pedagogy and on how it was implemented in music education. We will examine proposals of distinguished music instructors who support this approach laying the foundations for the incorporation of various musical traditions into music education.

### **Introductory Remarks**

World music pedagogy is partly a branch of multicultural music education. In particular, as indicated by multiple surveys, the majority of music instructors do not comprehend or choose not to focus on the broader dimensions of multicultural education, and instead work mostly on importing a varied music repertoire from different nations and cultures. Therefore, they emphasize on teaching material rather than on the process itself or on recipients/students. According to Koza (1996), “the term [multiculturalism] has a more circumscribed meaning to most music educators. It refers to the teaching of ethnic music; the multicultural movement within music education traditionally has been concerned primarily with curricular content” (p. 264). According to Campbell (1993) “the multiethnic task thus becomes far more reasonable and realistic than that prescribed by multicultural education” (p. 16). She further commented on this issue by stating that “multicultural music education has certain explosive properties and images that take off on a socio-political tangent in ways that we might not really intend” (Okun, 1998, p. 87).

Taking the above into account, Schippers (1996) defined “world music” “...not as a form of music, or even a wide variety of different musics, but as ‘the phenomenon of music instruments, genres, and styles establishing themselves outside their cultures of origin’” (p. 17). Usually this “establishment” is to be found, for social reasons, in communities with numerous immigrants from a particular culture group or, for educational reasons, in learning institutions (public schools, municipalities, music academies and universities).

### **Aims/Objectives**

At the end of this unit, students are expected to be able to elaborate on world music pedagogy and its necessity, as well as on the way it is differentiated by each approach of multicultural music education. More so, they should be in position to recommend functional practices for the implementation of its main principles at their workplace.

## Learning Outcomes

Upon completion of studying this unit, you should be able to:

- Enumerate the factors that rendered world music pedagogy indispensable
- Explain how and why this approach differentiates itself from multicultural music education
- Reflect with a more critical view upon your experiences from compulsory and private music education relating to the basic principles of multicultural education.

## Key Words

world music pedagogy	world music	multiethnic music education	product oriented
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## Annotated Bibliography

### Basic Sources/Material

1. Lundquist, B. (1998). A music education perspective. Στο Lundquist, B. & Szego, C. K. (Επιμ.) *Musics of the world's cultures: A sourcebook for music educators*. Reading, UK: ISME.

This article recommends six basic thematics as aid to music instructors focusing on world music teaching.

2. Fung, C. V. (2002). Experiencing world musics in schools: from fundamental positions to strategic guidelines, (σελ. 187-204). Στο Reimer, B. (Επιμ.) *World Musics and Music Education: Facing the issues*. Reston, VA: MENC.

This chapter suggests four fundamental positions for the inclusion of world music into public music education of the USA. Furthermore, it proposes eight kinds of the students' possible music experiences that could enrich the course of music.

3. Burton, B. (2002). Weaving the tapestry of world musics (σελ. 161-186). Στο Reimer, B. (Επιμ.) *World Musics and Music Education: Facing the issues*. Reston, VA: MENC.

In this chapter, the author focuses on philosophical issues regarding the terminology in use, the question of authenticity in music, the admixtures of different traditions and the necessity of teaching world music. Furthermore, on a more practical note, he focuses on issues of actual implementation by questioning the specialization required for the tutors, on curriculum revision in tertiary education, on the teaching material available and the essentially needed collaboration of academic institutions with the community.

### Supplementary Sources/Material

1. Fung, V. (1995). Rationales for teaching world musics. *Music Educators Journal*, 82(1), σελ. 36-40.

This article examines the incorporation of world music into education and provides three rationales to this approach i) the social rationale ii) the musical rationale and iii) the international rationale.

2. Schippers, H. (2010). *Facing the music: Shaping music education from a global perspective* (Pg. 15-28). New York: Oxford University Press.

This chapter examines the term “world music” and its use in music education.

### **Self-Assessment Exercises/Activities**

**Exercise 3.1** Describe the structure and role of an ensemble of world music musicians in the educational or social framework you work in. Use your personal blog to post your exercise. You are required to read and commend on at least one more of your classmates' posts. Your comments must concern issues raised in the bibliography you have read, as well as to relate to the educational or social framework you work in.

The assignment is worth 2% of the total grade.

### **Recommended number of work hours for the student**

Approximately 15 hours.

**TITLE:**  
**Music pedagogy and ethnomusicology**  
**The ethnomusicology method**

**(4<sup>th</sup> Week)**

### **Summary**

In this unit, you will focus on the interconnection between ethnomusicology and music pedagogy and you will analyze the ways in which either science has affected the evolution of the other, especially by the mid-20<sup>th</sup> century onwards. Moreover, you will focus on the basic principles of the ethnomusicological method.

### **Introductory Remarks**

With national academies flourishing during the 19<sup>th</sup> century, numerous European composers, ethnographers and researchers developed keen interest in collecting, documenting and spreading their respective music traditions. Major cases like Hungarian composers Bella Bartok and Zoltan Kodaly, British Ralph Vaughan Williams και Cecil Sharp, along many others like Janacek, Grieg, Sibelius, Kalomiris and others were inspired by the traditional music of their homelands and extensively used it in their works. Furthermore, the gradual advance of systematic musicology, anthropology and ethnography led, in the mid-20<sup>th</sup> century, to the term of ethno-musicology being used, as well as to the establishment of the International Council for Traditional Music in London (1947) and of the Society for Ethnomusicology in the USA (1955). Up until then, working on traditional music from various cultures was centred on music documentation and comparative analysis. By the mid-20<sup>th</sup> century onwards, with the rise of ethnomusicology as a separate discipline, ethnomusicology departments were established in multiple Universities in Europe and the US. Notably, it was mostly the music instructors and composers that “pressured” for the employment of ethnomusicologists in the universities’ music departments.

The great rise of interest in performing, spreading and teaching world music, as well as in developing ethnic and world music, lead ethnomusicologists and music instructors to a closer collaboration both in terms of research and conference organisation, as well as of instruction, curriculum development and teaching material production. Gradually, the focus of ethnomusicologic research moved from the repertoire itself to the musicians and the process of learning and performing, yet in accordance with the general socio-political environment. Conversely in music pedagogy, interest weighed not only on the inevitable enrichment of teaching material with world music repertoire, but also on spreading opportunities to a larger number of pupils and on a wider range of music ensembles, thus promoting democratisation and equality in music education.

Finally, along with increasing interest for qualitative research methods in education and music pedagogy that occurred from the 1980s onwards, another change emanating from this interaction between those two disciplines was the influence of the ethnomusicological method. More precisely, this influence raised interest for ethnographic research and case studies of students and their families, music ensembles and groups, not only in distant nations and civilisations, but also in the extended school and student community, as well as for the association of music with society in general.

### Aims/Objectives

After having studied this unit, students are expected to be able to analyze the social and musical parameters that resulted in the flourishing and establishment of ethnomusicology in tertiary education, as well as the development of the ethnomusicological method and research.

### Learning Outcomes

Upon completion of studying this unit, you should be able to:

- analyze the social and musical parameters that resulted in the flourishing and establishment of ethnomusicology in tertiary education
- define the attributes of ethnomusicological method and research
- explain the mutual influences between music pedagogy and ethnomusicology

### Key Words

Music, society and education	Spread of music traditions	ethnomusicological method	Field study	Process-oriented
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### Annotated Bibliography

#### Basic Sources/Material

1. Szego, C. K. (2002). A conspectus of ethnographic research in ethnomusicology and music education. In Colwell, R. & Richardson, C. (Eds.) «The new handbook of research on music teaching and learning, pp. 707-729. New York: Oxford University Press.

This chapter approaches the transmission and learning of music as a social achievement and examines the characteristics and approaches of ethnographic research. Through a thorough examination of ethnographic research in music education and ethnomusicology on music transmission and learning, the authors provide an extensive overview of the act of musicking across nations and cultures and recommend directions for future research.

2. Campbell, P. S. (2003). Ethnomusicology and music education: Crossroads for knowing music, education and culture. *Research Studies in Music Education*, 21, 16-30.

This article explores the influences of ethnomusicologist theory and method on music pedagogy, as well as the equivalent influence of music pedagogy on research and teaching of ethnomusicologists. Besides, it cites fields of common interest, such as the body-spirit and music-dance dualisms, the music culture of children, world music pedagogy and research approach on music study, music perception and behavior.

### **Supplementary Sources/Material**

1. Schippers, H. (2010). Facing the music: Shaping music education from a global perspective (pp. 36-39). New York: Oxford University Press.

This part of the chapter provides a brief review of important ethnomusicologists' contribution to music education, as well as of philosophical and methodological changes having occurred in this field from the 1950's onwards.

2. Nettl, B. (1992). Ethnomusicology and the teaching of world music. *International Journal of Music Education*, 20, 3-7.

In this article, ethnomusicologist Bruno Nettl mentions the main principles upon which the science of ethnomusicology is based and according to which ethnomusicologists approach world music.

### **Self-Assessment Exercises/Activities**

**Exercise 4.1** Describe how your home county's traditional music reflects society as a whole. Additionally, provide 2-3 processes of change that affected this tradition. Present your answer on 4 slides and post it on a wiki where the teaching proposals selected will be examined and discussed at the next teleconference.

### **Recommended number of work hours for the student**

Approximately 20 hours

**TITLE:**  
**Challenges in World Music instruction:**  
**The challenge of authenticity**

**(5<sup>th</sup> Week)**

### **Summary**

In this unit, you will focus on the notion of authenticity in music and on whether this authenticity discourages or if it should discourage the inclusion of world music in education.

### **Introductory Remarks**

One of the issues faced by music instructors interested in including world music into the curriculum is the question of authenticity. In particular, besides the question of availability of teaching material related to world music, there is often a question of quality of this material and of non-authentic use and reprise of the music, which was initially presented void of any information about its cultural context and adjusted to piano accompaniment. Furthermore, a practice often observed is the addition of different lyrics in English or other language, not conforming to the original words of the initial song, as well as of instruments during production not belonging to the track's native music tradition. In general, the question of authenticity arises in all instances when traditional or folk music specific to a region or nation is remade for educational reasons serving class or European ensembles like orchestras, bands or choirs.

Ethnomusicologists, ethnographers and historians have systematically raised the question of authenticity, while at the same time music instructors, musicians and composers, overtaken by the power and magic of music, create various admixtures and remixes, without paying much attention to this matter. Despite authenticity being universally esteemed and sought after, there are nonetheless different personal views, depending on each individual's approach and philosophy (musical, pedagogical, personal or economic).

### **Aims/Objectives**

Throughout studying this unit, students are expected to be able to take a critical stance towards the question of authenticity in music, in fine arts and in education, using arguments to support their views and taking into account multiple parameters such as the music, the social context, the needs of the students/participants and the objectives of this course/activity.

## Learning Outcomes

Upon completion of studying this unit, you should be able to:

- Critically reflect on the notion of authenticity in arts, music and education.
- Interpret various approaches to the issue of authenticity.
- Describe the idea of the authenticity continuum.
- Apply appropriate criteria regarding authenticity in the music education context you work in.

## Key Words

Absolute authenticity	Relative authenticity	Authenticity continuum	Historical authenticity	Personal authenticity
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## Annotated Bibliography

### Basic Sources/Material

1. Johnson, S. (2000). Authenticity: Who needs it? *British Journal of Music Education*, 17(3), 277-286.

In this article Johnson encourages music educators to move beyond the “authentic/inauthentic” dilemma and to focus on broader issues such as “by whom is this music created, in what context, for what purpose and with what influences.” In this way, educators will focus on issues that have to do with authenticity but, at the same time, they move on in creating and enjoying various musics with their students.

2. Koops, L. H. (2010). “Can’t we just change to words?” The role of authenticity in culturally informed music education. *Music Educators Journal*, 97, pp. 23-28 .

In this article the author poses various concerns about authenticity that music educators have when they incorporate world musics in their teaching. She also proposes various practical approaches and feasible approaches based on the literature, which are grounded on a music education agenda.

3. Powell, K. A. (2015). Taiko drumming as sound knowledge (pp. 112-117). Man, C. (Ed.), *IK: Other ways of knowing* 1(2). ICIK: Pennsylvania State University Libraries.

This article explores the history of taiko drumming, both in its place of origin in Japan and in the USA. Through this examination the author illustrates the changes that occurred in the tradition and ponders on the issue of authenticity.

4. Palmer, J. A. (1992), "World Musics In Music Education: The matter of Authenticity", *International Journal of Music Education*, 19(1), 32-40.

In this article the author examines the concept of authenticity not as a dualism of whether a work or music is authentic or not, but as a continuum in which we are placed each time and in each instance. On the one end of the continuum is absolute authenticity, that is,

when a work or music is performed by indigenous people in the place of its origin. Palmer proposes that each time music educators should focus their attention on the absolute authenticity end of the continuum.

### **Supplementary Sources/Material**

1. Kivy, P. (1995). *Authenticities: Philosophical reflections on musical performance*. Ithaca, NY: Cornell University Press.

In this book, philosopher Peter Kivy proposes two distinct authenticity models, the historical and the personal. According to the former, emphasis is given on the composer's intention, on the sound and on the piece's performance, while according to the latter, emphasis is placed on the performer's expression and interpretation.

2. Bendix, R. (1997). *In search of authenticity: The formation of folklore studies*. Madison: University of Wisconsin Press.

Anthropologist Regina Bendix examines the concept of authenticity, proposing that it is based on the comparison of "self and other" and, therefore, it is not an inherent characteristic of objects or processes. For her, the crucial question to be asked is not "what is authenticity?" but "who needs authenticity and why?" and "how has the meaning of authenticity been used?"

### **Self-Assessment Exercises/Activities**

**Exercise 5.1** Please watch the two YouTube videos below:

<https://www.youtube.com/watch?v=6V9kFB8Xyw>

<https://www.youtube.com/watch?v=aeaxz2ueAc>

Based on this week's material, take a critical stance regarding the question of authenticity and post your opinion on the forum.

The assignment is worth 2% of the total grade.

### **Recommended number of work hours for the student**

Approximately 20 hours.

**TITLE:**  
**Effective strategies and approaches I**

**(6<sup>th</sup> Week)**

### **Summary**

In this unit, you will focus on ethnographic field study while exploring various effective strategies and approaches centered on equal inclusion of diverse music repertoire from different geographic regions, styles and types of music, as well as on understanding diversity by gaining experiences through the “immersion experience” in a totally different cultural environment.

### **Introductory Remarks**

The various practices recommended in international bibliography have been tested in different educational, musical and cultural contexts, focusing on the inclusion of diverse music repertoire from different geographic regions and music styles, as well as on the understanding and inclusion of the diversity observed in the student community at school and the extended society around it.

One of the basic research approaches followed in music pedagogy and ethnomusicology is ethnography. Through the ethnographic approach we are given the opportunity to comprehend that acquisition and spread of knowledge and of music itself is socially and culturally centered and individualized.

Furthermore, another educational practice recommended for assisting the comprehension of diversity and multiculturalism is the “immersion experience” in a totally different cultural environment. This practice is usually implemented on undergraduate music students and requires an organized living and working experience in a setting totally different to the one they have been used to. This kind of environment could either be found in their country of origin (switching from rural to urban, or from mono-cultural to multicultural educational context) or abroad.

Throughout studying the bibliography selected for this unit, you will have the ability to critically analyze the philosophy on which every approach is based, as well as its efficiency, while questioning the possibility of applying similar practices in your own environment of music education.

### **Aims/Objectives**

After having studied this unit, students are expected to be able to describe and critically analyze a variety of strategies and approaches, such as the “immersion experience”, and to recommend similar approaches potentially applied on their own environment of music education. Besides, they should be able to design and carry out a short

ethnographic study focusing on the musics found in their broader family and social surroundings.

## Learning Outcomes

After having completed studying this unit, you should be able to:

- Effectively carry out a short ethnographic study focusing on the musics found in your broader family and community.
- Recommend different strategies and approaches focusing on inclusion and learning of a diverse music repertoire.
- Recommend a variety of strategies and approaches supporting the acquaintance, acceptance and inclusion of diversity in the classroom and in society in general.

## Key Words

Immersion experience	Music teacher education	Inclusion of diverse repertoire	Ethnographic case study	Intercultural competence
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## Annotated Bibliography

### Basic Sources/Material

1. Schippers, H. (1996). Teaching world music in the Netherlands: Towards a model for cultural diversity in music education. *International Journal of Music Education*, 27, 16-23.

This article describes the philosophy and functioning of Amsterdam School of Music's World Music Department, employing 25 prominent musicians specialized in 10 different music traditions. In the author's view, this institution is unique because "...it is not another minority ghetto in an institution of whites (professors)". The whole approach of this department is that world musics are integrated into the "normal" curriculum, emphasizing on the use and special features of each music tradition.

2. Titon, J. T. & Beck, D. (2016). Discovering and documenting a world of music. In Titon, J. T. (Ed), *Worlds of music: An introduction to the music of the world's peoples* (6<sup>th</sup> ed). (pg. 559-586)

This chapter proposes practical ways to explore musics appearing in our neighbourhood and family surroundings. In particular, the authors examine the social frameworks in which various musics are performed and presented, such as in our wide family circle, in generation and gender groups, during leisure or religious events, professional gatherings, as well as ethnic, regional and national demonstrations and anniversaries. Lastly, they encourage researchers/ students to engage in ethnographic music research in their wider community, providing useful recommendations focusing on the choice of subject, on data

collection through access to informants and participatory observation, on the required equipment necessary and, finally, on issues of research ethics.

3. Emmanuel, D. (2005). The effects of a music education immersion internship in a culturally diverse setting on the beliefs and attitudes of pre-service music teachers. *International Journal of Music Education*, 23, pg. 49-62.

This study examined the personal conceptualizations of pre-service music education students regarding the teaching of music in the context of cultural diversity, prior to, during, and after an immersion internship experience in a culturally diverse setting. Data analysis revealed that their beliefs and attitudes had been challenged and altered.

### **Supplementary Sources/Material**

1. Burton, S., Westvall, M. & Karlsoon, S. (2012). Stepping aside from myself: Intercultural perspectives on music teacher education. *Journal of Music Teacher Education*, 20(10), σελ. 1-14.

This article describes the experience of 12 undergraduate music education students from the USA and Sweden who participated in a collaborative, intercultural immersion course which enabled them to consider what and why they teach the content that they do and the ramifications of making such decisions in their professional careers.

### **Self-Assessment Exercises/Activities**

#### **Exercise 6.1**

Please use this week's discussion forum to critically commend on the different approaches discussed during this course. Recommend some equivalent approaches that could easily be implemented in your work professional framework.

Note: At the end of this week, students must deliver their first extensive term paper which will account for 20% of the final mark.

Term paper: Design and execution of a brief ethnographic study focusing on one of the genres of music found in your broader family and social environment (historic retrospect, instruments, repertoire, social framework, means of learning, performance and dissemination). Instructions and guidelines for this project will be provided to the students as a separate file uploaded on the platform.

### **Recommended number of work hours for the student**

Approximately 20 hours

**TITLE:**  
**Effective strategies and approaches II**

**(7<sup>th</sup> Week)**

### **Summary**

In this unit, you will familiarize yourselves with Schippers' (2010) "Twelve Continuum Transmission Framework" (TCCF) which can be used to better understand music transmission in culturally diverse environments and you will explore various effective strategies and approaches for understanding social inequalities, discrimination and racism at school and in society in general.

### **Introductory Remarks**

Related literature recommends various practices that have been implemented in different educational, musical and cultural frameworks and that are mostly centered on the inclusion of diverse repertoire from different geographical areas and music styles. In this regard, Schippers' framework for understanding music transmission in culturally diverse environments (TCTF) proves greatly practical not only for music teachers, but also for students, since it focuses on the cultural context of music, its modes of transmission, the dimensions of the interaction between musicians, as well as on approaches to cultural diversity

Furthermore, by consulting the selected bibliography for this unit, you will be able to comprehend that no approach can be considered complete unless it also touches upon issues of social inequalities, discrimination and racism. By examining those issues, you will critically analyze the philosophy on which each approach is based, as well as its efficiency, while you will question the possible implementation of similar practices in your own music education framework.

### **Aims/Objectives**

After having studied this unit, students are expected to be able to describe and critically analyze a wide range of strategies and approaches based on Schippers' framework for understanding music transmission in culturally diverse environments (TCTF). Besides, they should be able to explain the factors perpetuating social injustice, discrimination and racism at school and broader society, as well as to propose possible and feasible solutions for tackling those issues through the educational framework in which they teach.

### **Learning Outcomes**

After having completed studying this unit, you should be able to:

- Describe various music systems based on Schippers' framework for understanding music transmission in culturally diverse environments (TCTF)

- Suggest a variety of strategies and approaches centered on easing social inequalities, discrimination and racism, through the discipline of music
- Recommend multiple strategies and approaches that could help familiarize, accept and embrace diversity in class and society in general.

### Key Words

Music teacher education	Anti-racist education	Twelve Continuum Transmission Framework (TCTF)	Multicultural education
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### Annotated Bibliography

#### Basic Sources/Material

1. Koza, J. E. (1996). Multicultural approaches to music education. In C. A. Grant & M. L. Gomez, (Eds.), *Making schooling multicultural: Campus and classroom* (pp. 273-287). Englewood Cliffs, NJ: Prentice Hall.

The latter part of this chapter proposes various changes that need to be introduced in order for the music education to include the basic principles of multiculturalism and of the philosophy of social reconstruction. Those changes concern four areas: i) education in general ii) music pedagogy iii) teaching methods and practices and iv) music curriculum.

2. Sleeter, C. E. (1995). White preservice students and multicultural education coursework. In Larkin, J. M. & Sleeter, C. E. (Eds), *Developing multicultural teacher education curricula* (pp. 17-29).

In this chapter, the author focuses on the practices she follows with her (mostly) white tertiary education students, with a view to help them recognize and understand the social and financial inequalities, as well as the racism faced by students and individuals originating from minority groups. Through a historical overview of the racist structure of American society, of the nature and influence of discrimination and of the notion of culture, she analyzes this approach's consequences on preparing and training future teachers.

3. Schippers, H. & Campbell, P. S. (2012). Cultural diversity: Beyond "songs from every land." In G. McPherson & G. Welch (Eds.), *The Oxford Handbook of Music Education* (pp. 87-104).

The chapter starts with a historical examination of the increasing interest of educators for cultural and musical diversity. Then it focuses on three widespread conceptual approaches which hinder the wider incorporation of curricular recommendations regarding cultural diversity. At the second part of the chapter the authors propose and analyze Schippers' Twelve Continuum Transmission Framework (TCTF) for understanding music transmission in culturally diverse environments.

#### Self-Assessment Exercises/Activities

### **Exercise 7.1**

Select three different music traditions and describe, from a critical point of view, the way those are learnt, performed and disseminated, based on the framework for understanding music transmission in culturally diverse environments (TCTF) by Schippers (2010).

#### **Recommended number of work hours for the student**

Approximately 15 hours

## **TITLE:**

### **Integration and teaching of local and indigenous music**

**(8<sup>th</sup> Week)**

#### **Summary**

In this unit, you will focus on the characteristics and the teaching methods of local and indigenous music tradition and you will examine how those kinds of music can be approached, taught and disseminated to numerous other countries and music education frameworks.

#### **Introductory Remarks**

For every nation, traditional and folk music stand as one of the most basic features of its national identity and statehood. Those are the ones to reflect the history, tradition, human relationships and social norms. Every state, through its official policy of public music education, as well as various local and nation-wide political, folkloric and music/dance groups attribute, or should attribute, particular importance to learning, promoting and developing the country's music traditions.

Through an examination of the related bibliography, you will acquaint yourselves with the special features of your own musical tradition and you will familiarize yourself with prominent performers, pedagogues and researchers that focused on the teaching, sharing and promotion of this music. Furthermore, you will critically analyze various ways and practices followed in multiple countries and music education contexts, drawing conclusions about the implementation of such practices in your own music education context, with the aim of enabling students to meaningful connect with their own musical tradition.

#### **Aims/Objectives**

After having studied this unit, students are expected to be able to advocate the necessity of teaching and learning their country's music tradition, through efficient approaches of music pedagogy applied in and out of school. Besides, they will be able to critically analyze the present state of affairs regarding the learning, performance and dissemination of their local music tradition and suggest practical ways of improvement.

#### **Learning Outcomes**

After having completed studying this unit, you should be able to:

- advocate the necessity of teaching and learning your country's music tradition
- name prominent performers, instructors and researchers that focused on the spread and promotion of this kind of music
- critically analyze the method of teaching and learning traditional and folk music in your country

- Suggest feasible and efficient ways of further stimulating interest in your local and national music tradition

## Key Words

indigenous music	National music identity	Traditional music	Traditional music teaching
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## Annotated Bibliography

### Basic Sources/Material

1. Veblen, K. (1994). The teacher's role in transmission of Irish traditional music. *International Journal of Music Education*, 24, 21-30.

This article analyzes the importance of the music teacher's role in continuity, inclusion and development of local music traditions, by examining non-formal methods of teaching and learning Irish traditional music.

2. Smith, S. (2008). *Trains and Terrains: The Integration of Canadian Music into a Multicultural Grade 9 Instrumental Music Classroom*. *Canadian Music Educator*, 50(1), pg. 21-25.

This article describes the author's effort as a teacher to include music of Canadian composers into the course of instrumental music education at the 3<sup>rd</sup> Grade of High School. In particular, based on the John Adaskin project, the teacher aimed at including Canadian music in up to 25% of the course and describes the difficulty in finding relevant published works and Canadian composers' recordings, as well as pieces fitting her students' level and particularities as a group.

3. Wiggins, T. (2011). *Personal, local and national identities in Ghanaian performance ensembles*. In Lucy Green (Ed.), *Learning, teaching and musical identity: Voices across cultures*, pg. 170-183.

This chapter examines the decisions, dilemmas, policies and practices concerning the function and activity of three traditional music ensembles in Ghana. The value given to the country's music tradition emerges through this analytical approach.

4. Dionyssiou, Z. (2007). "Greek traditional music goes to school: pathways of music teaching". In R.M. Kwami, C. Tse Kimberlin & A. Euba (Eds.) *Intercultural Music*, 6: 105-121. Centre for Intercultural Music and Arts (CIMA).

This chapter examines the shift that occurred in the teaching of traditional Greek music when it was introduced in the curricula of music secondary schools in 1988. Furthermore, it examines to what degree it is possible to apply innovations and new approaches in the teaching of traditional music in education today.

## **Supplementary Sources/Material**

1. Dunbar-Hall, P. (2011). Village, province, and nation: Aspects of identity in children's learning of music and dance in Bali. In Lucy Green (Ed.), Learning, teaching and musical identity: Voices across cultures, pg. 60-72

This chapter examines how the youth of Bali learn to dance traditional dances and to play instruments of the gamelan ensemble both at school and in extra-curricular groups, as well as how these activities and experiences empower and promote their country's individual culture.

## **Self-Assessment Exercises/Activities**

### **Exercise 8.1**

Identify 15 compositions of composers from your country (or the wider geographical area) for a high school orchestra, wind ensemble or chamber music ensemble. For each piece, please include information about the composer and the inherent musical characteristics. Those works shall preferably incorporate and present unique musical elements from your country.

The assessment of this assignment is equivalent to 2% of the total grade.

### **Recommended number of work hours for the student**

Approximately 20 hours

**TITLE:**  
**Teaching and learning of world musics**

**(9<sup>th</sup> Week)**

### **Summary**

In this unit, you will delve into world musics, while examining how those musics can be approached, taught and disseminated to multiple countries and various music education contexts.

### **Introductory Remarks**

World musics express the genuine history, tradition and customs of each nation. Through this rich repertoire from all over the world, music teachers gain the opportunity to work on a wide range of musical instruments, rhythms, melodies and themes, as well as to enrich the discipline of music with colorful pictures, costumes and dances, thus “evading” the typical and often repetitive choir, orchestra or band repertoire.

By consulting the related bibliography, you will learn about the special features of various music traditions; while exploring multiple methods and practices followed in different countries and music education frameworks that focus on world music teaching. You will also reflect on the implementation of such approaches in your own music education framework, aiming at bringing students closer to the music traditions of various civilizations in the most meaningful way possible.

### **Aims/Objectives**

After having studied this unit, students are expected to be able to advocate the necessity of teaching and learning world musics, through efficient music education approaches, in and out of school. Besides they will be able to critically analyze the present state of affairs regarding the learning, performance and dissemination of world musics, as well as to recommend practical guidelines for improvement.

### **Learning Outcomes**

After having completed studying this unit, you should be able to:

- advocate the necessity of learning and spreading world musics
- refer to basic musical and cultural features of selected music traditions from different geographical areas
- Critically analyze the method of performing, teaching and spreading world musics
- Suggest feasible and efficient ways of further stimulating students’ interest in world music

## Key Words

Oral tradition	Teaching of world musics	Acoustic learning	Music repertoire enrichment
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## Annotated Bibliography

### Basic Sources/Material

1. Hess, J. (2009). The oral tradition in the Sankofa Drum and Dance Ensemble: Student perceptions. *Music Education Research*, 11(1), pp. 57-75.

This article examines the experiences of elementary students participating an African music and dance ensemble and the role the latter plays in their lives. Special emphasis is placed on their views regarding the acoustic learning of music, as opposed to learning by partiture.

2. Torchon, J. (2018). Cuban Cha-Cha-Cha: Applications for Music Education in the United States. *Music Educators Journal*, 104(4), 25-31.

This article centers on the history of the cha cha cha Cuban dance that was created during the 1950's by Enrique Jorin, on its musical features, as well as on its use in bridging inter-thematic and musical connections among the school's academic staff. In parallel, it suggests the usage of pieces from the cha cha cha repertoire as the basis for the synergy of two individual music ensembles: the symphony orchestra and the jazz band.

3. Oare, S. (2008). The Chelsea House Orchestra: A case-study of a non-traditional school instrumental ensemble. *Bulleting for the Council of Research in Music Education*, 177, 63-78.

This article examines the function of a traditional Irish music ensemble performing under the orchestral curriculum of music education at a US senior high school. Interviews of the ensemble's members and director denote the pivotal role played by the ensemble, the equality and balance achieved between classical and traditional music heritage, the management of issues regarding authenticity, as well as music transmission.

### Supplementary Sources/Material

1. Howard, K. (2019). Puerto Rican plena: The power of a song. *General Music Today*, 32(2), pp. 36-39.

This article centers on the teaching and learning of plena music from Puerto Rico, providing relevant information from the country's broader social, cultural and historical background. By use of a widely known song from the plena repertoire, the author recommends methods of teaching plena during music classes of primary and secondary education.

2. Lychner, J. A. (2008). Instrumental music experiences from Mexico: Connecting with your students of Mexican heritage and provide multicultural experiences with instrumental music from Mexico. *Music Educators Journal*, 94(4), pp. 40-45.

This article examines traditional music's position in Mexican society and education, as well as the music genres and ensembles active in the country, while suggesting ways of including Mexican repertoire into the school music ensembles in the US.

3. Howard, K. (2018). Expressing culture: Teaching and learning music of Ghana, West Africa. *General Music Today*, 32(1), pp. 26-29.

This article makes a short introduction to the music tradition of Ghana and suggests teaching one traditional song from the entertainment music repertoire called kpanlogo, while providing the teacher with multiple useful sources.

## **Self-Assessment Exercises/Activities**

### **Exercise 9.1**

At the next lesson you will deliver in your own educational framework, you are invited to design a lesson plan centered on one genre of world music of your choice. You are required to provide information about the social and historical background of its country of origin, the social status of music, as well as details of its musical features (instruments, tone, melody, performance method, lyrical themes, historical background, connection to dance etc.) and to plan a series of training activities for efficient teaching at your students' level. Please upload this exercise of yours on your personal blog and review another similar exercise by one of your fellow students.

### **Recommended number of work hours for the student**

Approximately 20 hours

**TITLE:**  
**Culturally relevant pedagogy**

**(10<sup>th</sup> Week)**

**Summary**

In this unit, you will focus on culturally relevant pedagogy and on the way its principles can be applied in teaching music. By consulting the related bibliography, you will examine the approaches followed in other countries and music education contexts.

**Introductory Remarks**

As mentioned in the first unit, from the first half of the 20<sup>th</sup> century onwards, various terms have been used to describe the varied approaches followed during use or instruction of music genres not falling under the umbrella term of Western European “classical” or “intellectual” music, as well as to demonstrate the emphasis that should be placed on the culture, background and individual features of our students. The new term used in bibliography is “culturally relevant pedagogy” or “culturally responsive teaching”. According to Gay (2010) the term “culturally responsive teaching” refers to “using the cultural knowledge, prior experiences, frames of reference, and performance styles of ethnically diverse students to make learning encounters more relevant and effective for them (p. 31).

Culturally responsive teaching is founded on six fundamental characteristics: it is a) validating, b) comprehensive, c) multidimensional, d) empowering, e) transformative and f) emancipatory (Gay, 2010). Specifically, it is validating because it supports and acknowledges “the truths” and values of our students and meaningfully bridges the culture of home and school and focuses on the comprehensive teaching and education of our students instead of the acquisition of new and decontextualized knowledge. The multidimensionality of the approach is illustrated through the fact that it does not focus only on the curriculum but examines the complex nature of teaching focusing on the learning context, classroom management, the relationship between students and teacher, the techniques of instruction, classroom management and assessment (Gay, 2010). The empowering dimension of the approach is illustrated from the fact that it promotes the development of confidence and courage on behalf of the students and aims to enable them to support necessary changes. Similarly, the transformative nature is illustrated from the fact that it challenges the cultural hegemony towards students of color that is usually hidden within the curriculum and supports them to take decisions and actions that are transformative in the personal, social, political and economic level (Banks, 1991). Finally, emancipation is illustrated by the fact that the approach challenges the commonly-held belief that there is one absolute and permanent “truth” but, instead, there are various and equally-valid perspectives about knowledge and each student/learner should feel free to express himself based on his own ethnic identity, instead of trying to cover it or to blend into the mainstream (Gay, 2010).

Through the examination of related bibliography, you will acquaint yourselves with the special features of culturally relevant pedagogy and you will examine diverse practices that are implemented in various countries and music education contexts. Through this examination you will reflect regarding the implementation of this approach in your own music education context, with the aim of providing students with the most comprehensive education for all students which will enable them to succeed in school and the society in general.

### **Aims/Objectives**

Upon completion of this unit, students are expected to be able to describe the attributes of culturally responsive teaching and to advocate its necessity through efficient approaches to the discipline of music. Moreover, they should be able to critically analyze the present state of affairs regarding equal opportunities in education for all students and to propose practical ways of improvement.

### **Learning Outcomes**

After the completion of this unit, you should be able to:

- advocate the necessity of culturally relevant pedagogy
- refer to the basic characteristics of culturally relevant pedagogy
- suggest feasible and efficient ways of utilizing the students' different cultures in order to provide equal opportunities at school and in society in general.

### **Key Words**

Culturally responsive teaching	Culture and education	Efficient teaching	Equal opportunities to education
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### **Annotated Bibliography**

#### **Basic Sources/Material**

1. Abril, C. R. (2009). Responding to culture in the instrumental music programme: A teacher's journeys. *Music Education Research*, 11(1), σελ. 77-91.

In this article, the author examines the efforts of a music teacher to respond to student's cultural backgrounds in her middle school instrumental program. Through a critical examination of events and circumstances between the teacher and her students the reader gets a better understanding of the changes that occurred in the curriculum and how the tensions were resolved.

2. Abril, C. R. (2013). Towards a more culturally responsive general music classroom. *General Music Today*, 27, pp. 6-11.

This article examines what is culturally responsive teaching and how it differs from multicultural music education. It also provides ideas on how to make a general music classroom more culturally responsive.

3. Lind, V. R. & McKoy, C. L. (2016). Culturally responsive teaching in music education: From understanding to application, pp. 5-24 & 83-100.

The first chapter of this book examines the term “culture” and how this is related to education. It also documents the history of culturally responsive teaching in music while analyzing the characteristics of culturally relevant pedagogy. Through vignettes and comments made by academics and reviewed in its fifth chapter, the book presents practical implementations of culturally responsive teaching principles in music classes.

### **Supplementary Sources/Material**

1. Tuncer Boon, E. (2014). Making string education culturally responsive: The musical lives of African American children. *International Journal of Music Education*, 32(2), 135-146

This article explores the experiences of African American students who learn the violin at an elementary school in the USA. Following a hermeneutical approach, the researcher investigates the students’ personal musical worlds and their perceptions about the violin program at school. Data analysis reveals that there is a need for further integration of the rich musical experiences of students into the violin classroom.

2. Mixon, K. (2009). Engaging and educating students with culturally responsive performing ensembles. *Music Educators Journal*, 95(3), pp. 66-73.

This article recommends feasible and practical ways and ideas for the function and even modification of existing music ensembles at school, so that they manifest the principles of culturally responsive teaching. Furthermore, the article provides a very helpful list with varied resources pertaining to specialized and alternative ensembles.

### **Self-Assessment Exercises/Activities**

#### **Exercise 10.1**

Taking into account the real music education framework of your profession, as well as the true social and musical features of your students, please make reference to the ways in which your teaching is accordingly adapted based on the 6 characteristics of culturally relevant pedagogy. Also explain how those adjustments fulfil each of the 6 basic characteristics.

#### **Recommended number of work hours for the student**

Approximately 20 hours

## **TITLE:**

### **Music pedagogy and people with special needs**

**(11<sup>th</sup> Week)**

#### **Summary**

In this unit you will focus on the teaching of music and the provision of equal learning opportunities to students with special needs and disabilities. Through a review of related literature you will examine the approaches followed in other countries and music education contexts, you will focus on the social model of disability and the equal rights of all.

#### **Introductory Remarks**

It is a reality, more than every before, that classrooms in modern schools include a significant number of students that come from diverse ethnic, racial and social groups. Both in society and in the schools these differences are not only accepted but, discrimination towards people who belong in different cultural groups is punishable under the law. Despite the fact that in related bibliography significant emphasis has been given in the acceptance of ethnic and racial characteristics of students and the incorporation of their own musics and preferences, nevertheless, differences in regards to disability are ignored or bypassed (Darrow, 2015). As Darrow (2015) supports, “the consistent inclusion of disability as a form of diversity would do much to combat ableism and to promote the identity of persons with disabilities” (p. 205).

Through the examination of related bibliography, you will focus on the teaching and learning of music with students with special needs and you will examine diverse practices that are implemented in various countries and music education contexts. Through this examination you will reflect regarding the implementation of these approach in your own music education context, with the aim of providing students with disabilities with equal opportunities for learning, so that they engage with music making both within the school but also throughout their lives.

#### **Aims/Objectives**

Upon completion of this unit, students are expected to be able to describe the attributes of the social model of disability and to advocate the necessity of providing equal opportunities for learning and engaging with music to students with special needs or disabilities through effective approaches in teaching music. Moreover, they should be able to critically analyze the present state of affairs regarding music in special education and to propose practical ways of improvement.

#### **Learning Outcomes**

After the completion of this unit, you should be able to:

- Advocate the necessity of providing equal opportunities for learning and engagement with music for students and people with special needs and disabilities.
- Identify and describe the main characteristics of the social model of disability
- Recommend feasible and efficient ways of implementing the social model of disability in music education.

## Key Words

Social model of disability	Special education in music	Disability rights	Equity	Acceptance	Inclusion
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## Annotated Bibliography

### Basic Sources/Material

1. Abramo, J. (2012). Disability in the classroom: Current trends and impacts on music education. *Music Educators Journal*, 99(1), 39-45.

The article focuses on new trends regarding the rights of people with disabilities and how these affect the teaching of music. Moreover, the social model of disability is described and analyzed and the use of people-first language is supported. Simple and effective approaches are also recommended in order to incorporate these ideas in the teaching of music.

2. Darrow, (2015). Ableism and social justice: Rethinking disability in music education. In Benedict, Schmidt, Spruce and Woodford (Ed.), *The Oxford Handbook of Social Justice in music education*, p. 204-220.

The article provides an overview of disability history and educational reform and examines the role of music in the education of children with disabilities, as well as the approaches of the educational system towards children with disabilities. Furthermore, the author describes educational approaches that focus on combating ableism and embrace social justice in the music curriculum, while also explaining the implementation of the Universal Design for Learning (UDL) in music education.

3. Dobbs, T. (2017). Equity in music education: Being “schooled” on disability. *Music Educators Journal*, 104(2), 51-53.

In the article the author describes her experiences with the participation of Kevin, a student with severe disabilities, in the choir that she conducted. Through the description of their experiences and interactions during the course of choral rehearsals, the author confesses that this experience showed to her the importance of community, equity and acceptance. The article concludes with recommendations for alternative ways of thinking about disability, so that, instead of distancing one’s self from the disability of their students, to incorporate and learn from it, so that it is a win-win situation for all involved. At the end, as the author states, “disability is a form of diversity.”

## **Supplementary Sources/Material**

1. Darrow, A. & Adamek, M. S. (2017). Recent and continuing initiatives and practices in special education. *Music Educators Journal*, 104(2), 32-37.

The article provides a summary of practices, initiatives and regulations regarding special education in the USA, with the goal of informing music educators for available opportunities for the inclusion of students with disabilities.

## **Self-Assessment Exercises/Activities**

**Exercise 11.1** Based on the material that you have studied this week, as well as in the websites below, describe practices, ideas and approaches that you can follow in your pedagogical context of music, with the goal of giving greater opportunities of participation to people with disabilities and special needs. Upload your thoughts in your personal blog.

Video of Handicapped people playing music

<https://www.facebook.com/fanatik/videos/1162221203823505/>

Girl with no hands playing piano

<https://www.youtube.com/watch?v=uwTpbRPT4HU>

Man with no fingers playing guitar

<https://www.youtube.com/watch?v=IGm96vFvmxk>

Custom made adaptive musical instruments

<https://www.ohmi.org.uk/>

<https://www.youtube.com/watch?v=hZ4d8IBaYT0>

## **Recommended number of work hours for the student**

Approximately 20 hours.

## **TITLE:**

### **Democracy and music education**

**(12<sup>th</sup> Week)**

#### **Summary**

In this unit you will focus on the role and value of education, music and music education in a democratic society. You will also examine the inclusion of democratic ideals and practices in the teaching of music and the provision of equal opportunities for access and participation to all students and learners not only in the teaching process, but also through the equal treatment towards all styles and genres of music and composers. Through the examination of related bibliography, you will examine diverse practices that are implemented in various countries and music education contexts.

#### **Introductory Remarks**

It is important for educators to reflect on the role and value of compulsory education in society. Is it “simply” for acquiring an extensive volume of knowledge and skills that are considered to be important, for providing the necessary means for access to higher education, for channeling students easily in the market place or is it something more than these? IN regards to music education, the goal is to learn one or more musical instruments in high level, the preparation of professional musicians, the presentation of high quality musical performances and concerts, the participation in music competitions, the theoretical knowledge of music harmony, history and theory, or something more than these?

The goal of education should be to prepare students with their active participation in a democratic society, the development of critical thinking and empathy and personal development and prosperity. More specifically, Michelli & Jacobowitz (2016) support that the four purposes of education in a democratic society are a) to prepare students for critical democratic participation, b) to provide access to knowledge and fostering critical thinking, c) to help students to have full access to life’s chances and d) to prepare students to lead rich and rewarding personal lives.

Regarding music education, Elliott (2005) supports that the central values of musicing and listening are musical enjoyment, self-growth, self-knowledge and self-esteem, whereas DeLorenzo (2003) believes that music education should aim for a better and more democratic society.

The inclusion of democratic ideals and practices in the teaching of music is both a teaching approach and a result of these experiences, through which learners are prepared to become active citizens in a democratic society, in which they have the right of expressing their opinion, even though this might very different that the opinion of the majority. Through this approach the experiences, choices and decisions of the students/learners are taken into consideration, which gives them more autonomy and

motivation for learning since it makes them feel that they have a saying in what is taught in the music lesson, as well as in how teaching occurs.

Through the examination of related bibliography, you will focus on the role of music in society and education and you will examine diverse practices that are implemented in various countries and music education contexts. Through this examination you will reflect regarding the issue of democracy in your own music education context, with the aim of providing students with equal opportunities for learning and participation in music making, both within the school but also throughout their lives.

## **Aims/Objectives**

Upon completion of this unit, students are expected to be able to clearly articulate the goals of education and, specifically, music education, in a democratic society. Moreover, they should be able to critically analyze the present state of affairs and to propose practical ways of improvement.

## **Learning Outcomes**

After the completion of this unit, you should be able to:

- Articulate in a clear and convincing way the goals of education and music education in a democratic society.
- Support the necessity of including democratic practices and ideals in the teaching of music and the music classroom
- Recommend feasible and efficient ways of implementing democratic practices and ideals in music education.

## **Key Words**

Democratic practices	Democratic music classroom	Democratic school	Education in a democratic society	Equal rights
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## **Annotated Bibliography**

### **Basic Sources/Material**

1. DeLorenzo, L. C. (2003). Teaching Music as Democratic Practice, Music Educators Journal 90(2), pg. 35-40.

The article provides reflective thoughts on how the teaching of music can lead to a better and more democratic society. Moreover, it examines the position of music in the wider socioeconomic context and presents various practices and dilemmas in real teaching conditions through which the idea of a democratic classroom and music program is promoted.

2. Allsup, R. E. (2007). Democracy and one hundred years of music education. *Music Educators Journal*, 93(5), pg. 52-56.

The article focuses on the role of schooling in society during the last 100 years, as well as the bipole of tradition and change and how this affects, or should affect, the curriculum of music. The author encourages readers to focus on building reciprocity with their students and together to focus on important issues that matter for them, through music. In this way they will contribute towards the establishment of a democratic music class.

3. Michelli, N. M. & Jacobowitz, T. (2016). Why we educate in a democracy? Implications for music education. In DeLorenzo, L. C. (Ed.) *Giving voice to democracy in music education*, pg. 36-50.

The article explores the purposes of education in a democratic society and examines how these goals are related to music education. The four primary purposes of education are: a) preparing students for critical democratic participation, b) providing access to knowledge and fostering critical thinking, c) helping students have full access to life's chances and d) preparing students to lead rich and rewarding personal lives.

### **Supplementary Sources/Material**

1. Cuttietta, R. A. (2017). K-16 music education in a democratic society. In Schmidt, P. & Colwell, R. (Ed.), *Policy and the political life of music education*, pg. 253-266.

The article examines the strength and insidiousness of certain policies that are traditionally followed in music education, illuminating that, if decisions and policies are not grounded in fundamental values then they do not align with democratic and comprehensive aims. The author recommends that music faculty in higher education are the ones that should embrace innovation which will replace old-fashioned approaches, with the goal to reach out to a larger percentage of the young generation and enable music education to thrive.

2. Draper, A. R. (2019). Democracy in the middle school music classroom. *Music Educators Journal*, 105(3), pg 17-22.

The article describes the characteristics of democratic practice as a teaching approach and presents one model for incorporating democratic ideals in a middle school general music classroom.

### **Self-Assessment Exercises/Activities**

**Exercise 12.1** You have been invited to present a concert of approximately 30 minutes with your students at an event celebrating the International Day of Democracy on September 15th. Provide information about your ensemble and its members, the repertoire that you chose to present, as well as the way you will prepare it so that it supports and exemplifies with the ideals of this special day. Moreover, also prepare a

program for the audience, which will include short and informative information for each work and its connection to democratic ideals, as well as about your preparation for the concert. Support your choices based on the material you have studied for this unit. Upload your work in your personal bog and also read the corresponding assignments of your classmates so that you are ready to discuss them

The assignment is worth 2% of the total grade.

### **Recommended number of work hours for the student**

Approximately 20 hours.

**TITLE:**  
**Social justice and music education**

**(13<sup>th</sup> Week)**

### **Summary**

In this unit you will focus on the values of social justice and you will examine how these can be incorporated in the teaching of music. Through the examination of related bibliography, you will examine diverse practices that are implemented in various countries and music education contexts.

### **Introductory Remarks**

In related literature, social justice in education relates directly with the concept of equity and equal treatment of all students. Moreover, according to Roberts & Campbell (2015), the concern about equity usually refers to issues of curriculum, pedagogical approaches and community relationships. Proponents of social justice in education recognize that inequalities exist within schools and society at large and support that these inequalities should first be recognized and then critically examined in order to be resolved. Additionally, they point out that student voices should be heard and multiple perspectives should be considered.

According to Sonu (2012) the three primary aspects of social justice education are “its adherence to the belief that education can cultivate within students a sense of civic responsibility, the duty to care about the plight of others, and the means to work in solidarity to transform the structural and ideological forces that benefit certain communities at the expense of others” (p. 244).

### **Aims/Objectives**

Upon completion of this unit, students are expected to be able to clearly articulate the goals of social justice in education and, specifically, music education. Moreover, they should be able to critically analyze the present state of affairs and to propose practical ways of improvement.

### **Learning Outcomes**

After the completion of this unit, you should be able to:

- Support the necessity of focusing on social justice in the teaching of music.
- Describe and analyze Banks’ five “levels of levels of curriculum reform”

- Recommend feasible and efficient ways of implementing the ideals of social justice in music education.

## Key Words

Justice	Social solidarity	Inequality	Care for others	Activism	“Levels of levels of curriculum reform” by Banks
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## Annotated Bibliography

### Basic Sources/Material

1. Allsup, R. & Shieh, E. (2012). Social justice and music education: The call for a public pedagogy. *Music Educators Journal*, 98(4), 47-51.

The article focuses on the fact that a fundamental characteristic of those who elect to be involved with education and teaching is caring for others and for the quality of life in the community. With this beginning, the starting point the authors propose is to pay attention to inequity and to name it when we observe it, instead of choosing to ignore it. Moreover, they indicate that it is important to listen to the views and needs of our students, while pointing out that the teaching of music is not neutrally focusing only on sound and technique but it requires our moral engagement.

2. Horsley, (2015). Facing the music: Pursuing social justice through music education in a neoliberal world. In Benedict, C., Schmidt, P., Spruce, G. & Woodford, P. (Eds.), *The Oxford Handbook of Social Justice in Music Education*, p. 62-77.

In this chapter the author examines perceptions in regards to welfare and social justice through the lens of neoliberal ideologies, as well as how music education is perceived in such a context. It is further discussed that music education has the potential to balance neoliberal approaches with one that gives emphasis on democracy, empathy and equity.

3. Roberts, J. C. & Campbell, P. S. (2015). Multiculturalism and social justice: Complementary movements for education in and through music. In Benedict, C., Schmidt, P., Spruce, G. & Woodford, P. (Eds.), *The Oxford Handbook of Social Justice in Music Education*, p. 272-286.

In this article the authors examine the similarities between the concepts of multiculturalism and social justice, through a presentation of the aims and practices of both educational movements. Using Banks’ (2013) levels of curriculum reform, they view practices that encourage teachers towards equity in their classroom environments.

### Supplementary Sources/Material

1. Salvador, K. (2019). Equity in music education: Sustaining the courage to change. *Music Educators Journal*, 105(4), 59-63.

This article examines beliefs and values of various thinkers in regards to issues such as social justice, inclusion and honesty and proposes ways in which these ideas can be implemented in life and work of music educators at school.

### **Self-Assessment Exercises/Activities**

**Exercise 13.1** Propose 2 specific actions appropriate for the educational context in which you work for each of the five «levels of multicultural curriculum reform” of Banks (2013).

Note: This week students have to turn in the 2<sup>nd</sup> large assignment which is worth 20% of the overall grade.

Assignment: Prepare 5 45-minute lesson plans for the context where you work which will focus on each of the five thematic areas we covered in units 8-12. Each lesson should follow specific guidelines that will be provided and should include the goals for each class, information about the criteria for selection of the repertoire that will be taught, the means and materials that you will use, appropriate order of teaching activities, as well as information about your in-class evaluation.

### **Recommended number of work hours for the student**

Approximately 15 hours.

## **FINAL TELECONFERENCE/GROUP CONSULTATION MEETING**

During this final teleconference, students are informed about the format of the final exam (e.g. multiple-choice questions, short or long answers, case studies, etc.) and if the exam will be open-book or not.

**TITLE:**  
**FINAL EXAM**

**(14<sup>th</sup> week)**

**Recommended number of work hours for the student**

Approximately .... hours.

## INDICATIVE ANSWERS FOR SELF-ASSESSMENT EXERCISES

### TITLE:

#### Terms and definitions: Culture, Civilization, Multiculturalism and World Music

(Week 1)

**Exercise 1.1** Go through the material given above and write your own view regarding the practices followed by music instructors in your country in terms of incorporating different music traditions into music education, the acceptance of diversity and the offer of equal opportunities in education. Post your views on the discussion Forum especially created for this exercise.

For the answer of this questions you can address the following issues:

- What kind of student, amateur and professional music ensembles you can easily find in your country, in the private and public compulsory music education context, as well as in the private music education? How are your answers different that what is happening in other countries?
- What kind of repertoire is performed and why?
- How much are the musical traditions from neighboring countries promoted and why?
- What is the pedagogical expertise of music educators in regards to the teaching of this diverse repertoire? Are they well equipped for such endeavor and how they feel about it?

### TITLE:

#### Introduction to intercultural music education

(2<sup>nd</sup> Week)

#### Exercise 2.1

Describe any of your personal experiences from the implementation of multicultural education principles in compulsory and private (conservatory, private academies) music education focusing both on matters of repertoire selection and on practices towards students of different cultural backgrounds. In addition, compare those experiences with

anything you see happening nowadays at your workplace (school, conservatory, municipality). Where are those differences, if any, centered? Use your personal blog to post your exercise. You are required to read and commend on at least one more of your classmates' exercise during the course, making connection of your feedback to the relevant bibliography provided.

The assignment is worth 2% of the overall grade.

For the answer of this question consider the following:

- Describe the relationship between instructor/teacher and learner then and now.
- What kind of repertoire was taught in the music classroom in the school and the music school/conservatory then and what kind is taught now? Are contemporary composers and new styles being taught? Is there reference to female composers or composers and/or performers with disabilities? Is traditional, folk, jazz, pop or rock music taught?
- Did you have classmates with a diverse cultural background? What was the percentage of those students then and what is it now?
- Did you have "different" classmates at school? What was their "difference"? How were they treated then and how are they treated today from instructors and classmates?

**TITLE:**

**World music pedagogy**

**(3<sup>rd</sup> Week)**

**Exercise 3.1** Describe the structure and role of an ensemble of world music musicians in the educational or social framework you work in. Use your personal blog to post your exercise. You are required to read and commend on at least one more of your classmates' posts. Your comments must concern issues raised in the bibliography you have read, as well as to relate to the educational or social framework you work in.

The assignment is worth 2% of the overall grade.

For the answer of this question consider the following:

- What is the main purpose and function of this ensemble? What social, musical, pedagogical and artistic needs does it address and fulfill? Is there a specific plan

of action and preparation for it and who is in charge for this? Who supports it financially and logistically?

- What are the musical and pedagogical goals of the ensemble and who is responsible for defining them?
- What repertoire does the ensemble perform, how is it selected, how many rehearsals take place each week, how does the ensemble function, what are the socioeconomic characteristics of its members and where does it perform?
- What is the ensemble's relationship (if any) with contemporary music from various countries, world musics, traditional music, improvisation, popular music, as well as commissioning of new works?
- How are members selected, what musical knowledge and skill do they have, what is their fee, for what reasons do they participate in the ensemble?
- Consider the above questions in regards to a traditional ensemble like the orchestra, choir or band. Do you see any differences?

**TITLE:**

**Challenges in World Music instruction:**

**The challenge of authenticity**

**(5<sup>th</sup> Week)**

**Exercise 5.1** Please watch the two YouTube videos below:

<https://www.youtube.com/watch?v=6V9kFB8Xyw>

<https://www.youtube.com/watch?v=aeaxz2ueAc>

Based on this week's material, take a critical stance regarding the question of authenticity and post your opinion on the forum.

The assignment is worth 2% of the overall grade.

For the answer of this question consider the following:

- What is the common view of authenticity?
- How do the members of Pyramidos understand and relate to the concept of authenticity? How is their view different than yours and from the common view of the term?
- Under what criteria can we support that this group is authentic in its approach?
- Under what criteria can we support that this group is not authentic in its approach?

**TITLE:**

**Integration and teaching of local and indigenous music**

**(8<sup>th</sup> Week)**

**Exercise 8.1**

Identify 15 compositions of composers from your country (or the wider geographical area) for a high school orchestra, wind ensemble, choir or chamber music ensemble. For each piece, please include information about the composer, its level of difficulty and the inherent musical characteristics. Those works shall preferably incorporate and present unique musical elements from your country.

The assessment of this assignment is equivalent to 2% of the total grade.

For the answer of this question consider the following:

- Composers who have written works influenced by musical elements from Cypriot traditional music are Giorgos Karvellos, Giorgos Christofi, Tasos Stylianou, Faidros Kavallaris, Solonas Michaelides, Yiangos Michaelides, etc
- Similar composers from Greece are Nicos Kypourgou, Manos Hadjidakis, Mikis Theodorakis, Michalis Adamis, Thanos Mikroutsikos, Dinos Constantinides, Yiannis Markopoulos, etc
- Moreover, many songwriters like Giorgos Hadjipieris, Tatiana Zografou, Socratis Malamas, Marios Tokas, Orpheas Peridis, Katsimiha brothers, etc have written many songs and albums for students and the youth.
- Who is the publisher? How this publication compare with similar works from abroad? How easily accessible are these works?

**TITLE:**

**Democracy and music education**

**(12<sup>th</sup> Week)**

**Exercise 12.1** You have been invited to present a concert of approximately 30 minutes with your students at an event celebrating the International Day of Democracy on September 15th. Provide information about your ensemble and its members, the repertoire that you chose to present, as well as the way you will prepare it so that it supports and exemplifies with the ideals of freedom and democracy. Moreover, also prepare a program for the audience, which will include short and informative information for each work and its connection to democratic ideals, as well as about your preparation for the concert. Support your choices based on the material you have studied for this unit. Upload your work in your personal bog and also read the corresponding assignments of your classmates so that you are ready to discuss them

The assignment is worth 2% of the total grade.

For the answer of this question consider the following:

- Description of the democratic way of running the rehearsal and overall preparation, under which participating students select the repertoire that they will present and have an important role in its preparation. The teacher coordinates and guides.
- Possible repertoire consists of:
  - Leonard Cohen, Democracy
  - Pete Seeger, We shall overcome & If I had a hammer
  - Bob Dylan, Blowin' in the wind
  - Xarhakos, Friends and brothers
  - Leontis, You see my brother
  - Manu Chao, Seeds of freedom
  - Beethoven, Ode to joy
  - Grainger, Marching song of democracy



THE CYPRUS AGENCY OF QUALITY ASSURANCE  
AND ACCREDITATION IN HIGHER EDUCATION



European  
University Cyprus

**FORM: 200.1.3**

## **STUDY GUIDE**

**COURSE: MUS 640 - Teaching approaches and Music  
Curricula**

### Course Information

<b>Institution</b>	<b>European University Cyprus</b>		
<b>Programme of Study</b>	MUSIC (MMUS)		
<b>Course</b>	MUS640	Teaching Approaches and Music Curricula	
<b>Level</b>	Undergraduate <input type="checkbox"/>	Postgraduate (Master) <input checked="" type="checkbox"/>	
<b>Language of Instruction</b>	English		
<b>Course Type</b>	Compulsory <input type="checkbox"/>	Elective <input checked="" type="checkbox"/>	
<b>Number of Teleconferences</b>	Total:  Up to 6	Face to Face:  -	Teleconferences:  Up to 6
<b>Number of Assignments</b>	5 self-assessment exercises from which 8 graded (10%) 1 assignment (20%) 1 project (either a group project or independent work) (20%)		
<b>Assessment</b>	Assignments	Final Examination	
	50 %	50 %	
<b>Number of ECTS Credits</b>	10		

Study Guide drafted by:	Dr. Maria Papazachariou - Christoforou
Editing and Final Approval of Study Guide by:	Dr Yiannis Miralis, Dr George Christofi, Dr Georgia Petroudi

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## **1<sup>ST</sup> TELECONFERENCE/GROUP CONSULTATION MEETING:**

### **INTRODUCTION**

#### **Program's purpose and objectives:**

#### **GENERAL OBJECTIVES:**

The program aims to offer a comprehensive master's degree in Music, in the three parameters of education, performance and composition. It aims to create the proper conditions that the students will be able to develop the highest level and standards so as to be active in the contemporary educational and artistic environment.

#### **SPECIFIC OBJECTIVES:**

##### Music Education

- Prepare students for effective and successful teaching and diverse artistic engagement as teachers and leaders in a variety of music teaching environments such as public and private schools, conservatories and organizations, community education, music ensembles, music and the third age.
- Develop and enhance student knowledge and skills required to conduct, study and critically evaluate research in Music, hence allowing them to vigorously act upon their role as renowned musicians both in Cyprus and abroad.
- Prepare musicians who will act creatively and productively with their students and colleagues.
- Endow students with knowledge, attitudes and skills that will enable them to be active music education leaders.
- Enhance critical thinking and participation in research projects both on a national and international level.

##### Performance:

- Prepare students for effective, successful and diverse artistic engagement as performers, and generally as able musicians in the local community but also abroad.
- Develop and enhance student knowledge and skills required to conduct, study and critically evaluate research in Music, hence allowing them to vigorously act upon their role as renowned musicians both in Cyprus and abroad.
- Prepare musicians who will act creatively and productively with their students and colleagues.
- Endow students with knowledge, attitudes and skills that will enable them to be active leaders in the musical and cultural life of their community.
- Enhance critical thinking and participation in artistic projects both on a national and international level.

### Composition:

- Prepare students for effective, successful and diverse artistic engagement as composers, and generally as able musicians in the local community but also abroad.
- Develop and enhance student knowledge and skills required to conduct, study and critically evaluate research in Music, hence allowing them to vigorously act upon their role as renowned musicians both in Cyprus and abroad.
- Prepare musicians who will act creatively and productively with their students and colleagues.
- Endow students with knowledge, attitudes and skills that will enable them to be active leaders in the musical and cultural life of their community.
- Enhance critical thinking and participation in artistic projects both on a national and international level.

## **2. Intended learning outcomes:**

Upon successful completion of this program, the students should be able to:

- Design, prepare and present research, of a small or large scale, in the area of Music.
- Critically read and comment upon research of diverse methodological approaches in musical research
- Critically analyze a wide spectrum of music repertoire originating from various historical periods and diverse musical genres and civilizations, while taking into consideration its social, historical and aesthetic background.
- Design interventions based on research and practices of contemporary approaches in music.

### Music Education

- Analyze philosophical and sociological dimensions of Music Education, illuminating their importance and their relation to teaching.
- Study the theories and the research findings of psychology of music and understand their applications in music pedagogy.
- Discuss and evaluate curricular concepts and theories in relation to current research approaches in curriculum design in music.
- Organize, lead and direct choral and instrumental ensembles of high artistic level, demonstrating excellent musical, technical, expressive and methodological expertise.
- Organize interventions, with emphasis on the development of creativity and improvisation in various contexts.

### Performance:

- Actively participate in music ensembles through which one can study and perform a diverse repertoire with confidence, precision, musicality and sensitivity.

- Perform repertoire of an advanced level, both in informal and formal settings.
- Master a skillful technique and a professional performance level.
- Develop improvisation skills

Composition:

- Acquire the skills, insight and experience necessary for an effective and successful professional career as composers
- Cultivate their aesthetic consciousness through a range of approaches, introducing tools and techniques relevant to today's music making
- Explore their personal musical language and their relationship to currents in the wider compositional world by exploring innovation and experimentation for enhancing their musical horizons

### **Presentation of the Course through the Study Guide**

#### ○ **Short description & objectives**

The course aims at exploring the theoretical and conceptual basis in relation to curriculum development along with the necessary knowledge for the development and evaluation of music curricula. The course aims to provide an in-depth understanding of the main methodologies and instructional approaches in music and their applications in various teaching environments.

Upon completion of the course the students are expected to:

- Discuss and evaluate curricula concepts and theories as well as contemporary trends in curricula development research and practice in music.
- Critically analyze the different levels (state, local, etc.) of music curricula, both in Cyprus and abroad.
- Discuss issues relating to the supported and hidden curricula, through the study of a variety of sources, such as music teaching manuals and official circulars.
- Investigate, interpret and utilize the requirements, needs and characteristics for learning, of a wide range of ages, in order to plan appropriate developmental music activities.
- Describe and compare the basic principles of the methodological approaches of Dalcroze, Orff, Kodály and Gordon, as well as implement them in developing his/her teaching interventions.
- Explore, interpret and evaluate the needs and characteristics of students at different ages in order to plan for appropriate musical activities.
- Design teaching modules based on contemporary teaching approaches in music courses/classes (syllabi, informal learning processes, intercultural music education, etc.), providing theoretical evidence for the choices they make.

- Evaluate the effectiveness of instructional interventions through a process of systematic observation and reflective interpretation of data.

#### Course Content:

This course combines topics on teaching methodology and curriculum development in music, so that students can reflect and substantiate their teaching choices.

Students will become familiar with the key concepts and theories in curricula development, in order to analyze and evaluate music curricula. Students will have the opportunity to study the Cypriot Music Curriculum and compare it with curricula from other countries. The structure, content and curricula implementation will be discussed. Students will critically analyze and present aspects of the supported and hidden music curriculum in the school setting, through the study of a variety of sources, such as music teaching manuals.

Students will discuss the key methods for teaching music (Dalcroze, Orff, Kodály and Gordon) and evaluate their efficiency, always in alignment with the recent research publications. Special focus will be given in the current trends relating to education (eg. Differentiated instruction, cooperative learning, interdisciplinary approaches, community collaboration), and their implementation in music education (eg. informal learning processes/practices, learning by ear, artists in schools).

Each student will be asked to develop a teaching scenario based on the Cyprus Music Curriculum (for the primary, elementary, or secondary education), and support his/her teaching choices with reference to the theories and research discussed in the course. Following that, each student will be asked to implement and evaluate his/her teaching scenario according to the contemporary methodological and educational approaches in music education as well as the requirements, needs and characteristics for learning for a wide range of ages.

#### **Recommended student work time**

Approximately 5 hours (including the study of the Guide)

## **TITLE:**

Programs of study in music: Introduction

**(1<sup>st</sup> Week)**

### **Summary**

In this section an introduction will be made on the importance and value of programs of studies in Music as they relate to the musical development of individuals and to their holistic growth.

### **Introductory Remarks**

The various programs of study are formulated through different ideologies, philosophical dimensions, political directions (interests, social values, moral values, institutions). Holistically, these factors affect the way students are developed and specify the profile of the citizens that each society is envisioning. The definitions assigned to programs of studies at different times, suggest their function in the learning process. A program of studies in Music includes different aspects and contexts of musical learning such as conservatories, musical schools, public music education, etc. In modern times, Music Study programs mainly focus to cultivate musical skills and knowledge, as well as to promote attitudes and behaviors that give students qualifications and ensure that students have quality of life in the contemporary society. Citizens of the 21st century need to be cultivated and emancipated, with critical thinking and survival skills in a world interconnected and interdependent.

### **Aims/Objectives**

Upon successful completion of this module, students will be able to support the importance and value of developing programs of study in music that promote the holistic development of students. They will, also, be able to explain how the design of programs of study in music affects the relationship of individuals with musical practice.

### **Learning Outcomes**

Upon successful completion of this module, students will be able to:

- Support the importance and value of music programs of study for the development of modern citizens.
- Summarize the main objectives of programs of studies and identify the interconnections with responsible citizenship.
- Support the importance of programs of studies in cultivating and promoting a lifelong engagement of people with musical practice

- Describe the interconnection between programs of study in music and teaching as it is realized in the day-to-day practice of the school.

## Key Words

Program of study in music	Philosophy, Ideology, Social values in programs of study	Citizenship in the 21 <sup>st</sup> century	Lifelong engagement with music
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## Annotated Bibliography

### Basic Sources/Material

1. Kokkídou, M. (2015). *I didaktikí tis mousikís*. Athína: FaggottoBooks (sel. 127-156) (In Greek)

In this chapter we review the importance and the value of the existence of program of studies both generally and specifically in Music Education, while at the same time we differentiate between the traditional and modern perspectives of building a program of studies in music. There is a reference to the categorization of the goals and objectives for a program of studies, mainly for the courses of creative and expressive arts. Maie Kokkidou, author of the book, has been deeply involved in the field of Greek Studies.

2. Program of Studies in Music, (Curricula), Ministry of Education, Cyprus (In Greek) :

[http://www.paideia.org.cy/upload/analytika\\_programmata\\_2010/17.mousiki.pdf](http://www.paideia.org.cy/upload/analytika_programmata_2010/17.mousiki.pdf)

In the above link, you will find the official document of the Cyprus Music Studies Programs (philosophy, approaches, methodology, goals for each grade, evaluation, etc.)

### Supplementary Sources/Material

1. Doyle, W., & Carter, K. (2003). Narrative and learning to teach: Implications for teacher-education curriculum. *Journal of Curriculum Studies*, 35(2), 129-137.

In this article, the authors present and analyze music education curriculum and programs based on the use of case study and personal narratives. In this context, the link between teacher training, curricula and personal experiences of teachers in this process is explored.

2. Conceptualizing Curriculum Knowledge Within and Beyond the National Context (2010), *European Journal of Education*, Karseth & Sivesind

Basic questions related to the development of curricula are also related to the historical and cultural context of each country. At the same time, the need of the modern era is to create a coherent school education program in relation to the world's stimuli and to prepare students as citizens of the world. With references to the Anglo-Saxon and Norwegian curriculum models, the authors raise relevant questions related to the development and organization of knowledge in curricula.

### **Self-Assessment Exercises/Activities**

**Exercise 1.1** Study the introduction of the Music Curriculum of Cyprus that will be given to you and write a critical review on how you personally assess the philosophical and theoretical background of the text. Post your thoughts / reflections in the Discussion Forum created for the needs of this exercise.

### **Recommended number of work hours for the student**

Approximately 15 hours

## **TITLE:**

Curriculum design in music

**(2<sup>nd</sup> Week)**

### **Summary**

In this section you will study the parameters (philosophical background, teaching objectives, proficiency and success indicators, teaching material & repertoire, methodology, approaches and evaluation) that comprise music curricula of different types (Open, Closed, Spiral, Linear, hidden). Also, you will analyze how these elements demonstrate the role and value of music education for the future citizens.

### **Introductory Remarks**

The design of a music curriculum through the general objectives it sets out, it reveals the orientation, philosophy, and the values on which it relies and determines the role of music education in the life of the individual. Based on the freedom it gives to the instructor to make changes on a given curriculum, it may be defined as closed or open, while based on the way its content is structured, the curriculum may be defined as spiral or linear. Depending on the learning outcomes, i.e. exactly what the students will learn, a curriculum can be classified as official or hidden. Contemporary Music Schools are oriented towards the "praxial" philosophical view of music pedagogy, where emphasis is put on the active and experiential learning experience through which students will mainly build musical skills, but also attitudes and behaviors. This theoretical background provides a framework of student-centered learning approaches where individuals are actively involved in the learning process and their personal development is based on their personal needs, pre-existing experiences and musical skills, as well as on their personal interests. On the other hand, the aesthetic philosophical view of music pedagogy holds as a goal of music education the aesthetic cultivation of individuals and their exposure to the art of music which has the potential to offer them aesthetic experiences while enriching their emotional world. Decisions on the objectives of a music curriculum specify the activities, the methodological tools, the approaches as well as the types of evaluation proposed. David Elliott argues that all music curricula should be organized and taught as thoughtful musical actions of a practical nature aimed at developing the musicality of the individual. The representatives of the aesthetic approach to musical pedagogy are orienting the aims of music curricula to the bettering of people and societies, through the exposure to aesthetic experiences. In this case art functions as a means of developing the emotional world of the individual. Regelski stresses the need to link musical education to life and social reality. Generally speaking, music curricula often function as an official document whose content is the result of many interrelated factors and determines the political and educational objectives of each country to which they refer. The more open and flexible a music curriculum is presented, it allows to be negotiated and shaped by the teachers and students within educational units as well as at the social micro-level

## Aims/Objectives

Upon successful completion of this week's work, students will be able to discuss the characteristics of different types of music curricula and analyze their structural elements (philosophical view, content, goals, methodology, approaches, and evaluation). They will also be able to compare and contrast analytical programs in different countries.

## Learning Outcomes

Upon successful completion of this week's work, students will be able to:

- List the "building blocks" of a music curriculum and explain its function and role on the musical development of students.
- Report the different types of music curricula and make comparisons based on their personal experiences.
- Make connections between the influences of philosophical visions on the design of music curricula and analytical programs and critically reflect on their personal philosophical view of the curriculum content they have experienced in their career either as students or as music educators.

## Key Words

Open-Closed curriculum	Formal-Hidden curriculum	Linear-Spiral curriculum	Methodology	Approaches	Goals
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## Annotated Bibliography

### Basic Sources/Material

1. Kokkídou, M. (2013). Prográmmata spoudón Mousikís. O provlimatismós anaforiká me tin epilogí kai ti diárthrosi tou periechoménu. Sto X. Papapanagiótou (Epim.), Zitímata Mousikís Paidagogikís (sel. 341-367) (In Greek)

The above article analyzes the main philosophical considerations that have influenced the building of music curricula

2. Elliot, D. J. (Ed.). (2009). Practical Music Education: Reflections and dialogues. Oxford University Press. Chapter 12 by Thomas A Regelski: Curriculum: Implications of Aesthetics versus Praxial Philosophies

The above article analyzes the two main philosophical approaches (the aesthetic view and the political view) that have influenced the practical applications of Music teaching and learning in various contexts and by extension the development of music curricula and analytical programs.

## **Self-Assessment Exercises/Activities**

Exercise 2.1 Describe the curriculum of the framework in which you work (public, private music education, etc.) based on its core components as we have analyzed in this section. Use your personal Blog to post the exercise. Students should read and comment at least one post from participants in the lesson. Your comments should relate to questions that arise after reading the descriptions of your peers in different learning contexts.

The exercise will be graded for 2%

### **Recommended number of work hours for the student**

Approximately 15 hours

## **TITLE:**

Music development through Swanwick and Tillman approaches

**(3<sup>rd</sup> Week)**

### **Summary**

In this unit you will study foundational aspects of music development according to Swanwick & Tillman, in view of the three pillars of music they set: composition (improvisation), listening and performance.

### **Introductory Remarks**

Music, beyond offering opportunities for creative expression, is a field of study which has been explored extensively. Musical behavior and especially musical understanding have been explored by a large number of scholars and music educators, who have focused on the effective and successful development of the musical skills of individuals. Research has been designed and implemented to differentiate and measure musical skills as well as musical ability and intelligence (Seashore, Bentley, Gordon, Hargreaves, Moog, Serafine, Swanwick, Tillman and others). After extensive research and observation in learning contexts, Keith Swanwick and his partner June Tillman have developed a spiral musical development model, examining music curricula worldwide. The four basic dimensions of musical development of the individual according to Swanwick and Tillman are: 1. The examination/control of sound, materials and via, at the level of aesthetics; 2. The expressive characteristics of music on a personal level in which imitation plays a significant role, 3. The structural relationships and forms of music at a reflective level, that includes imagination, and 4. The personal appreciation of the value of music on a level of symbolic metacognition. These mental functions are linked to the development of the three pillars of music experience and learning, which are listening, performing and composing. Swanwick reports that a music curriculum should focus on five areas: composition, study of music literature, critical or otherwise active listening, acquiring skills and performing music (composition, music literature, audition Skills and performance). This spiral musical development model has played a key role in the design of the Cyprus and Greece analytical programs of music and it is a model of learning music that is adopted in various learning contexts.

## Aims/Objectives

Upon successful completion of this week's work students will be able to illustrate the stages of music development according to Swanwick & Tillman's spiral model and promote students' musical development through listening, performing, improvisation & composition.

## Learning Outcomes

Upon successful completion of this week's work students will be able to:

- List and explain the foundational aspects of the musical development of the individual according to the spiral music development model.
- Analyze the content and role of the three foundational musical skills (listening, performing, improvising & composing)

## Key Words

Spiral model of musical development	Three-pillars music abilities	Listening	Performing	Improvising & Composing
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## Annotated Bibliography

### Basic Sources/Material

1. Stavridis, M. (2008). I Mousikí Anáptyxi tou atómou – Mousikí kritikí kai dianoitikés leitourgíes stin epexergasía mousikón erethismáton. Sto Argyríou, M. Sýnchrones Táseis kai dynamikés tis Scholikís Psychologías stin Ekpaídefsi kai stí Mousikí Paidagogikí.

The article makes reference to the spiral musical development model based on Swanwick & Tillman theories.

2. Swanwick, K., & Tillman, J. (1986). The Sequence of Musical Development: A Study of Children's Composition. *British Journal of Music Education*, 3 (3): 305-339. doi: 10.1017 / S0265051700000814

This article describes how to structure a music curriculum based on Swanwick's spiral music development model.

## Supplementary Sources/Material

1. Markéa, G. (2008). Ankaliázontas to Néο Analytikó Prógramma Spoudón gia ti Mousikí me to Ellinikó Ekpaideftikó Sýstima. Sto Argyríou, M. Sýchrones Táseis kai dynamikés tis Scholikís Psychologías stin Ekpaídefsi kai sti Mousikí Paidagogikí. Praktiká

The article highlights the main aspects of the New Curriculum for Music Studies of the Greek Educational System, which has been built on the basis of the model proposed by Keith Swanwick.

### **Self-Assessment Exercises/Activities**

**Exercise 3.1** Suggest ways to make use of the three-pillars of music abilities listening - performing - improvising and composing with a specific teaching suggestion for a specific music - learning context that interests you. Your proposal should be posted in a power point presentation format (up to 3 slides) on the wiki (created for this exercise) where learning suggestions could be collected and could be used as a discussion framework for the next teleconference.

### **Recommended number of work hours for the student**

Approximately 15 hours

## **TITLE:**

Curriculum design at the micro-level: design and development of a music lesson

**(4<sup>th</sup> Week)**

### **Summary**

In this unit, you will get familiar with the process of designing a music lesson in relation with the analytic curriculum in music, following the principles on which it should be based (specific objectives or success markers, course content, methodology, approach, course of activities, materials and means, and evaluation of the teaching-learning process).

### **Introductory Remarks**

Following the analytical programs of study in music, the music educator is daily invited to design effective music lessons to achieve the general objectives of the music curriculum of the educational system in which he works. From this point of view, teaching is the realization of the official analytical music programs depending on how teachers respond in multiple challenges. At the center of the process is the particular group of students for whom the music lesson is intended, with its particularities, its sociopolitical framework, the students' specific learning needs, their pre-existing knowledge and experience as to the subject of music, as well as their particular interests, specific to the content of the music lesson. The music educator is always asked to take under consideration his or her students' personal profiles while designing the music lesson to meet their needs. His decisions on goals, methodology, approach, activities, repertoire or other materials to be used, as well as evaluation tools, are specified and determined by the students' musical development. The learning process of music provides meaning to the people involved only when shown respect to the students' characteristics such as their cognitive level, their skills, and their preferences. The music educator has the ability to design daily music lessons that will allow everyone to be involved by supporting the development of musical skills while at the same time covering their spiritual and emotional needs. The music educator, also, needs to ensure through the choice of teaching approaches that he/she creates a safe and pleasant learning environment in which there is effective communication between teacher and student.

## Aims/Objectives

Upon successful completion of this week's work students will be able to design music lessons (goals, activities, choice of instructional tools, assessment), based on the special characteristics and the diversity that characterize all students in the class. In the process of writing a lesson plan, they should be able to suggest actions and approaches that respect the student's role in the learning process and offer him a framework of autonomy and self-regulation of his / her knowledge.

## Learning Outcomes

Upon successful completion of this week's work students will be able to:

- Set goals for music lessons.
- Design music lessons (based on the analytical programs) that meet the specific characteristics of the students for whom they are designed.
- Be critical of ready-made teaching materials and show the ability to differentiate them based on their personal philosophical orientations as well as the needs of the particular group of students they serve.

## Key Words

Music Lesson	Activities	Goals	Assessments	Teaching materials	Structure of units/individual lessons
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## Annotated Bibliography

### Basic Sources/Material

1. Kokkídou, M. (2008). Schediasmós kai anáptyxi imerísiou mathímatos mousikís. Sto Dionysíou, Z. & Angelídou, S. Scholikí Mousikí Ekpaídefsi: Zitímata schediasmoú, methodologías kai efarmogón. Thessaloníki: Ekdóseis E.E.M.E. (2008) (sel. 1-29)

The article deals with the design of teaching a music lesson that is part of the overall design of music teaching, focusing on setting goals, planning for activities, the content, and evaluation

2. Delgaty, L. (2009). Curriculum mapping: Are you thinking what I'm thinking? A visual comparison of standardized, prescriptive programs. ARECLS, 6, 35-58.

The article compares how five different educators have designed their curriculum without any formal guidance. There is a debate about the complexity, the importance and the role of following official music curricula and music programs.

## **Self-Assessment Exercises/Activities**

**Exercise 4.1** Critically discuss a daily Music lesson that will be given to you based on the aspects you have studied in this section. Post your comments, reflections, to the Discussion Forum that will be created for the needs of the exercise. Focus on the positive and negative elements you find in the lesson plan and try to point out whether the proposed lesson is teacher-centered or student-centered (you will be given additional specific instructions for completing this exercise). Also read and comment on at least two comments posts from the participants.

The exercise will be graded for 2%

### **Recommended number of work hours for the student**

Approximately 20 hours

## **TITLE:**

Music engagement for students as critical thinkers

**(5<sup>th</sup> Week)**

### **Summary**

In this section you will explore how the lesson of music in schools may promote students' critical thinking, a necessary skill for individuals in our societies.

### **Introductory Remarks**

In the contemporary society, education in general is intended to prepare young people for their active and creative participation in social, political and economic life. A citizen of the 21st century should develop the skills necessary to be independent and develop the appropriate skills so that he/she can claim what he/she needs and have quality of life at the level of his/her abilities within our complex and multicultural society. Every successful education system should offer equal opportunities to all students regardless of their level of abilities, offering them resources, and accessible education and prepare them for participation in our society.

The development of critical thinkers is an important objective of contemporary schools n aiming to improve students' economic, political and social lifestyle. Criticism, as a school of thought, either emancipatory or transformational, includes the theoretical framework of this approach, and highlights that education often favors the conservative tendencies of society because it focuses on the socio-political function of knowledge and cultural learning tools, as they are presented by the dominant ideology in each society.

The critical school of thought has introduced new dimensions in education, influencing the practices and approaches of Music Pedagogy. It emphasizes the active role of the student in the learning process, the social-cultural context of the students, the scientific-critical way of thinking, and appropriate cognitive activities and learning tools that motivate students. To do this, the teacher needs not only to provide a rich learning environment for children but to go beyond his own frame of reference and to find ways to transform the academic discourse into the children's everyday experiences, to synthesize theory with action in response to the students' social and developmental needs. Contemporary music learning approaches focusing to develop students as critical thinkers include mainly real-life experiences because they occur in the social context that connects music and different individuals. Such approaches link theory to practice and allow students to work on their own supporting social learning processes.

### **Aims/Objectives**

Upon successful completion of this week's work students will be able to explain the basic principles of the critical school of thought and to support their importance for the

contemporary schools. They will also be able to design suggest instructional strategies for music lessons that develop and promote students' critical thinking.

### Learning Outcomes

Upon successful completion of this week's work students will be able to:

- Explain the core principles of the critical school of thought and how it has influenced Music Education.
- Understand the link between critical thinking and creative actions.
- Designing instructional strategies and music activities that develop students' critical thinking during teaching music.

### Key Words

Critical school of thought	Emancipation	Critical thought	Authentic context for musical creations	Musical concerns
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### Annotated Bibliography

#### Basic Sources/Material

1. Kokkídou, M. (2015). *I didaktikí tis mousikís*. Athína: FaggottoBooks (sel. 365-388)

The excerpt discusses music learning approaches that encourage students' critical thinking and help them develop skills to build an inductive to learning environment.

2. White, C., & McCormack, S. (2006). *The message in the music: Popular culture and teaching in social studies*. *The Social Studies*, 97 (3), 122-127.

The article presents ways to develop music lessons in conjunction with social sciences, with an emphasis on the role of music in students' everyday life and the ability of music education to intersect cross-sectional modules in the curriculum.

3. Elder, L., & Paul, R. (1996). *Critical thinking: A stage theory of critical thinking: Part I*. *Journal of Developmental Education*, 20 (1), 34.

In this short article, the authors present characteristics and ways of enhancing students' critical thinking through educational actions.

## **Supplementary Sources/Material**

1. Spruce, G. (2012). Musical Knowledge, critical consciousness and critical thinking. In Philpott, G. & Spruce, G. Debates in Music Teaching. Routledge (pp. 185-184)

The music learning framework is examined through Giroux & Freire's critical review theory.

## **Self-Assessment Exercises/Activities**

### **Exercise 5.1**

Watch the short video from <https://www.youtube.com/watch?v=qwuX0qES8vg> and discuss in the Weekly Forum whether the musical activity you've watched has the potential to develop students' critical thinking. Explain if and how this particular musical activity foster students' critical thinking.

Note: This week the students will have to submit the first group assignment, which will be evaluated with 20% of the total score.

Assignment: Deconstruction and critical view of a Music Curriculum (Philosophy, content, structure, evaluation, etc.). Instructions and guidelines for this work will be given in a separate file for the students to be posted on the platform.

## **Recommended number of work hours for the student**

Approximately 20 hours

## **TITLE:**

The role of music educators in the learning process

**(6<sup>th</sup> Week)**

### **Summary**

In this unit you will examine the complex role of the music educator in the learning process of music. You will study and analyze the roles you are called upon to play in the learning process as you deeply encourage students to engage in music.

### **Introductory Remarks**

The Music Teacher through his dual identity as a music educator and as a musician needs to respond to the challenges of the modern educational reality by developing the musical skills of individuals, cultivating positive attitudes towards musical engagement so that students develop a lifelong engagement with music while he prepares them be active citizens within their socio-cultural context. The Music Teacher is an essential cell of education. His knowledge and skills (studies, personal musical involvement in different musical contexts) his philosophical orientations, the interpretations he attributes to musical action, the way he builds and supports the musical development of individuals, the approaches and strategies he adopts, determine and directly affect the musical education of individuals. His beliefs about the musical ability of individuals, the need to include all students in the process of musical learning, significantly influences the design and implementation of his instructional interventions, as he promotes and shapes the students' musical experiences and their lifelong engagement with music. Today, more than ever, the music educator needs to be scientifically aware of the trends and challenges of music education, develop a reflective and exploratory mood for the continuous improvement of his practices, shape the musical development of individuals and their preparation to live an enriching with the skills, knowledge and attitudes needed for anyone to interact with his physical and social environment. The roles of the successful music educator are becoming more and more complex, most notably as he works towards the development of free-thinkers who have the ability to regulate and build their knowledge, to cooperate democratically with other people with a team spirit and strong interpersonal relationships. Developing a safe musical, developmental learning framework that respects pupils' diversity, the students' particular interests are a key characteristic of their successful musical development. Music educators are also invited to organize interesting authentic musical actions by setting up musical concerns that will be challenged in a communicative musical approach, thus increasing the motivation of musical engagement of individuals and giving them an active role and reason in shaping the learning process. The contemporary music educator is invited to act as a mentor and collaborator, inspiring students and opening the paths of creative engagement with musical art. Critical reflection is a key tool for self-assessment of the work and the effectiveness of their role.

## Aims/Objectives

Upon successful completion of this week's work students will be able to critically analyze the complex role that the music educator has to play in today's educational reality and explain the reasons why his profile and identity as an educator and a musician affect the musical and overall development of his/her students.

## Learning Outcomes

Upon successful completion of this week's work students will be able to:

- Indicate the roles they are called to play in the musical learning process for the successful development of individuals
- Outline the profile of an effective music educator by analyzing his or her knowledge, skills, attitudes, behaviors, approaches and beliefs

## Key Words

Music educator	Reflective thinking	Mentor	Authentic musical actions	Collaborator
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## Annotated Bibliography

### Basic Sources/Material

1. Kokkídou, M. (2015). *I didaktikí tis mousikís*. Athína: FaggottoBooks (sel. 365-388)

This chapter deals with the role of the music educator through the roles, tasks, duties and challenges he may face within the educational reality.

2. Dogáni, K. (2013). *O anastochasmós os méso endynámosis tou ekpaideftikou* Thessaloniki: EEME Publications (2013) (pp. 395-416)

Konstantina Dogani examines the role of self-reflection as a tool for teachers' self-evaluation and improvement of the learning process.

### Supplementary Sources/Material

1. Rodriguez, C. (2009). Informal Learning in Music: Emerging Roles of Teachers and Students. *Action, Criticism, and Theory for Music Education*, 8 (2), 35-45.

In this article, the author critically reviews the key areas of informal learning. Through examples from music educators, he presents concerns and formulates suggestions concerning the integration of informal music learning processes into the classroom.

2. Papazachariou-Christofórou, M. (2016). Mousikí Voutiá sta Vathía: Ensopatónontas átypes diadikasíes mousikís máthisis se scholikí táxi diplotikou scholeíou stin Kýpro. Sto M. Kokkídou & Z. Dionysíou (Eπιμ.), Mousikós Grammatismós: Typikés kai Átypes Morfés Mousikís Didaskalías-Máthisis (Proceedings of the 7th Conference of the Hellenic Union for Music Education) (pp. 361-371).

In this paper, the role of a music educator (collaborator, mentor, and supporter) emerges through the research findings of an innovative pedagogical approach that integrates informal learning music processes into a primary school in Cyprus.

### **Self-Assessment Exercises/Activities**

**Exercise 6.1** Watch the video <https://www.youtube.com/watch?v=c8et5lvLDOg> and focus on the role of music educator in this activity. Based on the study of the material of the week, critically review the profile of the music educator in the Forum discussion of the week.

The exercise, which will be graded for 2%

### **Recommended number of work hours for the student**

Approximately 15 hours

## **TITLE:**

Music and movement: Jacque Dalcroze και Rudolf Laban

**(7<sup>th</sup> Week)**

### **Summary**

In this section you will examine the role of movement for the musical development of individuals through the Dalcroze Rhythmic Method and Laban's aspects on movement. You will explore the crucial role of integrating movement into different musical learning contexts, especially within early childhood music education programs, to promote the musical development of all individuals

### **Introductory Remarks**

The importance of movement in the musical development of the individual has been explored extensively in the field of music education. Contemporary approaches to learning music, since the beginning of the 20th century, place movement at the heart of the learning process. Movement as a natural action is evident in children's musical behaviors from infancy. Children play spontaneously with music and their involvement in musical experience includes singing, rhythmic blows, jumping and dancing.

Musical learning is achieved more effectively when students engage with the use of their body in musical practice. By studying modern literature on the integration of movement into music education, one can observe that movement activities have a remarkable effect on the in-depth understanding of music. The use of activities that encourage movements of the whole body during music making contribute to the understanding and perception of rhythmic relationships and rhythmic values, but also they enrich the experiential learning of musical concepts such as melody, expression and dynamics, form etc. The combination of music and movement is called music and movement education.

The first to introduce a music and movement education system is Emile Jaques Dalcroze (1865-1950), a musician from Switzerland. His system is known as Rhythmic Dalcroze. In the belief that the human body is a musical instrument, which can interpret the elements and laws of music, he teaches eurythmics to younger children. The Dalcroze system promotes a direct contact with music, in which the body plays an intermediary role between sounds and thoughts and becomes the direct instrument of emotions. Dalcroze has created an integrated system that includes the development of the students' physical, mental and spiritual abilities

Laban (1971) was Dalcroze's student. While he studies the range of motor skills, he argued that the structure of music can be expressed through movement and is directly linked to the perception and understanding of musical concepts. He stated that teaching

music while using specific aspects of movement (flow, weight, space and time) helps perceive the rhythm, and encourages the performance of music with expressiveness.

Abilities and skills related to movement should be systematically encouraged, cultivated and structured. The general "move" directive, which is often given at children, is not enough to unlock and mobilize their bodies. It takes a structured attempt to acquire a movement/kinesthetic vocabulary. This way, children will gradually be able to transfer these skills to the way they perform music in musical instruments. They will acquire the ability to animate the music with movement, so they will realize, and consolidate musical concepts. That will eventually result in the strengthening of musical understanding.

### **Aims/Objectives**

Upon successful completion of this week's work students will be able to document the importance of integrating kinesthetic experiences and music and movement activities for an in-depth understanding of music in all various teaching contexts (conservatory, school, musical ensembles). They will, also, be able to explain the basic principles of the Dalcroze and Laban approaches and will design teaching activities that follow the principles of the above approaches.

### **Learning Outcomes**

Upon successful completion of this week's work students will be able to:

- Support with research evidence the importance of kinesthetic and music and movement education in the musical development of the individual, especially in early childhood settings.
- List the principles of Dalcroze and Laban's approaches and plan teaching interventions by applying the above principles.
- Support the role of Dalcroze in promoting music education programs that enhance the experiential and active participation of students in musical practice.

### **Key Words**

Music and movement education	Dalcroze approach	Laban's theory on movement	Movement abilities	Music comprehension
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### **Annotated Bibliography**

#### **Basic Sources/Material**

1. Seitz, J. A. (2005). Dalcroze, the body, movement and musicality. *Psychology of music*, 33 (4): 419-435.

The article presents the importance of body involvement and movement for the individual's musical development, as described by Dalcroze.

2. Conway, C. (2003). Good rhythm and intonation from day one in beginning instrumental music. *Music Educators Journal*, 89 (5), 26-31.

The article explains the effect of movement on the comprehension of rhythm in instrumental music education.

3. Gordon, E. E. (1999). All about audiation and aptitude. *Music Educators Journal*, 86 (2), 41-44.

Gordon's article examines the aspects of movement as developed by Rudolf Laban, which are a necessary component of the development of audiation for students.

### **Supplementary Sources/Material**

1. Kakoulídi, L.K. (2009). I Méthodos Rythmikí Dalcroze: Mia enallaktikí prótasi anámesa sti mousikopaidagogikí kai ti mousikotherapeía. *Approaches: Mousikotherapeía & Eidikí Mousikí Paidagogikí* 1 (1), 19-29.

The article attempts to present the Dalcroze method as it is applied in the context of intervention and support for children and adolescents with disabilities.

2. Laban Movement Analysis Efforts branch Movement in music Research of LMA with focus on Effort Factors, in and through different perspectives of experiencing music: composition, performance and audience By Maya Felixbrodt

In the short text, Laban's main principles have been gathered and relevant quotes are presented.

### **Self-Assessment Exercises/Activities**

**Exercise 7.1** Describe ways in which you integrate the movement in the music learning process in the context in which you work or interested. In particular, on your personal Blog, post a short video showing the activity, and briefly describe the activity in bullet points. Watch at least one more video uploaded by your peers, and comment on it

The exercise will be graded for 2%

### **Recommended number of work hours for the student**

Approximately 15 hours

## **TITLE:**

Orff-Schulwerk approach

**(8<sup>th</sup> Week)**

### **Summary**

In this unit you will examine the main axes of the "Orff-Schulwerk" approach and you will analyze its important effect on the development of music education programs. You will also be able to orchestrate songs for Orff instruments and design teaching activities that combine sing speech, rhythm and movement.

### **Introductory Remarks**

Carl Orff (1895-1982) was a music educator and composer. He was initially based on Dalcroze's ideas but gave a new impetus to the development of musical-pedagogical methods through adding speech to music and movement. He created the "Orff-Schulwerk" program, a music and movement system. The program places special emphasis on the role of speech and language in the musical development of individuals, considering these as inextricably linked to thought and intellect. Carl Orff argues that the combination of music, movement and speech should be the core of musical development in general education because it is a valuable means of teaching the child as a psychic, physical and spiritual whole. According to Orff, the child needs to experience the stimuli instantly through the play and the enjoyable experience related to music. Through his approach, he encourages children to improvise, to learn by themselves through their spontaneous music and dance creations and thus to get to know music through their own discovery. The Carl Orff system gives the teacher complete freedom and emphasis on his creativity so that through his experiential-communicative teaching he can achieve his goals. This is centered on creative processes such as experimentation and exploration with the student's active participation.

Key elements of the Orff approach are:

- It starts from the simple and proceeds to the most complex: The child is walked through natural speech patterns to rhythmic exercises, then to melodies that grow through the rhythmic motifs and later in a very simple harmonic escort
- It uses body percussions to perform rhythm as well as rhythmic motifs
- For rhythm development, it uses rhythmic speech ratios that evolve progressively from the most easily to the most difficult and then enrich them with the addition of a second and finally a third rhythm line.
- The Orff instruments he invented consist of small and big rhythmic percussion and also melodic percussion. The basis for these were the African instruments and their

main characteristic is that they have removable bars. Kids can move the bars they do not need for better results. Orff also suggests trumpets as melodic instruments.

- Harmony, like melody, is progressively introduced through rhythmic motifs. Orff-Schulwerk's melodies are based on five-tone scales and are harmoniously accompanied by open fifths, which Orff calls borduns. Also important in the harmonious accompaniment are ostinati.
- The Orff approach makes sense and uses two musical styles: the rondo and the canon
- Emphasis is placed on musical improvisation.

### **Aims/Objectives**

Upon successful completion of this week's work students will be able to outline the basic principles of Orff's approach and design teaching interventions by applying the above principles.

### **Learning Outcomes**

Upon successful completion of this week's work students will be able to:

- Explain and analyze the major principles of Orff's approach (rhythm of speech, Orff instruments, motion-speech-rhythm-music, improvisation, pentatonic scale).
- Interpret the effect of the Orff approach on the contemporary reality of music education.
- Harmonize songs for Orff instruments using the aspects of rhythm, melody and harmony through rhythmic and melodic ostinati and bordun.

### **Key Words**

Orff approach	Orff instruments	Speech patterns	Ostinati, bordun	Body percussion	Improvisation
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### **Annotated Bibliography**

#### **Basic Sources/Material**

1. Calvin-Campbell, K. (1998). Supporting the Development of the Whole Child through Orff Schulwerk, Montessori and Multiple Intelligences

The article presents the basic principles of Orff, Montessori, Gardner in order to explore good teaching practices when combining the above theories and principles.

2. Southcott, J., & Cosaitis, W. (2012). "It all begins with the beat of a drum": Early Australian encounters with orph schulwerk. Australian Journal of Music Education, (2), 20-32.

Retrieved from <https://search.proquest.com/docview/1366023470?accountid=10394>

This article describes the philosophy, the main principles of the Orff method as well as how to introduce and apply the method to Australian schools with examples of practical implementation within the classroom.

### **Self-Assessment Exercises/Activities**

**Exercise 8.1** Orchestrate a simple song based on the principles of the Orff approach. Post your orchestrations to the common wiki space that will be created for the need of the exercise, which will serve as a collection of orchestrations that can be used by all participants.

### **Recommended number of work hours for the student**

Approximately 15 hours

## TITLE:

The Zoltan Kodaly method

(9<sup>th</sup> Week)

### Summary

In this section you will study the main axes of the Kodaly Music and Pedagogical Approach and you will examine its role in music education.

### Introductory Remarks

Hungarian composer Zoltán Kodály, ethnomusicologist and music educator brought a renaissance to Hungary's music education and influenced music education world-wide. Using traditional musical materials from his homeland, he wrote a series of books on school music education which aim at the musical development of all children. He was adamant that music education belongs to all children and children should start music lessons as early as possible. He also gave great importance to the selection and use of a quality repertoire for musical learning. He identified the human voice as the main medium of musical development, because it is the natural instrument of all people. He developed the system of movable Do and used hand movements and rhythmic syllables. Kodály's goal was to cultivate internal hearing from the early stages of music education without the support of instrumental accompaniment. Along with the melodic and rhythmic solos he cultivated dictée. He used traditional children's music songs of two or three sounds originally (starting from the third interval), because children already know them and they can sing such songs by ear. Later, he enriched the repertoire with traditional Hungarian songs and musical pieces that covered all ears of music, including materials for the study of modes as well as major and minor scales. He stated that learning musical notation should come much later.

The basic principles of his approach include the following:

- Music learning through songs.
- Singing, use of the voice, (breathing techniques) and development of the vocal range (mainly upward).
- Representation of musical spaces through hand movements, aiming to develop inner hearing using the Kodály-Curwen system. Children will gradually perceive ever smaller differences between sounds (eg, octave, third, etc.) and can sing easily major, minor scales or modes (developing a sense of tonality) .
- Pulse ("the heart of music"), rhythm through body percussion and using the rhythmic syllables (ta, titi, taa).
- Wide use of traditional songs and traditional action games, rhymes: traditional music and children's songs and games are used to develop the child's musicality. Through the traditional rhymes, children develop language skills, articulation, and a sense of rhythm.

- Listening to music is an organized activity and experiential process.

### **Aims/Objectives**

Upon successful completion of this week’s work students will be able to critically analyze the main principles of the Kodaly method that have influenced and shaped the music education world-wide (music development for all children, inner hearing, music using traditional songs and dances, movable Do).

### **Learning Outcomes**

Upon successful completion of this week’s work students will be able to:

- Explain the basic principles of the Kodaly musical pedagogical approach and in particular the concept of internal hearing and the use of traditional songs and dances.
- Interpret the positive effects of using traditional songs for children's musical development (socio-cultural context, memory execution).

### **Key Words**

Kodaly hand signs	Inner ear	Movable Do	Traditional songs and dances	Rhythmic syllables
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### **Annotated Bibliography**

#### **Basic Sources/Material**

1. Bonnie S. Jacobi, S. B. (2011). Kodály, Literacy, and the Brain: Preparing Young Music Students to Read Pitch on the Staff. *General Music Today*, 25 (2), 11-18.

The above article deals with the Kodaly method and its contribution to the musical development of individuals. It highlights the importance of the method for developing students' rhythmical skills and decoding musical symbols.

2. DeVries, P. (2001). Reevaluating common Kodály practices. *Music Educators Journal*, 88 (3), 24-27.

The author presents examples of his experience in Kodaly teaching programs and lists suggestions for incorporating them into music teaching programs.

#### **Supplementary Sources/Material**

1. Zachopoulou, E., Derri, V., Chatzopoulos, D., & Ellinoudis, T. (2003). Application of Orff and Dalcroze activities in preschool children: Do they affect the level of rhythmic ability?. *Physical Educator*, 60(2), 50-56.

The article examines how the Orff and Dalcroze approach supports the rhythmic development of children and influences the development of rhythmic skills.

### **Self-Assessment Exercises/Activities**

**Exercise 9.1** What do you think is Kodaly's main contribution to musical pedagogy? Explain. Post your opinion to the Discussion Forum that will be created on the platform for the needs of the exercise.

### **Recommended number of work hours for the student**

Approximately 20 hours

## **TITLE:**

Edwin Gordon: Music Learning Theory

**(10<sup>th</sup> Week)**

### **Summary**

In this section you will study the basic concepts of Music Learning Theory with emphasis on the concept of audiation, music aptitude, and tonal and melodic patterns. You will also see applications of this theory in the analytical music programs of Cyprus.

### **Introductory Remarks**

The Music Learning Theory has been developed by Edwin E. Gordon (1927-2015). It includes, as E. Gordon (2003) himself stated, the process of 'when' and 'how' a person learns music. The development of a rich acoustic musical vocabulary consisting of tonal patterns and rhythmical patterns before they are connected with notation or music theory is also one of the basic principles of Gordon's theory (1971, 1979). Gordon emphasizes the cultivation of the ear and emphasizes the 'auditory / listening' stage of musical learning before students are exposed to music notation. If individuals do not consolidate a musical vocabulary, necessary to begin their musical interactions, they cannot go to the next stage of learning music notation. The acquisition of an acoustic / oral musical vocabulary of rhythmic and melodic shapes should also precede the learning of any musical instrument.

The development of pupils' skills concerning the parameters of melody and rhythm is done through the practice and learning of isolated hierarchically graded rhythmic and melodic figures, as well as through various musical pieces that contain the different melodic and rhythmic forms. E. Gordon's theory is not considered a method of teaching, but an in-depth approach to the development of audiation of individuals, which leads to a deep understanding of music. Such a development is essential for the understanding of music making and, therefore, for the satisfaction and enjoyment of music. Edwin Gordon has also explored the concept of "musical aptitude". Research has shown that this develops during the first 9 years of life of the individual and it is the result of the influence of the individual's genetic make-up and the impact of the environment on these early years of a person's life.

In summary, the basic principles of the Theory of Music Learning include:

- Children learn Music as they learn to talk
- All people have "musical potential" or "music aptitude".
- Hearing is the foundation of musical learning.
- We teach whole – part - whole
- Use of the neutral syllable "bam" for use in singing (songs without words) and execution of rhythmical phrases (chants)

- Use of modes (dorian, lydian, myxolydian, phrygian, aeolian, etc.) in the music material taught
- Skills (melodic and rhythmical alike) are constantly evolving.
- Start with complex melodies (rhythmical and melodic) as opposed to Orff and Kodaly
- The method has its own system of rhythmic syllables (du, du-de etc) and it is based on the experience of music as perceived by each individual.
- The method can be applied in different teaching environments from younger learners to adult musicians as a way of developing the audiation and, by extension, the strengthening of the musicality of the individuals.

### **Aims/Objectives**

Upon successful completion of this week's work students will be able to explain the basic concepts of Music Theory, Music Aptitude, Audiation, Tonal patterns, and Rhythmic Patterns, and to support the contribution of this contemporary music-pedagogical theory to music education.

### **Learning Outcomes**

Upon successful completion of this week's work students will be able to:

- Explain the concepts of music aptitude, audiation, tonal patterns, and rhythmic patterns.
- Describe how learning language is linked to music development

### **Key Words**

Audiation	Music aptitude	Rhythmical and melodic patterns	Tonalities
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### **Annotated Bibliography**

#### **Basic Sources/Material**

1. Gordon, E. E. (2003). A music learning theory for newborn and young children. Chicago: GIA Publications. (Introduction).

The quoted excerpt presents and analyzes the basic principles of Edwin Gordon's Music Learning Theory around the concepts: audiation, music aptitude, and skills development, melodic and rhythmical patterns.

2. Maerker Garner, A. (2009). Singing and moving: Teaching strategies for audiation in children. Music educators journal, 95 (4), 46-50.

This article presents principles and teaching strategies for active classroom music listening and the benefits for students.

### **Supplementary Sources/Material**

1. Gordon, E.E. (1995). Taking a Look at Music Learning Theory an introduction. General Music Today.

The above article presents the basic principles of the theory, and the importance of this method in music education today.

2. Cyprus Music Curriculum at:

[http://www.paideia.org.cy/upload/analytika\\_programmata\\_2010/17.mousiki.pdf](http://www.paideia.org.cy/upload/analytika_programmata_2010/17.mousiki.pdf)

In the above link you will find the Cyprus Music Curriculum which includes, objectives, approach, methodology, philosophical framework.

### **Self-Assessment Exercises/Activities**

**Exercise 10.1** Watch the video <https://www.youtube.com/watch?v=qctbXgBuaHg> and find in it elements of the Music Learning Theory. Post your views in the Discussion Forum created for this exercise.

### **Recommended number of work hours for the student**

Approximately 20 hours

## **TITLE:**

Lucy Green: Informal music education

**(11<sup>th</sup> Week)**

### **Summary**

In this section you will examine the principles of informal music learning processes as developed in Lucy Green's Musical Futures program and you will evaluate the positive effects of applying this pedagogy to music education.

### **Introductory Remarks**

The informal learning processes of music are characterized as more authentic processes because they take place in the social context, link the theoretical knowledge with its applications, and allow students to work at their own level of abilities. Formal musical learning is defined as "conscious", since there is a student's personal intent for learning, which takes place in organized educational institutions that follow a specific curriculum and their attendance results in a certificate of knowledge. In this case there are defined objectives and specific procedures and methodological approaches to achieve them. These include, usually, the musical instrument routines, as well as guided activities where students can gradually build their knowledge, starting from easier stages and progressing to the most difficult ones. On the other hand, informal learning is unconscious and occurs when students do not realize they are learning. In this case, there is a lack of objectives, action planning and the presence of an adult guiding and supporting the learner in the learning process.

Lucy Green has thoroughly explored strategies used informally by pop musicians who are mainly involved in informal music learning processes and has laid the foundation for modern music education in integrating such practices into formal musical learning contexts. The incorporation of Green Music's informal music learning practices in the United Kingdom has been implemented with a major research program (Musical Futures) that includes seven stages and is the largest and most important program in the current literature. The innovative pedagogical approach based on the informal learning music practices, which is described in detail in Green: Music, Informal Learning and the School: A New Classroom Pedagogy (2008) consists of seven stages.

The results of the program showed that children had very strong motives for active engagement in musical practice. Other positive results from the implementation of the program were the development of students' critical thinking, who showed increased acoustic ability and understanding, as well as the appreciation of the musical elements and structures of the musical pieces from different genres and styles. Green (2008) notes that the program should not be considered as a curriculum or replace the music

curricula that apply to schools, but a challenge and pedagogical proposal that enriches musical learning.

It is remarkable that the important results of the implementation of the above program have led music educators worldwide to either adopt the program, or to incorporate informal music learning processes into the context of school music education where they work.

### **Aims/Objectives**

Upon successful completion of this week's work students will be able to explain and compare the musical learning contexts (formal and informal) and to highlight the positive elements each can offer. They will be able to list the basic principles of informal learning processes as reported by Lucy Green and to support with research data (through a review of literature on the application of informal learning formalities in formal contexts), the value of integrating informal learning processes for the musical development of individuals and the increase of their motivation for musical engagement

### **Learning Outcomes**

Upon successful completion of this week's work students will be able to:

- Compare the characteristics of formal and informal learning.
- Explain the principles of Lucy Green's informal learning processes and introduce ways to apply them to musical learning contexts.
- Report the positive effects of implementing the Musical Futures program in schools.

### **Key Words**

Informal music learning	Music by ear	Music making with friends	Unstructured music learning	Group and individual music learning
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### **Annotated Bibliography**

#### **Basic Sources/Material**

1. Green, L. (2005b). The music curriculum as lived experience: Children's 'natural' music-learning processes. *Music Educators Journal*, 91 (4), 27-32.

Green's article summarizes the principles of informal musical learning processes of the Musical Futures research program in England and highlights the positive effects of its application on student engagement in musical learning.

### **Supplementary Sources/Material**

1. Gower, A. (2012). Integrating informal learning approaches into the formal learning environment of mainstream secondary schools in England. *British Journal of Music Education*, 29 (1), 13-18.

This article deals with the principles of informal learning music processes and their applications in secondary music learning contexts in England.

2. Information on the Musical Futures program from: <https://www.musicalfutures.org/>

The above site contains the theoretical framework, content, teaching material and examples of the application of the Musical Futures program in music learning contexts.

### **Self-Assessment Exercises/Activities**

**Exercise 11.1** In what ways Green' s approach enlightens your teaching practices? Post your thoughts on your personal Blog.

Exercise will be graded for 2%

### **Recommended number of work hours for the student**

Approximately 15 hours

## **TITLE:**

### **Interdisciplinary music education**

**(12<sup>th</sup> Week)**

#### **Summary**

In this section you will study ways in which musical learning is interdisciplinary, formulating connections to other school subjects. Linking Music to other arts or other subjects has a positive impact on the learning of children of all ages.

#### **Introductory Remarks**

The contemporary educational approach supports the connection of the everyday environment with culture and scientific knowledge. In this educational context, interdisciplinary teaching approaches attempt to overcome the boundaries set by different disciplines in order to achieve a horizontal link between the courses taught and a more uniform and effective approach to a concept through different disciplines.

In recent years, the educational community has focused on shaping approaches that unify different objects and enrich the knowledge offered in schools. Programs that are designed through the lenses of interdisciplinary approaches are more interesting to students and highlighting knowledge as a holistic experience. Through cross-thematic approaches, courses are associated and interconnected and they broaden students' learning horizon while they develop new skills.

Music is very often used in other subjects to create a pleasant atmosphere to mobilize students' interest or to enhance their socialization and collaboration. Its essential role as an independent, autonomous subject is the way music contributes to the creation of interdisciplinary approaches that encourage deeper understanding of both musical experience and other school subjects. Examples of such approaches are the historical-socio-cultural links of musical works, the acquaintance with the mathematical characteristics of sounds and musical instruments, the interrelation between music and other arts, such as through the organization of a theatrical performance or a musical, etc.

#### **Aims/Objectives**

Upon successful completion of this week's work students will be able to support the interdisciplinary approach to musical learning by quoting the challenges and prospects it offers. They should also be able to design cross-thematic music activities in order for their students to gain a deeper understanding of the musical experience.

## Learning Outcomes

Upon successful completion of this week's work students will be able to:

- Identify the value of cross-cultural learning approaches for deeper understanding of musical experience.
- Design and suggest lesson plans with cross-thematic approaches either between the arts or other subjects.

## Key Words

Interdisciplinary education	Cross thematic learning	Deeper understanding of music experience	Integrated curriculum
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## Annotated Bibliography

### Basic Sources/Material

1. Kokkidou, M. (2015). The teaching of music. Athens: FaggottoBooks (pp. 219-246)
2. Chrysostomou, S. (2008). The Interdisciplinary Approach to Music Teaching. In Dionysiou, Z. & Angelidou, S. School Music Education: Issues of design, methodology and applications. Thessaloniki: EEME Publications (pp. 31-41)

Both sources mentioned for this section examine the theoretical framework of interconnection of Music with other subjects of the curriculum, and the value of teaching unification in enhancing students' development.

### Supplementary Sources/Material

1. Barry, N. H. (2008). The role of integrated curriculum in music teacher education. *Journal of Music Teacher Education*, 18 (1), 28-38.

The article discusses the theoretical background and ways in which the music lesson is part of interdisciplinary teaching programs.

2. Aesthetics: Music and Art as a course of action lesson Angeliki Hamakioti, Music School Advisor, Western Greece Region Olga Ziro, School Counselor of Visual Arts, Region of Western Greece, Ionian Islands and Peloponnese

The aim of this cross-curricular action was to show teachers of Visual Arts and Music Primary and Secondary Education the opportunities offered by Aesthetic Education courses for a cross-thematic approach.

## **Self-Assessment Exercises/Activities**

**Exercise 12.1** Suggest an interdisciplinary activity that connect Music and other forms of arts (music and painting, music and theatre, music and dance, music and cinema). Post your proposed activity in the wiki that will be created for this purpose. Read the posts of the other members of the group and think about the possibilities of cross-curricular teaching in music.

Note: This week the students will have to submit the 2nd major individual assignment / project (individual) which will be evaluated with 20% of the total score.

Assignment: (1) Develop a teaching unit (2 teaching periods) based on an approach / music educator (or combination) for a specific age and learning context that interests you. (2) Video - record an activity from this plan while you are teaching either in a real learning context or as a simulation. Detailed instructions for this task will be given to you in a separate file that will be posted on the platform.

### **Recommended number of work hours for the student**

Approximately 20 hours

## **TITLE:**

### Evaluation and Assessment in Music Education

**(13<sup>th</sup> Week)**

#### **Summary**

In this unit you will examine the role of evaluation in the learning process and study assessment tools that can provide students with feedback that enhances improvement relevant to the learning process.

#### **Introductory Remarks**

The complex nature of the music lesson requires a balanced assessment system that combines a variety of assessment strategies to evaluate all the objectives, processes and content of each Music Course. Assessment is an integral part of the teaching process and its inclusion in the lesson should be done in a creative way so that it is an organic and functional part of the teaching process. The aim of the evaluation is to educate the learner about the learning process, identify learning deficiencies, improve teaching practices, and help students grow. The difficulty in adopting the most appropriate assessment tools for the Music lesson lies in its artistic nature. Artistic / aesthetic learning may not be able to be evaluated through a series of measurable indicators because it is likely not that they do not include the basic dimensions of aesthetic experiences. If the lesson of Music is regarded as a purely cognitive subject, things may be easier on how it is evaluated. However, the qualitative dimension of music is more sophisticated.

The initial, final and formative assessments are some of the forms that evaluation can take. An important role is given to formative assessments aimed at identifying aspects of learning as it develops in a systematic and carefully planned way. Its role is to provide students with information on the teaching – learning process and to record and measure the skills, knowledge, attitudes of the pupils involved, with multiple instruments and measurement tools, through a wide range of information using multiple types of evaluation and different sources.

Descriptive assessment due to its qualitative character provides the possibility of a more detailed and more comprehensive description of the pupil's performance. It helps mobilize the individual to improve his / her level of learning and it plays a generally positive role in the development of his / her personality, thereby enhancing his / her self-awareness and self-perception. In addition, it allows for the identification of the effort, the means, the psychosocial changes and improvements of the pupil, his/her metacognitive and emotional characteristics.

## Aims/Objectives

Upon successful completion of this week's work students will be able to discuss the necessity and value of using different assessment tools in the Music lesson for examining, evaluating and understanding the musical learning process with the ultimate goal of advancing students' musical skills and their personal psychosomatic development in general. Students will be able to choose the appropriate assessment tools based on the criteria they put together with their students for their music development.

## Learning Outcomes

Upon successful completion of this week's work students will be able to:

- Comprehend the necessity of assessment as an essential part of the learning process.
- Explain the use of assessment tools in the course of Music and how they align with the artistic quality of the course

## Key Words

Evaluation	Feedback	Criteria	Qualitative Assessment
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## Annotated Bibliography

### Basic Sources/Material

1. Kokkidou, M. (2015). The teaching of music. Athens: FaggottoBooks (pp. 325-344)

In this chapter of Kokkidou's book, reference is made to the complex nature of the Music lesson, which mainly calls for quality evaluation approaches. Modern learning assessment tools are mentioned because they offer to the teacher and the students to have control over the learning process.

2. Fautley, M. (2009). Assessment for Learning Music. In Evans, J. & Philpott, C. A Practical Guide to Teaching Music in Secondary School. Routledge (pp.63-73)

The article negotiates the value of the evaluation in the musical learning process and questions specific evaluation criteria and strategies.

3. Philipott, C. (2012). Assessment for self-directed learning in music education. In Philipott, C. & Spruce, G. Debates in Music Teaching. Routledge (pp.153-168)

The article examines the tools for self-assessment of music development

### Supplementary Sources/Material

1. Scott, S. J. (2012). Rethinking the roles of assessment in music education. Music Educators Journal, 98 (3): 31-35.

The article presents in an analytic and systematic way assessment tools in conjunction with teaching and learning

### **Self-Assessment Exercises/Activities**

Exercise 13.1 Post an assessment - tool you use to evaluate your students. (test, rubric, performance report etc.) on your personal Blog. Please comment on at least two other students' posts.

### **Recommended number of work hours for the student**

Approximately 20 hours

## **FINAL TELECONFERENCE/GROUP CONSULTATION MEETING**

During this final teleconference, students are informed about the format of the final exam (e.g. multiple-choice questions, short or long answers, case studies, etc.) and if the exam will be open-book or not.

**TITLE:**  
**FINAL EXAM**

**(14<sup>th</sup> week)**

**Recommended number of work hours for the student**

Approximately 50 hours.

## INDICATIVE ANSWERS FOR SELF-ASSESSMENT EXERCISES

### Title:

Programs of study in music: Introduction

### (1<sup>st</sup> Week)

**Exercise 1.1** Study the introductory note of the Music Ensembles of Cyprus and write a critical view of how you personally assess the philosophical and theoretical background of the text.

To answer this exercise, ask yourself the following questions:

- Can the Music Society of Cyprus be modern? How do you justify it? (Study the purpose of the Music lesson and think whether you are in agreement with it )
- What methodological approaches does it propose? Are you in your opinion traditional or modern? (Think of student / teacher roles as defined through the pedagogical approaches proposed.) Does the learner be active in the learning process?)
- Could it be considered "open" or "closed"? Is the teacher given the freedom and freedom to form (add / diversify) the formal proposals of the document?
- How would you describe your specific goals? Include listening, performing, and improvisation-synthesis?

### TITLE:

Music development through Swanwick and Tilman approaches

### (3<sup>rd</sup> Week)

**Exercise 3.1** Suggest ways to make use of the three- pillars of music abilities listening - performing - improvisation and composition with specific suggestions for a specific music - learning context that interests you.

Consider whether you develop the three aspects of musicianship in your lesson (in which you work) and indicate specific activities that you apply for their development:

- active listening,
- gradual development of skills either in voice or in a musical instrument;
- improvisation / composition skills.

Think whether you fail to incorporate any of these aspects

**Title:**

Curriculum design at the micro-level: design and development of a music lesson

**(4th week)**

**Exercise 4.1** Critique a given daily Music lesson based on the parameters you have studied in this section.

Consider the following criteria for evaluating the daily lesson:

- Objectives include knowledge / skills / attitudes & attitudes?
- Are the goals clear and specific about the age of the children mentioned in the lesson?
- Do the activities actively involve pupils in musical practice? Are they practically or theoretically oriented?
- What repertoire is used? Comment and report your opinion
- Is there a framework for self-education, critical thinking, and building of new knowledge?
- Is there a collaborative / group approach?
- How does the evaluation work? Are modern tools used to evaluate and reflect the learning process and outcome?
- Do you think that such a lesson would be enjoyed by students? For what reasons?

**Title:**

Musical engagement and critical thinking development

**(Week 5)**

**Exercise 5.1** Draw a learning musical activity that has the potential to develop students' critical thinking. Explain how musical action helps develop critical thinking.

Consider if you have included in your activity:

- Did the students have the opportunity to self-study?
- Have they adjusted and somehow led their own learning?
- Have they been able to interact with their classmates?
- Has he been given the opportunity to make decisions in the musical learning process?
- Have they faced challenges / concerns / dilemmas?
- Could they look for the answers to the musical problems they encountered in the material given to them by the teacher?
- What was the role of the music educator in this activity?

**Title:**

The Orff-Schulwerk approach

**(8th week)**

**Exercise 8.1** Orchestrate a simple song based on the principles of the Orff method

Check if you have orchestrated the song based on the principles of Orff, by looking at the following parameters:

- Have you selected a song on either a pentatonic scale or is it simply aligned with I - V - IV?
- Have you used percussion as part of your rhythmic orchestration?
- Have you used melodic percussions?
- Does a percussion instrument (eg a drum) holds the steady beat while performing?

**TITLE:**

The Zoltan Kodaly method

**(9<sup>th</sup> Week)**

**Exercise 9.1** In your opinion, which is the main contribution of Kodaly's approach to music pedagogy? Explain.

Focus on the main elements of the Kodaly method as they are examined and explained in the material that has been given to you and think critically about his contribution to the field of music pedagogy. Ask yourself about:

- His philosophical view of the need for musical engagement for individuals
- The material he uses
- The age to which he refers
- Using hand signs
- Developing the internal thought

**Title:**

The Edwin Gordon's Music Learning Theory

**(10th week)**

**Exercise 10.1** Study the analytical music curriculum of Cyprus and locate in it elements of the Theory of Music Learning.

Check if you have found:

- Songs without words, using the neutral syllable "bam"
- Songs in different tones and ways
- Using rhythmic and melodic shapes with imitation or improvisation
- Use motion based on Laban's movement aspects
- All-Part-All Approach to Teaching
- Songs in composite 5/8, 7/8, etc., from the first grades of Primary School
- Activities aimed at developing audiation (musical thinking and understanding of music)

**Title:**

Interdisciplinary music education

**(12th week)**

**Exercise 12.1** Suggest an interdisciplinary lesson plan which links music and other arts (music and painting, music and theater, music and dance, music and cinema)

Think about the following:

- How does this cross-thematic approach support music learning and what is the benefit of such an approach?
- Have you calculated the interests of children in planning this cross-thematic action?
- How is the consolidation of knowledge promoted through the activities you propose?
- Have you thought of the collaboration or involvement of other colleagues teaching other subjects in this interdisciplinary action?
- Is it possible to bridge the social and school context through the specific action you are proposing?

**TITLE:**

Evaluation and Assessment in Music Education

**(13<sup>th</sup> Week)**

**Exercise 13.1** Report examples of contemporary assessment tools that you use in the music learning process.

Ask yourself if the evaluation tools you use in the learning framework you work are focused on evaluating the learning outcome or learning process. Also stand critically in the following points:

- Reporting students' musical behaviors through qualitative observation
- Using technology to evaluate students (recording, video recording, etc.)
- Using self-assessment tools
- Using multidimensional evaluation tools
- Using a specific type of portfolio specifically designed for the frame you are working.



THE CYPRUS AGENCY OF QUALITY ASSURANCE  
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European  
University Cyprus

**FORM: 200.1.3**

## **STUDY GUIDE**

**COURSE: MUS 645 - Performance I**

### Course Information

<b>Institution</b>	<b>European University Cyprus</b>		
<b>Programme of Study</b>	MUSIC (MMUS)		
<b>Course</b>	MUS645	Performance I	
<b>Level</b>	Undergraduate <input type="checkbox"/>	Postgraduate (Master) <input checked="" type="checkbox"/>	
<b>Language of Instruction</b>	English		
<b>Course Type</b>	Compulsory <input type="checkbox"/>	Concentration Elective <input checked="" type="checkbox"/>	
<b>Number of Teleconferences</b>	Total:  Up to 6	Face to Face:  -	Teleconferences:  Up to 6
<b>Number of Assignments</b>	8 weekly (practical) assignments (1%) 1 assignment 2% 2 practical evaluations (20% each)		
<b>Assessment</b>	Assignments	Final Examination	
	50 %	50 %	
<b>Number of ECTS Credits</b>	10		

Study Guide drafted by:	Dr Georgia Petroudi
Editing and Final Approval of Study Guide by:	Dr Yiannis Miralis, Dr George Christofi, Dr Georgia Petroudi

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# 1<sup>ST</sup> TELECONFERENCE/GROUP CONSULTATION MEETING: INTRODUCTION

## Programme Presentation

- **Short description & objectives**

The program aims to offer a comprehensive master's degree in Music, in the three parameters of education, performance and composition. It aims to create the proper conditions that the students will be able to develop the highest level and standards so as to be active in the contemporary educational and artistic environment.

## **SPECIFIC OBJECTIVES:**

### Music Education

- Prepare students for effective and successful teaching and diverse artistic engagement as teachers and leaders in a variety of music teaching environments such as public and private schools, conservatories and organizations, community education, music ensembles, music and the third age.
- Develop and enhance student knowledge and skills required to conduct, study and critically evaluate research in Music, hence allowing them to vigorously act upon their role as renowned musicians both in Cyprus and abroad.
- Prepare musicians who will act creatively and productively with their students and colleagues.
- Endow students with knowledge, attitudes and skills that will enable them to be active music education leaders.
- Enhance critical thinking and participation in research projects both on a national and international level.

### Performance:

- Prepare students for effective, successful and diverse artistic engagement as performers, and generally as able musicians in the local community but also abroad.
- Develop and enhance student knowledge and skills required to conduct, study and critically evaluate research in Music, hence allowing them to vigorously act upon their role as renowned musicians both in Cyprus and abroad.
- Prepare musicians who will act creatively and productively with their students and colleagues.
- Endow students with knowledge, attitudes and skills that will enable them to be active leaders in the musical and cultural life of their community.
- Enhance critical thinking and participation in artistic projects both on a national and international level.

### Composition:

- Prepare students for effective, successful and diverse artistic engagement as composers, and generally as able musicians in the local community but also abroad.
- Develop and enhance student knowledge and skills required to conduct, study and critically evaluate research in Music, hence allowing them to vigorously act upon their role as renowned musicians both in Cyprus and abroad.
- Prepare musicians who will act creatively and productively with their students and colleagues.
- Endow students with knowledge, attitudes and skills that will enable them to be active leaders in the musical and cultural life of their community.
- Enhance critical thinking and participation in artistic projects both on a national and international level.

### **Presentation of the Course through the Study Guide**

- **Short description & objectives**

The goal of this sequential course is to provide advanced knowledge to the student's performing skills on his or her major instrument and understand and perform the different stylistic period as well as to have a personal sense of performance standards and philosophy of performance. Moreover, students will be independently informed of their instrumental instructors, and will also be guided to the semester plan and the individual performance meetings with their respective instructors, as well as the calendar of the semester, the online meetings and the one extra face-to-face meeting.

The primary instrument is the focus of the students' learning experience. The core activity is the one-to-one lesson, which will refine the skills needed to meet the artistic and technical expectations of the Master in Music Program – Performance Concentration. Through a process of reflection, criticism and exploration, you will work with your tutor/s to develop as a thoughtful and well-rounded musician with your own individual style and personality.

You will receive immediate verbal feedback in the course of your one-to-one lessons. You will be given written feedback by your instructor twice a year.

### Learning outcomes:

Upon successful completion of the course, students will be able to:

- Develop their soloistic performing skills on their primary instrument;
- Expand their practical familiarity with the concert repertoire for their primary instrument;
- Develop and improve good habits of individual practice;

- Perform publicly and reflect on the experience of performance;
- Develop personal sense of performance standards and philosophy of performance.
- Demonstrate ability of playing technical etudes
- Perform varied concert repertoire from all appropriate stylistic periods
- Develop a sense of stage presence and communication with an audience
- Appraise and critique musical performance through the attendance of a variety of concerts
- Demonstrate knowledge and understanding in the field of music, including both broad knowledge in the field and substantially deeper knowledge of parts of the field, together with deeper insight into current research and development work
- Create an appreciation for contemporary musical language
- Musically engage students in a variety of contemporary musical styles
- Experience interdisciplinary art making
- Expand listening skills and experiment with extended techniques
- Develop relationships with emerging and established performers
- Take part in the creative process and pedagogical process

### **Recommended student work time**

Approximately 5 hours (including the study of the Guide)

## TITLE:

### Performance Session I

(1<sup>st</sup> Week)

#### Summary

This chain of courses enables students to develop their practical skills in performance, whether in solo or ensemble playing. Students will also have the opportunity to explore performance literature in order to broaden their knowledge of texts about performance or to increase their experience relating to practice-based activities. Above all, through these practical courses, students receive instruction on their primary instrument, leading to the final recital, requirement of the Performance concentration.

#### Introductory Remarks

Students together with their instructors will set a repertoire plan – not only short-term but also long-term having in their minds the planning of the final recital, a requirement for the acquisition of their Master's degree in performance.

Students are expected to undertake regular private practice on their instrument in order to develop skills in preparation for lessons, performance seminars, examinations, concerts and other such occasions. Time should be spent on organised practice (including work on repertoire in preparation for instrumental/vocal lessons), exploring repertoire, contemporary practices, technical exercises and developing musicianship skills (e.g. sight-reading, improvisation).

#### Aims/Objectives

The objective of this unit is to set the students' repertoire in close collaboration with the instructor

#### Learning Outcomes

Upon completion of this week students should be able to:

- Select repertoire pieces for their instrument that will develop their performing skills, suitable for students at postgraduate study.

#### Key Words

Solo	Ensemble	Repertoire	Concerts
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## **Annotated Bibliography**

### **Basic Sources/Material**

Material to be distributed according to the students' instrumental repertoire

### **Supplementary Sources/Material**

### **Self-Assessment Exercises/Activities**

#### **Exercise 1.1**

During this course, students should submit weekly recordings of their study, each worth 1% of the final grade – unless there are any other requirements, which will be mentioned on specific weeks. Emphasis will be given on weekly targets set by the instructor and how the students works towards their achievement.

#### **Exercise 1.2**

Preparation and planning of a concert repertoire – issues of literature and rehearsals.

Students will have to prepare a plan on repertoire and rehearsal planning. The choice of repertoire literature will be a process of coordination between the student and the instrumental instructor. The chosen repertoire should reflect the students' individual performance skills.

(This exercise is graded with 2%)

### **Recommended number of work hours for the student**

Approximately 15 hours

## **TITLE:**

Performance Session II - Communication: Presentation & Department

**(2<sup>nd</sup> Week)**

### **Summary**

During one of the weekly units, instructors will handle stage issues with students, as an integral part of a performer's stage presentation during solo/ensemble recitals.

### **Introductory Remarks**

Stage presence is an integral part of your performance. Walking on stage, bowing (if appropriate), introducing pieces is all part of the performance effect, as well as your posture, manner and image while you play. Think about the following points too:

- Communication with audience
- Communication with co-performers (if applicable)
- Band direction (if applicable)
- Conveying commitment and conviction in your performance
- Conveying confidence and flair while on stage
- Conveying individuality and sensibility in your performance

Issues relating to Alexander technique will be communicated throughout the semester as well. Students will become aware of the habits which cause unnecessary stress and strain on the body and impede performance. They will learn to transform those habits, thus improving breathing coordination, vocal production and concentration, achieving ease and freedom of movement, poise, balance and coordination. Moreover, they will address any stress issues, manage performance anxiety and will acquire a stronger on-stage presence.

### **Aims/Objectives**

To familiarize students with practical issues of performance and how to deal with stage presentations.

### **Learning Outcomes**

Upon completion of this week, students should be able to:

- Critically define best practices of stage presence
- Practice issues of stage presence

- Approach other performance issues that may arise while on stage

## **Key Words**

Stage presence

## **Annotated Bibliography**

### **Basic Sources/Material**

Material to be distributed according to the students' instrumental repertoire

## **Self-Assessment Exercises/Activities**

### **Exercise 2.1**

### **Exercise 1.1**

During this course, students should submit weekly recordings of their study, each worth 1% of the final grade – unless there are any other requirements, which will be mentioned on specific weeks. Emphasis will be given on weekly targets set by the instructor and how the students works towards their achievement.

## **Recommended number of work hours for the student**

Approximately 15 hours

## **TITLE:**

Performance Session III - Interpretation and Music Awareness

**(3<sup>rd</sup> Week)**

### **Summary**

This unit will focus on specific issues that relate to specific performance aspects of interpretation, based on personal expression during the performance as well as understanding of the style and form of a composition. This will be specific, based on each students' selected repertoire

### **Introductory Remarks**

- Expression/Interpretation: you should be able to project a sense of shape (contrast/blend), mood and character in your performance. In addition, you should be aware of the music's structure, style and period of composition in order to ensure that you understand the composer's intentions and the stylistic/structural elements of the music (e.g. your choice of tempo). Consideration should be given to the music's phrasing, rhythmic character, line, dynamics, articulation, timbre, tone colour, texture and other such nuances.
- Ornaments: if relevant, performers should make every effort to perform ornaments in a historically plausible manner, whether in Bach, Beethoven or Chopin. Consider too whether it might be desirable to add 'spontaneous' embellishments to repeats, such as Baroque Adagios. Initiative in this respect will be rewarded.

### **Aims/Objectives**

The aim of this unit is to emphasize different approaches to interpretation based on stylistic periods.

### **Learning Outcomes**

Upon completion of this week, students should be able to:

- Distinguish between different stylistic periods and the different approaches during those periods
- Employ a high level of quality interpretation into their performances based on the individual pieces style, mood, character and structure

## **Key Words**

Style	Interpretation	Structure	Phrasing	Character
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## **Annotated Bibliography**

### **Basic Sources/Material**

Material to be distributed according to the students' instrumental repertoire

### **Self-Assessment Exercises/Activities**

#### **Exercise 3.1**

During this course, students should submit weekly recordings of their study, each worth 1% of the final grade – unless there are any other requirements, which will be mentioned on specific weeks. Emphasis will be given on weekly targets set by the instructor and how the students works towards their achievement.

#### **Recommended number of work hours for the student**

Approximately 20 hours

## **TITLE:**

### Performance Session IV – Performance Style

**(4<sup>th</sup> Week)**

#### **Summary**

Continuing on the previous unit's thematic concentration on elements of interpretation, this unit will further focus on informed performance styles.

#### **Introductory Remarks**

Performance style refers to the manner of delivery in your performance which is of most importance; for jazz and popular musicians, you should demonstrate competence and individuality in your arrangement of pre-existing numbers; for classical musicians, you should consider the period of composition in your execution of material – examiners do not necessarily expect a 'period instrument' style in Baroque or Classical pieces; but, think twice before adopting a style which blatantly ignores the performance conventions of the period or which the composer would have considered to be in bad taste.

Moreover, through the delivery of the performance, students will gain a more practical experience of, the application of historical knowledge in the context of musical rehearsal and performance at a professional level. Students will be introduced to sources, principles and debates surrounding the practice of historical performance. In developing professional rehearsal and performance skills, students will learn to critique and refine their own practice and demonstrate its transformation by historical knowledge.

#### **Aims/Objectives**

This course aims to involve students even more into a historically informed practice in order to transfer that knowledge into their performances.

#### **Learning Outcomes**

Upon completion of the week, students should be able to:

- Acquire the skills to pursue and sustain fulfilling, lifelong learning leading to informed performance at a professional level
- Develop a mature musical personality and provide opportunities for its projection in-and-through practice

- Develop a knowledge base that supports understanding and facilitates the solving of complex musical problems

### **Key Words**

Historically informed practice	Performance Style
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### **Annotated Bibliography**

#### **Basic Sources/Material**

Material to be distributed according to the students' instrumental repertoire

#### **Self-Assessment Exercises/Activities**

##### **Exercise 4.1**

During this course, students should submit weekly recordings of their study, each worth 1% of the final grade – unless there are any other requirements, which will be mentioned on specific weeks. Emphasis will be given on weekly targets set by the instructor and how the students works towards their achievement.

##### **Exercise 4.2**

By this week students will have selected the repertoire for their final exam – even for the final recital. Having done this, proceed on finding different recordings (audio/video) of your selected compositions on YouTube, noting comments on the different performances.

#### **Recommended number of work hours for the student**

Approximately 20 hours

## **TITLE:**

### Performance Session V– Technical Control

**(5<sup>th</sup> Week)**

#### **Summary**

A physiological control of the instrument is vital as well as coordination, posture, relaxation, balance and dexterity. A strong and solid technique will necessarily help to convey a sense of ease in the students' performance. Moreover, good technical skills will influence the production of sound (including dynamic range, touch and intonation).

#### **Introductory Remarks**

Parameters relevant to technical expertise are listed below and they should be taken into consideration during practicing

- Fluency: aim for ease and continuity in your performance.
- Quality & Consistency of Sound: aim for evenness over the instrument (to be able to produce a good sound in all registers of your instrument).
- Sound Clarity and Focus: consider the quality of your attacks, dynamic range and overall sound projection. The examiners will observe the extent to which you can sustain and generate different sound colours (for instance, in your use of vibrato) and control intonation.
- General accuracy. For classical musicians, make every effort to play what is in the score – this involves more than just getting the notes right: observe dynamic markings, tempo fluctuations and other nuances. There may be compelling musical or technical reasons for ignoring the occasional marking. Performances that treat the finer details of the score in a cavalier manner will inevitably be penalised. For jazz and popular musicians, care must be taken to ensure accuracy of melodic, harmonic, rhythmic and other details, and that improvisations are handled in a convincing and musically-appropriate manner.

#### **Aims/Objectives**

The aim of this unit is to help students focus on technical aspects of their performance taking into consideration a number of parameters.

#### **Learning Outcomes**

Upon completion of the week, students should be able to:

- Highlight through the performance of specific works or excerpts of works specific technical issues that arise
- Handle technical passages with expertise
- Produce performances with a high technical ability

## **Key Words**

Technical Expertise

## **Annotated Bibliography**

### **Basic Sources/Material**

Material to be distributed according to the students' instrumental repertoire

### **Self-Assessment Exercises/Activities**

#### **Exercise 5.1**

During this course, students should submit weekly recordings of their study, each worth 1% of the final grade – unless there are any other requirements, which will be mentioned on specific weeks. Emphasis will be given on weekly targets set by the instructor and how the students works towards their achievement.

### **Recommended number of work hours for the student**

Approximately 20 hours

## **TITLE:**

Performance Session VI - Ensemble work

**(6<sup>th</sup> Week)**

### **Summary**

If applicable, ensemble playing should be organized with other students in order to develop skills relating to a variety of ensemble performances.

### **Introductory Remarks**

Participation in ensembles enhances a number of skills in students, since playing in an ensemble requires the acquisition and the development of certain skills. It also improves a performer's personal growth.

- **Coordination:** you need to look like a group (i.e. consider your dress code and image) and perform as a team (i.e. appear to work together as musicians). Your ability to play/conduct in time will be closely monitored along with the coordination of entrances and exits of musical passages. It is important that you know who leads and who follows, and how such matters are negotiated in performance.
- **Communication:** as mentioned above, your ability to communicate with co-performers will be observed. It is important that you develop awareness of body language, breathing, gestures and facial expressions. The choreography of gestures is vital for enabling communication.
- **Intonation:** your ability to listen to and adjust intonation will be considered. Intonation needs to be constantly nursed in performance.
- **Consistency and Blend of Sound:** you should listen carefully to the balance of individual instruments and the blending of sound. Try to ensure that important lines are well projected and sufficiently supported. As individual performers, you should aim for consistency and evenness of sound over your instrument (to be able to produce a good, focused sound in all registers); conductors should aim for consistency and evenness in the use of the baton.
- **Quality of Sound:** you should consider the clarity and focus of sound. Work on attacks, dynamic range and overall projection. The examiners will observe the extent to which you can sustain and create different sound colours (for instance, in the use of vibrato) within the group.

## **Aims/Objectives**

The aim of this unit is to enhance a performer's ensemble playing skills

## **Learning Outcomes**

Upon completion of the week, students should be able to:

- Participate in ensembles
- Apply skills accumulated in ensemble playing in their performances

## **Key Words**

Ensemble playing	Coordination and participation	Principles
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## **Annotated Bibliography**

### **Basic Sources/Material**

Material to be distributed according to the students' instrumental repertoire

## **Self-Assessment Exercises/Activities**

### **Exercise 6.1**

During this course, students should submit weekly recordings of their study, each worth 1% of the final grade – unless there are any other requirements, which will be mentioned on specific weeks. Emphasis will be given on weekly targets set by the instructor and how the students works towards their achievement.

### **Recommended number of work hours for the student**

Approximately 15 hours

## **TITLE:**

Performance Sessions VII– X: Music Intensive Activity Meeting

**(7<sup>th</sup> – 10<sup>th</sup> Weeks)**

### **Summary**

These performance sessions will take place in situ, with private lessons and workshops.

### **Introductory Remarks**

Twelve hours of music masterclasses and workshops will take place in situ during the middle of the semester. Students will attend all extra events organized especially for them, in order to increase their general knowledge and understanding of music and performance. A separate schedule of events taking place in this Music Intensive Activity Weekend will be circulated before the beginning of each semester so that students can schedule their travelling and accommodation. Overall, the schedule will normally include masterclasses, workshops, talks, career sessions, musicology seminars, orchestra rehearsals and other exciting opportunities.

### **Aims/Objectives**

This intensive study aims to focus on private instruction, performances, workshops and masterclasses, in order to increase students performance and knowledge skills

### **Learning Outcomes**

Upon completion of this week students should be able to:

- Deal with a number of performance issues with a critical and professional manner

### **Key Words**

Workshops	Masterclasses	Intensive Study
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### **Annotated Bibliography**

**Basic Sources/Material**

Material to be distributed according to the students' instrumental repertoire

**Self-Assessment Exercises/Activities****Exercise 7.1**

During these intensive meetings, students should be able to perform at a highly satisfactory level part of their pieces, as preparation for the final exam.

(20% of the total grade)

**Recommended number of work hours for the student**

Approximately 45 hours

## TITLE:

### Performance Session XI - Programme Selection

(11<sup>th</sup> Week)

#### Summary

This unit focuses on repertoire choices, according on the occasion of the concert. Students should learn, in order to apply this in their professional career as well, how to put together a concert program, depending on the occasion of the concert.

#### Introductory Remarks

- Repertory and Choice of Programme: students should include major works from the available repertory and avoid empty showpieces (although a short showpiece at the end of a performance is by no means forbidden). Except in special circumstances, students should choose complete works rather than detached movements, and include appropriate arrangements (piano reductions of orchestral accompaniments may be used if necessary, but should be avoided if possible) or cover versions of modern/popular repertory.
- Choice of edition is important: for classical musicians, consult available sources/editions and take special care over your choice of score. Editions vary from the rigorously scholarly to those which seriously misrepresent the composer's intentions. In preference, find a score in which the editor's contribution is distinguished from the original source.
- Variety: When creating a concert programme, think about the fact that you are entertaining an audience (including examiners) for a reasonable amount of time (whether 5 minutes or 35 minutes). Your recital should contain plenty of variety: avoid monotony, such as through repetition of key and character across pieces (e.g. all pieces slow and in d minor). Consider the listener carefully: aim to provide a balanced, interesting programme that you think people will enjoy. If you do not like performing a particular piece yourself, it is probable that the audience will not enjoy listening to you play it either!). Through variety, you will be able to demonstrate musical and technical breadth in your playing: you are more likely to do this if you select works from various periods and genres. You could select repertoire chronologically (e.g. Baroque, Classical, Romantic, Modern, Contemporary; or early Blues to late Blues), or feature a particular 'theme' in your programme (e.g. British music, Songs from the 60s). Your choice of programme will obviously depend on the length of the performance: for short recitals, it is not possible to cover repertoire from all periods; equally, in longer programmes, the recital might sound 'bitty' if there are lots of little pieces, so it could be more effective to select at least one major, large-scale contribution.

- Singers: like instrumentalists, are not expected to include a whole range of songs from every musical period, especially if this does not suit the voice. Even so, you are more likely to demonstrate breadth of your musical and technical grasp if you select works from various periods and genres. You should aim to perform from memory as this should enable greater connection with the audience than when using the score. In general, all classical singers should learn songs in the following four foreign languages during their time at University: English, Italian, German and French. Other languages might be possible too, such as Russian and Chinese.
- Difficulty: The programme should include at least some items which approach the limits of your technique. Keep a balance between extremes: students who make a dreadful mess of a succession of difficult pieces will inevitably be penalised; yet so will those who play safe by limiting themselves to easy ones.

### **Aims/Objectives**

This unit aims to teach students to learn the principles that govern choosing repertoire for concerts – either their own as soloists or for other occasions.

### **Learning Outcomes**

Upon completion of this week, students should be able to:

- Select repertoire for designated concerts
- Distinguish between appropriate repertoire
- Assign repertoire pieces to different concert occasions

### **Key Words**

Concert	Programme	Repertoire
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### **Annotated Bibliography**

#### **Basic Sources/Material**

Material to be distributed according to the students' instrumental repertoire

### **Self-Assessment Exercises/Activities**

#### **Exercise 11.1**

During this course, students should submit weekly recordings of their study, each worth 1% of the final grade – unless there are any other requirements, which will be mentioned on specific weeks. Emphasis will be given on weekly targets set by the instructor and how the students works towards their achievement.

**Recommended number of work hours for the student**

Approximately 20 hours

## **TITLE:**

Performance Session XII – Recording Skills

**(12<sup>th</sup> Week)**

### **Summary**

This unit will familiarise students with techniques of recording, since it is a necessary skill for this type of learning.

### **Introductory Remarks**

Recording is necessary in proceeding with the practical aspects of this semester. Students are required to record excerpts of their work for assessment purposes of their progress and development during the semester. If the recording is lacking in quality, then the end result will be inadequate and insufficient to evaluate. The following criteria are important in assessing your ability to record:

- Ability to work out the most appropriate position for the recording device
- Ability to position the recorded source at the most appropriate point in the room
- Ability to listen critically when recording, and to evaluate the results.

### **Aims/Objectives**

The aim of this course is to acquaint students with recording devices and recording skills

### **Learning Outcomes**

Upon completion of the week, students should be able to:

- Employ recording for their performance
- Evaluate the recording outcome of their performances

### **Key Words**

Recording

### **Annotated Bibliography**

**Basic Sources/Material**

Material to be distributed according to the students' instrumental repertoire

**Supplementary Sources/Material****Self-Assessment Exercises/Activities****Exercise 12.1**

During this course, students should submit weekly recordings of their study, each worth 1% of the final grade – unless there are any other requirements, which will be mentioned on specific weeks. Emphasis will be given on weekly targets set by the instructor and how the students works towards their achievement.

**Recommended number of work hours for the student**

Approximately 20 hours

**TITLE:**

Performance session XIII – Final observations

**(13<sup>th</sup> Week)**

**Summary**

This unit aims into allowing the student to present the repertoire prepared during the entire semester to his/her instrumental instructor for review before the jury examination

**Introductory Remarks**

Due to the nature of performance, this final unit will allow students to present their semester program to their instructor, for final comments, before the semester's jury examination.

Students will have taken into consideration all supporting actions that concern a performance, and should have reached an exceptional level of high standards.

**Aims/Objectives**

The aim of this unit is to prepare students for their final performance jury.

**Learning Outcomes**

Upon completion of the week, students should be able to:

- Perform program repertoire at high standards
- Present a comprehensive recital program
- Critically apply aspects and parameters that concern a performance

**Key Words**

Performance	Recital
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**Annotated Bibliography**

**Basic Sources/Material**

Material to be distributed according to the students' instrumental repertoire

## **Self-Assessment Exercises/Activities**

### **Exercise 13.1**

This week students should be prepared to perform all of their program as a dress rehearsal before the final examination (20% of the final grade)

### **Recommended number of work hours for the student**

20 hours

## **FINAL TELECONFERENCE/GROUP CONSULTATION MEETING**

During this final teleconference, students are informed about the format of the final performance exam.

**TITLE:**  
**FINAL EXAM**

**(14<sup>th</sup> week)**

**Recommended number of work hours for the student**

Approximately 50 hours.

## INDICATIVE ANSWERS FOR SELF-ASSESSMENT EXERCISES

### Title:

Performance Session I

(1<sup>st</sup> Week)

#### Exercise 1.1

Preparation and planning of a concert repertoire – issues of literature and rehearsals.

Students will have to prepare a plan on repertoire and rehearsal planning. The choice of repertoire literature will be a process of coordination between the student and the instrumental instructor.

- How you prepare and study the pieces (beyond practicing)– perhaps listening to different recordings and versions of them.
- What are the performance goals for each composition – what elements of performance you try to achieve through the selected repertoire.
- How the rehearsal process will work throughout the semester – you should present a rehearsal and practice plan for each of the compositions selected, in order to prepare for the end of the semester jury.

### Title:

Performance Session IV – Performance Style

(4<sup>th</sup> Week)

#### Exercise 4.1

By this week students<sup>4</sup> will have selected the repertoire for their final exam – even for the final recital. Having done this, proceed on finding different recordings (audio/video) of your selected compositions on YouTube, noting comments on the different performances.

- How is each performance different
- How do different performers approach the same composition
- Is there a correct or wrong approach?
- Are there features in any specific performances with which you disagree? For what reasons?



THE CYPRUS AGENCY OF QUALITY ASSURANCE  
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**European**  
**University** Cyprus

**FORM: 200.1.3**

## **STUDY GUIDE**

**COURSE: MUS 655 - Performance II**

### Course Information

<b>Institution</b>	<b>European University Cyprus</b>		
<b>Programme of Study</b>	MUSIC (MMUS)		
<b>Course</b>	MUS655	Performance II	
<b>Level</b>	Undergraduate <input type="checkbox"/>	Postgraduate (Master) <input checked="" type="checkbox"/>	
<b>Language of Instruction</b>	English		
<b>Course Type</b>	Compulsory <input type="checkbox"/>	Concentration Elective <input checked="" type="checkbox"/>	
<b>Number of Teleconferences</b>	Total:  Up to 6	Face to Face:  -	Web based Teleconferences:  Up to 6
<b>Number of Assignments</b>	8 weekly (practical) assignments (1%) 1 assignment 2% 2 practical evaluations (20% each)		
<b>Assessment</b>	Assignments	Final Examination	
	50 %	50 %	
<b>Number of ECTS Credits</b>	10		

Study Guide drafted by:	Dr Georgia Petroudi
Editing and Final Approval of Study Guide by:	Dr Yiannis Miralis, Dr George Christofi, Dr Georgia Petroudi

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# 1<sup>ST</sup> TELECONFERENCE/GROUP CONSULTATION MEETING: INTRODUCTION

## Programme Presentation

- **Short description & objectives**

The program aims to offer a comprehensive master's degree in Music, in the three parameters of education, performance and composition. It aims to create the proper conditions that the students will be able to develop the highest level and standards so as to be active in the contemporary educational and artistic environment.

## **SPECIFIC OBJECTIVES:**

### Music Education

- Prepare students for effective and successful teaching and diverse artistic engagement as teachers and leaders in a variety of music teaching environments such as public and private schools, conservatories and organizations, community education, music ensembles, music and the third age.
- Develop and enhance student knowledge and skills required to conduct, study and critically evaluate research in Music, hence allowing them to vigorously act upon their role as renowned musicians both in Cyprus and abroad.
- Prepare musicians who will act creatively and productively with their students and colleagues.
- Endow students with knowledge, attitudes and skills that will enable them to be active music education leaders.
- Enhance critical thinking and participation in research projects both on a national and international level.

### Performance:

- Prepare students for effective, successful and diverse artistic engagement as performers, and generally as able musicians in the local community but also abroad.
- Develop and enhance student knowledge and skills required to conduct, study and critically evaluate research in Music, hence allowing them to vigorously act upon their role as renowned musicians both in Cyprus and abroad.
- Prepare musicians who will act creatively and productively with their students and colleagues.
- Endow students with knowledge, attitudes and skills that will enable them to be active leaders in the musical and cultural life of their community.
- Enhance critical thinking and participation in artistic projects both on a national and international level.

### Composition:

- Prepare students for effective, successful and diverse artistic engagement as composers, and generally as able musicians in the local community but also abroad.
- Develop and enhance student knowledge and skills required to conduct, study and critically evaluate research in Music, hence allowing them to vigorously act upon their role as renowned musicians both in Cyprus and abroad.
- Prepare musicians who will act creatively and productively with their students and colleagues.
- Endow students with knowledge, attitudes and skills that will enable them to be active leaders in the musical and cultural life of their community.
- Enhance critical thinking and participation in artistic projects both on a national and international level.

### **Presentation of the Course through the Study Guide**

- **Short description & objectives**

The goal of this sequential course is to provide advanced knowledge to the student's performing skills on his or her major instrument and understand and perform the different stylistic period as well as to have a personal sense of performance standards and philosophy of performance. Moreover, students will be independently informed of their instrumental instructors, and will also be guided to the semester plan and the individual performance meetings with their respective instructors, as well as the calendar of the semester, the online meetings and the one extra face-to-face meeting.

The primary instrument is the focus of the students' learning experience. The core activity is the one-to-one lesson, which will refine the skills needed to meet the artistic and technical expectations of the Master in Music Program – Performance Concentration. Through a process of reflection, criticism and exploration, you will work with your tutor/s to develop as a thoughtful and well-rounded musician with your own individual style and personality.

You will receive immediate verbal feedback in the course of your one-to-one lessons. You will be given written feedback by your instructor twice a year.

### Learning outcomes:

Upon successful completion of the course, students will be able to:

- Develop their soloistic performing skills on their primary instrument;
- Expand their practical familiarity with the concert repertoire for their primary instrument;
- Develop and improve good habits of individual practice;

- Perform publicly and reflect on the experience of performance;
- Develop personal sense of performance standards and philosophy of performance.
- Demonstrate ability of playing technical etudes
- Perform varied concert repertoire from all appropriate stylistic periods
- Develop a sense of stage presence and communication with an audience
- Appraise and critique musical performance through the attendance of a variety of concerts
- Demonstrate knowledge and understanding in the field of music, including both broad knowledge in the field and substantially deeper knowledge of parts of the field, together with deeper insight into current research and development work
- Create an appreciation for contemporary musical language
- Musically engage students in a variety of contemporary musical styles
- Experience interdisciplinary art making
- Expand listening skills and experiment with extended techniques
- Develop relationships with emerging and established performers
- Take part in the creative process and pedagogical process

### **Recommended student work time**

Approximately 5 hours (including the study of the Guide)

## TITLE:

Performance Session I

(1<sup>st</sup> Week)

### Summary

This second course in the chain of performance courses enables students to continue developing their practical skills in performance, whether in solo or ensemble playing. Students will also have the opportunity to explore performance literature in order to broaden their knowledge of texts about performance or to increase their experience relating to practice-based activities. This second Performance practical course will bring back thematic areas handled during the previous course Performance and Practice I for reevaluation, since these issues never cease concerning a performer. Above all, through these practical courses, students receive instruction on their primary instrument, leading to the final recital, requirement of the Performance concentration.

### Introductory Remarks

Students together with their instructors, based on the progress of the previous semester, confirm the repertoire plan, now a step closer to the target of the final recital.

Students are expected to undertake regular private practice on their instrument in order to further enhance their skills in preparation for lessons, performance seminars, examinations, concerts and other such occasions. Time should be spent on organised practice (including work on repertoire in preparation for instrumental/vocal lessons), exploring repertoire, contemporary practices, technical exercises and developing musicianship skills (e.g. sight-reading, improvisation).

### Aims/Objectives

The objective of this unit is to set confirm the students' repertoire in close collaboration with the instructor

### Learning Outcomes

Upon completion of this week students should be able to:

- Finalise the selection of repertoire pieces for their instrument that will develop their performing skills, suitable for students at postgraduate study.

### Key Words

Solo	Ensemble	Repertoire	Concerts
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## **Annotated Bibliography**

### **Basic Sources/Material**

Material to be distributed according to the students' instrumental repertoire

### **Supplementary Sources/Material**

## **Self-Assessment Exercises/Activities**

### **Exercise 1.1**

During this course, students should submit weekly recordings of their study, each worth 1% of the final grade – unless there are any other requirements, which will be mentioned on specific weeks. Emphasis will be given on weekly targets set by the instructor and how the students works towards their achievement.

## **Recommended number of work hours for the student**

Approximately 15 hours

## **TITLE:**

Performance Session II - Communication: Presentation & Department

**(2<sup>nd</sup> Week)**

### **Summary**

During one of the weekly units, instructors will refer back to handling stage issues with students, as an integral part of a performer's stage presence during solo/ensemble recitals.

### **Introductory Remarks**

Stage presence is an integral part of your performance. Walking on stage, bowing (if appropriate), introducing pieces is all part of the performance effect, as well as your posture, manner and image while you play. Think about the following points too:

- Communication with audience
- Communication with co-performers (if applicable)
- Band direction (if applicable)
- Conveying commitment and conviction in your performance
- Conveying confidence and flair while on stage
- Conveying individuality and sensibility in your performance

Issues relating to Alexander technique will be communicated throughout the semester as well. Students will become aware of the habits which cause unnecessary stress and strain on the body and impede performance. They will learn to transform those habits, thus improving breathing coordination, vocal production and concentration, achieving ease and freedom of movement, poise, balance and coordination. Moreover, they will address any stress issues, manage performance anxiety and will acquire a stronger on-stage presence.

### **Aims/Objectives**

To familiarize students with practical issues of performance and how to deal with stage presentations.

### **Learning Outcomes**

Upon completion of this week, students should be able to:

- Critically define best practices of stage presence

- Practice issues of stage presence
- Approach other performance issues that may arise while on stage

## **Key Words**

Stage presence

## **Annotated Bibliography**

### **Basic Sources/Material**

Material to be distributed according to the students' instrumental repertoire

### **Self-Assessment Exercises/Activities**

#### **Exercise 2.1**

During this course, students should submit weekly recordings of their study, each worth 1% of the final grade – unless there are any other requirements, which will be mentioned on specific weeks. Emphasis will be given on weekly targets set by the instructor and how the students works towards their achievement.

### **Recommended number of work hours for the student**

Approximately 15 hours

## **TITLE:**

Performance Session III - Interpretation and Music Awareness

**(3<sup>rd</sup> Week)**

### **Summary**

This unit will focus on specific issues that relate to specific performance aspects of interpretation, based on personal expression during the performance as well as understanding of the style and form of a composition. This will be specific, based on each students' selected repertoire

### **Introductory Remarks**

- Expression/Interpretation: you should be able to project a sense of shape (contrast/blend), mood and character in your performance. In addition, you should be aware of the music's structure, style and period of composition in order to ensure that you understand the composer's intentions and the stylistic/structural elements of the music (e.g. your choice of tempo). Consideration should be given to the music's phrasing, rhythmic character, line, dynamics, articulation, timbre, tone colour, texture and other such nuances.
- Ornaments: if relevant, performers should make every effort to perform ornaments in a historically plausible manner, whether in Bach, Beethoven or Chopin. Consider too whether it might be desirable to add 'spontaneous' embellishments to repeats, such as Baroque Adagios. Initiative in this respect will be rewarded.

### **Aims/Objectives**

The aim of this unit is to emphasize different approaches to interpretation based on stylistic periods.

### **Learning Outcomes**

Upon completion of this week, students should be able to:

- Distinguish between different stylistic periods and the different approaches during those periods
- Employ a high level of quality interpretation into their performances based on the individual pieces style, mood, character and structure

## **Key Words**

Style	Interpretation	Structure	Phrasing	Character
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## **Annotated Bibliography**

### **Basic Sources/Material**

Material to be distributed according to the students' instrumental repertoire

### **Self-Assessment Exercises/Activities**

#### **Exercise 3.1**

During this course, students should submit weekly recordings of their study, each worth 1% of the final grade – unless there are any other requirements, which will be mentioned on specific weeks. Emphasis will be given on weekly targets set by the instructor and how the students works towards their achievement.

#### **Recommended number of work hours for the student**

Approximately 20 hours

## **TITLE:**

### Performance Session IV – Performance Style

**(4<sup>th</sup> Week)**

#### **Summary**

Continuing on the previous unit's thematic concentration on elements of interpretation, this unit will further focus on informed performance styles.

#### **Introductory Remarks**

Performance style refers to the manner of delivery in your performance which is of most importance; for jazz and popular musicians, you should demonstrate competence and individuality in your arrangement of pre-existing numbers; for classical musicians, you should consider the period of composition in your execution of material – examiners do not necessarily expect a 'period instrument' style in Baroque or Classical pieces; but, think twice before adopting a style which blatantly ignores the performance conventions of the period or which the composer would have considered to be in bad taste.

Moreover, through the delivery of the performance, students will gain a more practical experience of, the application of historical knowledge in the context of musical rehearsal and performance at a professional level. Students will be introduced to sources, principles and debates surrounding the practice of historical performance. In developing professional rehearsal and performance skills, students will learn to critique and refine their own practice and demonstrate its transformation by historical knowledge.

#### **Aims/Objectives**

This course aims to involve students even more into a historically informed practice in order to transfer that knowledge into their performances.

#### **Learning Outcomes**

Upon completion of the week, students should be able to:

- Acquire the skills to pursue and sustain fulfilling, lifelong learning leading to informed performance at a professional level
- Develop a mature musical personality and provide opportunities for its projection in-and-through practice

- Develop a knowledge base that supports understanding and facilitates the solving of complex musical problems

### **Key Words**

Historically informed practice	Performance Style
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### **Annotated Bibliography**

#### **Basic Sources/Material**

Material to be distributed according to the students' instrumental repertoire

#### **Self-Assessment Exercises/Activities**

##### **Exercise 4.1**

During this course, students should submit weekly recordings of their study, each worth 1% of the final grade – unless there are any other requirements, which will be mentioned on specific weeks. Emphasis will be given on weekly targets set by the instructor and how the students works towards their achievement.

##### **Exercise 4.2**

Having already researched different recordings of your repertoire on YouTube, proceed on extending your comparative analysis of performances.

(Exercise 4.2 graded with 2%)

#### **Recommended number of work hours for the student**

Approximately 20 hours

## **TITLE:**

### Performance Session V– Technical Control

**(5<sup>th</sup> Week)**

#### **Summary**

A physiological control of the instrument is vital as well as coordination, posture, relaxation, balance and dexterity. A strong and solid technique will necessarily help to convey a sense of ease in the students' performance. Moreover, good technical skills will influence the production of sound (including dynamic range, touch and intonation).

#### **Introductory Remarks**

Parameters relevant to technical expertise are listed below and they should be taken into consideration during practicing

- Fluency: aim for ease and continuity in your performance.
- Quality & Consistency of Sound: aim for evenness over the instrument (to be able to produce a good sound in all registers of your instrument).
- Sound Clarity and Focus: consider the quality of your attacks, dynamic range and overall sound projection. The examiners will observe the extent to which you can sustain and generate different sound colours (for instance, in your use of vibrato) and control intonation.
- General accuracy. For classical musicians, make every effort to play what is in the score – this involves more than just getting the notes right: observe dynamic markings, tempo fluctuations and other nuances. There may be compelling musical or technical reasons for ignoring the occasional marking. Performances that treat the finer details of the score in a cavalier manner will inevitably be penalised. For jazz and popular musicians, care must be taken to ensure accuracy of melodic, harmonic, rhythmic and other details, and that improvisations are handled in a convincing and musically-appropriate manner.

#### **Aims/Objectives**

The aim of this unit is to help students focus on technical aspects of their performance taking into consideration a number of parameters.

#### **Learning Outcomes**

Upon completion of the week, students should be able to:

- Highlight through the performance of specific works or excerpts of works specific technical issues that arise
- Handle technical passages with expertise
- Produce performances with a high technical ability

## **Key Words**

Technical Expertise

## **Annotated Bibliography**

### **Basic Sources/Material**

Material to be distributed according to the students' instrumental repertoire

### **Self-Assessment Exercises/Activities**

#### **Exercise 5.1**

During this course, students should submit weekly recordings of their study, each worth 1% of the final grade – unless there are any other requirements, which will be mentioned on specific weeks. Emphasis will be given on weekly targets set by the instructor and how the students works towards their achievement.

### **Recommended number of work hours for the student**

Approximately 20 hours

## TITLE:

Performance Session VI - Ensemble work

(6<sup>th</sup> Week)

### Summary

If applicable, ensemble playing should be organized with other students in order to develop skills relating to group performances.

### Introductory Remarks

Participation in ensembles enhances a number of skills in students, since playing in an ensemble requires the acquisition and the development of certain skills. It also improves a performer's personal growth. In Performance and Practice I a number of performance issues were covered. In Performance and Practice II we will encounter:

**Historical Introduction to Ensemble Playing and Its Evolution:** Chamber music in the Renaissance, Baroque, Classical, Romantic and Modern eras. Historical evolution of popular music idioms and subsequent groups.

**Classical and Popular Music Ensembles:** Small "chamber" music ensembles (as opposed to big band ensembles), the repertoire, style and development at the beginning of the 21<sup>st</sup> century.

**McBeth Pyramid:** Balancing and blending sections, instrumental families and, finally, the overall ensemble; blended and individual ensemble sonority.

**Breathing Exercises:** Explanation of the relationship between breathing and physical tempo, techniques of training an ensemble to "breathe together" through a series of exercises regarding collective coordination.

**Professional Standards of Individual and Collective Conduct:** Relationship between a conductor / leader / director and performers; collective performance skills, enhanced knowledge of various psychological issues that affect public performances (both as soloists and members of an ensemble).

### Aims/Objectives

The aim of this unit is to enhance a performer's ensemble playing skills

## **Learning Outcomes**

Upon completion of the week, students should be able to:

- Participate in ensembles as experienced performers
- Apply skills accumulated in ensemble playing in their performances

## **Key Words**

Ensemble playing	Principles
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## **Annotated Bibliography**

### **Basic Sources/Material**

Material to be distributed according to the students' instrumental repertoire

## **Self-Assessment Exercises/Activities**

### **Exercise 6.1**

During this course, students should submit weekly recordings of their study, each worth 1% of the final grade – unless there are any other requirements, which will be mentioned on specific weeks. Emphasis will be given on weekly targets set by the instructor and how the students works towards their achievement.

## **Recommended number of work hours for the student**

Approximately 15 hours

## **TITLE:**

Performance Sessions VII– X: Music Intensive Activity Meeting

**(7<sup>th</sup> – 10<sup>th</sup> Weeks)**

### **Summary**

These performance sessions will take place in situ, with private lessons and workshops.

### **Introductory Remarks**

Twelve hours of music masterclasses and workshops will take place in situ during the middle of the semester. Students will attend all extra events organized especially for them, in order to increase their general knowledge and understanding of music and performance. A separate schedule of events taking place in this Music Intensive Activity Weekend will be circulated before the beginning of each semester so that students can schedule their travelling and accommodation. Overall, the schedule will normally include masterclasses, workshops, talks, career sessions, musicology seminars, orchestra rehearsals and other exciting opportunities.

### **Aims/Objectives**

This intensive study aims to focus on private instruction, performances, workshops and masterclasses, in order to increase students' performance and knowledge skills

### **Learning Outcomes**

Upon completion of this week students should be able to:

- Deal with a number of performance issues with a critical and professional manner

### **Key Words**

Workshops	Masterclasses	Intensive Study
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### **Annotated Bibliography**

**Basic Sources/Material**

Material to be distributed according to the students' instrumental repertoire

**Self-Assessment Exercises/Activities****Exercise 7.1**

During these intensive meetings, students should be prepared to perform part of their program, as preparation for the final exam (20% of the semester's grade)

**Recommended number of work hours for the student**

Approximately 45 hours

## **TITLE:**

### Performance Session XI - Programme Selection

**(11<sup>th</sup> Week)**

#### **Summary**

This unit focuses on repertoire choices, according on the occasion of the concert. Students should learn, in order to apply this in their professional career as well, how to put together a concert program, depending on the occasion of the concert. This semester as well, students will be given different options of ensemble combinations and thematic concerts as case studies.

#### **Introductory Remarks**

- **Repertory and Choice of Programme:** students should include major works from the available repertory and avoid empty showpieces (although a short showpiece at the end of a performance is by no means forbidden). Except in special circumstances, students should choose complete works rather than detached movements, and include appropriate arrangements (piano reductions of orchestral accompaniments may be used if necessary, but should be avoided if possible) or cover versions of modern/popular repertory.
- **Choice of edition is important:** for classical musicians, consult available sources/editions and take special care over your choice of score. Editions vary from the rigorously scholarly to those which seriously misrepresent the composer's intentions. In preference, find a score in which the editor's contribution is distinguished from the original source.
- **Variety:** When creating a concert programme, think about the fact that you are entertaining an audience (including examiners) for a reasonable amount of time (whether 5 minutes or 35 minutes). Your recital should contain plenty of variety: avoid monotony, such as through repetition of key and character across pieces (e.g. all pieces slow and in d minor). Consider the listener carefully: aim to provide a balanced, interesting programme that you think people will enjoy. If you do not like performing a particular piece yourself, it is probable that the audience will not enjoy listening to you play it either!). Through variety, you will be able to demonstrate musical and technical breadth in your playing: you are more likely to do this if you select works from various periods and genres. You could select repertoire chronologically (e.g. Baroque, Classical, Romantic, Modern, Contemporary; or early Blues to late Blues), or feature a particular 'theme' in your programme (e.g. British music, Songs from the 60s). Your choice of programme will obviously depend on the length of the performance: for short recitals, it is not possible to cover repertoire from all periods; equally, in longer programmes, the recital might sound 'bitty' if there are lots of little

pieces, so it could be more effective to select at least one major, large-scale contribution.

- Singers: like instrumentalists, are not expected to include a whole range of songs from every musical period, especially if this does not suit the voice. Even so, you are more likely to demonstrate breadth of your musical and technical grasp if you select works from various periods and genres. You should aim to perform from memory as this should enable greater connection with the audience than when using the score. In general, all classical singers should learn songs in the following four foreign languages during their time at University: English, Italian, German and French. Other languages might be possible too, such as Russian and Chinese.
- Difficulty: The programme should include at least some items which approach the limits of your technique. Keep a balance between extremes: students who make a dreadful mess of a succession of difficult pieces will inevitably be penalised; yet so will those who play safe by limiting themselves to easy ones.

### **Aims/Objectives**

This unit aims to teach students to learn the principles that govern choosing repertoire for concerts – either their own as soloists or for other occasions.

### **Learning Outcomes**

Upon completion of this week, students should be able to:

- Select repertoire for designated concerts
- Distinguish between appropriate repertoire
- Assign repertoire pieces to different concert occasions

### **Key Words**

Concert	Programme	Repertoire
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### **Annotated Bibliography**

#### **Basic Sources/Material**

Material to be distributed according to the students' instrumental repertoire

### **Self-Assessment Exercises/Activities**

#### **Exercise 11.1**

During this course, students should submit weekly recordings of their study, each worth 1% of the final grade – unless there are any other requirements, which will be mentioned on specific weeks. Emphasis will be given on weekly targets set by the instructor and how the students works towards their achievement.

**Recommended number of work hours for the student**

Approximately 20 hours

## **TITLE:**

Performance Session XII – Recording Skills

**(12<sup>th</sup> Week)**

### **Summary**

This unit will further familiarise students with techniques of recording, since it is a necessary skill for this type of learning.

### **Introductory Remarks**

Recording is necessary in proceeding with the practical aspects of this semester. Students are required to record excerpts of their work for assessment purposes of their progress and development during the semester. If the recording is lacking in quality, then the end result will be inadequate and insufficient to evaluate. The following criteria are important in assessing your ability to record:

- Ability to work out the most appropriate position for the recording device
- Ability to position the recorded source at the most appropriate point in the room
- Ability to listen critically when recording, and to evaluate the results.

### **Aims/Objectives**

The aim of this course is to acquaint students with recording devices and recording skills

### **Learning Outcomes**

Upon completion of the week, students should be able to:

- Employ recording for their performance
- Evaluate the recording outcome of their performances

### **Key Words**

Recording

### **Annotated Bibliography**

### **Basic Sources/Material**

Material to be distributed according to the students' instrumental repertoire

## **Supplementary Sources/Material**

### **Self-Assessment Exercises/Activities**

#### **Exercise 12.1**

During this course, students should submit weekly recordings of their study, each worth 1% of the final grade – unless there are any other requirements, which will be mentioned on specific weeks. Emphasis will be given on weekly targets set by the instructor and how the students works towards their achievement.

### **Recommended number of work hours for the student**

Approximately 20 hours

**TITLE:**

Performance session XIII – Final observations

**(13<sup>th</sup> Week)**

**Summary**

This unit aims into allowing the student to present the repertoire prepared during the entire semester to his/her instrumental instructor for review before the jury examination

**Introductory Remarks**

Due to the nature of performance, this final unit will allow students to present their semester program to their instructor, for final comments, before the semester's jury examination.

Students will have taken into consideration all supporting actions that concern a performance, and should have reached an exceptional level of high standards.

**Aims/Objectives**

The aim of this unit is to prepare students for their final performance jury.

**Learning Outcomes**

Upon completion of the week, students should be able to:

- Perform program repertoire at high standards
- Present a comprehensive recital program
- Critically apply aspects and parameters that concern a performance

**Key Words**

Performance	Recital
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**Annotated Bibliography**

**Basic Sources/Material**

Material to be distributed according to the students' instrumental repertoire

## **Self-Assessment Exercises/Activities**

### **Exercise 13.1**

This week students should be prepared to perform all of their program as a dress rehearsal before the final examination (20% of the final grade)

### **Recommended number of work hours for the student**

20 hours

## **FINAL TELECONFERENCE/GROUP CONSULTATION MEETING**

During this final teleconference, students are informed about the format of the final performance exam.

**TITLE:**  
**FINAL EXAM**

**(14<sup>th</sup> week)**

**Recommended number of work hours for the student**

Approximately 50 hours.

## INDICATIVE ANSWERS FOR SELF-ASSESSMENT EXERCISES

### Title:

Performance Session IV – Performance Style  
(4<sup>th</sup> Week)

#### Exercise 4.1

By this semester students will have selected the repertoire for their final exam – even for the final recital. Having done this, proceed on finding different recordings (audio/video) of your selected compositions on YouTube, noting comments on the different performances.

- How is each performance different
- How do different performers approach the same composition
- Is there a correct or wrong approach?
- Are there features in any specific performances with which you disagree? For what reasons?



THE CYPRUS AGENCY OF QUALITY ASSURANCE  
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European  
University Cyprus

**FORM: 200.1.3**

## **STUDY GUIDE**

**COURSE: MUS 660 - Performance, Teaching and Practices**

### Course Information

<b>Institution</b>	<b>European University Cyprus</b>		
<b>Programme of Study</b>	Music (MMUS)		
<b>Course</b>	MU660	Performance, Teaching and Practices	
<b>Level</b>	Undergraduate <input type="checkbox"/>	Postgraduate (Master) <input checked="" type="checkbox"/>	
<b>Language of Instruction</b>	English		
<b>Course Type</b>	Compulsory <input type="checkbox"/>	Elective <input checked="" type="checkbox"/>	
<b>Number of Teleconferences</b>	Total: Up to 6	Face to Face: -	Teleconferences: Up to 6
<b>Number of Assignments</b>	5 self-assessment exercises/activities graded 2% each 8 self-assessment exercises/activities that do not carry a grade 2 exercises graded with 20% each		
<b>Assessment</b>	Assignments	Final Examination	
	50 %	50 %	
<b>Number of ECTS Credits</b>	10		

Study Guide drafted by:	Dr Georgia Petroudi
Editing and Final Approval of Study Guide by:	Dr Yiannis Miralis, Dr George Christofi, Dr Georgia Petroudi

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## **1<sup>ST</sup> TELECONFERENCE/GROUP CONSULTATION MEETING:**

### **INTRODUCTION**

#### **Programme Presentation**

The program aims to offer a comprehensive master's degree in Music, in the three parameters of education, performance and composition. It aims to create the proper conditions that the students will be able to develop the highest level and standards so as to be active in the contemporary educational and artistic environment.

#### **SPECIFIC OBJECTIVES:**

##### Music Education

- Prepare students for effective and successful teaching and diverse artistic engagement as teachers and leaders in a variety of music teaching environments such as public and private schools, conservatories and organizations, community education, music ensembles, music and the third age.
- Develop and enhance student knowledge and skills required to conduct, study and critically evaluate research in Music, hence allowing them to vigorously act upon their role as renowned musicians both in Cyprus and abroad.
- Prepare musicians who will act creatively and productively with their students and colleagues.
- Endow students with knowledge, attitudes and skills that will enable them to be active music education leaders.
- Enhance critical thinking and participation in research projects both on a national and international level.

##### Performance:

- Prepare students for effective, successful and diverse artistic engagement as performers, and generally as able musicians in the local community but also abroad.
- Develop and enhance student knowledge and skills required to conduct, study and critically evaluate research in Music, hence allowing them to vigorously act upon their role as renowned musicians both in Cyprus and abroad.
- Prepare musicians who will act creatively and productively with their students and colleagues.
- Endow students with knowledge, attitudes and skills that will enable them to be active leaders in the musical and cultural life of their community.
- Enhance critical thinking and participation in artistic projects both on a national and international level.

### Composition:

- Prepare students for effective, successful and diverse artistic engagement as composers, and generally as able musicians in the local community but also abroad.
- Develop and enhance student knowledge and skills required to conduct, study and critically evaluate research in Music, hence allowing them to vigorously act upon their role as renowned musicians both in Cyprus and abroad.
- Prepare musicians who will act creatively and productively with their students and colleagues.
- Endow students with knowledge, attitudes and skills that will enable them to be active leaders in the musical and cultural life of their community.
- Enhance critical thinking and participation in artistic projects both on a national and international level.

### **Presentation of the Course through the Study Guide**

The aim of this course is to help students identify and achieve an advanced understanding of and sensitivity to, both notated and un-notated conventions of performance practice in different styles of music repertoire. Moreover, it will guide students to return, in as much as this is feasible to the composers' original conception of a musical work, and to re-enact how music sounded at the time of its initial presentation through an historical study of the interpretation of music based on a wide range of readings from historical treatises, critical writings and reviews, to present-day discussions on performance issues. Actual music will be used for performance studies and where possible, sound recordings will aid the perspective on the original instrument sound and the various interpretive styles. Moreover, it will help students to gain familiarity with literature for their instrument, as well as understand particular pedagogical and interpretive problems associated with individual pieces. Thus, by building on a substantial knowledge and critical assessment of varied repertoire, understanding terms, patterns, notions and definitions, students will focus creatively and critically on a high level of academic writing.

### Learning outcomes:

Upon successful completion of the course, students will be able to:

- Perform critical evaluations of the pedagogical literature for the student's primary instrument, including basic methods for the beginner; and etudes from beginning through advanced levels.
- Identify and correct the common technical problems encountered by students;
- Make critical evaluations of the pedagogical usefulness of particular pieces from the concert repertoire of the student's primary instrument;
- Demonstrate mastery of the stylistic, generic, and technical history of the concert repertoire of the student's primary instrument;

- Demonstrate practical knowledge through observation and teaching private lessons
- Identify the implications for performance of compositional styles and aesthetics.
- Appreciate the influence of recording on performance styles of different eras
- Perform music of the period following appropriate stylistic performance practices.
- Demonstrate imaginative judgments about period styles, period instruments and the conventions of notation in Western music repertoire.
- Engage in the presentation of advanced musical ideas on historically-informed performance practice.
- Apply stylistic principles of the appropriate eras in individual and group performance of music from the specific periods.

### **Recommended student work time**

Approximately 5 hours (including the study of the Guide)

## **TITLE:**

### Fundamentals of performance issues

**(1<sup>st</sup> Week)**

#### **Summary**

A vast literature on historical performance practice, the psychology of performance and interpretation has emerged in the past decades. This unit will focus on fundamental issues that will be thoroughly discussed in the following units. Thus, students will be acquainted with the broader sense of performance practice and what this particular field examines in music.

#### **Introductory Remarks**

A performer's interpretation is not about the music but the notation that he sees on the score/analytical diagrams. Musical scores are not music per se. Some might even argue that symbols on the page need someone to make them interesting. Performers at many instances re-edit notation in order to express the music as felt by the composer. Performed music and the natural motion that follows it have the power to cause corresponding movement to the listener, thus leading to an "aesthetically satisfying performance". Even though when in cases notation is the most fixed point of reference (in cases of Western tradition), still, our musical feeling remains the strongest link to what the composer felt and heard, before eventually putting it down to notation. Characteristic is the paradigm of I. Stravinsky who could play excerpts from the "Rite of Spring" long before he was able to notate it.

Since notation is the main point of access to our classical tradition, it becomes the main focus for analysis. When performing traditions of different eras performers need to be especially careful, since each composer needs to be studied carefully, without overgeneralisations.

#### **Aims/Objectives**

With the completion of this thematic session, students should be able to start considering issues of notation interpretation and how notation can be evaluated differently by performers.

#### **Learning Outcomes**

Upon completion of the week, students should be able to:

- Explore what specific notation means in different stylistic eras
- Define specific performance gestures and associate them with different composers

## Key Words

Notation	Interpretation
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## Annotated Bibliography

### Basic Sources/Material

1. Rink, J. (Ed). (2005) The practice of performance: Studies in musical interpretation. Cambridge: Cambridge University Press.(3-84)

The first chapter of this book deals with fundamental issues of performance practice such as expression, motion and performance.

## Self-Assessment Exercises/Activities

### Exercise 1.1

Search for a characteristic performance function associated with a certain era and link it to a composer/composition in which it reappears in another era. How is the function different?

## Recommended number of work hours for the student

Approximately 15 hours

## **TITLE:**

Perspectives of Performance through its historical eras – truths, misunderstandings and psychology – An Introduction

**(2<sup>nd</sup> Week)**

### **Summary**

This section is an introduction to the different perspectives associated with performance as performance evolved through the years. Musical performance is a fundamental of our existence, yet we need to understand both the historical and social background that surrounded its evolution. It is also paramount to investigate what performers do, beyond of just dealing with the performance as an abstract notion.

### **Introductory Remarks**

One of the first issues to concentrate upon is audience response during performances in the different eras. Nowadays, the perception of a quiet audience follows many performances, even though this is a recent phenomenon. A rather more relaxed audience is observed in pop and jazz concerts. Indeed, many cultures do not hold such a barrier between audience and performers. A historical flashback will show how public performances changed or developed in different countries and environments (church and secular), changing the type of performances and the style of performers.

Moreover, it is important to understand the psychology of performance, and what performers do. There are three principles which will be analysed. These are: Performance Skills – musical performance has attracted the attention of psychologists, expression in performance as well as the role of the movement and the body in performance.

### **Aims/Objectives**

The study of this section aims to enable students to understand the fundamentals of the historical development of the relationship between audience and performer(s) as well as the evolution of public performances – depending on the styles involved.

### **Learning Outcomes**

Upon completion of this week students should be able to:

- Connect historical eras with performance issues
- Approach critically the psychology behind a performance

## Key Words

Public Performance	Psychology of performance	Audience
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## Annotated Bibliography

### Basic Sources/Material

1. Rink, J. (ed.) (2002) *Musical Performance: a Guide to Understanding*. Cambridge: Cambridge University Press (pp. 3-59)

In the first chapter different authors present essays relating to issues of historical performance and performance psychology.

## Self-pAssessment Exercises/Activities

### Exercise 2.1

Present two examples of music from different eras/styles to support how public reception differed between them.

### Recommended number of work hours for the student

Approximately 15 hours

## **TITLE:**

The act of making music

**(3<sup>rd</sup> Week)**

### **Summary**

This unit will focus on how a combination of parameters contributes to communicating the music from the score. These parameters fall upon the shoulders of the performer(s) who not only need to literally study the score but also interpret the music, overcoming dilemmas and obstacles posed by the composer.

### **Introductory Remarks**

How a performer (either soloist or member of an ensemble) transforms notes written on a score into music is little short of a wonder. There is a central dilemma for the performing musician – how a performer can work over and over again, without becoming dull and stuck in one interpretation, losing enthusiasm and unwilling to respond to other points of view. How do we understand a piece's style and a composer's notation? Of course, at performances of contemporary music, one might get the impression that the score is the music. However, there is a lot of mental work that needs to be done – being distanced from the instrument itself in order to better understand and approach the music. Moreover, the role of presentation of the music is important, since the body is the source of musical expression as a means of communication and vital in generating the technical and expressive qualities of a musical interpretation.

In this context, light will be shed on the analysis of performance anxiety – also known as “stage-freight”, a serious problem for a substantial number of musicians, impairing performance skills in a public context.

### **Aims/Objectives**

This week's thematic area will present parameters that actively affect performances – interpretation of score, bodily movement and performance anxiety

### **Learning Outcomes**

Upon completion of this week, students should be able to:

- Connect bodily movements to performance expression
- Discuss the impact of performance anxiety
- Critically evaluate music interpretations – from score to performance

## Key Words

Performance Anxiety	Score Interpretation	Body
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## Annotated Bibliography

### Basic Sources/Material

1. Rink, J. (ed.) (2002) Musical Performance: a Guide to Understanding. Cambridge: Cambridge University Press (pp. 129-168)

The performance parameters discussed in this unit are further analysed in the individual essays in Chapter III.

## Self-Assessment Exercises/Activities

### Exercise 3.1

Conduct a brief research on famous musicians who have/had performance anxiety. Discuss how it affected their performances and how they managed (or not) to overcome it.

## Recommended number of work hours for the student

Approximately 20 hours

## **TITLE:**

Performance Interpretations through recordings

**(4<sup>th</sup> Week)**

### **Summary**

In this section students will read and discuss how we listen to performances and how we can interpret them. Since we have in our disposition an enormous amount of recording of the same performance, it gives us the opportunity to explore these different performances. As Stravinsky mentioned, each single performance is unique, thus listening to multiple performances opens doors of exploration of recordings and performers' different approaches to the same composition.

### **Introductory Remarks**

The technological surge of our days has exposed listeners to an unparalleled amount and variety of musical performances. The spread of performance through recording has led to a preoccupation with performers both as interpreters and as personalities. Beyond the music itself, do actually listeners pay attention to the performance itself? The score is merely a representation of the music – and in many musical cultures score do not even exist. How important, then, is performance to listeners? Indeed, many performers nowadays have acquired a star status. Concert culture has brought an intense focus on the performance, even though, live performance has been antagonized by recordings. Recording introduces a number of considerations such as the development of listening skills by the listeners. For many traditions, the situation is even more fluid. For example, performers of jazz do not have to be faithful to the original, thus interpretation is subjective.

In general, music recordings are so much a part of our daily lives, having replaced live performance. Each work, thus, makes its own interpretative demands. Even though recordings do not allow us to observe what happens on stage, they allow us to compare an artist's different personas. Recordings can reveal a clear picture of performances since the beginning of the twentieth century. The issue is how we can analyze them and what we can understand from them.

### **Aims/Objectives**

By the end of this session, students should be able to listen to recordings of works and be able to comparatively analyse them. This analysis will be based on an established

understanding of the composition, its music, its background and any other conditions surrounding it.

## Learning Outcomes

Upon completion of this week, students should be able to:

- Identify differences among recordings
- Discuss different interpretations of the same work

## Key Words

Recordings	Interpretation
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## Annotated Bibliography

### Basic Sources/Material

1. Rink, J. (ed.) (2002) *Musical Performance: a Guide to Understanding*. Cambridge: Cambridge University Press (pp. 185-225)

This chapter focuses on aspects of performance interpretations.

## Self-Assessment Exercises/Activities

### Exercise 4.1

Find a historical example of music performance criticism and discuss it.

## Recommended number of work hours for the student

Approximately 20 hours

## **TITLE:**

Analysis and structure – criticism and interaction  
Issues of incompetence or interpretation? (Part A)

**(5<sup>th</sup> Week)**

### **Summary**

These two units will explore the relationship between analysis and performance and how they interweave. How an analyst regards a piece of music from a different point of view rather than the performer/conductor.

### **Introductory Remarks**

Each performance could be separately considered as an analytical paradigm. Each interpretation of a piece of music could be one option for analysis. For many analysts, analyses are conclusions made about a piece, not about a particular performance of the piece. Unfortunately, at many instances, performers and performances are not relevant to the analytical process. If, for example, a performance failed to articulate the points made in the analysis, the performance, and not the analysis, would be considered somehow not valid. It could be argued that the results of the analysis of a certain piece might actually distort and negatively influence the music. Understanding a work's structure may affect the way in which the music is performed. However, the performer should not only worry about bringing out the analytical truth of a composition, but he/she should also be alert in bringing out the dramatic aspect of the work. The performer who relies upon detailed analysis, might become dissociated with the music and might drive away the listeners, many of whom are just mere music-lovers. Conclusively, some choices should remain with the performer, as long as the performer is convincing, thus in the end, each performance becomes an evidence of the individual performer's act of criticism. A performer becomes the critical interpreter of the music that he/she performs, thus relying on both experience and academic scholarship.

What prevails is that a performance is a synergy between analytical and historical awareness.

### **Aims/Objectives**

With the completion of this thematic session, students should be able to associate formal analysis with interpretation and performance outcomes. By analyzing and understanding the structure of the composition, students will be thus able to proceed to conclusions regarding their impact on the performance – using specific paradigms.

## Learning Outcomes

Upon completion of the week, students should be able to:

- Discuss the structure of specific compositions
- Associate the overall structure of compositions with how it affects specific performances.

## Key Words

Analysis	Performance as act of Criticism	Interpretation
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## Annotated Bibliography

### Basic Sources/Material

1. Rink, J. (Ed). (2005) *The practice of performance: Studies in musical interpretation*. Cambridge: Cambridge University Press. (197-283)

This chapter includes essays discussing the influence of analysis on performance issues.

## Self-Assessment Exercises/Activities

### Exercise 5.1

Case study: Programme-making discussion. How programme-making is a critical act. Discuss this statement by referring to actual concert programmes (limit them to solo recitals)

## Recommended number of work hours for the student

Approximately 20 hours

## **TITLE:**

Analysis and structure – criticism and interaction  
Issues of incompetence or interpretation? (Part B)

**(6<sup>th</sup> Week)**

### **Summary**

Continuing from the previous unit, this unit will provide specific examples of structural interpretations that led to contrasting receptions by critics. As mentioned in previous units, an interpretation is correlated to an overall comprehension of the structure of the piece, not only its structural units but also the more detailed structural phenomena. Should a performer just focus on this or is there more to be incorporated in performing a composition?

### **Introductory Remarks**

Each performance could be separately considered as an analytical paradigm. Each interpretation of a piece of music could be one option for analysis. For many analysts, analyses are conclusions made about a piece, not about a particular performance of the piece. Unfortunately, at many instances, performers and performances are not relevant to the analytical process. If, for example, a performance failed to articulate the points made in the analysis, the performance, and not the analysis, would be considered somehow not valid. It could be argued that the results of the analysis of a certain piece might actually distort and negatively influence the music. Understanding a work's structure may affect the way in which the music is performed. However, the performer should not only worry about bringing out the analytical truth of a composition, but he/she should also be alert in bringing out the dramatic aspect of the work. The performer who relies upon detailed analysis, might become dissociated with the music and might drive away the listeners, many of whom are just mere music-lovers. Conclusively, some choices should remain with the performer, as long as the performer is convincing, thus in the end, each performance becomes an evidence of the individual performer's act of criticism. A performer becomes the critical interpreter of the music that he/she performs, thus relying on both experience and academic scholarship.

What prevails is that a performance is a synergy between analytical and historical awareness.

### **Aims/Objectives**

With the completion of this thematic session, students should be able to associate formal analysis with interpretation and performance outcomes. By analyzing and understanding the structure of the composition, students will be thus able to proceed to conclusions

regarding their impact on the performance – using specific paradigms. Students should also be able to relate to differentiations that occur between the composer’s intentions and the performer’s interpretation.

## Learning Outcomes

Upon completion of the week, students should be able to:

- Critically assess performances
- Evaluate a performance in relation to the composition’s historical background
- Connect analysis of a composition to different performance versions of it

## Key Words

Analysis	Performance as act of Criticism	Interpretation
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## Annotated Bibliography

### Basic Sources/Material

1. Rink, J. (Ed). (2005) *The practice of performance: Studies in musical interpretation*. Cambridge: Cambridge University Press. (197-283)

This chapter includes essays discussing the influence of analysis on performance issues.

## Self-Assessment Exercises/Activities

### Exercise 6.1

Proceed to a discussion of a performance of a composition of your own choice. Upload the discussion on a blog, then proceed to studying the historical background of the composition as well as an analysis of it. Provide thus a revised report, based on your findings.

### Note:

This week students will submit another larger assignment that is graded with 20% of the total grade):

Project: Find 3 different recordings of a composition of your choice and proceed to a list of elements that make them different, followed by an analytical explanation of music and performance interpretation.

**Recommended number of work hours for the student**

Approximately 20 hours

## **TITLE:**

Baroque and the first indications of performance practice issues (Part A)

(7<sup>th</sup> Week)

### **Summary**

Interest in performance practice originated from the need to understand the Baroque period. It was in the nineteenth century that an awareness and rediscovery of music of the past occurred, resulting to research into the repertoire and how it was performed.

### **Introductory Remarks**

The rediscovery of a huge abundance of medieval and baroque music repertoire and its salvation from near-extinction led to serious thought about how such music should be performed and thus appraised. Before 1800 there was no historical musical repertoire at all. At many instances, the 'old' works that were discovered were treated as contemporary, thus was performed as modern repertoire. There are a number of key issues that raise questions about the performance of Baroque repertoire, such as the elements of improvisation found in compositions, the increased realization of the use of instrumental colour and the use of basso continuo.

Performance practice of the specific period should be placed in a relative context that includes the relation between performers and composers, the venues in which music was performed, the dynamics of performance and sources of information that will enhance our knowledge.

More specifically, this unit will focus on the evolution and use of instruments by both the composers and the performers. This was a period in which players and composers became more and more particular in their demands, often producing music that required specific instruments and thus could not be played on any other instruments. Surviving collections of instruments are of great help to the scholar of Baroque music. Certain aspects of an instrument's construction are closely examined in order to determine their specifications and what alterations were done to them. These surviving instruments provide information on issues such as dynamics, articulation, instrumental colour and pitch placement. Indeed, the modern reconstruction of instruments has been helpful in reviving a Baroque aesthetic.

### **Aims/Objectives**

Upon completion of this unit, students will evaluate the beginning of performance practice studies relating to the different eras of Western music, starting from the Baroque period.

Specifically, they will be able to investigate instruments of the era and how they influenced both performers and composers.

## Learning Outcomes

Upon completion of the week, students should be able to:

- Evaluate how performance practice originated from the Baroque period
- Critically examine the role of instruments according to each instrument's capacity and mechanical evolution
- Investigate historical instruments, comparing them to their modern counterparts.

## Key Words

Baroque

Instruments

## Annotated Bibliography

### Basic Sources/Material

1. Mayer Brown, H. and S. Sadie (eds). (Latest Edition) Performance Practice: Music After 1600. The New Grove Handbooks in Music. London: Macmillan Press, (pp. 20-186).

This handbook consists of essays that examine chronologically the development of performance practice studies throughout the different music eras.

### Supplementary Sources/Material

1. Brown, C. Classical and Romantic Performing Practice. Oxford: Oxford University Press. (pp. 1-7)

In the introduction of the book, the author presents a general comparison between the Baroque and the following eras.

## Self-Assessment Exercises/Activities

### Exercise 7.1

Discuss the evolution of keyboard instruments during the Baroque era.

This is a group project – each member of the group should focus on a different parameter.

**Recommended number of work hours for the student**

**Approximately 20 hours**

## **TITLE:**

Baroque and the first indications of performance practice issues (Part B)

**(8<sup>th</sup> Week)**

### **Summary**

Continuing from the previous unit, this unit will focus on issues of pitch and pitch organization, tuning, intonation, as well as the dynamics between performers and composers.

### **Introductory Remarks**

The rediscovery of a huge abundance of medieval and baroque music repertoire and its salvation from near-extinction led to serious thought about how such music should be performed and thus appraised. Before 1800 there was no historical musical repertoire at all. At many instances, the 'old' works that were discovered were treated as contemporary, thus was performed as modern repertoire. There are a number of key issues that raise questions about the performance of Baroque repertoire, such as the elements of improvisation found in compositions, the increased realization of the use of instrumental colour and the use of basso continuo.

Performance practice of the specific period should be placed in a relative context that includes the relation between performers and composers, the venues in which music was performed, the dynamics of performance and sources of information that will enhance our knowledge.

Especially in the Baroque era, the role of the performer became very essential, since the performer was given a great responsibility towards the music to be performed by the composer. Music at the time was partly sketched than fully realized, thus the performer had to "decode" much of it. Of the areas of Baroque performance, one of the most crucial factors was indeed the realization of the thoroughbass. This practice required a great knowledge, skill and personal interpretation from the performer and a vast number of manuals have been written, discussing this art of getting the right chords and how to link them together. Indeed, learning to play from a figured bass requires much effort and skill. Still, many thoroughbass parts even have no figuring, thus leaving the performer alone to choose among a range of possibilities.

Regarding the study of pitch history and how this evolved, this unit will discuss the development of absolute pitch levels. Information regarding pitch can be gathered from sources such as writings, reports of measurements of frequencies, musical instruments, pitch pipes, iconographical evidence and notated music.

## Aims/Objectives

Upon completion of this unit, students will evaluate the beginning of performance practice studies relating to the different eras of Western music, starting from the Baroque period. Specifically, they will be able to investigate the relationship between composer and performer, as well as the evolution of tuning and intonation.

## Learning Outcomes

Upon completion of the week, students should be able to:

- Discuss how pitch placement evolved and how it affected tuning and temperament
- Critically assess the relationship between composer and performer
- Evaluate several recordings of compositions that belong to the era.

## Key Words

Performer	Composer	Pitch	Tuning and temperament
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## Annotated Bibliography

### Basic Sources/Material

1. Mayer Brown, H. and S. Sadie (eds). (Latest Edition) Performance Practice: Music After 1600. The New Grove Handbooks in Music. London: Macmillan Press, (pp. 117-186).

This handbook consists of essays that examine chronologically the development of performance practice studies throughout the different music eras. In particular, in these pages the authors examine issues of pitch, tuning and the performer as composer.

## Self-Assessment Exercises/Activities

### Exercise 8.1

Search through You Tube and/or other recordings that you may possess and find different realizations of the same Baroque composition. Post them for discussion on the forum.

## Recommended number of work hours for the student

Approximately 20 hours

## **TITLE:**

### Performance Practice in the Classical Era

**(9<sup>th</sup> Week)**

#### **Summary**

In many cases, music of the Classical period was regarded as music whose performance practice was easily “accessible” and understood by the majority of musicians. On the one hand, its familiarity and our apparent knowledge of its music have led to a more eased approach by scholars and performers, on the other hand, beneath this veil of familiarity lie a bold experimentation and a broad range of issues to be examined.

#### **Introductory Remarks**

The purpose of this unit is to shed light on some important issues such as performance technique on specific instruments, music making, technical specifications of instruments, textures and colours created by the composers. This creative period of Western music provides a great range of possibilities in performance and interpretation.

Unfortunately, much information about composers’ intentions is not available and the nature of interpretation can be very diverse. Even though there is written documentation of practices such as ornamentation, preferences for particular instruments, size of orchestras, yet the non-existence of aural documentation of the sound poses an obstacle in really understanding the authentic music of the time. Aural documentation usually leads to discoveries that overthrow and debunk any previous conclusions.

Of course for this period for which we do not possess any aural documentation there is speculative evidence. Matters such as equal temperament’s supremacy over the unequal temperament, notation issues, ornamentation, accents, dynamics, articulation and phrasing will be investigated. Significant information of practices of individual composers can be discovered.

There is a number of composers who wished for the performers to remain close to the notation and others who allowed some degree of deviance. Manual notation could not contain all information that would have fixed the composer’s conception to a certain exactness. Many composers though allowed a great degree of interpretative freedom to be taken by the performer.

## Aims/Objectives

With the completion of this thematic session, students should be able to associate through writings and historically informed recordings issues of performance practice of the Classical era.

## Learning Outcomes

Upon completion of the week, students should be able to:

- Critically assess performances
- Investigate how compositions of the classical period should be interpreted and performed
- Evaluate a performance in relation to the composition's historical background

## Key Words

Classicism	Notation	Instruments	Interpretation
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## Annotated Bibliography

### Basic Sources/Material

1. Mayer Brown, H. and S. Sadie (eds). (Latest Edition) Performance Practice: Music After 1600. The New Grove Handbooks in Music. London: Macmillan Press, (pp. 207-292).

This handbook consists of essays that examine chronologically the development of performance practice studies throughout the different music eras. In particular, in these pages the authors examine performance practice in the Classical era.

2. Brown, C. Classical and Romantic Performing Practice. Oxford: Oxford University Press. (pp. 1-303)

In these chapters the composer discusses performance and other theoretical conventions of the Classical and Romantic period, investigating the evolution of these conventions through the years.

## Self-Assessment Exercises/Activities

### Exercise 9.1

Select a short classical composition for the instrument that you play and perform it trying to adhere to the true performance practice of the period.

**Recommended number of work hours for the student**

**Approximately 20 hours**

## **TITLE:**

Performance Practice in the Romantic Era (Part A)

**(10<sup>th</sup> Week)**

### **Summary**

The close proximity of the 19<sup>th</sup> century has made it really approachable to study, interpret and understand. Many of our teachers had studied with musicians coming from the greatest European conservatories, preserving thus the tradition of the music. Thus, since much information has been carried down in a more direct sense than previous eras, the study of this period will focus on investigating the validation of much of this information and knowledge.

### **Introductory Remarks**

Nineteenth-century music, music life and practice have been abundantly documented. This documentation has produced a great number of treatises, books, scholarly editions provided by composers themselves, performers, scholars and others and not all of it has been yet studied and analysed. There are still instruments that await to be found, studied and rebuilt, as well as pieces of repertoire that should be turned into scholarly editions. In addition to these, there are reports and testimonies by individuals such as performers, musical criticisms and reviews in newspapers, photographs, letters, memoirs and collections. It is stated by Kern Holoman that 'Performance practice of 19<sup>th</sup>-century music is a study still in its youth'.

It is indeed an amazing experience to reconstruct original performances of music, including theatrical repertoire. By reconstructing a musical composition as it originally was, a new understanding of that music is born, offering a striking difference to our own contemporary interpretation of that music.

In this unit, emphasis on the social change will be given, along with the impact on society and thus musicians by the technological revolution and mechanization. Advances in technology opened new opportunities to musicians and exchanges of music population imposed some standardizations and consistencies that should be adopted by all and demands on the mechanical improvement of instruments.

## Aims/Objectives

With the completion of this thematic session, students should be able to associate how social change in the 19<sup>th</sup> century as well as technological evolution affected developments in music and practice.

## Learning Outcomes

Upon completion of the week, students should be able to:

- Assess the influence of social change to music.
- Investigate developments in different aspects of music and music making
- Critically associate technological advances with changes in music making
- Evaluate a performance in relation to the composition's historical background

## Key Words

Romanticism	Technological evolution	Social Change
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## Annotated Bibliography

### Basic Sources/Material

1. Mayer Brown, H. and S. Sadie (eds). (Latest Edition) Performance Practice: Music After 1600. The New Grove Handbooks in Music. London: Macmillan Press, (pp. 323-345).

This handbook consists of essays that examine chronologically the development of performance practice studies throughout the different music eras. In particular, in these pages the authors examine performance practice in the Romantic era placing it into the general historical and societal background.

2. Brown, C. Classical and Romantic Performing Practice. Oxford: Oxford University Press. (pp. 1-303)

In these chapters the composer discusses performance and other theoretical conventions of the Classical and Romantic period, investigating the evolution of these conventions through the years.

## **Self-Assessment Exercises/Activities**

### **Exercise 10.1**

Find a primary source (newspaper article, memoir, correspondence) that relates to 19<sup>th</sup> century music making and proceed to a discussion of it. Upload it on wiki forum for discussion.

### **Recommended number of work hours for the student**

**Approximately 20 hours**

## **TITLE:**

Performance Practice in the Romantic Era (Part B)

**(11<sup>th</sup> Week)**

### **Summary**

The close proximity of the 19<sup>th</sup> century has made it really approachable to study, interpret and understand. Many of our teachers had studied with musicians coming from the greatest European conservatories, preserving thus the tradition of the music. Thus, since much information has been carried down in a more direct sense than previous eras, the study of this period will focus on investigating the validation of much of this information and knowledge. More specifically, this unit will focus on how the instruments and the voice were treated.

### **Introductory Remarks**

19<sup>th</sup> century music, music life and practice have been abundantly documented. This documentation has produced a great number of treatises, books, scholarly editions provided by composers themselves, performers, scholars and others and not all of it has been yet studied and analysed. There are still instruments that await to be found, studied and rebuilt, as well as pieces of repertoire that should be turned into scholarly editions. In addition to these, there are reports and testimonies by individuals such as performers, musical criticisms and reviews in newspapers, photographs, letters, memoirs and collections. It is stated by Kern Holoman that 'Performance practice of 19<sup>th</sup>-century music is a study still in its youth'.

It is indeed an amazing experience to reconstruct original performances of music, including theatrical repertoire. By reconstructing a musical composition as it originally was, a new understanding of that music is born, offering a striking different to our own contemporary interpretation of that music.

In this unit, emphasis will be given upon the evolution of instruments and how these technological improvements were associated with how composers adjusted their writing for these instruments, taking into advantage of advances and developments. The greatest example of instrument being radically developed in the Romantic era is the piano.

### **Aims/Objectives**

With the completion of this thematic session, students should be able to study how developments and 'improvements' in instruments affected music life. Moreover, this will

be studied in more detail, associated with performance issues such as virtuosity, dynamics, articulation, ornamentation.

## Learning Outcomes

Upon completion of the week, students should be able to:

- Assess how technological developments influenced music making
- Investigate what upgrades took place and for which instruments
- Critically compare different historical phases and changes that particular instruments underwent.

## Key Words

Romanticism	Technological evolution	Instruments
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## Annotated Bibliography

### Basic Sources/Material

1. Mayer Brown, H. and S. Sadie (eds). (Latest Edition) Performance Practice: Music After 1600. The New Grove Handbooks in Music. London: Macmillan Press, (pp. 346-458).

This handbook consists of essays that examine chronologically the development of performance practice studies throughout the different music eras. In particular, in these pages the authors examine performance practice in the Romantic era with an emphasis on instruments.

2. Brown, C. Classical and Romantic Performing Practice. Oxford: Oxford University Press. (pp. 1-303)

In these chapters the composer discusses performance and other theoretical conventions of the Classical and Romantic period, investigating the evolution of these conventions through the years.

## Self-Assessment Exercises/Activities

### Exercise 11.1

Select an instrument that during the 19<sup>th</sup> century underwent a critical modernization and prepare a presentation on the background behind this evolution. Post your presentation

on the forum for discussion, alongside sample recordings of performances with the particular instrument.

**Recommended number of work hours for the student**

**Approximately 20 hours**

## **TITLE:**

The twentieth century – 1900 to 1940

**(12<sup>h</sup> Week)**

### **Summary**

The twentieth century compared to the previous centuries is a relatively “easier” one to study due to the fact that primary material exists, because of the time proximity to our times and the help of technology. Thus, the evidence of performances that exists gives us direct knowledge of performance practices, that in a way, makes studying it more accessible.

### **Introductory Remarks**

Performance practice during the twentieth century appears closer to us since it is a recent era chronologically, thus appearing more familiar and easier to investigate and understand. There are many published writings on the period, and recordings as well, which can be used as testimonies to the practice of the time.

What happened in the twentieth century and greatly influenced performance practice is the experimentation with new trends, since music took a radical change from conventional practices of the late nineteenth century. By breaking down the harmonic and melodic tradition encouraged the adaptation of new expressive customs. Moreover, the technological advancement of the instruments had to follow suit, since performers needed to play on instruments that could accommodate the demands of the composers. Moreover, as performance practice evolved, composers’ views on treating and handling instruments also changed. Another issue that arises from listening to recordings of the period are performance practices that do not exactly represent what is written on the score. Certain performance aspects are revealed, which could be the norm at the time, but not indicated by the composer.

What should be examined are changes in the use of vibrato and portamento, tempo rubato, continued use of specific instruments, and other tempo changes.

### **Aims/Objectives**

Upon completing this thematic section, students will become even more familiar with performance practices of the early twentieth century, considering the radical departure from performance practice of previous eras.

### **Learning Outcomes**

Upon completion of the week, students should be able to:

- Discuss the evolution of certain instruments

- Critically assess recordings of the time
- Evaluate performance approaches to certain aspects such as vibrato and rubato

## Key Words

Recordings	New trends	Instrument evolution
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## Annotated Bibliography

### Basic Sources/Material

1. Mayer Brown, H. and S. Sadie (eds). (Latest Edition) Performance Practice: Music After 1600. The New Grove Handbooks in Music. London: Macmillan Press, (pp. 461-483)

In this chapter, the author Robert Philip investigates the radical departure from nineteenth century performance practice, on the eve of the twentieth century.

### Self-Assessment Exercises/Activities

#### Exercise 12.1

Post for discussion on the forum a recording of a historical performance of a composition written between 1900 and 1940. Associate the recording with one of the elements investigated during this unit, characteristic of performance practice of the era.

#### Recommended number of work hours for the student

Approximately 15 hours

**TITLE:**  
1940 onwards

**(13<sup>h</sup> Week)**

### **Summary**

From 1940 and onwards, performance practice will be approached in an even more investigatory manner, since the close proximity with our times does not offer many answers to our questions, even though many of the composers are still living. However, there has been so much experimentation and thus a single approach to a performance may not be enough to capture its essence.

### **Introductory Remarks**

Why is there so much concern about performance practice of recent times? One could argue that the ready availability of the living composer as well as the occasional plethora of recordings are essential to understanding problematic matters of performance practice. However, even the availability of recordings can prove problematic, since composers approach recording differently. Indeed, many recordings of the same composition can prove unique and different to each other, but that does not mean that they are not valid or “approved” by the composer. It is just that every single performance is unique on its own. A notion exists, as well, supporting the fact that each different performance is a closer towards comprehending a composition, thus concluding that a single recording is not enough in matters of capturing performance practice.

Another obstacle posed by contemporary compositions, is the fact that they consist of a totally new performance ground for musicians, who do not have other paradigms to relate to, as with more conventional compositions which belong to certain traditions. For the performer, knowing the aesthetic standpoint of a composer may lead to finding the solutions for many performance related issues. The performer should realize the composer’s thought.

### **Aims/Objectives**

Upon completing this thematic section, students will become even more familiar with performance practices of the later twentieth century, considering the radical departure from performance practice of previous years.

### **Learning Outcomes**

Upon completion of this week students should be able to:

- Critically assess recordings of the time
- Evaluate the relationship between score and recording

## Key Words

Recordings	Contemporary Practice
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## Annotated Bibliography

### Basic Sources/Material

1. Mayer Brown, H. and S. Sadie (eds). (Latest Edition) Performance Practice: Music After 1600. The New Grove Handbooks in Music. London: Macmillan Press, (pp. 483-491)

In this chapter, the author Paul Griffiths investigates the issues that performers encounter due to the complexity of contemporary music and the plethora of recordings available.

### Self-Assessment Exercises/Activities

#### Exercise 13.1

Find and post on the forum for discussion a conversation between a composer and a performer on a specific composition.

**Note:** This week students will have to submit the second large assignment (20%)

**Project:** Based on all knowledge that you have gained throughout the semester, select one composition for the same instrument or combination of instruments from three different composers of the 20<sup>th</sup> century, one of them a Greek or Cypriot composer. Proceed to an analytic discussion of the different style and practice issues that relate to these compositions

### Recommended number of work hours for the student

Approximately 15 hours

## **FINAL TELECONFERENCE/GROUP CONSULTATION MEETING**

During this final teleconference, students are informed about the format of the final exam (e.g. multiple-choice questions, short or long answers, case studies, etc.) and if the exam will be open-book or not.

**TITLE:**  
**FINAL EXAM**

**(14<sup>th</sup> week)**

**Recommended number of work hours for the student**

Approximately 50 hours.

## INDICATIVE ANSWERS FOR SELF-ASSESSMENT EXERCISES

### TITLE:

Fundamentals of performance issues

**(1<sup>st</sup> Week)**

#### Exercise 1.1

Search for a characteristic performance function associated with a certain era and link it to a composer/composition in which it reappears in another era. How is the function different?

Students could either revert to specific musical phenomena associated with the actual music or with interpretation matters. Music and other arts tend to recycle and reuse several of the structural, musical or interpretation functions. Many customs faded during the passing of the years, many others did not. Even customs that faded, however, were brought back to the surface ever slightly modernized.

This could relate to such examples as ornamentation, improvisation, use of vibrato etc.

### TITLE:

Perspectives of Performance through its historical eras – truths, misunderstandings and psychology – An Introduction

**(2<sup>nd</sup> Week)**

#### Exercise 2.1

Present two examples of music from different eras/styles to support how public reception differed between them.

The research could be an exercise in tracking down original sources (primary material to support the discussion regarding music reception). Throughout the years, the public played a great role in the critical reception of a composition, and many times its reaction affected music critics, either positively or negatively.

Music chosen should be placed in its historical and societal background, in order to present a comprehensive and better understanding of the composition itself as well as of the society at the time. Justify the reasons behind the public's reception and the impact of it to the composer and the future of the particular composition.

**TITLE:**

The act of making music

**(3<sup>rd</sup> Week)**

**Exercise 3.1**

Conduct a brief research on famous musicians who have/had performance anxiety. Discuss how it affected their performances and how they managed (or not) to overcome it.

The musicians that you select can be composers/performers themselves or just performers and you can select from any musical eras. However, especially with the technological advances and recordings that took place from the 19<sup>th</sup> century onwards, students can also focus on selections of performers for whom they can also find recordings.

**TITLE:**

Performance Interpretations through recordings

**(4<sup>th</sup> Week)**

**Exercise 4.1**

Find a historical example of music performance criticism and discuss it.

This should be done as a blog.

**TITLE:**

Analysis and structure – criticism and interaction

Issues of incompetence or interpretation? (Part A)

**(5<sup>th</sup> Week)**

**Exercise 5.1**

Case study: Programme-making discussion. How programme-making is a critical act. Discuss this statement by referring to actual concert programmes (limit them to solo recitals)

In constructing your answer you should pose a critical eye on the selected programs. You can choose programs that you consider well-structured (and why) thus good-practices of program making, as well as programs that are not conceptually ideal.

**TITLE:**

Analysis and structure – criticism and interaction  
Issues of incompetence or interpretation? (Part B)

**(6<sup>th</sup> Week)**

**Exercise 6.1**

Proceed to a discussion of a performance of a composition of your own choice. Upload the discussion on a blog, then proceed to studying the historical background of the composition as well as an analysis of it. Provide thus a revised report, based on your findings.

**TITLE:**

Baroque and the first indications of performance practice issues (Part A)

**(7<sup>th</sup> Week)**

**Exercise 7.1**

Discuss the evolution of keyboard instruments during the Baroque era.

Since this is a group project, each member of the group should focus on a different parameter. You can select to present just one instrument, but take into consideration that you can support your presentation with not just a mere reference to specifications but also with recordings, possible live performances, and presentation of standard repertoire pieces written for it.

**TITLE:**

Baroque and the first indications of performance practice issues (Part B)

**(8<sup>th</sup> Week)**

**Exercise 8.1**

Search through You Tube and/or other recordings that you may possess, and find different realizations of the same Baroque composition. Post them for discussion on the forum.

**TITLE:**

Performance Practice in the Classical Era

**(9<sup>th</sup> Week)**

**Exercise 9.1**

Select a short classical composition for the instrument that you play and perform it trying to adhere to the true performance practice of the period.

**TITLE:**

Performance Practice in the Romantic Era (Part A)

**(10<sup>th</sup> Week)**

**Exercise 10.1**

Find a primary source (newspaper article, memoir, correspondence) that relates to 19<sup>th</sup> century music making and proceed to a discussion of it. Upload it on wiki forum for discussion.

**TITLE:**

Performance Practice in the Romantic Era (Part B)

**(11<sup>th</sup> Week)**

**Exercise 11.1**

Select an instrument that during the 19<sup>th</sup> century underwent a critical modernization and prepare a presentation on the background behind this evolution. Post your presentation on the forum for discussion, alongside sample recordings of performances with the particular instrument.

**TITLE:**

The twentieth century – 1900 to 1940

**(12<sup>th</sup> Week)**

**Exercise 12.1**

Post for discussion on the forum a recording of a historical performance of a composition written between 1900 and 1940. Associate the recording with one of the elements investigated during this unit, characteristic of performance practice of the era.

**TITLE:**

1940 onwards

**(13<sup>th</sup> Week)**

**Exercise 13.1**

Find and post on the forum for discussion a conversation between a composer and a performer on a specific composition.



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European  
University Cyprus

**FORM: 200.1.3**

## **STUDY GUIDE**

**COURSE: MUS670 – Form and Structure**

### Course Information

<b>Institution</b>	<b>European University Cyprus</b>		
<b>Programme of Study</b>	MUSIC (MMUS)		
<b>Course</b>	MUS670	Form and Structure	
<b>Level</b>	Undergraduate <input type="checkbox"/>	Postgraduate (Master) <input checked="" type="checkbox"/>	
<b>Language of Instruction</b>	ENGLISH		
<b>Course Type</b>	Compulsory <input type="checkbox"/>	Elective <input checked="" type="checkbox"/>	
<b>Number of Teleconferences</b>	Total: Up to 6	Face to Face: -	Teleconferences: Up to 6
<b>Number of Assignments</b>	13 self-assessment exercises 5 of which are assessed (10%) 1 assignment (20%) 1 group project (20%)		
<b>Assessment</b>	Assignments	Final Examination	
	50 %	50 %	
<b>Number of ECTS Credits</b>	10		

Study Guide drafted by:	Dr George Christofi
Editing and Final Approval of Study Guide by:	Dr Yiannis Miralis, Dr George Christofi, Dr Georgia Petroudi

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# 1<sup>ST</sup> TELECONFERENCE/GROUP CONSULTATION MEETING: INTRODUCTION

## Programme Presentation

- Short description & objectives

### **GENERAL OBJECTIVES:**

The program aims to offer a comprehensive master's degree in Music, in the three parameters of education, performance and composition. It aims to create the proper conditions that the students will be able to develop the highest level and standards so as to be active in the contemporary educational and artistic environment.

### **SPECIFIC OBJECTIVES:**

#### Music Education

- Prepare students for effective and successful teaching and diverse artistic engagement as teachers and leaders in a variety of music teaching environments such as public and private schools, conservatories and organizations, community education, music ensembles, music and the third age.
- Develop and enhance student knowledge and skills required to conduct, study and critically evaluate research in Music, hence allowing them to vigorously act upon their role as renowned musicians both in Cyprus and abroad.
- Prepare musicians who will act creatively and productively with their students and colleagues.
- Endow students with knowledge, attitudes and skills that will enable them to be active music education leaders.
- Enhance critical thinking and participation in research projects both on a national and international level.

#### Performance:

- Prepare students for effective, successful and diverse artistic engagement as performers, and generally as able musicians in the local community but also abroad.
- Develop and enhance student knowledge and skills required to conduct, study and critically evaluate research in Music, hence allowing them to vigorously act upon their role as renowned musicians both in Cyprus and abroad.
- Prepare musicians who will act creatively and productively with their students and colleagues.
- Endow students with knowledge, attitudes and skills that will enable them to be active leaders in the musical and cultural life of their community.
- Enhance critical thinking and participation in artistic projects both on a national and international level.

### Composition:

- Prepare students for effective, successful and diverse artistic engagement as composers, and generally as able musicians in the local community but also abroad.
- Develop and enhance student knowledge and skills required to conduct, study and critically evaluate research in Music, hence allowing them to vigorously act upon their role as renowned musicians both in Cyprus and abroad.
- Prepare musicians who will act creatively and productively with their students and colleagues.
- Endow students with knowledge, attitudes and skills that will enable them to be active leaders in the musical and cultural life of their community.
- Enhance critical thinking and participation in artistic projects both on a national and international level.

## **2. Intended learning outcomes:**

Upon successful completion of this program, the students should be able to:

- Design, prepare and present research, of a small or large scale, in the area of Music.
- Critically read and comment upon research of diverse methodological approaches in musical research
- Critically analyze a wide spectrum of music repertoire originating from various historical periods and diverse musical genres and civilizations, while taking into consideration its social, historical and aesthetic background.
- Design interventions based on research and practices of contemporary approaches in music.

### Music Education

- Analyze philosophical and sociological dimensions of Music Education, illuminating their importance and their relation to teaching.
- Study the theories and the research findings of psychology of music and understand their applications in music pedagogy.
- Discuss and evaluate curricular concepts and theories in relation to current research approaches in curriculum design in music.
- Organize, lead and direct choral and instrumental ensembles of high artistic level, demonstrating excellent musical, technical, expressive and methodological expertise.
- Organize interventions, with emphasis on the development of creativity and improvisation in various contexts.

### Performance:

- Actively participate in music ensembles through which one can study and perform a diverse repertoire with confidence, precision, musicality and sensitivity.
- Perform repertoire of an advanced level, both in informal and formal settings.
- Master a skillful technique and a professional performance level.
- Develop improvisation skills

### Composition:

- Acquire the skills, insight and experience necessary for an effective and successful professional career as composers
- Cultivate their aesthetic consciousness through a range of approaches, introducing tools and techniques relevant to today's music making
- Explore their personal musical language and their relationship to currents in the wider compositional world by exploring innovation and experimentation for enhancing their musical horizons

## **Presentation of the Course through the Study Guide**

### ○ **Short description & objectives**

This course aims to highlight several contemporary approaches on *form* and *structure* focusing on milestone works of 20<sup>th</sup> and 21<sup>st</sup> centuries from the Western Musical Canon. Furthermore, there will be a presentation of different approaches on the concepts of Form and Structure as these have appeared in the outcome of 20th/21st centuries composers. In particular, the course will focus on analyses of milestone works in an endeavour to expose the impact that the processes of taxonomy and classification of material could have on the compositional thought. Upon successful completion of this course students will be able to:

- Review and analyse the main parameters which may influence the form and structure of a musical work
- Understand the structural relations that exist between different Art Forms and Music
- Create a thorough taxonomy of music material as a process which is part of the music work's crafting
- Recognize the essential structural elements of music works that belong to various aesthetic trends of the 20th and 21st centuries Western Music
- Prepare a morphology plan of a work which is on-the-making

- Identify the elements of the Structural and Morphological Form and their relation to the development of the music work

**Recommended student work time**

Approximately 5 hours (including the study of this Guide)

## **TITLE:**

Unit 1: The importance of Sketching and Overview Drawing in Composition

**(1<sup>st</sup> Week)**

### **Summary**

This Unit examines the importance of planning the formal structure of a musical work well ahead or during the synthetic process. There will be a presentation and analysis on compositional autograph sources (original photos of music manuscripts and sketches) by composers of various eras. Students will be required to prepare their own visual examples of compositional sketches/structure-overviews.

### **Introductory Remarks**

As in other Art Forms, where the creative process requires the Author to envisage the final Artefact, likewise in composition, the composer needs to plan in advance and 'hear' the work with an inner ear beforehand. At an initial stage, this 'audiation' procedure – albeit a task engaged with sounds - it has been worked out by composers on paper (computer screens nowadays) resulting in a huge volume of archived resources (sketches and original, annotated manuscripts).

The importance of the 'sketch' as a tool, which facilitates and shapes the composition process, lies into the strong relation that emerges between the drawn image and the expected sound. This influences the future of the work's development but also links the process of generating micro- structures with the composer's ability to capture musical ideas as schemata before their musical realisation.

Finally, this Unit will observe the role of the Sketch in creating graphic scores and alternative notation for enhancing the Composer-Performer communication.

### **Aims/Objectives**

The study of this Unit aims to equip students with the skills to prepare sketches of their own compositions. In addition, to advance their analytic ability to the extent that they can use these sketches as a source of generating music material and micro- structures.

## Learning Outcomes

Upon completion of this week, students should be able to:

- Prepare sketches and graphics of their musical ideas
- Review and analyse compositional overviews which may influence the form and structure of the musical work
- Prepare a morphology plan of a work which is on-the-making

## Key Words

Sketch	Overview	Notation	Shape	Micro-structure	Material
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## Annotated Bibliography

### Basic Sources/Material

1. Hall, P., & Sallis, F. (2004). A handbook to twentieth-century musical sketches. Cambridge: Cambridge University Press

This book surveys the knowledge necessary to work efficiently in archives and libraries with the skills and techniques specifically related to sketch studies: transcription, reconstructing sketchbooks, deciphering handwriting, and dating documents.

### Supplementary Sources/Material

1. Cope, David. 1997. Techniques of the contemporary composer. Belmont, CA: Schirmer Books.
2. Kandinsky, Wassily 1947. Point and Line to Plane. Dover Publications.
3. Konrad, Ulrich. "Mozart's Sketches." Early Music, vol. 20, no. 1, 1992, pp. 119–130.  
[www.jstor.org/stable/3127672](http://www.jstor.org/stable/3127672)
4. Sallis, F. (2015). Music Sketches (Cambridge Introductions to Music). Cambridge: Cambridge University Press. doi:10.1017/CBO9780511843068

## Self-Assessment Exercises/Activities

### Exercise 1

Create a graphic overview of a single movement for a string quartet instruments. Then,

sketch music aiming to collect at least ten musical ideas. Upload both the overview and the ten ideas them to your blog. (Marked with 2%)

**Recommended number of work hours for the student:** Approximately 20 hours

## TITLE:

Unit 2: Forms of the Common Practice Period and the 'Music Work' today

(2<sup>nd</sup> Week)

### Summary

This Unit will examine how the structural constituents of basic formal models have been shaping the development of the Music Work since the Common Practice Period up to our days.

### Introductory Remarks

During the unfolding of the timeline of the Western Music Canon, the uninterrupted appearance of compositional devices linked with the Form, such as *repetition*, *transition*, *ostinato* etc, proves that the main principles of the music formal construction remained unchanged. Composers of the early 20<sup>th</sup> century up to present have used the abovementioned concepts as organic means to develop their works.

In this Unit, students will have the opportunity to explore the use of these structural elements associated with specific formal models and compare their application in different composers of different Eras and styles.

### Aims/Objectives

This week's thematic area, beyond serving the purpose of revising on the 'old' models of the Common Practice Period, it also aims to lead students into a more detailed analysis of their individual constituents. Specifically, it will focus on those compositional elements that have enjoyed a universal use by composers throughout the centuries and have had an impact on the formal construction.

### Learning Outcomes

Upon completion of this week, students should be able to:

- Use basic compositional devices for shaping the Form of their works
- Investigate the relation between the sections of the Form in regard to their content relativity
- Create organic relations between the Formal sections of their work
- Apply the structure of Common Practice Period forms to their own work in a personal way

## Key Words

Form	Section	Compositional device	Repetition	Transition
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## Annotated Bibliography

### Basic Sources/Material

1. Spring, Glenn, and Jere Hutcheson. 2013. Musical form and analysis: time, pattern, proportion. (CHAPTERS 4 AND 5)

This book provides a balanced theoretical and philosophical approach on the structures and constructions of major musical forms.

### Supplementary Sources/Material

1. Campana, Deborah Ann. "FORM AND STRUCTURE IN THE MUSIC OF JOHN CAGE." Order No. 8523505, Northwestern University, 1985. <https://search.proquest.com/docview/303405534?accountid=10394>.
2. Goehr, Lydia. 1992. The imaginary museum of musical works: an essay in the philosophy of music. Oxford: Clarendon Press.
3. McKee, Eric John. "The Interaction of Tonal Structure and Phrase Structure as an Aspect of Form in Tonal Music." Order No. 9500995, University of Michigan, 1994. <https://search.proquest.com/docview/304125562?accountid=10394>.
4. Nick Collins (2009) Musical Form and Algorithmic Composition, Contemporary Music Review, 28:1, 103-114, DOI: 10.1080/07494460802664064

## Self-Assessment Exercises/Activities

### Exercise 1.1

Listen to the following works and identify/name the type of Form as well as marking their key areas:

- i. Sonata for violin and continuo, Op.5, No.7 by Arcangelo Corelli at: <https://www.youtube.com/watch?v=2FqIGBuAwPE> (score uploaded onto the Course's material on Blackboard). Identify the baroque binary form by marking its main sections and key areas.

ii. Ermuntre dich, mein schwacher Geist (Chorale No 9 BWV 248) by J.S.Bach at: <https://www.youtube.com/watch?v=gNt0Zztma4A> (follow the score uploaded onto the Course's material on Blackboard). Identify the kind of form by marking its sections and its key areas.

iii. Prelude and Fugue in G minor, BWV 558 by J.S.Bach at <https://www.youtube.com/watch?v=mAuBYDOgQj4> (follow the score uploaded onto the Course's material on Blackboard). Identify the main sections of the Fugue and its key areas.

(Marked with 2%)

### **Exercise 1.2**

Listen to the Piano Sonata in C major, Op.53 by L.V.Beethoven and analyse the form of the first movement by marking the score with each section's name. Here is the link with Sonata: [www.youtube.com/watch?v=xDvMcz6uWRc](http://www.youtube.com/watch?v=xDvMcz6uWRc) (follow the score uploaded onto the Course's material on Blackboard)

(Marked with 2%)

### **Exercise 1.3**

Choose two from the following works and analyse it by stating its main components (compositional devices, pitch elements etc). Links of the scores and audio are uploaded onto the Blackboard.

- i. Prelude to Tristan and Isolde by R. Wagner
- ii. Intermezzo in A, Op.118, No.2 by J. Brahms
- iii. La Cathedrale Engloutie (Preludes, Book I, No.10) by C. Debussy
- iv. 2<sup>nd</sup> Movement of Symphony in Three Movements by I. Stravinsky
- v. Three Songs Op.25 by A. Webern
- vi. 1st Movement of Quatuor pour la fin du temps, 'Liturgie de cristal' by Olivier Messiaen.

(Marked with 2%)

**Recommended number of work hours for the student:** Approximately 25 hours

## **TITLE:**

### Unit 3: Formal Approaches in 20<sup>th</sup>/21<sup>st</sup> century Composition

**(3<sup>rd</sup> Week)**

#### **Summary**

This Unit will go through milestone works of the 20<sup>th</sup>/21<sup>st</sup> centuries in order to explore their formal design not only concerning the sectional distribution (if any), but also to the function and overall organisation of the work.

#### **Introductory Remarks**

The previous century has shown a pluralism in stylistic and technical approaches on the process of composition.

Composers like Iannis Xenakis, György Ligeti, Witold Lutoslawski as well as more recent ones such as Tristan Murail, Kaija Saariaho, Salvatore Sciarrino, Helmut Lachenmann are among the few names whose work will go under investigation.

Specifically, in this Unit students will have the chance to come across, among others, with the notions of 'sound-mass', 'aleatory', 'spectralism', 'extended instrumental techniques' and the ways that all of these diverse approaches have had an impact on the formal shaping of the music work.

#### **Aims/Objectives**

This thematic session aims to develop students' awareness on the variety of structural approaches during the 20<sup>th</sup>/21<sup>st</sup> century music creation. Moreover, it will enable them to consider new possibilities on developing forms through focused processing of one music parameter such as timbre, texture, harmony among others.

#### **Learning Outcomes**

Upon completion of this week, students should be able to:

- Identify the main structural elements of 20<sup>th</sup>/21<sup>st</sup> century milestone works
- Apply recent practices drawn from Music of our times into their compositions
- Link specific music elements with formal construction

## Key Words

contemporary formal approaches	structural diversity	extended techniques	spectralism
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## Annotated Bibliography

### Basic Sources/Material

1. Deliège, Irène. 1989. A perceptual approach to contemporary musical forms, *Contemporary Music Review*, 4:1, 213-230, DOI: 10.1080/07494468900640301

This paper presents the following subject matter: First, a brief explanation is given of how “perceptual approach to musical form” is to be understood. Then hypotheses relating to the psychological mechanisms involved are proposed, along with predicted results and experimental methods employed (choice of works, subjects, and procedures). The results of three experiments, accompanied by a brief description of the musical passages as compared to these results, lead finally to a discussion of the hypotheses put forward. Musical works used in the experiment were: *Sequenza VI* (for solo viola) by Luciano Berio, performed by Walter Trampler (RCA SB 6846, 1971) and *Eclat* by Pierre Boulez, performed by the Ensemble Intercontemporain conducted by the composer (Le Temps Musical 1, a Radio France/IRCAM cassette). [Author’s abstract]

2. Mcadams, Stephen. 2019. *Timbre as a Structuring Force in Music*. 211-243.

In this chapter, Mcadams explores among others how segmental grouping cues based on changes in instrument timbre and instrumental textures create musical units, formal boundaries, and expressive shaping of timbre melodies and larger-scale orchestral gestures.

### Supplementary Sources/Material

1. Cope, David. 1997. *Techniques of the contemporary composer*. Belmont, CA: Schirmer Books.
2. Fineberg, Joshua (2000) *Guide to the basic concepts and techniques of spectral music*, *Contemporary Music Review*, 19:2, 81-113, DOI: 10.1080/07494460000640271
3. Kostka, Stefan M. 2006. *Materials and techniques of twentieth-century music*. Upper Saddle River, N.J.: Pearson Prentice Hall.
4. Morgan, Robert P. 1991. *Twentieth-century music: a history of musical style in modern Europe and America*.

## Self-Assessment Exercises/Activities

### Exercise 1

In the folder '20<sup>th</sup>/21<sup>st</sup> c. Works' on the Blackboard, there are seven works:

- i. Metastaseis by Iannis Xenakis
- ii. Atmospheres by György Ligeti
- iii. String Quartet No.2 by Witold Lutosławski
- iv. Treize couleurs du soleil couchant by Tristan Murail
- v. Cendres by Kaija Saariaho
- vi. Sei Quartetti Brevi by Salvatore Sciarrino
- vii. String Quartet No. 3 'Grido' by Helmut Lachenman

Listen/Study each of them and prepare a brief report (150-200) for each one commenting on the **texture, structure, techniques, timbre** and any other characteristic **feature**. Upload the report on your Blog.

(Marked with 2%)

**Recommended number of work hours for the student:** Approximately 20 hours

## TITLE:

### Unit 4: Principles of structural organization

(4<sup>th</sup> Week)

#### Summary

This Unit examines those principles that are concerned with **unity, contrast, balance** and **proportion** and affect the structure of the music work as well as the very important **principle of hierarchy**.

#### Introductory Remarks

There is a resemblance between the composition elements of the Visual and Music Art. Artefacts from both are 'organisms' which 'live' under certain principles. In this Unit, students will go through basic design principles by drawing a comparison between those principles that exist both in the Visual and the Music arts. For instance, the principle of **unity** in a Painting is concerned with colours, shapes, brushstrokes etc whereas in Music it might concern pitch, timbre, texture, rhythm etc.

Additionally, this week students will work on the **principle of hierarchy** and the parameters that can be applied to during the composition process.

#### Aims/Objectives

This unit aims to equip students with the ability of classifying the ingredients that comprise the structure of the music work. In addition, it aims to broaden their understanding on basic compositional concepts that concern not only the Art of Music but also the Visual Arts.

Finally, it intends to develop their decision-making and taxonomy skills in relation to the hierarchical order that the music elements are to be put in.

#### Learning Outcomes

Upon completion of this week, students should be able to:

- Understand through comparison the main elements that affect the form and structure in Music and in Painting
- Classify music material as a process of structuring
- Control the elements of music in order to serve the basic principles of **unity, contrast, balance** among others.

## Key Words

Taxonomy	Unity	Contrast	Balance	Hierarchy
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## Annotated Bibliography

### Basic Sources/Material

1. Kim, Ji-Young. "Piano Sonata no. 3, Op. 36 by Karol Szymanowski: Musical and Historical Influences." Order No. 3434364, The University of Arizona, 2010. <https://search.proquest.com/docview/841916768?accountid=10394>.

This analysis also provides details related to form, motivic unity, thematic development, harmony, and texture of Szymanowski's Piano Sonata No.3.

### Supplementary Sources/Material

1. Alberman, David. 2005. Abnormal Playing Techniques in the String Quartets of Helmut Lachenmann, *Contemporary Music Review*, 24:1
2. Cope, David. 1997. *Techniques of the contemporary composer*. Belmont, CA: Schirmer Books.
3. Fineberg, Joshua (2000) Guide to the basic concepts and techniques of spectral music, *Contemporary Music Review*, 19:2, 81-113, DOI: 10.1080/07494460000640271
4. Kostka, Stefan M. 2006. *Materials and techniques of twentieth-century music*. Upper Saddle River, N.J.: Pearson Prentice Hall.

### Self-Assessment Exercises/Activities

#### Exercise 1

Listen to Ligeti's *Ramifications* (link: <https://www.youtube.com/watch?v=rXbr1nyMFUc>) and follow the score (uploaded on Blackboard's relevant section). Then prepare a list that indicates the main parameters of the music in a hierarchical order starting with the most prominent one to the less perceptible. Parameters to include: **timbre, harmony, density, rhythm, pitch, formal construction, dynamics**.

**Recommended number of work hours for the student:** Approximately 15 hours

## **TITLE:**

Unit 5: The relationship between the concepts of 'idea' – 'material' – 'process' – 'form'

**(5<sup>th</sup> Week)**

### **Summary**

In composition, the concepts of 'idea' – 'material' – 'process' – 'form' are as a matter of course interrelated and inter-dependent. For instance, an 'idea' – either abstract (extra-musical) or concrete (musical) – in order to be musically realized needs a chosen 'material' going under a synthetic 'process' before becoming part of the 'form', eventually. The notion of 'material' here it includes all of the tangible music parameters (pitch, rhythm, timbre and their derivatives, i.e. harmony, texture etc). Also, the 'process' refers to the composer's endeavour to connect the 'material' with the 'idea' maintaining at the same time formal consistency.

### **Introductory Remarks**

In this unit, students will have the opportunity to explore the abovementioned relations through analysis of works taken from the whole Common Practice Period up to our days. Works like Bach's 'Chaconne', Beethoven's 'Eroica', Brahms's 'Variations op.56', Stravinsky's 'Soldier's Tale' are among the few scores that excerpts are to be drawn from to provide models for further hands-on activities.

### **Aims/Objectives**

This thematic area aims to make students aware of the inevitable relation between 'idea' – 'material' – 'process' – 'form'. These relationships are crucial to the formal structuring of a work and the goal of this unit is to highlight the importance of the conscious treatment of them.

### **Learning Outcomes**

Upon successful completion of this unit students will be able to:

- Understand the difference between the concepts of 'idea' – 'material' – 'process' – 'form'
- Acquire the skills to handle the relationships of 'idea' – 'material' – 'process' – 'form' in order to achieve the intended sounding result
- Employ structurally in their own composition technique the approach of working with the 'idea' – 'material' – 'process' – 'form' tetrptych

## Key Words

'idea' – 'material' – 'process' – 'form'	Inter- dependence	concrete	Extra- musical	relationships
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## Annotated Bibliography

### Basic Sources/Material

1. Redgate, Roger. 2001. Brian Ferneyhough's etudes transcendantales, Contemporary Music Review, 20:1, 79-100

This article explores Brian Ferneyhough's song cycle Etudes Transcendantales and seeks to situate the work both as an important stage in the composer's output as a whole and as a seminal part of the seven-work cycle Carceri d'invenzione.

### Supplementary Sources/Material

1. Cope, David. 1997. Techniques of the contemporary composer. Belmont, CA: Schirmer Books.
2. Kostka, Stefan M. 2006. Materials and techniques of twentieth-century music. Upper Saddle River, N.J.: Pearson Prentice Hall.
3. Qureshi, Regula Burckhardt. "Musical Gesture and Extra-Musical Meaning: Words and Music in the Urdu Ghazal." Journal of the American Musicological Society 43, no. 3 (1990): 457-97. doi:10.2307/831743.

### Self-Assessment Exercises/Activities

#### Exercise 1

Listen to the second movement (Pastorale) of Stravinsky's A soldier's Tale: [www.youtube.com/watch?v=aZrPO-1WCgQ](http://www.youtube.com/watch?v=aZrPO-1WCgQ) (13:29) and follow the score. Read the story behind this work and create a diagram showing how the extra-musical elements were transformed into musical ideas. Upload your diagram on your blog.

(Marked with 2%)

**Recommended number of work hours for the student:** Approximately 15 hours

**TITLE:**  
Unit 6: Pitch and Formal Development

**(6<sup>th</sup> Week)**

**Summary**

Pitch as a primary parameter in composition has affected the formal construction since the early Ages of the Western Music Canon. Beginning as early as the Gregorian Chant and Secular Monophony up to 19<sup>th</sup> and 20<sup>th</sup> century avant-gardisms, like for instance the chordal mutation of Wagner and Brahms, the pandiatonicism of Stravinsky and Schoenberg's row construction, all of these pitch approaches have had an impact on the form.

**Introductory Remarks**

This unit will examine the power of the parameter of pitch in shaping the form a music work. It will use examples from the whole gamut of Western Music History (from 10<sup>th</sup> century monophonic music to the 19<sup>th</sup> century chromaticism up to the diverse trends of the 20<sup>th</sup> century).

**Aims/Objectives**

The aim of this unit is to provide students with the historical knowledge on the various approaches on the use of Pitch. Furthermore, to enhance their skills in using pitch for shaping the form by using pitch-concerned micro- structures that will eventually have an impact on the work's larger picture.

**Learning Outcomes**

Upon successful completion of this Unit students will be able to:

- Learn the various pitch-approaches throughout the History of Western Music
- Develop micro- structures that are pitch-focused
- Use Pitch as the main element of Formal construction

**Key Words**

Pitch	Micro-structure	diatonic	chromatic	atonal	Mutation
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## Annotated Bibliography

### Basic Sources/Material

1. Potter, K. 2017. 'New Chaconnes for Old?' Steve Reich's Sketches for Variations for Winds, Strings and Keyboards, with Some Thoughts on Their Significance for the  
Analysis of the Composer's Harmonic Language in the Late 1970s,  
Contemporary  
Music Review, 36:5, 406-439

This article begins by locating Steve Reich's Variations for Winds, Strings and Keyboards (1979) in the context of a growing interest in the 1970s, both by Reich himself and by other composers, in working with a variety of approaches to the chord sequence as a compositional determinant. The main part of the article is devoted to a discussion of some of the sketches for Variations, focusing on the early period of the work's conception, showing the extent to which issues of harmonic language and tonality in Reich's development were affected by the decision to use a chaconne-style chord progression as the basis for a whole composition.[Author's abstract]

### Supplementary Sources/Material

1. Baur, J. (1985). Music theory through literature, Prentice-Hall.
2. Bostwick, Jeffrey, George A. Seror, and W. Trammell Neill. 2018. "Tonality Without Structure: Using Drones to Induce Modes and Convey Moods." Music Perception.

<http://search.ebscohost.com/login.aspx?direct=true&db=edsbl&AN=RN618287474&site=eds-live>.

3. Cope, David. 1997. Techniques of the contemporary composer. Belmont, CA: Schirmer Books.
4. Gauldin, Robert. 1997. Harmonic practice in tonal music. New York: W.W. Norton.
5. Kostka, Stefan M. 2006. Materials and techniques of twentieth-century music. Upper Saddle River, N.J.: Pearson Prentice Hall.
6. Potter, K. 2017. Harmonic progressions as a gradual process: Towards an understanding of the development of tonality in the music of Steve Reich. In F. Woerner & P. Rupprecht (Eds.), Tonality since 1950: Concept and practice (pp. 189–207). Stuttgart: Franz Steiner Verlag.

## Self-Assessment Exercises/Activities

### Exercise 1

Use the melody uploaded on Blackboard which is entitled: 'Passage for Cluster accompaniment' and write three different versions of a three-stringed instruments

accompaniment: i. a version with clusters trying to achieve an individuality of the line, ii. A version with quartal harmony and, iii. A version where seconds and sevenths (and octave displacements, 9ths etc) are exploited. Use a notation software and upload the score together with a midi version of it onto Blackboard.

**Recommended number of work hours for the student:** Approximately 15 hours

## TITLE:

### Unit 7: Timbre and Formal Development

(7<sup>th</sup> Week)

#### Summary

In the recent years, composers have worked more systematically with the concept of a 'sonic globality': the totality of the music work as a sonic environment of particular sonorities. This approach has urged many composers to examine the interior of the sound and consider thoroughly its physiognomic components, such as that of timbre, as elements for further synthetic processing. Despite of the fact that Pythagoras of Samos in around 6<sup>th</sup> century B.C. was the one to expose the first four overtones of the harmonic Series – an attribute mainly responsible for shaping timbre – the attempt to explore timbre on a scientific level is relatively young. Even a historical backtrack to late 17<sup>th</sup> – early 18<sup>th</sup> centuries demonstrates that scientists such as Marin Mersenne and Joseph Sauver researched on the existence of overtones; also at the same period, composer Jean Philippe Rameau attempted to *connect* his theory of the *corps sonore* (transl. sonorous body)<sup>1</sup> with the principles of tonal harmony. However, neither the scientists of the Enlightenment nor Rameau had the appropriate conceptual structure to consider timbre as it shaped their respective theories. It was the German scientist Hermann von Helmholtz who, in his late 19<sup>th</sup> century study 'On the sensation of tone', illustrated the role of the overtones in relation to the shaping of timbre using his own specially designed resonators.

#### Introductory Remarks

This Unit will focus on the role of timbre as a primary parameter in the composition process and the ways it influences the formal organisation of a piece. A number of selected works by specific composers will be examined in order to address the abovementioned subject. In particular, this research will be divided into two parts in order to examine:

i. Timbre as a spectro-morphological manifestation in the outcome of 20<sup>th</sup>/21<sup>st</sup> centuries composers who have followed the *Musique Spectrale* trend like, Tristan Murail, Gérard Grisey, Kaija Saariaho, Horațiu Rădulescu and Joshua Fineberg, among others. There will be an examination of the manipulation of spectra and the extent this could interfere with the concept of transformation at various structural aspects (harmony, rhythm etc).

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<sup>1</sup> '*Corps sonore*': Any vibrating system which emitted harmonic partials above its fundamental frequency (Christensen, 1987: 23).

ii. Timbre as an ingredient of resultant sounds produced by the application of abnormal instrumental playing techniques<sup>2</sup> in the music repertoire of two particular leading representative composers: the Italian Salvatore Sciarrino (1947- ) and the German Helmut Lachenmann (1935- ). In this case, the analysis will examine the role of these ‘extended sounds’ in a work’s organisation.

## Aims/Objectives

This Unit aims to equip students with the knowledge of the spectro-morphological attributes of sound – especially overtones and subsequently, timbre – and their role in shaping the works form. Through the paradigms of the spectral movement and the outcome of Sciarrino and Lachenmann, students are expected to develop new ways of approaching the form of their own works.

## Learning Outcomes

Upon successful completion of this unit students will be able to:

- Recognize the factors which affect timbre
- Apply to their own creative outcome, always in a structural and organic way, new techniques of approaching form which are related to timbre
- Develop analytic skill in reviewing works by composers whose work is concerned with timbre in a vital way

## Key Words

Timbre	Overtones	Spectral	Extended Techniques	Form
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## Annotated Bibliography

### Basic Sources/Material

1. Alfred Schnittke, and Alexander Ivashkin. 2002. Chapter 30 Timbral Modulation in Bartok’s Music for Strings, Percussion, and Celesta. Russian Music Studies. Bloomington: Indiana University Press.  
<http://search.ebscohost.com/login.aspx?direct=true&db=edspmu&AN=edspmu.MUSE9780253109170.42&site=eds-live>.

This compilation assembles previously published and unpublished essays by Schnittke and supplements them with an interview with cellist and scholar Alexander Ivashkin.

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<sup>2</sup>Also known as ‘extended techniques’

Chapter 30 discusses timbral modulation in Bartok's Music for Strings, Celesta and Percussion.

### **Supplementary Sources/Material**

van Elferen, Isabella. 2017. Drastic Allure: Timbre Between the Sublime and the Grain. *Contemporary Music Review* 36:6, pages 614-632.

Cope, David. 1997. *Techniques of the contemporary composer*. Belmont, CA: Schirmer Books.

Kostka, Stefan M. 2006. *Materials and techniques of twentieth-century music*. Upper Saddle River, N.J.: Pearson Prentice Hall.

### **Self-Assessment Exercises/Activities**

#### **Exercise 1**

Listen to the first movement of Sciarrino's Sei Quartetti Brevi and create a list of different timbres/techniques used in it.

Then, compose a very short movement of a Violin duet, exploiting at least two of these techniques and co-relate the way the work unfolds to these techniques.

Upload both the list and the score onto Blackboard using as a file-name your name and the Unit's title.

**Recommended number of work hours for the student:** Approximately 20 hours

**TITLE:**  
Unit 8: Texture and Formal Development

**(8<sup>th</sup> Week)**

### **Summary**

Texture as a music parameter was at large a by-product of the combination of other parameters such as rhythm and pitch. Not until a 20<sup>th</sup> century generation of composers whose outcome urged some musicologists to name them as 'texturalists' started considering 'texture' as a primary element that would have placed other elements such as pitch into a secondary role. To name but a few of them, like for instance, Iannis Xenakis, György Ligeti, Witold Lutoslawski, Edgard Varèse, Krzysztof Penderecki among others, were concerned with texture as the main focus of their compositions.

### **Introductory Remarks**

Ligeti for example, was concerned with the notion of 'micro-polyphony' whereas Lutoslawski's aleatoric writing created 'clouds' of sounds. Similarly, Xenakis' overview of drawing parallel between sound and space together with his Stochastic Music thoughts resulted in works with sound masses; similarly, Varese put his interest in replacing the linear counterpoint with a polyphony of sound masses in space and in particular with the concept of different 'zones of intensity'. All of these approaches placed the parameter of texture into the foreground of the synthetic process making it an element that organically affects the overall design of the work.

### **Aims/Objectives**

This unit aims to familiarize students with the concept of 'texturalism'. In addition, it intends to enhance their compositional technique by suggesting ways of approaching the synthetic process using texture as a central element for further manipulation.

### **Learning Outcomes**

Upon successful completion of this unit students will be able to:

- Apply the notion of 'texturalism' in their chamber/orchestral works
- Link the concept of 'texture' with innovative approaches of the 20<sup>th</sup> century Music Canon
- Recognize 'texture' not only as a resultant of the other musical elements but also as a vital parameter for further compositional manipulation

## Key Words

Texture	Sound-mass	Density	Micro-polyphony
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## Annotated Bibliography

### Basic Sources/Material

1. Besharse, K. E. 2009. The role of texture in french spectral music (Order No. 3391884).  
Available from ProQuest Dissertations & Theses Global. (304895436).  
Retrieved  
from <https://search.proquest.com/docview/304895436?accountid=10394>

This study examines the essential role of texture in French spectral music and its contribution to musical evolution and form in specific works by Gérard Grisey, Tristan Murail, Philippe Hurel, and Kaija Saariaho. The use of texture in French spectral music is placed in a historical context by exploring the new ways that texture is employed in twentieth-century music, most importantly, the emphasis placed on the global characteristics of texture as opposed to the individual voice or line, and the importance of timbre as opposed to pitch-centric notions of organization.[Author's abstract]

2. Searby, Mike. 2012. To the Future or the Past? Ligeti's Stylistic Eclecticism in His Hamburg Concerto, *Contemporary Music Review*, 31:2-3, 239-246  
The article examines the first, second and fourth movements of Ligeti's Hamburg Concerto in some detail in terms of their compositional techniques, including the element of texture and its relation to form.

### Supplementary Sources/Material

Cope, David. 1997. *Techniques of the contemporary composer*. Belmont, CA: Schirmer Books.

Kostka, Stefan M. 2006. *Materials and techniques of twentieth-century music*. Upper Saddle River, N.J.: Pearson Prentice Hall.

### Self-Assessment Exercises/Activities

#### Exercise 1

Compose a brief work, using the notion of 'micro-polyphony' using 10 instruments of similar timbre. Modulate from the micropolyphonic texture into a sparse texture ending with only 2 instruments using pointillism. Upload your work as a pdf file onto the Blackboard.

(Marked with 2%)

**Recommended number of work hours for the student:** Approximately 20 hours

## **TITLE:**

Unit 9: Extending sound – Expanding Time: formal development and ‘extended techniques’

**(9<sup>th</sup> Week)**

### **Summary**

From the ‘centonization’ technique to the secondary chords used to expand harmony, ‘Expansion’ and ‘Prolongation’ are concepts that have been associated with the composition process throughout Music History. Similarly, in the most recent years, the notion of ‘expansion’ has found application into the way some composers have used timbre: an expansion of a composer’s sound colour palette by using non-conventional instrumental playing techniques – so called ‘extended techniques’. This inevitably had an impact on the overall structure of the work as well as its formal shaping.

### **Introductory Remarks**

The work of Salvatore Sciarrino and Helmut Lachenmann will be in the centre of this unit. In particular, the ‘window form’ – as Sciarrino himself has described it – in relation to the use of extended instrumental techniques in his works, together with the notion of musique concrete instrumentale in Lachenmann’s work and the formal and aesthetic perception of the music work as a whole will be among the main subjects of this unit.

### **Aims/Objectives**

This unit aims to introduce students to the notion of ‘extended instrumental techniques’ and suggest possibilities of applying it in an organic way into their own compositions.

### **Learning Outcomes**

Upon successful completion of this unit students will be able to:

- Acquire the skills to compose using extended techniques
- Apply these techniques into their own compositions in an organic way
- Familiarize themselves with music trends of the 21<sup>st</sup> century Contemporary Music

## Key Words

Extended instrumental techniques	Salvatore Sciarrino	Helmut Lachenmann	Window form	Musique concrete instrumentale
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## Annotated Bibliography

### Basic Sources/Material

1. Alberman, David. 2005. Abnormal Playing Techniques in the String Quartets of Helmut Lachenmann, *Contemporary Music Review*, 24:1, 39-51

This article is an attempt to classify and describe the array of new techniques that Helmut Lachenmann has invented or exploited for string instruments. I mention features of each extended technique and give examples of where they occur in the three string quartets. I have also created a chart to help readers identify these new sounds. [Author's abstract]

2. Borkowski, Jennifer. 2016. Modernizing practice paradigms for new music: periodization theory and peak performance exemplified through extended techniques.

The author examines how new music scores with extended playing techniques call for new practice structures.

### Supplementary Sources/Material

Cope, David. 1997. *Techniques of the contemporary composer*. Belmont, CA: Schirmer Books.

Dimpker, Christian. 2013. *Extended notation: the depiction of the unconventional*.

Nicolas Hodges. "'A Volcano Viewed from Afar': The Music of Salvatore Sciarrino." *Tempo*, no. 194 (1995): 22-24. <http://www.jstor.org/stable/944607>.

Kostka, Stefan M. 2006. *Materials and techniques of twentieth-century music*. Upper Saddle River, N.J.: Pearson Prentice Hall.

### Self-Assessment Exercises/Activities

#### Exercise

1

List five extended techniques for five different instruments of your choice. Choose appropriate notation (and written directions if necessary) for each of them and upload them on your blog.

**Recommended number of work hours for the student:** Approximately 15 hours

## **TITLE:**

### Unit 10: Considering Focal Points

**(10<sup>th</sup> Week)**

#### **Summary**

A music work, as a living system consisting of simultaneous running layers, is always perceived as a whole. For example, under a 'microscopic' view, this multi-layered nature of music can be found in the sound itself and its interior: a spectrogram reveals a whole 'secret universe' of constituent attributes. Therefore, a Piano's middle 'C' and a Flute's Middle 'C' on the same volume level do not carry the same energy primarily because of their spectro-morphological differences.

On another level, as discussed in Units 7 and 8, elements such as timbre and texture are structural components perceived in a holistic way especially in large ensemble and orchestral context. However, it is inevitable that during the unfolding of a work, there are momentums where individual elements stand out. As a result, the 'focal' changes that come and go to the aural foreground and background respectively, affect the holistic perception of the work's larger image and thus, their conscious control is a vital task for the Composer.

#### **Introductory Remarks**

During the course of this unit, students will have the opportunity to work with various structural layers and methods of controlling them in order to change the focal point. Not only, elements of orchestration but also, those of pitch, rhythm, timbre and texture will be seen through the prism of the foreground – mid-ground – background concepts. For this purpose, analysis of scores from all of the Western Music Canon will be used during this unit.

#### **Aims/Objectives**

This unit aims to highlight the importance of interchanging roles between the musical elements by introducing students to methods of changing focal points within the larger 'image' of the music work.

#### **Learning Outcomes**

Upon successful completion of this unit students will be able to:

- Identify the potential of their music material
- Control the music's focal point

- Structure their work according to the *foreground – mid-ground – background* concepts and the expected aural perception

### Key Words

Focal point	<i>foreground – mid-ground – background</i>	holistic	momentum
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### Annotated Bibliography

#### Basic Sources/Material

1. Dawe, L. A. 1993. Rhythm pattern perception in music: The role of harmonic accents in perception of rhythmic structure (Order No. NN88009). Available from ProQuest Dissertations & Theses Global. (230966056). Retrieved from <https://search.proquest.com/docview/230966056?accountid=10394>

Early work in the psychology of music focused on establishing the perceptual cues that determine the parsing of music in time. With the exception of accent strength based on stability judgments of tones or chords (i.e., structural accenting), phenomenal accents have been assumed by some theorists to be equally-salient, additive, and categorical. Three series of experiments were conducted to test the assumption of equal weight and additivity of rhythmic cues which are presented into this study.[Author's abstract]

#### Supplementary Sources/Material

- Cope, David. 1997. Techniques of the contemporary composer. Belmont, CA: Schirmer Books.
- Kostka, Stefan M. 2006. Materials and techniques of twentieth-century music. Upper Saddle River, N.J.: Pearson Prentice Hall.

#### Self-Assessment Exercises/Activities

##### Exercise 1

Compose a short work for three instruments of your choice, excluding the piano. Make sure that each instrument has a distinct role in relation to the concept of 'foreground – mid-ground – background'. Upload the work onto the Blackboard's forum for discussion.

**Recommended number of work hours for the student:** Approximately 15 hours

## **TITLE:**

Unit 11: The role of Repetition and Variation in the work's development

**(11<sup>th</sup> Week)**

### **Summary**

The notion of repetition has a structural role to play in terms of the morphological formation of the music work. Moreover, it has been the foundation stone for compositional trends such as minimalism. On the other hand, variation not only as a type of form that has been used for centuries now, but also as a technique, works under the precondition of repeating the same material in a specific, processed way. The contribution of both notions (repetition and variation) towards the structure and final morphology of the music work is of vital importance for the composer.

### **Introductory Remarks**

One of the main parts of this unit will be around the concept of repetition. Repetition as a method of creating movement and stillness, casting true focus on a section of the work as well as breaking through aesthetic traditions (like for instance, in the case of the minimalism aesthetic movement).

Moreover, going from the 14<sup>th</sup> century Renaissance *Diferencias* to the Baroque *Passacaglia* and the other ground bass forms up to the *Theme and Variations* of the Classicism, students in this unit will have the opportunity to observe the notion of variation throughout the History of Music as well as its different applications in shaping the music work. In addition, the techniques of variation as appear in the 20<sup>th</sup> and 21<sup>st</sup> century through milestone works - with special reference to the thirty-six variations on the theme 'The People United Will Never Be Defeated!' by Frederic Rzewski – will be a central part of this Unit.

### **Aims/Objectives**

This unit aims to point up that the concept of repetition is a vital device for the creative process for handling the technical and aesthetical constituents of a music work. Also, it intends to equip students with the technical characteristics of the variation both as a form and as a technique and suggest practical applications into their own personal work.

### **Learning Outcomes**

Upon successful completion of this unit students will be able to:

- Apply the idea of 'repetition' as a compositional device with a specific practical or/and aesthetic goal into their works
- Learn methods of processing material within the variation technique context

- Compose works using the Variation as a form and as a technique

## Key Words

Repetition	Variation	Minimalism	Movement	Stillness	Masking
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## Annotated Bibliography

### Basic Sources/Material

1. Cope, David. 1997. Techniques of the contemporary composer. Belmont, CA: Schirmer Books. (CHAPTERS 2,3 AND 4)

### Supplementary Sources/Material

- Fink, Robert. 2005. Repeating ourselves American minimal music as cultural practice. Berkeley: University of California Press.
- Kostka, Stefan M. 2006. Materials and techniques of twentieth-century music. Upper Saddle River, N.J.: Pearson Prentice Hall.

## Self-Assessment Exercises/Activities

### Exercise 1

On the given Theme which you can find on the Blackboard under the title 'Theme for variations', compose 3 variations stylistically different from one another but, aim to keep them related to the original Theme. Upload your score onto the Blackboard.

**Recommended number of work hours for the student:** Approximately 15 hours

## **TITLE:**

### Unit 12: 'Micro-' and 'Macro-' Structures

**(12<sup>th</sup> Week)**

#### **Summary**

The simultaneous exploration of music materials, such as pitch and rhythm, and devices that emanate from them: like for instance, an ostinato pattern, a resolution of a harsh dissonance into an open consonance, an accelerated ascending contour opposed to a decelerating descending one etc. are self-ruling micro-worlds whose sequential connection leads to the 'big picture' of the music work: the macro-structure.

#### **Introductory Remarks**

In this unit, students will have the opportunity to create larger structures through the processing of smaller compositional devices including rhythmical, melodic, harmonic and textural microstructures.

One central compositional craft to be explored in this thematic section, will be the notion of 'sequence' as a horizontal process of connecting smaller musical entities for completing the larger edifice in a structurally logic way.

Furthermore, the study and discussion of Brian Ferneyhough's article 'il Tempo della Figura' will initiate the examination of the figure-gesture-texture relations. In particular, the concept of the musical figure serving as a micro- unit to derive the gesture and eventually the texture. The goal is to create an organic relation between the three; this can contribute to the continuity of the formal structure of a work by making its 'narrative engine' more organic and logical.

#### **Aims/Objectives**

This unit aims to make students aware of the inevitable relation between micro- and macro- structures and the ways this relation shapes the music work. It also aspires to develop their craft on processing small musical units in order to produce larger-scale parts of musical coherence.

#### **Learning Outcomes**

Upon successful completion of this unit, students will be able to:

- Understand and analyze the relationship between micro- and macro- musical structures
- Compose large music sections out of the processing of small musical units

- Control the cohesion of the music material of their work

## Key Words

microstructure	macrostructure	figure	gesture	texture	sequence
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## Annotated Bibliography

### Basic Sources/Material

1. Ferneyhough, Brian. "Il Tempo Della Figura." *Perspectives of New Music* 31, no. 1 (1993): 10-19. doi:10.2307/833031.

Musical figures are not autonomous entities for use in composition, but rather stylistic gestures which guide composers as much as composers guide the figures. Musical figures contain an energy which can be tapped into within a musical style. A composer's perception of figures is a perception of possible musical gestures.

### Supplementary Sources/Material

Cope, David. 1997. *Techniques of the contemporary composer*. Belmont, CA: Schirmer Books.

Kostka, Stefan M. 2006. *Materials and techniques of twentieth-century music*. Upper Saddle River, N.J.: Pearson Prentice Hall.

## Self-Assessment Exercises/Activities

### Exercise 1

Create a small rhythmic pattern (no more than 4 or 5 units/notes). Then expand this pattern to create a longer gesture (a few bars). Out of the original pattern and/or the gesture create a dense texture (5-10 bars).

Orchestrate the above for a String Quartet and upload your score onto the Blackboard.

(Marked with 2%)

**Recommended number of work hours for the student:** Approximately 20 hours

## TITLE:

### Unit 13: Interdisciplinary Projects and Musical Structure

(13<sup>th</sup> Week)

#### Summary

Combinations of music with visual art, drama, dance, and so on, can take many forms, ranging from the indeterminate explorations of multimedia and mixed media to highly integrated examples of intermedia (Kostelanetz 1967; McLuhan 1964; Pellegrino 1983).<sup>3</sup>

#### Introductory Remarks

In this unit, students will have the opportunity to get acquainted with the three main types of multimedia work as defined by Stanley Gibb in his text 'Understanding Terminology and Concepts Related to Media Art Forms': 'happenings', 'theatre pieces' and 'light shows' and how these influence the music structure. Additionally, there will be a thorough examination on the interrelation between music and mixed media and music with intermedia.

Moreover, there will be a discussion on the Music Theatre outcome of Georges Aperghis and the interdisciplinary approaches of Manos Tsangaris in relation to the structural mutations of music in the context of this mixed media Art form.

#### Aims/Objectives

This unit aims to highlight the new possibilities that arise when music is an ingredient of the amalgam of two or more Art Forms. Additionally, it aims to cultivate the sense of form in interdisciplinary endeavours and how musical form is treated in such multi-faceted contexts.

#### Learning Outcomes

Upon successful completion of this course, students will be able to:

- Analyse the formal structure of larger scale, interdisciplinary projects
- Incorporate their music when it is combined with other media
- Develop collaborative skills through technical terms and approaches

#### Key Words

Mixed media	Interdisciplinary	Music Theatre	Structural mutations
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<sup>3</sup> For details on these citations see 'Basic Sources/Material' above

## **Annotated Bibliography**

### **Basic Sources/Material**

1. Cook, N. 2000. *Analysing musical multimedia*. New York:Oxford University Press. (CHAPTER 3)

This is the first book to put forward a general theory of the manner in which different media - music, words, moving picture, and dance - work together to created multimedia.

2. Rainer Nonnenmann & Wieland Hoban translated by (2005) *Music with Images-- The Development of Helmut Lachenmann's Sound Composition Between Concretion and Transcendence*, *Contemporary Music Review*, 24:1, 1-29.

In this article, a refashioning of a lecture that I gave in 2002, I delve into the long-standing association that images and music have within Helmut Lachenmann's purely concert works, culminating with a discussion on his only theatrical work to date, the music theatre work *Das Mädchen mit den Schwefelhölzern*. I examine various motifs used in his orchestral works, primarily from the 1960s and 1970s and put these within the broader context of his oeuvre. [Author's abstract]

### **Supplementary Sources/Material**

1. Aperghis, G. 1993. Some reflections on musical theatre, *Contemporary Music Review*, 8:1, 113-114.
2. Cope, David. 1997. *Techniques of the contemporary composer*. Belmont, CA: Schirmer Books.
3. Sawyer, K. 2008. *Group Genius: The Creative Power of Collaboration*. New York: Basic Books.

## **Self-Assessment Exercises/Activities**

### **Exercise 1**

Think of a Happening and put it down in words describing:

- i. the main concept of it
- ii. the elements (space, materials, actors, dancers, artists etc) to be used for its realization

Additionally, create an overview which includes a sketched drawing of this event.

(Marked with 2%)

**Recommended number of work hours for the student:** Approximately 15 hours

## **FINAL TELECONFERENCE/GROUP CONSULTATION MEETING**

During this final teleconference, students are informed about the format of the final exam (e.g. multiple-choice questions, short or long answers, case studies, etc.) and if the exam will be open-book or not.

**TITLE:**  
**FINAL EXAM**

**(14<sup>th</sup> week)**

**Recommended number of work hours for the student**

Approximately .... hours.

## INDICATIVE ANSWERS FOR SELF-ASSESSMENT EXERCISES

**Title:**

**(1<sup>st</sup> Week)**

**Exercise 1.1**

**Exercise 2.1**

**Title:**

**(2<sup>nd</sup> Week)**

**Exercise 1.1**

.....



THE CYPRUS AGENCY OF QUALITY ASSURANCE  
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European  
University Cyprus

**FORM: 200.1.3**

## **STUDY GUIDE**

**COURSE: MUS675 – COMPOSITIONAL TECHNIQUES**

### Course Information

<b>Institution</b>	<b>European University Cyprus</b>		
<b>Programme of Study</b>	MUSIC (MMUS)		
<b>Course</b>	MUS675	Compositional Techniques	
<b>Level</b>	Undergraduate <input type="checkbox"/>	Postgraduate (Master) <input checked="" type="checkbox"/>	
<b>Language of Instruction</b>	English		
<b>Course Type</b>	Compulsory <input type="checkbox"/>	Elective <input checked="" type="checkbox"/>	
<b>Number of Teleconferences</b>	Total: Up to 6	Face to Face: -	Teleconferences: Up to 6
<b>Number of Assignments</b>	13 self-assessment exercises 5 of which are assessed (10%) 1 assignment (20%) 1 group project (20%)		
<b>Assessment</b>	Assignments	Final Examination	
	50 %	50 %	
<b>Number of ECTS Credits</b>	10		

Study Guide drafted by:	Dr George Christofi
Editing and Final Approval of Study Guide by:	Dr George Christofi, Dr Yiannis Miralis, Dr Georgia Petroudi

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# 1<sup>ST</sup> TELECONFERENCE/GROUP CONSULTATION MEETING: INTRODUCTION

## **Programme Presentation**

- **Short description & objectives**

### **GENERAL OBJECTIVES:**

The program aims to offer a comprehensive master's degree in Music, in the three parameters of education, performance and composition. It aims to create the proper conditions that the students will be able to develop the highest level and standards so as to be active in the contemporary educational and artistic environment.

### **SPECIFIC OBJECTIVES:**

#### Music Education

- Prepare students for effective and successful teaching and diverse artistic engagement as teachers and leaders in a variety of music teaching environments such as public and private schools, conservatories and organizations, community education, music ensembles, music and the third age.
- Develop and enhance student knowledge and skills required to conduct, study and critically evaluate research in Music, hence allowing them to vigorously act upon their role as renowned musicians both in Cyprus and abroad.
- Prepare musicians who will act creatively and productively with their students and colleagues.
- Endow students with knowledge, attitudes and skills that will enable them to be active music education leaders.
- Enhance critical thinking and participation in research projects both on a national and international level.

#### Performance:

- Prepare students for effective, successful and diverse artistic engagement as performers, and generally as able musicians in the local community but also abroad.
- Develop and enhance student knowledge and skills required to conduct, study and critically evaluate research in Music, hence allowing them to vigorously act upon their role as renowned musicians both in Cyprus and abroad.
- Prepare musicians who will act creatively and productively with their students and colleagues.
- Endow students with knowledge, attitudes and skills that will enable them to be active leaders in the musical and cultural life of their community.
- Enhance critical thinking and participation in artistic projects both on a national and international level.

### Composition:

- Prepare students for effective, successful and diverse artistic engagement as composers, and generally as able musicians in the local community but also abroad.
- Develop and enhance student knowledge and skills required to conduct, study and critically evaluate research in Music, hence allowing them to vigorously act upon their role as renowned musicians both in Cyprus and abroad.
- Prepare musicians who will act creatively and productively with their students and colleagues.
- Endow students with knowledge, attitudes and skills that will enable them to be active leaders in the musical and cultural life of their community.
- Enhance critical thinking and participation in artistic projects both on a national and international level.

## **2. Intended learning outcomes:**

Upon successful completion of this program, the students should be able to:

- Design, prepare and present research, of a small or large scale, in the area of Music.
- Critically read and comment upon research of diverse methodological approaches in musical research
- Critically analyze a wide spectrum of music repertoire originating from various historical periods and diverse musical genres and civilizations, while taking into consideration its social, historical and aesthetic background.
- Design interventions based on research and practices of contemporary approaches in music.

### Music Education

- Analyze philosophical and sociological dimensions of Music Education, illuminating their importance and their relation to teaching.
- Study the theories and the research findings of psychology of music and understand their applications in music pedagogy.
- Discuss and evaluate curricular concepts and theories in relation to current research approaches in curriculum design in music.
- Organize, lead and direct choral and instrumental ensembles of high artistic level, demonstrating excellent musical, technical, expressive and methodological expertise.
- Organize interventions, with emphasis on the development of creativity and improvisation in various contexts.

### Performance:

- Actively participate in music ensembles through which one can study and perform a diverse repertoire with confidence, precision, musicality and sensitivity.
- Perform repertoire of an advanced level, both in informal and formal settings.
- Master a skillful technique and a professional performance level.
- Develop improvisation skills

Composition:

- Acquire the skills, insight and experience necessary for an effective and successful professional career as composers
- Cultivate their aesthetic consciousness through a range of approaches, introducing tools and techniques relevant to today's music making
- Explore their personal musical language and their relationship to currents in the wider compositional world by exploring innovation and experimentation for enhancing their musical horizons

### **Presentation of the Course through the Study Guide**

- **Short description & objectives**

This course aims to develop the technique of the students in accommodating the needs of a composer who lives in contemporary western idiom.

During this course, there will be a close examination of various compositional approaches and techniques that have been used since the beginning of the previous century. All techniques they will be put in practice by students through the writing of short pieces in the form of assignments. The outcome of this course will include the creation of a Folio of works that will reflect the personal language of each of the students.

Upon successful completion students will be able to:

- Develop 'primal material' into a complete, coherent work
- Compose music using specific techniques that include all musical parameters
- Present and justify the compositional process in use as this appears in their work
- Treat practically the concepts of *figure – gesture – texture* for developing the macro- and macro- structure of the work

### **Recommended student work time**

Approximately 5 hours (including the study of this Guide)

## **TITLE:**

### Unit 1: The Tonal legacy

**(1<sup>st</sup> Week)**

#### **Summary**

This Unit examines the role of the ‘basic force’ of the Common-Practice Period – the Tonality – and its importance in transitioning to the known composition techniques of the 20<sup>th</sup>/21<sup>st</sup> centuries.

#### **Introductory Remarks**

While a full historic and technical review on Tonality could take dozens of Units, in this one there will be a concentration on three basic concepts that would eventually lead to an understanding of the broader picture.

These are:

- i. ‘Key’ as the main mechanism that leads to particular relations and a specified harmonic syntax
- ii. ‘Consonance’ and ‘Dissonance’ as opposite concepts that affect Tonal relationships
- iii. ‘Hierarchical Relationships’ which permeate the Tonal language and refer to both vertical (chordal) and horizontal (melodic) aspects.

In addition, the notion of ‘chromaticism’ in tonal music, the term ‘expansion’ as well as ‘polytonality’ are going to be among the main discussion points of this Unit.

#### **Aims/Objectives**

The study of this Unit aims to equip students with the skills to compose using elements of tonality. Moreover, it aims to provide linkage to the contemporary composition techniques with the technical and aesthetic practices of Tonal music.

#### **Learning Outcomes**

Upon completion of this week, students should be able to:

- Compose a tonal work with specific stylistic characteristics
- Perform a tonal analysis on works from the Common-Practice Period
- Compose a polytonal work

### Key Words

Tonality	Key	Expansion	Hierarchies	Polytonality	Stylistic Composition
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### Annotated Bibliography

#### Basic Sources/Material

Kostka, Stefan M. 2006. Materials and techniques of twentieth-century music. Upper Saddle River, N.J.: Pearson Prentice Hall. (CHAPTERS 4 AND 5)

This text can be used on its own, or it can complement a historical survey by giving the student hands-on compositional and analytical experience with a great variety of post-nineteenth-century styles. [Author's abstract]

#### Supplementary Sources/Material

Bostwick, Jeffrey, George A. Seror, and W. Trammell Neill. 2018. "Tonality Without Structure: Using Drones to Induce Modes and Convey Moods." Music Perception.

<http://search.ebscohost.com/login.aspx?direct=true&db=edsbl&AN=RN618287474&site=eds-live>.

Denham, A. E. 2009. "The Future of Tonality." British Journal of Aesthetics 49 (4): 427–50. doi:10.1093/aesthj/ayp031.

Lee, Mirim. 2017. "Philosophical Approaches to Compositional Technique in Isang Yun's Works for Solo Flute." Order No. 10274435, West Virginia University. <https://search.proquest.com/docview/1901451627?accountid=10394>.

Schönberg, Arnold, Gerald Strang, and Leonard Stein. 1999. Fundamentals of musical composition. London: faber and faber.

## **Self-Assessment Exercises/Activities**

### **Exercise 1**

Compose a tonal work lasting no more than a minute that emphasizes the two primary triads (Tonic and Dominant). Use a free keyboard style reminiscent of Classic-Romantic repertoire.

Upload your score and a midi audio file in your personal blog on the Blackboard

(This Exercise is marked with 2%)

**Recommended number of work hours for the student:** Approximately 20 hours

## **TITLE:**

### Unit 2: Phrase, Motive, Theme

**(2<sup>nd</sup> Week)**

#### **Summary**

This Unit will examine ways of building small, medium and larger structural horizontal units, that is, the phrase, the motive and the theme. Also, it will highlight the organic relations between the three and how these have developed throughout the history of music.

#### **Introductory Remarks**

Arnold Schoenberg in his 'Fundamentals of Musical Composition' refers to the phrase as 'a unit approximating to what one could sing in a single breath' (1970, p.3)<sup>1</sup>. Albeit this is not a precise definition of the phrase, Schoenberg concentrates on the individual characteristics of a musical phrase referring mainly to its harmonic implications and its rhythmical content. However, the phrase as a structural unit will be seen not only in the terms of tonal music but also in other musical genres.

Likewise, this Unit will explore the characteristics of the motive and its treatment in terms of: (i) exact repetition and (ii) modified repetition and how motives may function as cells for further elaboration as well as bonds that hold the formal cohesion of a work.

Finally, it will be studied the assembling of phrases – periods and sentences – that contributes towards the creation of complete musical ideas or otherwise called themes; a main part of this unit is similarly the synthetic treatment of thematic material.

#### **Aims/Objectives**

This week's thematic area, emphasizes the importance of the process of connecting smaller music sections into one large, coherent musical part. Through the study of the abovementioned elements, it also aims to stress the significance of analysing the individual properties of a smaller musical unit, such as the phrase, for understanding its developing potential.

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<sup>1</sup> Schoenberg, Arnold, Gerald Strang, and Leonard Stein. 1970. *Fundamentals of musical composition*. London: Faber.

## Learning Outcomes

Upon completion of this week, students should be able to:

- Compose phrases, motives and themes
- Compose and connect small phrases into creating larger musical sections
- Delineate the individual characteristics of a phrase, motive and theme

## Key Words

Phrase	Motive	Theme	Connect	Coherence
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## Annotated Bibliography

### Basic Sources/Material

Schönberg, Arnold, Gerald Strang, and Leonard Stein. 1999. *Fundamentals of musical composition*. London: Faber and Faber.

This book can be used for analysis as well as for composition. On the one hand, it has the practical objective of introducing students to the process of composing in a systematic way, from the smallest to the largest forms; on the other hand, the author analyses in thorough detail and with numerous illustrations those particular sections in the works of the masters which relate to the compositional problem under discussion.

### Supplementary Sources/Material

Blom, Eric. "Phrase-Lengths." *The Musical Times* 95, no. 1333 (1954): 124-27.  
doi:10.2307/935534

Cope, David. 1997. *Techniques of the contemporary composer*. Belmont, CA: Schirmer Books. (CHAPTERS 7 AND 8)

Kostka, Stefan M. 2006. *Materials and techniques of twentieth-century music*. Upper Saddle River, N.J.: Pearson Prentice Hall. (CHAPTER 7)

Michael Graubart. 2003. "Further Integration in Schubert: Themes & Motives 2." *The Musical Times* 144 (1885): 28. doi:10.2307/3650723.

## Self-Assessment Exercises/Activities

### Exercise 1

Sketch a motive. Derive a diatonic melodic line of over thirty bars in length out of it. Analyze it and try to recreate it building a Theme in a larger work. Upload your score and a midi audio file in your personal blog on the Blackboard

(This Exercise is marked with 2%)

**Recommended number of work hours for the student:** Approximately 15 hours

## TITLE:

### Unit 3: Interval Exploration

(3<sup>rd</sup> Week)

#### Summary

This Unit will go through an analysis on the properties of intervals and their combination within larger harmonic structures (chords, melodic lines). Using milestones works of the twentieth century repertoire as examples, students will have the opportunity to explore ways of building up a music work using minimal pitch material. Moreover, in this unit students will have the opportunity to evaluate chordal structures using particular analytic methods based on the 'interval strengths' – 'interval roots' principles.

#### Introductory Remarks

As Vincent Persichetti states in his 'Twentieth Century Harmony: creative aspects and practice':

'...an understanding of the harmonic process may begin with an understanding of the melodic and harmonic intervals of sound'<sup>2</sup>. In this Unit, the overtone series will provide an important model for understanding several aspects of pitch and harmony. Such aspects include,

- i. the texture: in this case, the spacing between the constituent notes of an interval or a chord
- ii. the Consonance / Dissonance concepts: that is the tension between notes or within chords which is subject to a great many interpretations according to the surrounding harmonic environment
- iii. Interval Strengths: a concept suggested by David Cope (1997)<sup>3</sup> in which an interval's strength is defined by its approximation to a lower and stronger, or higher and weaker, position within the overtone series.
- iv. Interval roots: although intervals are usually designated in relation to their lower note, both Cope (1997) and Hindemith<sup>4</sup> suggest the concept of 'interval root': one locates the interval's root by applying that interval within the harmonic series and checking whether that note coincides with the fundamental note. For instance, the root of a perfect fourth, is its top note because it is an octave of the fundamental in the hypothetical harmonic series. The bottom note of every odd diatonically numbered intervals are the roots, as are the tops of all even numbered intervals. The root of a collection

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<sup>2</sup> Persichetti, Vincent. 1961. *Twentieth-century harmony: creative aspects and practice*, p.13 New York: W.W. Norton

<sup>3</sup> Cope, David. 1997. *Techniques of the contemporary composer*, pp.40-41 Belmont, CA: Schirmer Books.

<sup>4</sup> Hindemith, Paul (1934). *The Craft of Musical Composition*. New York: Associated Music Publishers. Cited in Cope (1997), p. 40-41

- of intervals or a chord is thus determined by the interval root of its strongest interval.
- v. Progressions strengths: the combination of interval strengths and the dissonance level

## Aims/Objectives

This thematic session aims to equip students with the skills and knowledge to begin working their compositions with small harmonic structures such as an interval – and combinations of intervals – considering the creation of logical templates of harmonic progressions based on the abovementioned elements of interval strengths and dissonance level.

## Learning Outcomes

Upon completion of this week, students should be able to:

- Analyze and thus define the interval strength and root, consonance/dissonance of an interval within a chordal structure
- Compose music using the principles of consonance/dissonance and progression strength
- Compose music using the overtone series as a basic model controlling the interval strengths and roots

## Key Words

Overtone series	Consonance/Dissonance	Interval Strength	Interval Root	Progression Strength
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## Annotated Bibliography

### Basic Sources/Material

Kostka, Stefan M. 2006. Materials and techniques of twentieth-century music. Upper Saddle River, N.J.: Pearson Prentice Hall. (CHAPTERS 8 AND 9)

This text can be used on its own, or it can complement a historical survey by giving the student hands-on compositional and analytical experience with a great variety of post-nineteenth-century styles. [Author's abstract]

Persichetti, Vincent. 1961. Twentieth-century harmony: creative aspects and practice. New York: W.W. Norton. (4<sup>th</sup> Revised Edition) (CHAPTERS 4,5 AND 6)

The author examines the nature of intervals in various contexts, discusses the modes and other scales employed in modern music, describes the formation and uses of chords by thirds, by fourths, and by seconds, of added-note chords and polychords; he deals with different types of harmonic motion, with harmonic rhythm and dynamic sand ornamentation, with harmonic behavior in tonality, polytonality, atonality and serial composition.[Author's Abstract]

### **Supplementary Sources/Material**

Cook, Norman D. "Harmony Perception: Harmoniousness Is More Than the Sum of Interval Consonance." *Music Perception: An Interdisciplinary Journal* 27, no. 1 (2009): 25-42. doi:10.1525/mp.2009.27.1.25.

Cope, David. 1997. *Techniques of the contemporary composer*. Belmont, CA: Schirmer Books.

### **Self-Assessment Exercises/Activities**

#### **Exercise 1**

Compose a short piece for a solo instrument and Piano exploring the interval of a second (minor and major) and its subsequent octave displacements (9ths etc.). After establishing the secundal harmony, use one minor chord at a point where it becomes a nonharmonic element.

**Recommended number of work hours for the student:** Approximately 15 hours

**TITLE:**  
Unit 4: Serialism

**(4<sup>th</sup> Week)**

## **Summary**

This Unit examines those principles that are concerned with the idea of serialism as a musical movement of the early twentieth century. Initially, as an attempt to formalize the parameter of pitch and at later stages the more systematic approach of serializing all other aspects of music such as rhythm, articulation, dynamics etc.

## **Introductory Remarks**

Opening this Unit with a historic introduction on the twelve-tone system as initially used by Arnold Schoenberg and its students, Webern and Berg, this Unit will examine the 'row' as a tool that had gradually loosen since its strict start and, also, practical applications not only horizontally but vertically as well. How the 12 X 12 matrix is built and used. Moreover, there will be an explanation of the idea of 'combinatorial rows' and potential ways of using it.

In addition, serialism in its evolution encompassed the formalization of pitch together with at least one more musical parameter. Serial composers have used a multitude of methods and systems, many of which allow for intuitive as well as intellectual control (Babbitt, 1947)<sup>5</sup>. Therefore, in this unit students will work on exercises with serialism using always the parameter of pitch in combination with rhythm or tempo or dynamics or articulation or timbre.

Furthermore, students will be acquainted with the technique of 'pointillism' as this appears in music and how this could be combined with twelve-tone procedures.

Finally, students will study the technique of 'Klangfarbenmelodie' as used by Schoenberg and Webern. This technique, closely related to pointillism, will be explored in combination with the broader idea of serialism.

## **Aims/Objectives**

This unit aims to equip students with the ability of formalizing at least one music parameter when composing a piece. In addition, it aims to broaden their understanding on the idea of serialism by illustrating examples from the literature – like for instance the work of Pierre

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<sup>5</sup> Babbitt, Milton. 1957. *Three compositions for piano*. Hillsdale, N.Y.: Boelke-Bomart.  
<http://catalog.hathitrust.org/api/volumes/oclc/14022099.html>.

Boulez – where more than one musical parameter is set under the idea of the ‘row’. Finally, it intends to develop their aesthetic awareness on musical pointillism and sound colour.

## Learning Outcomes

Upon completion of this week, students should be able to:

- Think critically on the principle of ‘formalization’ in music within the context of serialism
- Compose music applying the idea of serialism into their work
- Compose music employing the notions of pointillism and klangfarbenmelodie into their work

## Key Words

Serialism	Atonal	Pointillism	Klangfarbenmelodie	Formalization
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## Annotated Bibliography

### Basic Sources/Material

Lester, Joel. 1989. *Analytic approaches to twentieth-century music*. New York: Norton.

*Analytic Approaches* is organized into four units. The first focuses on aspects of musical structure other than pitch, such as rhythm, texture, timbre, form, and relationship of tonal music to the music of our time. Units 2 and 3 deal with pitch structure: Unit 2 with pitch-class sets and Unit 3 with serial music. Unit 4 contains a survey of music of the most recent generation. [Author’s abstract]

### Supplementary Sources/Material

Cope, David. 1997. *Techniques of the contemporary composer*. Belmont, CA: Schirmer Books.

Joseph Salem (2017) The Integrity of Boulez’s Integral Serialism: Polyphonie X and Musical Failure as Compositional Success, *Contemporary Music Review*, 36:5, 337-361, DOI: 10.1080/07494467.2017.1401366

Kostka, Stefan M. 2006. Materials and techniques of twentieth-century music. Upper Saddle River, N.J.: Pearson Prentice Hall.

### **Self-Assessment Exercises/Activities**

#### **Exercise 1.1**

Analyze the short example titled 'Serialism\_ex.1' by identifying the P0 and constructing a matrix 12x12. Upload your answers onto the Forum for discussion.

#### **Exercise 1.2**

Compose a short work for a Chamber Orchestra in which a lyric and relative diatonic line slowly modulates through octave displacement, dynamic contrast and so on, to a more chromatic, Klangfarbenmelodie style. Upload your work onto the Blackboard.

(Marked with 2%)

**Recommended number of work hours for the student:** Approximately 20 hours

## **TITLE:**

Unit 5: Pitch – class sets and the structure of atonal music

**(5<sup>th</sup> Week)**

### **Summary**

Half of the title of this Unit is borrowed by Allen Forte's homonym book (The Structure of Atonal Music) and evidently, students will explore the theoretical framework for the description and analysis of musical pitch-structures that resist interpretation in terms of conventional tonal or 12-tone serial systems. Moreover, students will exercise themselves on employing pitch-class sets as a compositional resource for their work.

### **Introductory Remarks**

In this unit, students will have the opportunity to explore the most commonly used 208 unique pitch-class sets as appear in Forte's charts and become familiar with the meaning of numbers and letters used.

Also, they will work on ways of analysing a pitch-class set taking the notes from the score and converting them into numbers. Demonstration on composing using pitch-class sets will be the central part of this Unit.

Finally, there will be an examination on extensions of the set theory which includes the 'vectors' and the 'Z-complements' as well as the comparison of sets with the same 'vector', the comparison of 'vectors' will be elements for further analysis.

### **Aims/Objectives**

This thematic area aims to make students aware of the pitch-class set theory and the application of it in composition.

### **Learning Outcomes**

Upon successful completion of this unit, students will be able to:

- Analyze the pitch material of works using the pitch-class set theory
- Compose music using the pitch-class set theory
- Create compositional overviews and sketches listing the set numbers to be used

## Key Words

Pitch-class	Prime Form	Interval vector	Segmentation	Nexus-set
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## Annotated Bibliography

### Basic Sources/Material

Allen Forte. 1977. *The Structure of Atonal Music*. Yale University Press. (pp.3-21)

"For some years now, a group of American composers and theorists including Babbitt, Teitelbaum, Martino, and Lewin, have been elaborating mathematically based procedures for the analysis of pitch structures in atonal music. In this book, Allen Forte expands the results of their work into a comprehensive theoretical survey illustrated with examples from a wide range of composers."--Times Higher Education Supplement

### Supplementary Sources/Material

Lester, Joel. 1989. *Analytic approaches to twentieth-century music*. New York: Norton.

Cope, David. 1997. *Techniques of the contemporary composer*. Belmont, CA: Schirmer Books.

Kostka, Stefan M. 2006. *Materials and techniques of twentieth-century music*. Upper Saddle River, N.J.: Pearson Prentice Hall.

### Self-Assessment Exercises/Activities

#### Exercise 1

Perform a pitch-class set analysis on the example entitled 'Pitch-class sets\_1'.

**Recommended number of work hours for the student:** Approximately 15 hours

**TITLE:**  
Unit 6: Modulation

**(6<sup>th</sup> Week)**

## **Summary**

Transition as a process is of the utmost importance for the 'narrative engine' of a music work. Modulation as a term, refers mostly to the transition of harmony however, modulating parameters other than pitch increases the resources for composers to create transitions on many hierarchical levels<sup>6</sup>. In this Unit, students will have the opportunity to work on the concept of modulation on parameters other than pitch such as texture, timbre and rhythm.

## **Introductory Remarks**

This unit will examine the modulation as a process imposed onto the element of texture by illustrating various levels of density and the interchange from dense to thin textures. In this part of the unit, thick textures will be explored with special reference to Ligeti's 'micropolyphony'. In addition, students will learn to modulate from static piled up clusters to moving polyrhythmic layers. Modulation of the motion of texture, from static to directional texture is another process to be reviewed into this Unit.

Moreover, students will explore timbral modulation as a gradual change of sound colour, usually by exploiting orchestration possibilities, for instance, by overlapping instruments of similar timbres. Also, another type of modulating timbre to be discussed in this thematic section is the gradual unmasking of a sound which was momentarily masked by another timbre, like for example, a sforzando piano chord struck simultaneously with a crash-cymbal would result into the piano chord emerging gradually as the cymbal's sound fades out, creating thus an interesting timbral modulation. Moreover, extended instrumental techniques will be discussed in this unit as a tool which facilitates modulation of timbre.

Finally, rhythmic and metric modulations will provide the last part of exploration for this Unit with special reference to the work of American composer Elliot Carter.

## **Aims/Objectives**

The aim of this unit is to equip students with the skills on using the process of modulation for achieving successful transitions of parameters other than pitch such as texture, timbre and rhythm.

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<sup>6</sup> Cope, David. 1997. *Techniques of the contemporary composer*, p.99 Belmont, CA: Schirmer Books.

## Learning Outcomes

Upon successful completion of this Unit, students will be able to:

- Compose music which includes textural modulations
- Compose music considering the orchestration and instrumental writing possibilities for achieving timbral modulations
- Incorporate rhythmic and metric modulations into their work

## Key Words

Modulation	Texture	Timbre	Rhythmic/Metric Modulation	Micro-polyphony	Directional
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## Annotated Bibliography

### Basic Sources/Material

Alfred Schnittke, and Alexander Ivashkin. 2002. Chapter 30 Timbral Modulation in Bartok's Music for Strings, Percussion, and Celesta. Russian Music Studies. Bloomington: Indiana University Press.

<http://search.ebscohost.com/login.aspx?direct=true&db=edspmu&AN=edspmu.MUSE9780253109170.42&site=eds-live>.

This compilation assembles previously published and unpublished essays by Schnittke and supplements them with an interview with cellist and scholar Alexander Ivashkin. Chapter 30 discusses timbral modulation in Bartok's Music for Strings, Celesta and Percussion.

### Supplementary Sources/Material

Cope, David. 1997. Techniques of the contemporary composer. Belmont, CA: Schirmer Books.

Gauldin, Robert. 1997. Harmonic practice in tonal music. New York: W.W. Norton.

Lester, Joel. 1989. Analytic approaches to twentieth-century music. New York: Norton.

Kostka, Stefan M. 2006. Materials and techniques of twentieth-century music. Upper Saddle River, N.J.: Pearson Prentice Hall.

Roberts, David. "Modulation (ii)." Grove Music Online. 2001; Accessed 17 Sep. 2019.

<https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000018844>.

Rogers, H. O. (1955). The Development Of A Concept Of Modulation In Theory From The 16th To The early 18th Century (Order No. 0014665). Available from ProQuest Dissertations & Theses Global. (89214309). Retrieved from <https://search.proquest.com/docview/89214309?accountid=10394>

Saslaw, Janna. "Modulation (i)." Grove Music Online. 2001; Accessed 17 Sep. 2019.

<https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000018843>.

## **Self-Assessment Exercises/Activities**

### **Exercise 1**

Compose a four-part clapping piece employing metric modulation and upload it onto the forum.

**Recommended number of work hours for the student:** Approximately 15 hours

## TITLE:

### Unit 7: Minimalism

(7<sup>th</sup> Week)

#### Summary

Touching base with the Minimalism trend in music is inevitably a historic review on the work of its American pioneers, La Monte Young, Terry Riley, Steve Reich and Philip Glass. Apart from the historical facts, the central part of this Unit however, will focus on the compositional techniques of Minimalism and ideas pervading it such as Silence, Concept music, Brevity, Continuity, Phase and pattern music.

#### Introductory Remarks

This Unit will focus on the characteristics and the techniques used in the works of the Minimalists. Techniques such as 'phase shifting', 'additive technique', 'melodic transformation', 'vertical polyrhythms'. Also, conceptual approaches to minimalism by composers such as John Cage will be discussed in this thematic area, like for example the idea of 'silounds' where environmental sounds occurring within composer-created silence are expected to be the main composition 'material'. Also, examples of brevity works and continuity works will be subject to assignments together with pattern and repetitive works.

#### Aims/Objectives

This Unit aims to equip students with the knowledge, historical and practical, on the main aspects of minimalism in order to be able to employ these into their own compositions.

#### Learning Outcomes

Upon successful completion of this unit, students will be able to:

- Think critically on the concepts and ideas that permeated the minimalism trend
- Apply to their own creative outcome the techniques of minimalism
- Compose music using the conceptual aspects of the minimalism trend

#### Key Words

Minimalism	Silence	Repetition	Brevity	Continuity
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## **Annotated Bibliography**

### **Basic Sources/Material**

Strickland, Edward. 1993. *Minimalism--origins*. Bloomington: Indiana University Press.

The second part of this Book discusses Minimal music, from La Monte Young's long-tone compositions of the fifties to his drone works of the Theatre of Eternal Music. It examines the effect of foreign and nonclassical American music on Terry Riley's motoric repetition, developed from his tape experimentation; Steve Reich's formulation of phasing technique; and Philip Glass's unison modules. [Author's abstract]

### **Supplementary Sources/Material**

Cope, David. 1997. *Techniques of the contemporary composer*. Belmont, CA: Schirmer Books.

Fink, Robert. 2005. *Repeating ourselves American minimal music as cultural practice*. Berkeley: University of California Press.

Kostka, Stefan M. 2006. *Materials and techniques of twentieth-century music*. Upper Saddle River, N.J.: Pearson Prentice Hall.

Potter, Keith. "Minimalism (USA)." *Grove Music Online*. 31 Jan. 2014; Accessed 18 Sep. 2019.

<https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-1002257002.il>

Kostelanetz, Richard, Joseph Darby, and Matthew Santa. 1996. *Classic essays on twentieth-century music: a continuing symposium*. New York: Schirmer Books.

## **Self-Assessment Exercises/Activities**

### **Exercise 1**

Compose a work with 'In F' as its title, an imitation of Riley's 'In C'. Do not copy Riley's melodic patterns. Upload the score onto the Blackboard.

(Marked with 2%)

**Recommended number of work hours for the student:** Approximately 20 hours

**TITLE:**  
Unit 8: Spectralism

**(8<sup>th</sup> Week)**

## **Summary**

In this Unit, students will have the chance to examine the main elements which comprise the school of the so called 'musique spectrale' by looking at the techniques used by its main representative composers such as Tristan Murail, Gérard Grisey among others.

## **Introductory Remarks**

Although the expression 'spectral music' is not embraced by the composers of this school themselves, French philosopher Hugues Dufourt invented the term in an article in 1979 in an attempt to describe the central element which pervades this musical genre: the sound's spectrum. During the study of this Unit, students will explore the main principles of spectralism that can briefly be explained on the 'timbre – harmony' continuum: one can progressively separate timbres to create the effect of a harmony and, conversely, progressively fuse harmonic relations until they create a timbral effect (Murail, 2005)<sup>7</sup>. Taking into consideration the complete writings and published conferences of Tristan Murail on the subject, during the course of this thematic section, students will have the opportunity to get acquainted with new compositional vocabulary and technical approaches. Terms like 'spectrogram', 'harmonicity' – 'inharmonicities', 'ring/frequency modulation' and the adaptation of studio techniques in general, transferred to the instrumental medium are among the main elements to be examined in this Unit. It is important to state that IRCAM's<sup>8</sup> software, such as OpenMusic®, AudioSculpt® will be in use by the instructor in order to highlight the importance of the computer's aid in the composition processes used in this genre.

## **Aims/Objectives**

This unit aims to broaden students' compositional horizons by introducing them to the world of a rather new musical current, the group of composers and their techniques found under the title of 'spectralism'.

## **Learning Outcomes**

Upon successful completion of this unit, students will be able to:

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<sup>7</sup> Tristan Murail (2005) Spectra and Sprites, Contemporary Music Review, 24:2-3, 137-147, DOI: 10.1080/07494460500154806

<sup>8</sup> Institut de Recherche et Coordination Acoustique/Musique

- Apply basic principles of 'musique spectrale' into their work
- Analyze works by composers of this genre
- Compose instrumental music by imitating studio processing techniques

## Key Words

Spectral	Computer-aided composition	Tristan Murail	Gérard Grisey	Studio techniques
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## Annotated Bibliography

### Basic Sources/Material

Julian Anderson (2000) A provisional history of spectral music, *Contemporary Music Review*, 19:2, 7-22, DOI: 10.1080/07494460000640231

In this article, Julian Anderson goes summarizing the beginning of spectral Music and its development.

### Supplementary Sources/Material

Isabella van Elferen. (2017) Drastic Allure: Timbre Between the Sublime and the Grain. *Contemporary Music Review* 36:6, pages 614-632.

Yan Maresz. (2013) On Computer-Assisted Orchestration. *Contemporary Music Review* 32:1, pages 99-109.

Fineberg, Joshua (2000) Guide to the basic concepts and techniques of spectral music, *Contemporary Music Review*, 19:2, 81-113, DOI: 10.1080/07494460000640271

François-Xavier Féron. (2011) The Emergence of Spectra in Gérard Grisey's Compositional Process: From *Dérives* (1973–74) to *Les espaces acoustiques* (1974–85). *Contemporary Music Review* 30:5, pages 343-375.

Vincent Tiffon, Noémie Sprenger-Ohana. (2011) The Creative Process in Traiettoria: An Account of the Genesis of Marco Stroppa's Musical Thought. *Contemporary Music Review* 30:5, pages 377-409.

Robert A. Wannamaker. (2008) The spectral music of James Tenney. *Contemporary Music Review* 27:1, pages 91-130

## Self-Assessment Exercises/Activities

### Exercise 1

Search and browse the website of the 'Institut de Recherche et Coordination Acoustique/Musique' at the Research/ Projects section (<https://www.ircam.fr/recherche/projets/>) and write a brief about two projects, their central idea and the software used to achieve this.

## **Exercise 2 (Group Project)**

Work in group. Share among you the texts and scores in the 'Spectral Music' folder and prepare a power-point presentation of no more than fifteen (15) minutes long presenting the main elements, influences and representative works of this trend. Record your presentation on the Blackboard and add it in your blog.

(Marked with 20%)

**Recommended number of work hours for the student:** Approximately 20 hours

## TITLE:

### Unit 9: Improvisation, Aleatory, Indeterminacy

(9<sup>th</sup> Week)

#### Summary

In this Unit, there will be a delineation of the terms 'improvisation', 'aleatory' and 'indeterminacy' as all of the three share a common concept: contextual freedom. In addition, students will have to work on composition assignments embodying practically into their work each of the three-abovementioned concepts.

#### Introductory Remarks

Roger Reynolds in one of his articles states: 'I see improvisation, indeterminacy and chance as progressive degrees of a tendency to leave detail unspecified'<sup>9</sup>. Students will work on all of the three concepts from the composer's perspective and how this 'unspecified detail', according to Reynolds, relates to the composition process.

At first, students will see the notion of improvisation as an opportunity of 'experimentation'<sup>10</sup>: a tool for the composer to generate material for a new piece. The paradigm of composers who experiment on instruments before putting down music on paper are to be used in this section.

Furthermore, there will be an exploration of 'indeterminacy' and 'aleatory' techniques and composers – with the main representative been John Cage – who have applied these concepts into their creative outcome. In this thematic area of the unit there will be three sub-sections:

- i. the use of random procedures in the generation of fixed compositions
- ii. the allowance of choice to the performer(s) among formal options stipulated by the composer
- iii. methods of notation which reduce the composer's control over the sounds in a composition

#### Aims/Objectives

This unit aims to introduce students to the notions of 'improvisation', 'aleatory' and 'indeterminacy' and illustrate ways of employing these into their own compositions.

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<sup>9</sup> Reynolds, Roger. "Indeterminacy: Some Considerations." *Perspectives of New Music* 4, no. 1 (1965): 136-40. doi:10.2307/832533.

<sup>10</sup> The term 'Experimentation' here is not to be confused with 'experimental music'.

## Learning Outcomes

Upon successful completion of this unit students will be able to:

- Generate composition material for use into their own compositions
- Apply aleatory into their own works
- Use 'chance procedures' into their own works

## Key Words

'Aleatory counterpoint'	Improvisation	Indeterminacy	John Cage
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## Annotated Bibliography

### Basic Sources/Material

Cage, John. 1961. Silence: lectures and writings.

Silence, A Year from Monday, M, Empty Words & X (in this order) form the five parts of a series of books in which Cage tries, as he says, "to find a way of writing which comes from ideas, is not about them, but which produces them." Often these writings include mesostics & essays created by subjecting the work of other writers to chance procedures using the I Ching (what Cage called "writing through").

Max Stern (1988) Organizing procedures involving indeterminacy and improvisation, Interface, 17:2, 103-114, DOI: 10.1080/09298218808570516

The element of chance has become an accepted contemporary aesthetic, which has challenged musicians to reexamine and reevaluate the elements of music and musical sound, while seeking procedures toward shaping this aural experience for artistic purposes. The present paper attempts to develop a conceptual model for identifying, analyzing, and evaluating indeterminate elements and procedures used in composition. [Author's abstract]

### Supplementary Sources/Material

Cope, David. 1997. Techniques of the contemporary composer. Belmont, CA: Schirmer Books.

Griffiths, Paul. "Aleatory." Grove Music Online. 2001; Accessed 18 Sep. 2019.

<https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000000509>.

Kostka, Stefan M. 2006. Materials and techniques of twentieth-century music. Upper Saddle River, N.J.: Pearson Prentice Hall.

## **Self-Assessment Exercises/Activities**

### **Exercise 1**

Create a score for three instruments and a deck of cards. Assign a note, duration, dynamic and any other parameter you wish to each card and ask for a random selection for each instrumental part.

**Recommended number of work hours for the student:** Approximately 20 hours

## TITLE:

### Unit 10: Developing Variation

(10<sup>th</sup> Week)

#### Summary

This Unit will go through the technique of 'developing variation' as this was used by composer Arnold Schoenberg in both his tonal and serial work but also, in the work of Brahms as illustrated by Musicologist Walter Frisch.

#### Introductory Remarks

Schoenberg used the term 'developing variation' to describe a compositional technique that he saw as an essential aspect of music since about 1750. However, Musicologist Walter Frisch, published a book in 1984 entitled: 'Brahms and the Principle of Developing Variation' where he analyzed eighteen works by Brahms using Schoenberg's 'developing variation' term, criticizing him though for selective use. In this Unit, there will be an analysis on Schoenberg and Brahms work as well as other nineteenth century works that include this technique. Most importantly, students will exercise themselves on assignments where this process will be in use.

As a compositional method distinguished from the 'traditional' variation form, 'Developing variation', according to the composer's own words:

'One can distinguish two methods of varying a motive. With the first, usually the changes virtually seem to have nothing more than an ornamental purpose; they appear in order to create variety and often disappear without a trace. (Seldom without the second method!!) The second can be termed developing variation. The changes proceed more or less directly toward the goal of allowing new ideas to arise.'<sup>11</sup>

Therefore, the central part of this Unit will be on the horizontal development of motives (melodic lines) through the application of 'developing variation'.

#### Aims/Objectives

This unit aims to introduce students to the technique of developing variation and give them the chance to apply it to their own compositional outcome.

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<sup>11</sup> Cramer, A. (1997) Arnold Schoenberg. Coherence, Counterpoint, Instrumentation, Instruction in Form = Zusammenhang, Kontrapunkt, Instrumentation, Formenlehre. Ed. Severine Neff; trans. by Charlotte M. Cross and Severine Neff. In: *Music Theory Spectrum*, Vol. 19, No. 1, pp. 87. Available at <https://openmusiclibrary.org/article/37909/>

## Learning Outcomes

Upon successful completion of this unit, students will be able to:

- Develop motives using the developing variation technique
- Identify the developing variation technique in the work of Brahms and other nineteenth century composers as well as in some of the works of Schoenberg
- Explore the notion of developing variation technique not only in a melodic line but in other musical elements

## Key Words

Developing Variation	Motive	Development	Common elements	Brahms	Schoenberg
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## Annotated Bibliography

### Basic Sources/Material

Frisch, Walter. 1984. Brahms and the principle of developing variation. Berkeley: University of California Press. Harvard (18th ed.)

In this analytical study of eighteen important works by Brahms, Walter Frisch makes skillful use of Schoenberg's provocative concept of "developing variation." Frisch traces a genuine evolution through Brahms's compositions; he considers their relationship not only to each other, but also to significant works by Beethoven, Schubert, Schumann, Liszt, and Schoenberg.

### Supplementary Sources/Material

Cope, David. 1997. Techniques of the contemporary composer. Belmont, CA: Schirmer Books. (CHAPTER 9)

Grim, William E. 1988. The Developing Variation in Samuel Beckett's Molloy, Romance Studies, 6:1, 47-52, DOI: 10.1179/026399088786621221

Kostka, Stefan M. 2006. Materials and techniques of twentieth-century music. Upper Saddle River, N.J.: Pearson Prentice Hall. (CHAPTER 5)

Schönberg, Arnold, Gerald Strang, and Leonard Stein. 1999. Fundamentals of musical composition. London: faber and faber. (CHAPTERS 1,3 AND 5)

### Self-Assessment Exercises/Activities

#### Exercise 1

Develop the given two-bar motive (PDF File titled 'Developing Variation') for another sixteen (16) bars using developing variation.

**Exercise 2**

Using the technique of the Developing Variation, compose a two-minute work for Violin and upload it onto the Blackboard. Also, make a brief analysis explaining where and how you have used the D.V. technique.

(Marked with 20%)

**Recommended number of work hours for the student:** Approximately 15 hours

## TITLE:

### Unit 11: The Art of 'Borrowing' in Composition

(11<sup>th</sup> Week)

#### Summary

This Unit will focus on the procedures of 'borrowing' as these have appeared throughout the History of Music. Students will have the opportunity to explore the numerous types of 'borrowing' pre-existing material and the aesthetic purpose each of them serves, before applying these into their own compositions.

#### Introductory Remarks

Many musical compositions incorporate material from one or more earlier works. The procedures and significance of borrowing vary between repertoires and over time. The history of borrowing in Western music has yet to be written, but its general outlines can be traced through the repertoires that have been studied<sup>12</sup>. American musicologist J. Peter Burkholder poses a list of six questions<sup>13</sup> related to 'borrowing' whose answers will be the central subject of this Unit:

1. What is the relationship of the existing piece to the new piece that borrows from it?
2. What element or elements of the existing piece are incorporated into or referred to by the new piece, in whole or part?
3. How does the borrowed material relate to the shape of the new piece?
4. How is the borrowed material altered in the new piece?
5. What is the function of the borrowed material within the new piece, in musical terms?
6. What is the function or meaning of the borrowed material within the new piece in associative or extra-musical terms, if any?

Finally, this Unit will go through the exploration of several notions which emanate from the concept of borrowing such as, 'quotation' 'centonization', 'allusion', 'paraphrase' and 'modelling'.

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<sup>12</sup> Burkholder, J. Peter. 2001 "Borrowing." *Grove Music Online*. 9 Jun. 2019.  
<https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000052918>

<sup>13</sup> Ibid.

## Aims/Objectives

This unit aims to equip students with the knowledge of the broader notion of 'borrowing' in Music and the peripheral ideas related to it. It also aims to develop their skills in using these procedures into their own original compositions.

## Learning Outcomes

Upon successful completion of this unit, students will be able to:

- Get acquainted with the broader idea of 'borrowing' in Music
- Apply 'borrowing' procedures into their own compositions
- Cultivate their aesthetic sense with regards to the purpose of 'borrowing'

## Key Words

Borrowing	Centonization	Modelling	Paraphrase	Quotation
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## Annotated Bibliography

### Basic Sources/Material

Lee, Myung-Ji. "The Art of Borrowing: Quotations and Allusions in Western Music." Order No. 10307667, University of North Texas, 2016.  
<https://search.proquest.com/docview/1870786028?accountid=10394>.

Why do composers still borrow musical ideas despite the risks involved? In what ways do they overcome criticism and demonstrate the excellence of their own compositions while referring to the work of others? In what ways do artistic allusions influence new compositions? In this doctorate dissertation, Myung-Ji Lee attempts to examine these questions and address the reasons for and the effects of musical quotations and allusions.

### Supplementary Sources/Material

Burkholder, J. Peter. "Allusion." Grove Music Online. 2001; Accessed 18 Sep. 2019.  
<https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000052852>.

Chew, Geoffrey, and James W. McKinnon. "Centonization." Grove Music Online. 2001; Accessed 18 Sep. 2019.

<https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-000005279>.

Gimbel, Allen. "Elgar's Prize Song: Quotation and Allusion in the Second Symphony." *19th-Century Music* 12, no. 3 (1989): 231-40. doi:10.2307/746504.

## **Self-Assessment Exercises/Activities**

### **Exercise 1**

Compose a short work (up to 1 minute) for voice and piano quoting a small recognizable segment from the chorus of The Beatles' 'Yesterday'. Set it in the same text as the rest of the work so it produces a viable and meaningful text for the work as a whole.

(Marked with 2%)

**Recommended number of work hours for the student:** Approximately 15 hours

## TITLE:

### Unit 12: Composing Using Extended Instrumental Techniques

(12<sup>th</sup> Week)

#### Summary

This Unit will explore the notion of extended instrumental techniques and their role in composition. Particularly, it will focus on the definition of the word 'extended' and go through examples from the literature with special reference on the work of two living composers, Salvatore Sciarrino and Helmut Lachenmann.

#### Introductory Remarks

For composers, there has always been the rush to discover (or redefine!) those means that would form a language appropriate to the sociohistorical conditions and aesthetic values of their Era; hence, the quest for finding 'fresh' territories of sound has had no ending in the composition realm. It is within this ambience that the phenomenon of extended techniques appears in the Musical Canon in the form of new, at-the-time, compositional and performance practises, inventions and developments of instruments, and so forth. In this Unit, students will have the opportunity to explore the notion of the 'extended instrumental techniques' through the analysis of works by composers such as John Cage (his prepared Piano works), George Crumb, Luciano Berio (especially his 'Sequenzas'), among others. However, during the course of this Unit, the aim will be to illustrate the role of extended techniques in the outcome of two living composers. These are,

- i. the Italian Salvatore Sciarrino (b.1947) - *a composer strongly influenced by his early inclination to the visual arts<sup>14</sup> who has been famous for developing and using unorthodox techniques, especially on the strings and the woodwinds* - and,
- ii. Helmut Lachenmann (b.1935) – *a German composer whose compositional quest during the last decades has been 'in search of a new aesthetic quality' (Ruzicka, 2004: 98) for re-defining the '...standardized concept of Beauty...' (Ryan and Lachenmann, 1999: 20).*

In particular, there will be a brief and specific reference to the application of these techniques and their impact on:

- i. the narrative engine of the work, that is, the way the piece unfolds on both a micro- and macro- levels and,
- ii. the realisation and communication of the composers' aesthetic beliefs

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<sup>14</sup>he at first gravitated towards the visual arts: he displayed a talent for figurative painting by the age of four and by the age of ten was guiding himself towards 'informal' abstraction. (Grove)

## Aims/Objectives

This unit aims to equip students with the skills to be able to use extended instrumental techniques into their work in an organic and logic way.

## Learning Outcomes

Upon successful completion of this unit, students will be able to:

- Delineate the 'extended techniques' term
- Generate music material out of the use of 'extended techniques'
- Apply 'extended techniques' into their own compositions organically

## Key Words

Extended Techniques	Helmut Lachenmann	Musique Concrète Instrumentale	Salvatore Sciarrino	Timbre
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## Annotated Bibliography

### Basic Sources/Material

Dimpker, Christian. 2013. Extended notation: the depiction of the unconventional.

This book develops a coherent and consistent notation system. It contains chapters on string instruments, wind instruments, percussion instruments, plucked instruments, keyboard instruments, and vocal techniques, as well as sound synthesis, audio processing, and sound recording. All relevant techniques are explained in detail. Previous methods of their notation are presented and discussed, as well as a simple and exact method of notation that may be combined with the traditional notation suggested for every technique. The book can be used as a guide on extended and electroacoustic instrumentation for composition students and lecturers, musicologists, composers, performers, music arrangers, sound engineers, and editors. [Author's abstract]

### Supplementary Sources/Material

Aubat-Andrieu, Mathilde. 2019. Guide to the contemporary harp.

<http://www.jstor.org/stable/10.2307/j.ctvckq66r>.

Bartolozzi, Bruno, Reginald Smith Brindle, Pierluigi Mencarelli, Lawrence Singer, Detalmo Corneti, and Sergio Penazzi. 1967. New sounds for woodwind.

Davies, Hugh. "Instrumental modifications and extended performance techniques." Grove Music Online. 2001; Accessed 18 Sep. 2019.

<https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000047629>.

Dick, Robert. 1975. The other flute: a performance manual of contemporary techniques. London: Oxford University Press, Music Department.

Strange, Patricia, and Allen Strange. 2001. The contemporary violin: extended performance techniques. Berkeley: University of California Press.

## **Self-Assessment Exercises/Activities**

### **Exercise 1**

Compose a short work for Solo Flute using:

- i. Percussive sounds
- ii. Multiphonics
- iii. Jet whistle(s)

Make sure that all of the above techniques are used in a coherent way serving the 'organicity' of the work rather than inserting them into the piece as impressive 'fireworks'.

**Recommended number of work hours for the student:** Approximately 15 hours

## **TITLE:**

### Unit 13: New Notations

**(13<sup>th</sup> Week)**

#### **Summary**

We use notation for a wide variety of purposes: composers notate music for performance and publication; they sketch ideas that would otherwise be forgotten, allowing themselves time to reflect; performers read from notation to get to know a piece and also to perform it; musicologists often depend greatly on notation for analysis; and many musicians acquaint themselves with works via score-reading (Kanno 2007). This Unit will explore different facets of notation and their role in shaping the music work in many levels, from its beginning as a sketch to its final stage and eventually its performance.

#### **Introductory Remarks**

In general, in classical music, notation is considered to be as important as—if not more important than—performance and recording, in learning what we consider to be the essence of a musical work. Western musical notation, having been in use for at least four hundred years, has, during that time, influenced the very characteristics of western classical music and nurtured the course of its development (Kanno 2007).

In this unit, students will have the opportunity to get acquainted with four categories of notation:

- i. Metered: usually standardized around five-lined staves and traditional clefs (Read 1979)
- ii. Improvisational: often based on raw material that performers may interpret according to style and context (Berio 1971)
- iii. Proportional: meterless notation in which the horizontal position of notes indicates entrance and exit times (Ligeti 1992)
- iv. Indeterminate: includes a wide range of graph music (Behrman 1965)

#### **Aims/Objectives**

This unit aims to make students aware of the Historical development of Western Music Notation and the impact it has on the creative process.

#### **Learning Outcomes**

Upon successful completion of this course, students will be able to:

- Distinguish the different notation types and the purpose – aesthetic or technical – they serve
- Apply different notation types to better serve their compositional goals
- Create their own graphic notations

## Key Words

Aleatory	Graphic	Notation	Proportional
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## Annotated Bibliography

### Basic Sources/Material

Stone, Kurt. 1980. Music notation in the twentieth century: a practical guidebook.(pp.1-32)

In this comprehensive and definitive survey of current notation procedures, Kurt Stone has brought order to a field traditionally fraught with confusion and idiosyncrasy. He not only describes and recommends new methods for notating modern music, thereby establishing standard procedures for the present and future, but integrates them with traditional practices still in use. The result is a guide to all forms of notation used in serious music today. [Author's abstract]

### Supplementary Sources/Material

Behrman, David. "What Indeterminate Notation Determines." Perspectives of New Music 3, no. 2 (1965): 58-73. doi:10.2307/832504.

Berio, Luciano, and Edward E. Cummings. 1971. Circles (1960) For female voice, harp, 2 percussion players. London: Universal Ed.

Dimpker, Christian. 2013. Extended notation: the depiction of the unconventional.

Ligeti, György. 1992. Aventures für drei Sänger und sieben Instrumentalisten = for three singers and seven instrumentalists. Frankfurt: Litolf.

Gould, Elaine. 2011. Behind bars: the definitive guide to music notation. London : Faber Music Ltd

Mieko Kanno (2007) Prescriptive notation: Limits and challenges, Contemporary Music Review, 26:2, 231-254, DOI: [10.1080/07494460701250890](https://doi.org/10.1080/07494460701250890)

Philip Thomas (2007) Determining the indeterminate, Contemporary Music Review, 26:2, 129-140, DOI: [10.1080/07494460701250866](https://doi.org/10.1080/07494460701250866)

Read, Gardner. 1979. Music notation: a manual of modern practice. New York: Taplinger Pub. Co./Crescendo Book.

## **Self-Assessment Exercises/Activities**

### **Exercise 1**

Create a list of notation which includes:

- i. Notes with five different note-heads (regular, diamond-shape, x-shape, arrow-shaped, triangular-shape) and explain very briefly the meaning of each one for a Flute player (how it should sound, playing technique, etc).
- ii. Give the appropriate notation for a gradual increase and a gradual decrease of bow pressure
- iii. Notated accelerando and ritardando
- iv. Two alternatives of a timbral trill on a woodwind

**Recommended number of work hours for the student:** Approximately 15 hours

## **FINAL TELECONFERENCE/GROUP CONSULTATION MEETING**

During this final teleconference, students are informed about the format of the final exam (e.g. multiple-choice questions, short or long answers, case studies, etc.) and if the exam will be open-book or not.

**TITLE:**  
**FINAL EXAM**

**(14<sup>th</sup> week)**

**Recommended number of work hours for the student**

Approximately 50 hours.

## INDICATIVE ANSWERS FOR SELF-ASSESSMENT EXERCISES

**Title:**

**(1<sup>st</sup> Week)**

**Exercise 1.1**

**Exercise 2.1**

**Title:**

**(2<sup>nd</sup> Week)**

**Exercise 1.1**

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THE CYPRUS AGENCY OF QUALITY ASSURANCE  
AND ACCREDITATION IN HIGHER EDUCATION



European  
University Cyprus

**FORM: 200.1.3**

## **STUDY GUIDE**

**COURSE: MUS680 – INTERDISCIPLINARY APPROACHES IN  
COMPOSITION**

### Course Information

<b>Institution</b>	<b>European University Cyprus</b>		
<b>Programme of Study</b>	MUSIC (MMUS)		
<b>Course</b>	MUS680	Interdisciplinary Approaches in Composition	
<b>Level</b>	Undergraduate <input type="checkbox"/>	Postgraduate (Master) <input checked="" type="checkbox"/>	
<b>Language of Instruction</b>	English		
<b>Course Type</b>	Compulsory <input type="checkbox"/>	Elective <input checked="" type="checkbox"/>	
<b>Number of Teleconferences</b>	Total: Up to 6	Face to Face: -	Teleconferences: Up to 6
<b>Number of Assignments</b>	13 self-assessment exercises 5 of which are assessed (10%) 1 assignment (20%) 1 group project (20%)		
<b>Assessment</b>	Assignments	Final Examination	
	50 %	50 %	
<b>Number of ECTS Credits</b>	10		

Study Guide drafted by:	Dr George Christofi
Editing and Final Approval of Study Guide by:	Dr Yiannis Miralis, Dr George Christofi, Dr Georgia Petroudi

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# 1<sup>ST</sup> TELECONFERENCE/GROUP CONSULTATION MEETING: INTRODUCTION

## **Programme Presentation**

- **Short description & objectives**

The program aims to offer a comprehensive master's degree in Music: Composition

### **GENERAL OBJECTIVES:**

The program aims to offer a comprehensive master's degree in Music, in the three parameters of education, performance and composition. It aims to create the proper conditions that the students will be able to develop the highest level and standards so as to be active in the contemporary educational and artistic environment.

### **SPECIFIC OBJECTIVES:**

#### Music Education

- Prepare students for effective and successful teaching and diverse artistic engagement as teachers and leaders in a variety of music teaching environments such as public and private schools, conservatories and organizations, community education, music ensembles, music and the third age.
- Develop and enhance student knowledge and skills required to conduct, study and critically evaluate research in Music, hence allowing them to vigorously act upon their role as renowned musicians both in Cyprus and abroad.
- Prepare musicians who will act creatively and productively with their students and colleagues.
- Endow students with knowledge, attitudes and skills that will enable them to be active music education leaders.
- Enhance critical thinking and participation in research projects both on a national and international level.

#### Performance:

- Prepare students for effective, successful and diverse artistic engagement as performers, and generally as able musicians in the local community but also abroad.
- Develop and enhance student knowledge and skills required to conduct, study and critically evaluate research in Music, hence allowing them to vigorously act upon their role as renowned musicians both in Cyprus and abroad.
- Prepare musicians who will act creatively and productively with their students and colleagues.
- Endow students with knowledge, attitudes and skills that will enable them to be active leaders in the musical and cultural life of their community.

- Enhance critical thinking and participation in artistic projects both on a national and international level.

#### Composition:

- Prepare students for effective, successful and diverse artistic engagement as composers, and generally as able musicians in the local community but also abroad.
- Develop and enhance student knowledge and skills required to conduct, study and critically evaluate research in Music, hence allowing them to vigorously act upon their role as renowned musicians both in Cyprus and abroad.
- Prepare musicians who will act creatively and productively with their students and colleagues.
- Endow students with knowledge, attitudes and skills that will enable them to be active leaders in the musical and cultural life of their community.
- Enhance critical thinking and participation in artistic projects both on a national and international level.

## **2. Intended learning outcomes:**

Upon successful completion of this program, the students should be able to:

- Design, prepare and present research, of a small or large scale, in the area of Music.
- Critically read and comment upon research of diverse methodological approaches in musical research
- Critically analyze a wide spectrum of music repertoire originating from various historical periods and diverse musical genres and civilizations, while taking into consideration its social, historical and aesthetic background.
- Design interventions based on research and practices of contemporary approaches in music.

#### Music Education

- Analyze philosophical and sociological dimensions of Music Education, illuminating their importance and their relation to teaching.
- Study the theories and the research findings of psychology of music and understand their applications in music pedagogy.
- Discuss and evaluate curricular concepts and theories in relation to current research approaches in curriculum design in music.
- Organize, lead and direct choral and instrumental ensembles of high artistic level, demonstrating excellent musical, technical, expressive and methodological expertise.

- Organize interventions, with emphasis on the development of creativity and improvisation in various contexts.

Performance:

- Actively participate in music ensembles through which one can study and perform a diverse repertoire with confidence, precision, musicality and sensitivity.
- Perform repertoire of an advanced level, both in informal and formal settings.
- Master a skillful technique and a professional performance level.
- Develop improvisation skills

Composition:

- Acquire the skills, insight and experience necessary for an effective and successful professional career as composers
- Cultivate their aesthetic consciousness through a range of approaches, introducing tools and techniques relevant to today's music making
- Explore their personal musical language and their relationship to currents in the wider compositional world by exploring innovation and experimentation for enhancing their musical horizons

## **Presentation of the Course through the Study Guide**

### ○ **Short description & objectives**

This course aims to promote the dynamic relation between Music and other Art Forms in interdisciplinary projects. In particular, the focus will be on the importance of the role of the composition process in synergies between Music and Visual or/and Performing Arts (moving image, dance, theatre etc).

During this course, there will be a close examination of case studies of interdisciplinary projects with music being an important part during a synergy. Students will have to set up two synergies that will include two different Art Forms (i.e. dance, theatre) and compose music for each of them.

Upon successful completion of this course students will be able to:

- Understand the role of Music when it is used as an Art to highlight, accompany or back another Art Form
- Compose music for accompanying, backing, highlighting Visual and Performing Arts
- Put Music into lyrics
- Understand the professional needs when found themselves in an interdisciplinary synergy

**Recommended student work time**

Approximately 5 hours (including the study of this Guide)

**TITLE:**  
Unit 1: Fluxus

**(1<sup>st</sup> Week)**

## **Summary**

During the 1960s and 70s, an international interdisciplinary community of composers, poets designers and other artists got under the umbrella of 'Fluxus'. In this Unit, students will have the chance to go through the history of the artistic movement of 'Fluxus' and trace its influence on the latest interdisciplinary approaches which include 'Happenings', 'Sound Installations', 'Intermedia' among others.

## **Introductory Remarks**

The term was coined by the Lithuanian émigré and impresario George Maciunas, who initially used "Fluxus" as a descriptor for certain works of early 1960s conceptual performance art. These performance pieces were primarily staged at sites in downtown New York City, including two that would ultimately become hubs of Fluxus performance: Yoko Ono's loft and Maciunas's own AG Gallery.<sup>1</sup>

During the study of this Unit, students will explore events and works by composers who were influenced or belonged to the Fluxus trend like for instance, John Cage, George Brecht, La Monte Young, Nam Jun Paik among others.

## **Aims/Objectives**

This unit aims to serve as a historic introduction to the world of interdisciplinarity and make students aware of the Historical development of 'Fluxus' in relation to the Art of Composition.

## **Learning Outcomes**

Upon successful completion of this course, students will be able to:

- Distinguish the different historical phases and development of the 'Fluxus' artistic movement

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<sup>1</sup> Moore, Barbara, and Kelsey Cowger. "Fluxus." *Grove Music Online*. 31 Jan. 2014; Accessed 15 Sep. 2019. <https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-1002256561>.

- Apply the key concepts of 'Fluxus' in today's reality in their own creative outcome
- Prepare their own 'Fluxus' like events

## Key Words

Fluxus	Interdisciplinarity	Temporality	Event
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## Annotated Bibliography

### Basic Sources/Material

Higgins, Hannah. 2002. Fluxus Experience. Berkeley: University of California Press.

<http://search.ebscohost.com/login.aspx?direct=true&db=nlebk&AN=90493&site=eds-live>.

In this groundbreaking work of incisive scholarship and analysis, Hannah Higgins explores the influential art movement Fluxus. Daring, disparate, contentious—Fluxus artists worked with minimal and prosaic materials now familiar in post-World War II art. Higgins describes the experience of Fluxus for viewers, even experiences resembling sensory assaults, as affirming transactions between self and world. [From Author's abstract]

Lushetich, Natasha. 2014. Fluxus : The Practice of Non-Duality. Amsterdam: Brill | Rodopi.

<http://search.ebscohost.com/login.aspx?direct=true&db=nlebk&AN=786457&site=eds-live>.

Focusing on the most definition-resistant art movement in history and departing from its two chief characteristics: intermediality and interactivity, this book develops an original theory of practice, the experiential philosophy of non-duality, which is the philosophy of dynamic co-constitutivity. This is done by tracing the performativity of intermedial works – works that fall conceptually between the art and the life media, such as Bengt af Klintbergs's event score: "Eat an orange as if it were an apple" – in five key areas of human experience: language, temporality, the sensorium, social rites and rituals, and systems of economic exchange. The main argument, woven with the aid of the Derridian blind tactics, the Gramscian production of social life and the Zen-derived interexpression of Kitaro Nishida, is that the practical philosophy of co-constitutivity arises from the logic of the intermedium. In pursuing this argument, the book does three things: (1) it theorises an oeuvre that has remained under-theorised due to its fundamentally non-discursive nature and in doing so reinstates Fluxus as an influential cultural, rather than a "merely" artistic paradigm; (2) it serves as a companion to thinking by doing since most Fluxus intermedia are ready-mades, and, as such, readily available in the everyday environment;

and (3) it establishes the counter-hegemonic logic of fluxing while tracing its legacy in contemporary practices as diverse as the culture-jamming activism of The Yes Men, the paradoxical performance work of Song Dong and the pervasive game worlds of Blast Theory. [Description from the Book itself]

### **Supplementary Sources/Material**

- D. Higgins: Boredom and Danger, (New York, 1968); repr. in Battcock, Gregory, ed. Breaking the Sound Barrier: a Critical Anthology of the New Music (New York, 1981)
- H. Sohm, ed.: Happening & Fluxus (Cologne, Germany, 1970)
- M. Nyman: Experimental Music: Cage and Beyond (New York, 1974)
- H. Ruhé: Fluxus, the Most Radical and Experimental Art Movement of the Sixties (Amsterdam, 1979)
- R. Block, ed.: Wiesbaden Fluxus, 1962–1982 (Wiesbaden, Kassel, and Berlin, Germany, 1983)
- B. Haskell: Blam!: the Explosion of Pop, Minimalism, and Performance, 1958–1964 (New York, 1984)
- H. Higgins: Fluxus Experience (Berkeley and Los Angeles: U. of California Press, 2002)
- A. Kaprow: Essays on the Blurring of Art and Life (Berkeley and Los Angeles: U. of California Press, 2003)
- M. Sell: Avant-Garde Performance and the Limits of Criticism (Ann Arbor: U. of Michigan Press, 2005)

### **Self-Assessment Exercises/Activities**

#### **Exercise 1**

Conduct a brief research and list four Fluxus artists and one work/event from each of them. Upload this list on the course's central Forum.

**Recommended number of work hours for the student:** Approximately 15 hours

## **TITLE:**

### Unit 2: Music Composition as an Interdisciplinary Practice

**(2<sup>nd</sup> Week)**

#### **Summary**

This Unit examines the concept of interdisciplinarity as it occurs in the practice of Music Composition. It will draw examples from projects ran by the UK Research and Innovation organisation which focus on the organic relation between composition and other disciplines.

#### **Introductory Remarks**

This Unit will try to answer three questions:

1. how does composition as interdisciplinary practice reflect different kinds of interdisciplinarity;
2. how do organizations facilitate composition as interdisciplinary practice;
3. how might composition as interdisciplinary practice be illuminated by, and itself illuminate, research on musical creativity?

#### **Aims/Objectives**

The study of this Unit aims to equip students with the knowledge to understand the role of Music Composition when is employed to highlight, accompany or inform another discipline.

#### **Learning Outcomes**

Upon completion of this week, students should be able to:

- Think critically on the principle of 'interdisciplinarity' in music composition
- Write a proposal for an interdisciplinary project
- Employ the concept of interdisciplinarity in their personal works

## Key Words

Interdisciplinarity	Composition	Collaboration
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## Annotated Bibliography

### Basic Sources/Material

Chapple, F. (2006) *Intermediality in theatre and performance (themes in theatre 2) (themes in theatre)*. Edited by Chiel Kattenbelt. 3rd edn. Amsterdam: Editions Rodopi B.V. (CHAPTERS 2,3 AND 4)

This book draws on the history of ideas to present a concept of intermediality as an integration of thoughts and medial processes, and it locates intermediality at the intersections situated in-between the performers, the observers and the confluence of media, medial spaces and art forms involved in performance at a particular moment in time. [Author's abstract]

Cook, N. (2000) *Analysing musical multimedia*. New York:Oxford University Press. (CHAPTERS 4,5 AND 6)

*Analysing Musical Multimedia* is the first book to put forward a general theory of the manner in which different media - music, words, moving picture, and dance - work together to create multimedia.

### Supplementary Sources/Material

Karlin, F., Wright, R., Williams, J., LeBow, D. and Fred, K. (2004) *On the track: A guide to contemporary film scoring*. 2<sup>nd</sup> edn. New York: Taylor & Francis.

Miller, A.I. (2014) *Colliding worlds: How cutting-edge science is redefining contemporary art*. New York, NY, United States: WW Norton & Co

## Self-Assessment Exercises/Activities

### Exercise 1

In 500-600 words and, using the bibliography of this Unit (as found on Blackboard), answer the following question:

How does composition as interdisciplinary practice reflect different kinds of interdisciplinarity?

Upload your answer on your blog.

(Marked with 2%)

**Recommended number of work hours for the student:** Approximately 15 hours

**TITLE:**

Unit 3: Composing for a Theatrical Production I: Accompanying

**(3<sup>rd</sup> Week)**

**Summary**

This Unit will examine ways of collaboration in a theatre play especially when music is enhancing the play becoming as a ‘soundscape’ or a background soundtrack.

**Introductory Remarks**

Composing incidental music for a live theatre production demands a flexibility of thought and approach that supports the duality in working between solo and collaborative contexts. It requires a close collaboration with the director and the other members of the stage crew and is a challenging endeavour that requires the composer to create music that takes its place along with lighting, costume, and scenery as an equal participant.

**Aims/Objectives**

This week’s thematic area, emphasizes the importance of taxonomy of incidental music in a production as an equal partner to the other elements of the stage. Also, it aims to clarify the role of composer-researcher when required to shift between collaborative and solo contexts, and the microcosm and macrocosm of the show.

**Learning Outcomes**

Upon completion of this week, students should be able to:

- Compose music for a live production under specific conditions
- Conquer collaboration skills required in a stage production
- Delineate the individual characteristics of a play and successfully add the music composed for it as a non-intervening layer

**Key Words**

Theatre	Collaboration	Soundscape	Soundtrack
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## **Annotated Bibliography**

### **Basic Sources/Material**

Cramer, L. (2013) *Creating Musical Theatre: Conversations with Broadway Directors and Choreographers*. London: Bloomsbury UK. (CHAPTERS 1 AND 2)

This book features interviews with the directors and choreographers that make up today's Broadway elite. From Susan Stroman and Kathleen Marshall to newcomers Andy Blankenbuehler and Christopher Gattelli, this book features twelve creative artists, mostly director/choreographers, many of whom have also crossed over into film and television, opera and ballet. [Author's Abstract]

John-Steiner, V. (2006) *Creative Collaboration*. New Ed. New York: Oxford University Press. (CHAPTER 3)

In *Creative Collaboration*, Vera John-Steiner offers rare and fascinating glimpses into the dynamic alliances from which some of our most important scholarly ideas, scientific theories and art forms are born. Within these pages we witness the creative process unfolding in the intimate relationships of Jean-Paul Sartre and Simone de Beauvoir, Henry Miller and Anais Nin, Marie and Pierre Curie, Martha Graham and Erick Hawkins, and Georgia O'Keeffe and Alfred Stieglitz; the productive partnerships of Pablo Picasso and Georges Braque, Albert Einstein and Marcel Grossmann, Aaron Copland and Leonard Bernstein, and Freeman Dyson and Richard Feynman; the familial collaborations of Thomas and Heinrich Mann, Hubert and Stuart Dreyfus, and Margaret Mead, Gregory Bateson and Mary Catherine Bateson; and the larger ensembles of The Guarneri String Quartet, Lee Strasburg, Harold Clurman and The Group Theater, and such feminist groups as The Stone Center and the authors of *Women's Ways of Knowing*. [from Author's Abstract]

### **Supplementary Sources/Material**

Rossmann, K. (2009) *Making theatre-making: fieldwork, rehearsal and performance-preparation. reconstruction: studies in contemporary culture*. 9.1 [online]  
Available from:

[http://www.researchonline.mq.edu.au/vital/access/manager/Repository/mq:16677?f0=sm\\_creator%3A%22Rossmann%2C+Kate%22](http://www.researchonline.mq.edu.au/vital/access/manager/Repository/mq:16677?f0=sm_creator%3A%22Rossmann%2C+Kate%22) [Accessed 27 February 2017].

Sawyer, K. (2008) *Group Genius: The Creative Power of Collaboration*. New York: Basic Books.

Srikanth, K., Harvey, S. and Peterson, R. (2016) *A Dynamic Perspective on Diverse Teams: Moving from the Dual-Process Model to a Dynamic Coordination-based*

Model of Diverse Team Performance. The Academy of Management Annals. 10 (1): 453–493.

### **Exercise 1**

Read Kate Rossmann's article 'Making theatre-making: fieldwork, rehearsal and performance-preparation' and prepare a 500-word critique on the 'frantic pace' of a professional theatre performance in relation to the required preparedness and flexibility of a composer who might be part of such a team.

Upload your critique onto the Blackboard.

(Marked with 2%)

**Recommended number of work hours for the student:** Approximately 15 hours

## TITLE:

### Unit 4: Composing for Moving Image I: Cinema

(4<sup>th</sup> Week)

#### Summary

This Unit will go through a brief history of the film music, from the live performance in the actual theatre whilst projecting the movie to the soundtracks of our days. Also, it will present the three categories of music for the cinema: the diegetic, the non-diegetic and the songs and highlight the film composer's responsibilities with regards to creating the final film score.

#### Introductory Remarks

Film music preceded the film dialogue. In the early history of cinema, technology did not allow the attachment of an audio track to visual images. However, the films did have music performed live during the projection of the movie. With the technological progress, technicians added an audio track to film reels and the audience could listen to the dialogue for the first time—but the music did not go away. It simply transferred, gradually at first, from a live performance to a recorded performance incorporated into the visual imagery. Suddenly, music was no longer the purview of the live instrumentalists in the theatre. It was controlled by a person on the film production team: the film composer.

A film composer creates the musical score that accompanies a film, which is called the film score.

**Diegetic music:** Music that can be heard by the characters in the depicted scene. For example, imagine a film character is attending a parade with marching bands. The music produced by those bands is diegetic.

**Non-diegetic music:** This is the most common form of film music, typically referred to as the underscore. This is music that a film's characters cannot hear. Think of the tense vibrato strings when the foolish protagonist of a horror film enters the haunted basement. Or the swelling harp arpeggios when two lovers kiss in an old-fashioned romance.

**Songs:** Some films are scored with songs, which can be of both the diegetic and non-diegetic variety. Movie musicals feature diegetic songs (think *Singin' In The Rain*), while from the 1970s onward, it became popular to replace traditional underscore with a soundtrack of non-diegetic music (think *Goodfellas*)<sup>2</sup>.

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<sup>2</sup> Source: <https://www.masterclass.com/articles/what-is-a-film-composer-and-what-does-a-film-composer-do-3-film-scoring-tips-from-hans-zimmer#what-is-a-film-composer>

## Aims/Objectives

This thematic session aims to equip students with the skills and knowledge to start composing their own film scores.

## Learning Outcomes

Upon completion of this week, students should be able to:

- Acquire an overview on the history of film music
- Advance their skills in music technology applications
- Compose music for the purposes of a film

## Key Words

Film Music	Diegetic	Non-diegetic	Songwriting
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## Annotated Bibliography

### Basic Sources/Material

Cooke, Mervyn. A History of Film Music. New York: Cambridge Univ. Press, 2008. (CHAPTERS 2 AND 3)

This book provides a comprehensive and lively introduction to the major trends in film scoring from the silent era to the present day, focusing not only on dominant Hollywood practices but also offering an international perspective by including case studies of the national cinemas of the UK, France, India, Italy, Japan and the early Soviet Union.[From Author's abstract]

Davis, Richard. Complete Guide to Film Scoring. Boston, MA: Berklee Press, 2010 (CHAPTER 4)

This book teaches the Berklee approach to the art, covering topics such as: preparing and recording a score, contracts and fees, publishing, royalties, copyrights and much more. [Author's Abstract]

### Supplementary Sources/Material

Ashby, Arved, ed. Popular Music and the New Auteur: Visionary Filmmakers after MTV. New York: Oxford University Press, 2013.

Bovi, Michele. Cinebox vs. Scopitone: Songs to See—Canzoni da guardare. Milano: Arcana, 2013.

Gengaro, Christine Lee. Listening to Stanley Kubrick: The Music in His Films. Lanham, MD: Scarecrow Press, 2013.

Rothbart, Peter. The Synergy of Film and Music: Sight and Sound in Five Hollywood Films. Lanham, MD: Scarecrow Press, 2013.

Wright, Rayburn, and Fred Karlin. On the Track: A Guide to Contemporary Film Scoring. New York, NY: Schirmer Books, 1990.

### **Self-Assessment Exercises/Activities**

#### **Exercise 1**

Select one of the silent short movies uploaded onto the Blackboard and create a film score for Piano to accompany this.

**Recommended number of work hours for the student:** Approximately 20 hours

**TITLE:**  
Unit 5: Composing for Moving Image II: Video Art

**(5<sup>th</sup> Week)**

## **Summary**

This Unit examines those principles that are concerned with the Art of Video and the role of a composer when engaged in a collaboration with a video artist. Video art is a pursuit of scientific, technological, and aesthetic research (not necessarily in that order) vis-à-vis art<sup>3</sup>. This artistic endeavour requires most of the times the appearance of music not as an extra layer that accompanies but as an organic element which enhances the final amalgam: the video art work.

## **Introductory Remarks**

Opening this Unit with a historic introduction on the Art of Video and its relation to Music, it will stand on the work of Nam Jun Paik, the Korean American artist who is considered to be the founder of the Video Art medium.

Paik is remembered more as a video artist than a music related person ignoring his active involvement into the mid- to late-1950s avant-garde musician circles. This Unit points to the fact that the artist's philosophy of music as a musician developed into the invention of video as an art medium. His musical objective was not simply to produce music but to redefine what music is and to challenge conventional notions of music. Through his incessant quest for an answer to the question, what is music?, Paik established music of his own invention, which evolved into multimedia art<sup>4</sup>.

Moreover, there will be an exploration of the idea of 'temporality' and the ways this concept influences and expands music parameters. In particular, the Unit will focus on the manipulation of time when composing music in collaboration with a video artist and the role of: 'Repetition', 'Freeze', 'Reversal'.

## **Aims/Objectives**

This unit aims to equip students with the ability of collaborating with a video artist and intents to further cultivate their aesthetic awareness on mixed art forms.

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<sup>3</sup> Meiron, David. 1992. A descriptive evaluation of a video art production. Order No. EP21626, Kutztown University of Pennsylvania. In PROQUESTMS ProQuest Dissertations & Theses Global, <https://search.proquest.com/docview/304044563?accountid=10394>.

<sup>4</sup> Oh, Gyung Eun. 2014. Musicality and temporality in the art of nam june paik (1932-2006). Order No. 3617243, Rutgers The State University of New Jersey - New Brunswick. In PROQUESTMS ProQuest Dissertations & Theses Global, <https://search.proquest.com/docview/1524725255?accountid=10394>.

## Learning Outcomes

Upon completion of this week, students should be able to:

- Think critically on the principle of 'temporality' in music within the context of a video art-music collaboration
- Compose music in collaboration with a video artist
- Compose music employing the notions of 'repetition', 'freeze' and 'reversal' in relation to the video work

## Key Words

Video Art	Nam Jum Paik	Temporality
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## Annotated Bibliography

### Basic Sources/Material

**Meiron, David. 1992. A descriptive evaluation of a video art production. Order No. EP21626, Kutztown University of Pennsylvania. In PROQUESTMS ProQuest Dissertations & Theses Global, <https://search.proquest.com/docview/304044563?accountid=10394>.**

### Supplementary Sources/Material

Hartney, Mick, author. "Paik, Nam June." Oxford Art Online, 2003. doi:10.1093/gao/9781884446054.article.T064616.

Meigh-Andrews, Chris. 2016. A history of video art. London: Bloomsbury.

Meiron, David. 1992. A descriptive evaluation of a video art production. Order No. EP21626, Kutztown University of Pennsylvania. In PROQUESTMS ProQuest Dissertations & Theses Global, <https://search.proquest.com/docview/304044563?accountid=10394>.

Oh, Gyung Eun. 2014. Musicality and temporality in the art of nam June paik (1932-2006). Order No. 3617243, Rutgers The State University of New Jersey - New Brunswick. In PROQUESTMS ProQuest Dissertations & Theses Global, <https://search.proquest.com/docview/1524725255?accountid=10394>.

## **Self-Assessment Exercises/Activities**

### **Exercise 1**

Study the videos uploaded onto the Course's folder 'Unit 5: Video Art' and comment on the role of music in each case and how the two Arts (Video and Music) relate (or differ).

**Recommended number of work hours for the student:** Approximately 15 hours

## TITLE:

### Unit 6: Composing for Moving Image III: TV

(6<sup>th</sup> Week)

#### Summary

This Unit will review music composed for the needs of a TV broadcast (covering a large gamut of productions). Also, it will go through the history of TV Music and examine the essential technical skills and qualities which a composer needs to have in his/her arsenal in order to be able to produce music suitable for a TV context.

#### Introductory Remarks

Television music may be viewed under three distinct categories<sup>5</sup>:

1. 'Extradiegetic' – used to navigate and transition through the many programmes and advertisements of a broadcasting schedule, often called the 'flow' of television: from programme to station break and vice versa, and between station breaks, public service announcements, programme promotions, and commercials.
2. 'Intradiegetic', used as background or mood music within narrative programmes, such as situation comedies, dramas, and documentaries. Intradiegetic music is usually 'acousmatic', meaning the source of the music is not seen on the screen.
3. 'Diegetic', that is, music whose source appears on screen and is heard as part of the action or the *mise-en-scène* of a programme. Diegetic music is often performed by musicians shown on the screen in genres such as musical variety shows, late-night talk shows, and music videos, but may also be featured in a narrative programme.

During the course of this Unit, students will have the opportunity to try out brief scores for various TV demands as described above.

#### Aims/Objectives

This thematic area aims to make students aware of the skills and aesthetic approach required when composing music for the TV industry.

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<sup>5</sup> Rodman, Ronald W. "Television music." *Grove Music Online*. 16 Oct. 2013; Accessed 14 Sep. 2019. <https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-1002252468>.

## Learning Outcomes

Upon successful completion of this unit, students will be able to:

- Comprehend similarities and differences between Music as commercial object and Music as an artistic object
- Compose music for TV Commercials
- Compose music for a number of TV shows

## Key Words

TV Music	Music for Commercials	Transitions / Links
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## Annotated Bibliography

### Basic Sources/Material

Frith, Simon. "Look! Hear! The Uneasy Relationship of Music and Television,"  
Popular  
Music 21 (2002): 277–290.

The twelfth chapter of this book focuses on the relationship of Music in the television and commercialised context.

### Supplementary Sources/Material

Alexomanolaki, Margarita, et al. "Music as First-Order and Second-Order  
Conditioning in TV Commercials," Music and the Moving Image 3 (2010): 39–50.

Allan, David. "A Content Analysis of Music Placement in Prime-Time Television  
Advertising," Journal of Advertising Research 48 (2008): 404–417.

Alpert, Judy L., and Mark I. Alpert. "Music Influences on Mood and Purchase

Intentions," Psychology and Marketing 7 (1990): 109–134

## Self-Assessment Exercises/Activities

## **Exercise 1**

Compose a music theme suitable for:

- i. Breaks between the programs (up to 5'')
- ii. A fresh juice commercial (up to 10'')
- iii. A documentary about the Himalayas (a sample up to 1')

It is recommended to use a MIDI creative or notation software with playback to prepare a draft audio for each case.

Upload your files onto the Blackboard.

(Marked with 2%)

**Recommended number of work hours for the student:** Approximately 15 hours

## TITLE:

Unit 7: Composing for Moving Image IV: Video Games

(7<sup>th</sup> Week)

### Summary

This Unit will review music created for the video games. Also, it will go through the history of Video Game Music and examine the essential technical skills and qualities which a composer needs to have in his/her arsenal in order to be able to produce this kind of music.

### Introductory Remarks

Video game music is distinct from music in most other media forms in that when composed well (according to the standards of the game community), the music is dynamic; that is, responsive to game events and player actions. This can mean, for instance, that various parameters of the music (such as tempo, key, and instrumentation), or sequences or sections of music, are altered based in real time on what is happening in the game<sup>6</sup>.

During the course of this Unit, students will have the opportunity to try out brief scores for Video Games as described above.

### Aims/Objectives

This thematic area aims to make students aware of the skills and aesthetic approach required when composing music Video Game industries.

### Learning Outcomes

Upon successful completion of this unit, students will be able to:

- Comprehend similarities and differences between Music as commercial object and Music as an artistic object
- Compose music for a Video Game scenario
- Compose music for the Credits of a Video Game

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<sup>6</sup> Collins, Karen. "Video games, music in." *Grove Music Online*. 25 May. 2016; Accessed 14 Sep. 2019. <https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-1002293246>.

## Key Words

Game Platforms	Video Game Music	Commercial
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## Annotated Bibliography

### Basic Sources/Material

Collins, Karen. *Game Sound: An Introduction to the History, Theory, and Practice of Video Game Music and Sound Design*. Cambridge: MIT Press, 2008. (CHAPTERS 1,2 AND 6)

Game Sound has two underlying themes: how and why games are different from or similar to film or other linear audiovisual media; and technology and the constraints it has placed on the production of game audio. Collins focuses first on the historical development of game audio, from penny arcades through the rise of home games and the recent rapid developments in the industry. She then examines the production process for a contemporary game at a large game company, discussing the roles of composers, sound designers, voice talent, and audio programmers; considers the growing presence of licensed intellectual property (particularly popular music and films) in games; and explores the function of audio in games in theoretical terms. Finally, she discusses the difficulties posed by nonlinearity and interactivity for the composer of game music. [Author's Abstract]

### Supplementary Sources/Material

American Federation of Musicians. "Irish Composer Enters the Realm of Video Games." *International Musician* (July 2010): 28.

P. Shultz: 'Music Theory in Music Games', *From Pac-Man to Pop Music: Interactive Audio in Games and New Media*, ed. K. Collins (Aldershot, 2008), 177–89

W. Phillips: *A Composer's Guide to Game Music* (Cambridge, MA, 2014)

T. Summers and J. Hannigan: *Understanding Video Game Music* (Cambridge, 2016)

### Self-Assessment Exercises/Activities

#### Exercise 1

In this Unit's content material on Blackboard, you will find a made-up short video which presents fictional characters as the Credits of a Video Game creators. Add your music to this.

(Marked with 2%)

**Recommended number of work hours for the student:** Approximately 15 hours

**TITLE:**  
Unit 8: Music and Space: Sound Installations

**(8<sup>th</sup> Week)**

### **Summary**

According to the Oxford Music Online, a sound installation is an inter-media artwork installed in a space over a long period of time, usually featuring continuous sound or means of producing sound<sup>7</sup>. This usually includes other art forms like video, photographs, exhibitions of various kinds of artefacts or even the place itself connects with the overall concept of the installation. In this Unit, students will have the opportunity to explore examples of sound installation but also design and initiate their own projects.

### **Introductory Remarks**

Sound installation presents a similar confrontation of sound, space, and listener-viewer<sup>8</sup>. This Unit will explore various collaborative projects where composers, or rather, 'sound artists' create and disseminate an audio work within a space under specific conceptual conditions.

Also, there will be an exploration of the work by practitioners of the sound installation art including Maryanne Amacher, David Byrne, Richard Chartier, Inouk Demers, Bill Fontana, Annea Lockwood, Alvin Lucier, Christian Marclay, Max Neuhaus, among others.

Moreover, students will have the opportunity to create a sound file of specific duration (looped or interactive with live electronics where feasible) in collaboration with students of the University's Graphic Design program or an external artist on a given sound installation scenario which will be site-specific.

### **Aims/Objectives**

The aim of this unit is to make students aware of the tools needed to achieve a successful sound installation especially in collaborative environments.

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<sup>7</sup> Wong, Mandy-Suzanne. "Sound installation." *Grove Music Online*. 31 Jan. 2014; Accessed 14 Sep. 2019. <https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-1002258174>.

<sup>8</sup> Ibid.

## Learning Outcomes

Upon successful completion of this Unit, students will be able to:

- Create the audio content of a sound installation
- Think critically in exploiting spatially a specific venue for their installation
- Collaborate with other media artists

## Key Words

Sound Installation	Spatialisation	Inter-media	Electronics
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## Annotated Bibliography

### Basic Sources/Material

Born, Georgina, ed. *Music, Sound and Space: Transformations of Public and Private Experience*. Cambridge: Cambridge University Press, 2013. doi:10.1017/CBO9780511675850.

*Music, Sound and Space* is the first collection to integrate research from musicology and sound studies on music and sound as they mediate everyday life. Music and sound exert an inescapable influence on the contemporary world, from the ubiquity of MP3 players to the controversial use of sound as an instrument of torture. In this book, leading scholars explore the spatialisation of music and sound, their capacity to engender modes of publicness and privacy, their constitution of subjectivity, and the politics of sound and space. Chapters discuss music and sound in relation to distinctive genres, technologies and settings, including sound installation art

Giomi, Francesco, Damiano Meacci, and Kilian Schwoon. 2003. "Electroacoustic Music in a Multi-Perspective Architectural Context: a Sound Installation for Renzo Piano's Auditorium in Rome." *Organised Sound* 8 (2). Cambridge University Press: 157–62. doi:10.1017/S1355771803000050.

This paper describes the musical and technical design and the realisation of a large-scale sound installation produced and realised by Centro Tempo Reale for the inauguration of Renzo Piano's new Auditorium in Rome. The installation, conceived by Luciano Berio, was mainly dedicated to electroacoustic music: the complex technological set-up offered a new instrument for which electroacoustic pieces were transcribed. The techniques and the aesthetic implications of this transcription process within the context of an installation are discussed.

Rudi, Jøran. "Norge – Et Lydrike, Norway Remixed: a Sound Installation." Organised Sound 8, no. 2 (2003): 151–55. doi:10.1017/S1355771803000049.

This paper describes a large, interactive sound installation that was presented in Oslo during October 2002. The installation, in broad terms, brought the presence of the whole country into the one location through sound, and made the sound available for the public as material to play with or explore in a more structured fashion. The sonic results were streamed to the Internet, together with images from the exterior of the installation. The installation was located at the central train station in an area where thousands of people pass through every day.

### **Supplementary Sources/Material**

Klein, Georg. 2003. From the sound installation to the sound situation: On my work transition - berlin junction eine klangsituation. Organised Sound 8, (2) (08): 187-193, <https://search.proquest.com/docview/215099431?accountid=10394> (accessed September 14, 2019).

Ouzounian, Gascia. "Sound Installation Art:" Chapter. In Music, Sound and Space: Transformations of Public and Private Experience, edited by Georgina Born, 73–89. Cambridge: Cambridge University Press, 2013. doi:10.1017/CBO9780511675850.003.

### **Self-Assessment Exercises/Activities**

#### **Exercise 1**

Search the web and find three sound installations. Upload a list in the forum with a brief explanation for each of them.

#### **Exercise 2**

Create a sample of a soundtrack lasting no more than 2 minutes which is to be used as the audio file of a sound installation in World War II Museum.

Upload a commentary on the Forum explaining the concept of your work. (Marked with 20%)

**Recommended number of work hours for the student:** Approximately 15 hours

**TITLE:**

## Summary

Another cross-disciplinary collaboration is the Composer-Choreographer duet. Composing music in collaboration with a choreographer is far away from the traditional idea of composing *for* the dancer(s). Pulitzer Prize-winning composer, David Lang states about this kind of collaborative project: ‘My job is to react to something, to figure it out through music, to heighten the emotional narrative, to deepen it, push or provide a counterpoint to the dance’<sup>9</sup>. This Unit will focus on the role of composer when engaging in a collaboration with a choreographer.

## Introductory Remarks

Students during this thematic area will focus on milestone projects that incorporated both music and dance and evaluate the role of the composer and its craft in each separate case. Specifically, it will examine the historical background of the collaboration between different composers and choreographers starting with 20<sup>th</sup> century music works that were commissioned for dance, like Stravinsky’s ‘The Rite Of Spring’, Copland’s ‘Appalachian Spring’, Milhaud’s ‘Creation du monde’, moving through the collaboration of Leonard Bernstein and Jerome Robbins, John Cage and Merce Cunningham among others. Additionally, this Unit will discuss more recent projects with the intention to get an in-depth look at basic processes, issues of collaboration, and barriers to collaboration. Finally, it is important to examine the different ways the two Arts use similar concepts such as: rhythm, tempo, duration, dynamics, articulation, phrase, texture, effect, form, space, and style.

## Aims/Objectives

This Unit aims to equip students with the knowledge, historical and practical, on the main aspects of Composer-Choreographer collaboration

## Learning Outcomes

Upon successful completion of this unit, students will be able to:

- Think critically on the concepts and ideas that permeated both the Art of Composition and Choreography
- Apply to their own creative outcome processes of successful collaboration with choreographers

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<sup>9</sup> Wozny, Nancy. 2018. “The Art of Collaborating: How Choreographers Can Build Successful Creative Relationships with Designers and Composers.” *Dance Magazine* 92 (4): 32.  
<http://search.ebscohost.com/login.aspx?direct=true&db=f5h&AN=128338720&site=eds-live>.

- Compose music in collaboration with a choreographer

## Key Words

Collaboration	Choreography	Dance
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## Annotated Bibliography

### Basic Sources/Material

Cowell, Henry. "How Relate Music and Dance?" *Dance Observer*. Vol.1, No.5, pp.52-53, 1934.

Hodgins, Paul. *Relationships Between Score and Choreography in Twentieth Century Dance: Music, Movement and Metaphor*. Lewiston: Edwin Mellen Press, 1992.

This book is a study which examines the aesthetic interdependence of the two disciplines. It begins with a questionnaire-based survey which reveal the pervasive influence of music on a viewer's perception of movement. It proposes a paradigm which can be used to identify and categorize relationships between choreography and score. Acknowledged classics such as *Apollo*, *Agon*, *Errand Into the Maze*, and *The Catherine Wheel* are subjected to detailed choreomusical analysis, utilizing the paradigm as part of a comprehensive examination of music-movement affinities. Current dance scholarship has virtually ignored the area of music-dance relationships, so this book will be useful for courses on music for dancers, dance philosophy and aesthetics, dance history, choreography, movement and analysis, and other areas of dance scholarship.<sup>10</sup>

Teck, Katherine. *Making Music for Modern Dance: Collaboration in the Formative Years of a New American Art*. 2011. New York: Oxford University Press. <http://search.ebscohost.com/login.aspx?direct=true&db=edshlc&AN=edshlc.013334656.0&site=eds-live>.

*Making Music for Modern Dance* traces the collaborative approaches, working procedures, and aesthetic views of the artists who forged a new and distinctly American art form during the first half of the 20th century. The book offers riveting first-hand accounts from innovative artists in the throes of their creative careers and provides a cross-section of the challenges faced by modern choreographers and composers in America. These articles are complemented by excerpts from astute observers of the music and dance scene as well as by retrospective evaluations of past collaborative practices.

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<sup>10</sup>Author's website: [mellenpress.com/author/paul-hodgins/1767/](http://mellenpress.com/author/paul-hodgins/1767/) (accessed September 14, 2019)

## Supplementary Sources/Material

- Bernstein, David. "In Order to Thicken the Plot: Toward a Critical Reception of Cage's Music," in *Writings Through John Cage's Music, Poetry, and Art*, Chicago and London: University of Chicago Press, 2001.
- Cohan, Robert P. "Choreographers/composers/collaboration," *Journal of Choreography and Dance*. Vol.1, Part 4, pp.1–2, 1992.
- Gilbert, John. "Collaborative Projects in the Performing Arts" in the Dance Education Program official website at New York University. New York: New York University. <http://www.nyu.edu/classes/gilbert/collaboration/index.html> (accessed December 10, 2005)
- Miller, Leta E. "Henry Cowell and Modern Dance: The Genesis of Elastic Form." *American Music* 20, no. 1 (2002): 1-24. doi:10.2307/3052241.
- Wozny, Nancy. 2018. "The Art of Collaborating: How Choreographers Can Build Successful Creative Relationships with Designers and Composers." *Dance Magazine* 92 (4): 32.  
<http://search.ebscohost.com/login.aspx?direct=true&db=f5h&AN=128338720&site=eds-live>.

## Self-Assessment Exercises/Activities

### Exercise 1

There are 3 short clips available onto the Blackboard sent to you as a call-for-composers to collaborate with the choreographer/creator of them. Put down possible ideas and concepts as these emanate from the viewing of these clips, as a preparation to the forthcoming, first, meeting with the choreographer.

Work/prepare this list on the Wiki of the Unit.

**Recommended number of work hours for the student:** Approximately 15 hours

**TITLE:**  
Unit 10: Happenings

**(10<sup>th</sup> Week)**

## Summary

In this Unit, students will have the chance to examine the main elements which comprise the production of a multi-facet work known as a ‘Happening’. Happening, is the predecessor of many other collaborative forms like for instance, the Sound Installation studied in a previous Unit. The term refers to an artistic event that combines elements of theater, performance art, music, and the plastic arts; these events tend to be bounded by either a series of actions or a preset duration, though their structure is sometimes looser. Happenings are typically nonnarrative, forgoing plot and character in favor of the associative potential of static objects and human action<sup>11</sup>. This Unit will discuss the role of a composer in participating in such a collaborative activity.

## Introductory Remarks

Happenings were inspired by the performances of Futurists who would enact short avant-garde plays and read their manifestoes and poetry on stage<sup>12</sup>. Moreover, audience participation was crucial in the Happening as it demolishes the boundaries between the viewer and the artwork. In this thematic section, students will have the opportunity to explore some key ideas of the ‘Happening’ that are important for decision taking in composing a work. These include:

1. The involvement of the audience
2. The idea of the ‘ephemeral’ in the Happenings; the performance was a temporary experience, different each time and thus Art is now defined by the activity, occasion, and interaction.
3. The purpose of Happenings which is to confront the conventional as defined by the Art world.

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<sup>11</sup> Cowger, Kelsey. "Happening." *Grove Music Online*. 31 Jan. 2014; Accessed 15 Sep. 2019.  
<https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-1002256747>.

<sup>12</sup> "Happenings Movement Overview and Analysis". [Internet]. 2019. [TheArtStory.org](http://TheArtStory.org)

Content compiled and written by Tracy DiTolla

Edited and published by The Art Story Contributors

Available from: <https://www.theartstory.org/movement/happenings/>

First published on 21 Jan 2012. Updated and modified regularly. 

[Accessed 15 Sep 2019]

## Aims/Objectives

This unit aims to broaden students' compositional and aesthetic horizons by introducing them to the world of a rather different artistic collaboration which emanates from a more political overview of the Art's purpose in general.

## Learning Outcomes

Upon successful completion of this unit, students will be able to:

- Understand the key principles of a Happening
- Analyze Happenings from the 1960s up to our days
- Compose music within the context of a Happening

## Key Words

Happening	Ephemeral	Performance	Allan Kaprow
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## Annotated Bibliography

### Basic Sources/Material

Kelley, Jeff, and Allan Kaprow. 2004. Childsplay: the art of Allan Kaprow. Berkeley: University of California Press. (CHAPTER 4 )

Allan Kaprow has been described as an avant-garde revolutionary, a radical sociologist, a Zen(ish) monk, a progressive educator, and an anti-art theorist. But, above all, as this book reminds us, he has been an influential artist. Known for his "Happenings," Kaprow created vanguard performances in the early 1960s in which he collaged various art forms (painting, music, dance), disguised as ordinary things (newspaper, noise, body movement), into quasi-theatrical events. In the decades since, his works have remained open to the changing character of contemporary experience, always seeking the thresholds at which art and life converge.

## Supplementary Sources/Material

Cowger, Kelsey. "Happening." Grove Music Online. 31 Jan. 2014; Accessed 15 Sep. 2019.

<https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-1002256747>.

"Happenings Movement Overview and Analysis". [Internet]. 2019. TheArtStory.org

Content compiled and written by Tracy DiTolla, Edited and published by The Art Story Contributors. Available from: <https://www.theartstory.org/movement/happenings/>

First published on 21 Jan 2012. Updated and modified regularly. Information

[Accessed 15 Sep 2019]

## Self-Assessment Exercises/Activities

### Exercise

1

Put down the scenario of a Happening explaining the main concept, the proposed venue, the way the audience will be engaged (if at all) in this and give an overview of the type of musical elements (instruments, style, etc) will be in use during this Happening.

**Recommended number of work hours for the student:** Approximately 20 hours

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<sup>13</sup> Kalfatovic, Martin R. 1999. "Off Limits: Rutgers University and the Avant-Garde, 1957-1963." Library Journal. <http://search.ebscohost.com/login.aspx?direct=true&db=edsgbc&AN=edsgcl.54542717&site=eds-live>.

## TITLE:

Unit 11: Intermedia

(11<sup>th</sup> Week)

### Summary

In this Unit, there will be a delineation of the term 'intermedia' contrasting to 'multimedia' and how a composer can be part of this type of creative work.

### Introductory Remarks

Much of the best work being produced today seems to fall between media. This is no accident. The concept of the separation between media arose in the Renaissance. The idea that a painting is made of paint on canvas or that a sculpture should not be painted seems characteristic of the kind of social thought--categorizing and dividing society into nobility with its various subdivisions, untitled gentry, artisans, serfs and landless workers--which we call the feudal conception of the Great Chain of Being. This essentially mechanistic approach continued to be relevant throughout the first two industrial revolutions, just concluded, and into the present era of automation, which constitutes, in fact, a third industrial revolution. How do things that sound look when the structure of the composition is mapped onto a visual medium? How does a visual composition sound when this system is mapped to the syntax of a language in a different medium? What is this kind of activity to be called? In 1966 Dick Higgins named the phenomenon "intermedia."<sup>14</sup>

The term intermedia art describes creative work that makes artistic connections between disciplines. When used in contrast to "multimedia" it is meant to imply a sense of integration of diverse media rather than just the presence of multiple media. The term came into prominence through a 1965 article by the Fluxus artist Dick Higgins and was used to characterize a large body of work that did not fit into discrete studio art practices. Increasingly, intermedia art has grown to incorporate digital and emerging technologies and to rely on the ability for digital data to be easily mapped from one medium (e.g. visual image or sound) to another.<sup>15</sup>

### Aims/Objectives

This unit aims to introduce students to the notion of 'intermedia' and illustrate ways of employing these into their own creative works.

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<sup>14</sup> Higgins, D., and H. Higgins. "Intermedia." *LEONARDO -OXFORD THEN CAMBRIDGE MA-*, 2001. <http://search.ebscohost.com/login.aspx?direct=true&db=edsbl&AN=RN094033305&site=eds-live>.

<sup>15</sup> Bithell, David. "Intermedia art." *Grove Music Online*. 25 Jul. 2013; Accessed 15 Sep. 2019. <https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-1002241749>.

## Learning Outcomes

Upon successful completion of this unit students will be able to:

- Generate composition material for use into their own intermedia projects
- Apply the key concepts of 'intermedia' into their own works
- Use appropriate technology and software into their own intermedia work

## Key Words

Intermedia	Dick Higgins	Multimedia
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## Annotated Bibliography

### Basic Sources/Material

Dixon, Steve, and Barry Smith. 2007. Digital performance: a history of new media in theater, dance, performance art, and installation. Cambridge, MA: MIT Press. <http://public.eblib.com/choice/publicfullrecord.aspx?p=3338680>. (Chapter 3)

This is a book about the historical roots, key practitioners, and artistic, theoretical, and technological trends in the incorporation of new media into the performing arts.

### Supplementary Sources/Material

Bithell, David. "Intermedia art." Grove Music Online. 25 Jul. 2013; Accessed 15 Sep. 2019.

<https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-1002241749>.

Goldberg, RoseLee, and RoseLee Goldberg. 2001. Performance art: from futurism to the present.

## Self-Assessment Exercises/Activities

### Exercise 1

Think and write a scenario of a work which will include video projection, pre-recorded sounds, aromas spread into the room, the room's spatial arrangement and moving sensors which will trigger another element. Try to give as detailed information as possible. Upload your work onto the Blackboard for further discussion.

(Marked with 2%)

**Recommended number of work hours for the student:** Approximately 20 hours

## TITLE:

### Unit 12: Acoustic Ecology - Soundscapes and Biomusic

(12<sup>th</sup> Week)

#### Summary

This Unit will go through two quite recent interdisciplinary trends regarding acoustic ecology and biomusic. As two art forms, both of them merge with composition, sound design, engineering, cultural scholarship and aim to increase people's awareness on issues such as urban development, water pollution, hearing loss, and noise pollution.

#### Introductory Remarks

Early efforts to connect human and non-human soundworlds came from Soundscape studies and acoustic ecology. Canadian born composer, Raymond Murray Schafer, founded the field with the World Soundscape Project (since 1993 the World Forum for Acoustic Ecology), which spread from Canada to the United States, Europe, and beyond, and which blends approaches from composition, sound design and engineering, acoustics, and general music and cultural scholarship in an effort to understand and manage sonic environments.

Acoustic ecologists and sound and soundscape artists take both artistic and activist approaches to represent the world around them and to increase awareness about issues such as urban development, water pollution, hearing loss, and noise pollution.

Another interdisciplinary field is Biomusic, in which scientists and musicians collaborate to study non-human soundworlds, e.g. of birds or whales, in relation to human evolution and musicality. The development of hydrophones in the 1960s allowed cetologists to record whales, whose songs captured artistic and public imaginations. Recent multi-species engagements have resulted in historical and cross-cultural studies, semiotic approaches in zoomusicology, and philosophical considerations of interspecies musicking.<sup>16</sup>

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<sup>16</sup> Allen, Aaron S. "Ecomusicology." Grove Music Online. 25 Jul. 2013; Accessed 15 Sep. 2019. <https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-1002240765>.

## Aims/Objectives

This unit aims to introduce students to the interdisciplinary music studies of Soundscape and Biomusic and the role of the Composer.

## Learning Outcomes

Upon successful completion of this unit, students will be able to:

- Develop awareness on the technical aspects of the Art of Soundscape and Biomusic
- Produce their own mini- Soundscape Projects
- Create biomusic audio files in cross-relation with another discipline

## Key Words

Soundscape	Biomusic	Ecomusicology	Raymond M. Schafer
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## Annotated Bibliography

### Basic Sources/Material

Batsis, Dimitri, Xenophon Bitsikas, Anastasia Georgaki, Angelos Evaggelou, and Panagiotis Tigas. 2011. "Biomusic: The Carrier." *Technoetic Arts: A Journal of Speculative Research* 9 (2/3): 209–16. doi:10.1386/tear.9.2-3.209\_1.

This article investigates the concept of sound, in relation to the new means and sciences from different perspectives, ultimately providing an analysis of the newborn artistic movement of bioart. It is divided into two parts. The first part of the study is based upon reference, investigating the interconnection between art and science. This mechanism is characterized by transformation processes in the interdisciplinary practices that are applied mainly by various artists and movements of the post-Second World War period. The expressive element seeks an unworldly explanation through audio and visual conjunctions. This nature is obvious in Paul Klee's reflections of musical elements in his paintings, and Rimmington's attempts to marry audio-visual influences in his 'colour organs'. The experimentations of composers such as Xenakis and Stockhausen at various locations with light and colour illustrate the continuous quest to render sound by the use of new means. Technology is a vital component of transformation as it enhances syncretic creativity for various art domains such as those that Fluxus deployed. Nam Jun Paik and Dick Higgins introduce radical techniques in their performances as they detach their selves from the parameters that define composition, and use the mind and power of sentiment in order to identify reality aurally and optically. [From the Author's Abstract]

Frattarola, Angela. 2018. *Modernist Soundscapes : Auditory Technology and the Novel*. Gainesville: University Press of Florida.

<http://search.ebscohost.com/login.aspx?direct=true&db=nlebk&AN=1801784&site=eds-live>.

At the turn of the twentieth century, new technologies such as the phonograph, telephone, and radio changed how sound was transmitted and perceived. In *Modernist Soundscapes*, Angela Frattarola analyzes the influence of “the age of noise” on writers of the time, showing how modernist novelists used sound to bridge the distance between characters and to connect with the reader on a more intimate level.

### **Supplementary Sources/Material**

Allen, Aaron S. "Ecomusicology." *Grove Music Online*. 25 Jul. 2013; Accessed 15 Sep. 2019.

<https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-1002240765>.

Birdsall, Carolyn. 2012. *Nazi Soundscapes : Sound, Technology and Urban Space in Germany, 1933-1945*. Amsterdam: Amsterdam University Press.

<http://search.ebscohost.com/login.aspx?direct=true&db=nlebk&AN=654441&site=eds-live>.

Hadjileontiadis, Leontios. 2014. *Conceptual Blending in Biomusic Composition Space: The “Brainswarm” Paradigm*.

Hill, Megan E. "Soundscape." *Grove Music Online*. 31 Jan. 2014; Accessed 15 Sep. 2019.

<https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-1002258182>.

Schafer, R. Murray. 1969. *The new soundscape; a handbook for the modern music teacher*. Don Mills, Ont: BMI Canada.

### **Self-Assessment Exercises/Activities**

#### **Exercise 1**

Search the web and find three examples of sound-scaping. Upload a list in the forum giving the link together with a brief explanation for each project.

#### **Exercise 2 (Group project)**

Work as a group. Using a recorder (your mobile phone’s recorder), collect everyday sounds and manipulate them using a wave-editing software (you can choose from the list

of freeware you can find on Blackboard) create an audio work. Write a brief commentary explaining the concept behind it. Upload both files onto the Blackboard.

(Marked with 20%)

**Recommended number of work hours for the student:** Approximately 20 hours

## TITLE:

### Unit 13: Interactive Composition

(13<sup>th</sup> Week)

#### Summary

This Unit will focus on the Music created using interactive technology such as Max/MSP and the aesthetics of a live performance-real time composition.

#### Introductory Remarks

Jean Bresson and Joel Chadabe quite successfully pinpoint the importance of the notion of ‘interaction’, especially the one that exists between the artist and the computer, in an article about interactive composition:

‘Interaction has always been a factor of performance. Every musical instrument reacts to a performance gesture at an audio level in producing a sound—colored not only by the instrument itself but also by the space in which it is performed—with which the performer interacts. In recent years, we have noted a growing interest in interaction also on a compositional level, spurred to a certain extent by a general musical interest in free improvisation. From that perspective, the idea of composing at the same time as performing, ‘thinking on my feet’ as improvising musician Leroy Jenkins said many years ago, poses questions of what information a score might contain and to what extent it drives the performer. In the context of computer music, the question becomes one of how a computer might be programmed to generate audio as well as compositional information that is flexible enough in its reaction to a performer to qualify as interactive. Interaction, at whatever level, refers to a mutually influential process.’<sup>17</sup>

#### Aims/Objectives

This unit aims to equip students with the knowledge of the broader notion of interaction as well as learn by real world examples of live electronics interaction during performances. It also aims to develop further skills regarding computer-aided composition focusing on the MAX/MSP.

#### Learning Outcomes

Upon successful completion of this unit, students will be able to:

- Get acquainted with the broader idea of ‘interaction’ in Composition

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<sup>17</sup> Jean Bresson & Joel Chadabe (2017) Interactive Composition: New Steps in Computer Music Research, *Journal of New Music Research*, 46:1, 1-2, DOI: [10.1080/09298215.2017.1288748](https://doi.org/10.1080/09298215.2017.1288748)

- Apply procedures into their own compositions which leave space for interaction between the performer and technology
- Cultivate their aesthetic sense in regard to the artistic purpose of 'interaction'

## Key Words

Interaction	Live electronics	MAX/MSP	Real-time composition
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## Annotated Bibliography

### Basic Sources/Material

Manzo, V. J., and Will Kuhn. 2015. *Interactive Composition : Strategies Using Ableton Live and Max for Live*. New York City: Oxford University Press. (CHAPTERS 5 AND 6)

<http://search.ebscohost.com/login.aspx?direct=true&db=edsebk&AN=935093&site=eds-live>.

This book empowers readers with all of the practical skills and insights they need to compose and perform electronic popular music in a variety of popular styles. The book begins by introducing all of the tools involved in creating interactive compositions through the software Ableton Live and Max for Live. The following chapters then put the tools to use by both describing particular musical styles and also teaching readers how to compose and perform within these styles using the software. As readers progress through the book, they will learn to use the software to facilitate their own unique compositional objectives. This book takes readers through all of the steps in designing interactive music compositions. [From Author's Abstract]

Moroni, Artemis, Fernando Von Zuben, and Jônatas Manzolli. "ArTbitration: Human-Machine Interaction in Artistic Domains." *Leonardo* 35, no. 2 (2002): 185-88. <http://www.jstor.org/stable/1577200>.

In this article, the authors analyze the process of human-machine interaction in the context of artistic domains, as a framework for exploring creativity and producing results that could not be obtained without such interaction. [Author's Abstract]

### Supplementary Sources/Material

Jean Bresson & Joel Chadabe (2017) Interactive Composition: New Steps in Computer Music Research, Journal of New Music Research, 46:1, 1-2

Roads, Curtis. "The Second STEIM Symposium on Interactive Composition in Live Electronic Music." Computer Music Journal 10, no. 2 (1986): 44-50.  
doi:10.2307/3679484.

Rowe, Robert. 1993. Interactive music systems: machine listening and composing. Cambridge, Mass: MIT Press.

Sally R. Hartline (1984) Interactive Composition, Cancer Investigation, 2:5, 429, DOI: 10.3109/07357908409040318

## **Self-Assessment Exercises/Activities**

### **Exercise 1**

Go to: <https://cycling74.com/projects/page/1> which is the Official web-site for MAX Software and read about three real-world projects which are related to live electronics and/or interactive tools.

Upload your comments for each of the projects that you read in the Unit's Forum page.

**Recommended number of work hours for the student:** Approximately 15 hours

## **FINAL TELECONFERENCE/GROUP CONSULTATION MEETING**

During this final teleconference, students are informed about the format of the final exam (e.g. multiple-choice questions, short or long answers, case studies, etc.) and if the exam will be open-book or not.

**TITLE:**  
**FINAL EXAM**

**(14<sup>th</sup> week)**

**Recommended number of work hours for the student**

Approximately .... hours.

## INDICATIVE ANSWERS FOR SELF-ASSESSMENT EXERCISES

**Title:**

**(1<sup>st</sup> Week)**

**Exercise 1.1**

**Exercise 2.1**

**Title:**

**(2<sup>nd</sup> Week)**

**Exercise 1.1**

.....



THE CYPRUS AGENCY OF QUALITY ASSURANCE  
AND ACCREDITATION IN HIGHER EDUCATION



**European  
University Cyprus**

**FORM: 200.1.3**

## **STUDY GUIDE**

**COURSE: MUS 690 - Master Thesis / Portfolio / Recital**

### Course Information

<b>Institution</b>	European University Cyprus		
<b>Program of Studies</b>	Music (MMUS)		
<b>Course</b>	MUS 690	Master Thesis / Portfolio / Recital	
<b>Level</b>	Undergraduate <input type="checkbox"/>	Postgraduate (Master's) <input checked="" type="checkbox"/>	
<b>Teaching language</b>	English		
<b>Type of course</b>	Compulsory <input checked="" type="checkbox"/>	Elective <input type="checkbox"/>	
<b>Number of Teleconferences</b>	Total: Up to 6	Face to Face: -	Teleconferences: Up to 6
<b>Number of Assignments</b>	7 (out of which two are assessed) for Master Thesis 5 assessed for Recital		
<b>Assessment</b>	Thesis presentation and defense / Recital preparation / Portfolio preparation 50%	Thesis / Portfolio / Recital 50%	
<b>Number of ECTS Credits</b>	30		

Study guide prepared by	Dr Maria Papazachariou
Study guided edited and approved by	Dr Yiannis Miralis, Dr George Christofi, Dr Georgia Petroudi

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There is no prescribed content for this pathway. Instead, during the MMus period students will work gradually towards the production of a portfolio of substantial compositions and have the opportunity to submit drafts of works to their instructor for feedback and guidance. This is going to work under a specific plan agreed with the instructor and, when appropriate, specific supportive tasks that relate to the Folio's work, such as analysing scores, reading articles, among others, will be set.	
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# 1<sup>st</sup> TELECONFERENCE/ CONSULTING MEETING: INTRODUCTION

## Program Presentation

### ○ **Brief Description and Objectives**

The program aims to offer a comprehensive master's degree in Music, in the three parameters of education, performance and composition. It aims to create the proper conditions that the students will be able to develop the highest level and standards so as to be active in the contemporary educational and artistic environment.

### Music Education

- Prepare students for effective and successful teaching and diverse artistic engagement as teachers and leaders in a variety of music teaching environments such as public and private schools, conservatories and organizations, community education, music ensembles, music and the third age.
- Develop and enhance student knowledge and skills required to conduct, study and critically evaluate research in Music, hence allowing them to vigorously act upon their role as renowned musicians both in Cyprus and abroad.
- Prepare musicians who will act creatively and productively with their students and colleagues.
- Endow students with knowledge, attitudes and skills that will enable them to be active music education leaders.
- Enhance critical thinking and participation in research projects both on a national and international level.

### Performance:

- Prepare students for effective, successful and diverse artistic engagement as performers, and generally as able musicians in the local community but also abroad.
- Develop and enhance student knowledge and skills required to conduct, study and critically evaluate research in Music, hence allowing them to vigorously act upon their role as renowned musicians both in Cyprus and abroad.
- Prepare musicians who will act creatively and productively with their students and colleagues.
- Endow students with knowledge, attitudes and skills that will enable them to be active leaders in the musical and cultural life of their community.
- Enhance critical thinking and participation in artistic projects both on a national and international level.

### Composition:

- Prepare students for effective, successful and diverse artistic engagement as composers, and generally as able musicians in the local community but also abroad.
- Develop and enhance student knowledge and skills required to conduct, study and critically evaluate research in Music, hence allowing them to vigorously act upon their role as renowned musicians both in Cyprus and abroad.
- Prepare musicians who will act creatively and productively with their students and colleagues.
- Endow students with knowledge, attitudes and skills that will enable them to be active leaders in the musical and cultural life of their community.
- Enhance critical thinking and participation in artistic projects both on a national and international level.

### **Presentation of the Course through the Study Guide**

#### ○ **Brief Description and Objectives**

The aim of the course is to provide students with the opportunity of gaining an in-depth knowledge and expertise in academic research/performance recital/composition portfolio, in a specialized field in the discipline of Music. An assigned Instructor will oversee the whole process: the formulation and exploration of specific research questions, the research findings, the written work, and the preparation for the defense of the completed Master Thesis in front of the Academic Committee in the case, the preparation of a public recital (in case of performance) and a portfolio of works (in case of composition).

The aim of the course is to provide students with the opportunity of gaining an in-depth knowledge and expertise in academic research, in a specialized field in the discipline of Music, or prepare and perform a public recital (in the case of performance) and create a portfolio of works (in the case of composition). An assigned Instructor will oversee the whole process: the formulation and exploration of specific research questions, the research findings, the written work, and the preparation

During this course, students select a research topic, of their own interest, or prepare and perform a public recital (in the case of performance) and create a portfolio of works (in the case of composition), conduct the relevant literature review, decide on the form and content of the study/work, implement the various stages of research and produce and defend a Master Thesis. Each student is supervised and assisted by an assigned Instructor and the members of the appointed Academic Committee.

Throughout the course, and the whole research and writing process of the Master Thesis, the student is supervised by an Instructor and/or a Team of Instructors.

Upon successful completion of the course, students should be able to:

- Review literature on a specific subject

- Refer to and discuss/address a specific research question/research questions/repertoire/composition methodology
- Analyse the research findings;
- Commend on the research findings and make proposals in relation to the topic being researched;
- Perform a high-quality public recital
- Prepare a folio of works
- Write analytical reports and program notes for portfolio presentation and recital performance
- Write a Master Thesis, defend and present a Master Thesis, successfully.

**Recommended student effort** Approximately 5 hours (including studying the Guide)

## **TITLE: Unit 1: Problem definition and literature review**

**(1<sup>st</sup>-3<sup>rd</sup> Week)**

### **Summary**

Unit 1 includes the steps of identifying the topic of the thesis, the definition of the problem under study and investigation, the formation of research questions, the literature review and the formulation of the theoretical framework.

### **Introductory Remarks**

The distinction between the formulation of a theoretical framework and the review of the literature is an important step in theoretically defining the research process. The theoretical framework of research is linked to epistemological paradigms which the researcher should recognize as guidelines for methodological choices of the research conducted for the purpose of a master's thesis. Therefore, the research approaches and choices of methods pondered by the researcher over the next few weeks and during Unit 2 are influenced by the determination of the theoretical framework of the research.

### **Aim/ Objectives**

The aim is for students to determine the area of the field they are interested in and to focus on a specific topic, defining the problem they want to explore. The aim is also for students to formulate their research questions both through the problem definition as well as through the review of relevant and recent literature, and to position themselves with regards to the epistemology and the theoretical framework of their research.

### **Learning Outcomes**

Following completion of the first week, students shall be able to:

- Analyze the topic of their research in the specific dimensions which will be examined, thereby identifying the problem / issue to be investigated.
- Identify the possible causes of a problem / issue to be investigated and document the need for research as a possible response to the problem.
- Explore in-depth a thematic field by critically reviewing and synthesizing the current literature relevant to the subject, in order to document the topic under investigation.
- Define the theoretical framework of their research, designating the epistemological paradigms that underlie it.

## Keywords

Literature Review	Theoretical Framework	Problem definition	Research question	Epistemological Paradigm	
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## Annotated Bibliography

### Main Material

Creswell, J. (2014). *Research Design: Qualitative, Quantitative and Mixed Methods Approaches* (ch. 1-3). Thousand Oaks: SAGE Publications Inc.

These chapters present an overview of the general nature of research in the social sciences and the specific quantitative and qualitative approaches to social research. They also provide an in-depth examination of the process of identifying a research problem and reviewing the relevant literature.

### Supplementary Material

1. Colwell, R., & Music Educators National Conference (U.S.). (2006). *MENC Handbook of Research Methodologies*. Oxford: Oxford University Press. Retrieved from <http://search.ebscohost.com/login.aspx?direct=true&db=nlebk&AN=191235&site=eds-live> (Chapter 1)

The chapter presents an overview of the general nature and philosophical framework of research in music education and the specific quantitative and qualitative approaches.

2. Conway, C. M. (2014). *The Oxford Handbook of Qualitative Research in American Music Education*. New York City: Oxford University Press. Retrieved from <http://search.ebscohost.com/login.aspx?direct=true&db=nlebk&AN=779701&site=eds-live&authtype=uid> (Part I)

The chapter presents the epistemology and theoretical framework of qualitative research in music education.

3. Phillips, K. H. (Kenneth H. (2008). *Exploring research in music education and music therapy*. New York: Oxford University Press. (chapter 6)

The chapter presents the characteristics and principles of qualitative research in music education.

4. Phillips, K. H. (Kenneth H. (2008). Exploring research in music education and music therapy. New York: Oxford University Press. (chapter 9)

The chapter presents the characteristics and principles of quantitative research in music education.

### **Self-assessment Tasks/ Activities**

#### **Task 1.1:**

Present the epistemological paradigm in which you consider your own research approach belongs to and comment on three points on how this affects the way you have defined your research problem. In your answer, refer to the basic axes of an epistemological paradigm (ontology, methodology, epistemology, value and rhetoric).

#### **Task 2.1:**

In a brief memo (note) (5-10 pages) present the literature review that is relevant to your topic. Document the necessity and the importance of your proposed research.

### **Recommended student effort**

About 150 hours

## **TITLE: Unit 1: Recital Planning and Research on the chosen Repertoire**

**(1<sup>st</sup>-3<sup>rd</sup> Week)**

### **Summary**

During these first weeks, the students will finalize their programme for the final recital, which they have started preparing from the previous semesters, through the courses of Principles of Practice and Performance.

### **Introductory Remarks**

As mentioned above, students will have to finalize their program for the upcoming recital, and will intensify their preparation, setting, along with the collaboration of their instructor a plan of rehearsals, for the remaining of the semester, in order to achieve best results.

Moreover, students will finalize their research on programme notes which will be presented during the day of the recital. Research for the repertoire can be based on resources taken from library catalogues, encyclopaedias and dictionaries (Grove Dictionary), recordings, manuscripts and of course the internet. (Grove Dictionary).

### **Aim/ Objectives**

The aim is for students to finalize their program repertoire and prepare the program notes.

### **Learning Outcomes**

Following completion of the first week, students shall be able to:

- Perform their final program – if not all the largest part of it
- Discuss the background of the compositions selected for the recital, through a bibliographical research.

### **Keywords**

Program Notes	Preparation
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## **Annotated Bibliography**

### **Main Material**

1. Wingell, R. (2002). Writing about Music: an Introductory Guide (3<sup>rd</sup> ed). New Jersey: Prentice Hall
2. Bayne, P. (2008). A Guide to Library Research in Music. New Jersey: Scarecrow Press.

These two books discuss writing about music, and dedicate chapters on how to prepare program notes.

### **Self-assessment Tasks/ Activities**

#### **Task 1.1:**

Prepare a list with the bibliographical references for the preparation of your program notes

#### **Task 2.1:**

By the end of the third week you will be graded with a 10% for your performance.

### **Recommended student effort**

About 150 hours

## **TITLE: Unit 2: Methodological Design**

**(4<sup>th</sup> – 6<sup>th</sup> Week)**

### **Summary**

This unit introduces the students to practical aspects of the methodological design of an educational research, emphasizing on the process of shaping the research problem and the research questions or the research hypotheses, and their importance for the methodological choices of the researcher (methods of data collection and analysis, sampling, access to the field, and ethics in qualitative research).

### **Introductory Remarks**

A key step in methodological design of the research study is the formulation of the research problem and the research questions or hypotheses to be investigated, depending on whether the researcher chooses to use the qualitative, quantitative or a mixed methodological paradigm. The definition of the problem is based on the concepts of the necessity and importance of the problem, as these are defined by the review of the literature (see Section 1), but also on other factors such as, inter alia, research interests of the researcher, funding and current trends.

The formulation of the research questions or research hypotheses is led by ontological and epistemological assumptions of the qualitative or the quantitative paradigm and has consequent characteristics and objectives of investigation. A key point here is the understanding of the distinction between generalizability (in quantitative research) and generalizability/transferability (in qualitative research) From the formulation of the research problem and the research questions or assumptions, specific methodological choices derive, which are in turn led by methodological assumptions of the epistemological paradigm around each research activity. These methodological choices concern the definition of the sampling approach, issues of sample and recruitment strategies, the negotiation of access to the field, the data collection and analysis methods, the development of research tools, and the writing and presentation of results. These derive from the research problem and questions or hypotheses, not vice versa.

The process and the steps of the research study vary according to whether the research follows qualitative or quantitative (or mixed) methodological design, and according to the model (s) that will be selected. However, regardless of the steps or process to be followed, each research study must respect the basic principles of research ethics, namely autonomy, benefit and no-harm, and justice. These principles translate into specific research practices such as ensuring informed consent, informing about any risks and benefits of research, etc. Research that involves children and specifically children with disabilities and special educational needs raises particular ethical issues

that have implications for data collection methods and children's and vulnerable groups' participation in the research process.

Finally, there are specific issues of validity and reliability that should be taken into consideration during the methodological design, as well as criteria and techniques that ensure validity and reality, based on the methodological and epistemological paradigm of the research study.

### **Aim / Objectives**

The aim of the unit is for students to shape their research problem and formulate their research questions or hypotheses under investigation. The aim is also to carry out a comprehensive methodological design by taking decisions on sampling, selection of data collection methods, negotiation of access to the research field and methods of analysis. Finally, the aim is to understand ethical issues that may arise at all stages of the research and the role of the researcher in addressing those issues.

### **Anticipated Learning Outcomes**

Following completion of the sixth week, students shall be able to:

- Formulate specific educational research questions
- Design specific research methodology for addressing their research questions
- Design and implement data collection research tools
- Discuss and consider ethical issues in formulating and implementing the methodology of their research
- Defend and document their research choices.

### **Key words**

sample	sampling	recruitment	data collection methods	research tools
ethics	validity	reliability	Ethical issues	access to the field

### **Annotated Bibliography**

### **Main Material**

1. Creswell, J.W., & Guetterman, T. C. (2019). *Educational Research: Planning, Conducting, and Evaluating Quantitative and Qualitative Research* (6<sup>th</sup> edition) (Chapters 4-7). New York, NY: Pearson.
2. Singleton, R., & Straits, B. (2017). *Approaches to social research* (6th edition) (Chapters 3, 4 & 5). New York, NY: Oxford University Press.

These chapters describe in detail the research process for research that involves sample participation.

### **Supplementary Material**

1. Colwell, R., & Music Educators National Conference (U.S.). (2006). *MENC Handbook of Research Methodologies*. Oxford: Oxford University Press. Retrieved from <http://search.ebscohost.com/login.aspx?direct=true&db=nlebk&AN=191235&site=eds-live> (Chapter 4)

This chapter discusses quantitative data analysis techniques in music education research

2. Conway, C. M. (2014). *The Oxford Handbook of Qualitative Research in American Music Education*. New York City: Oxford University Press. Retrieved from <http://search.ebscohost.com/login.aspx?direct=true&db=nlebk&AN=779701&site=eds-live&authtype=uid> (Part II, IV)

These above chapters describe and analyze: the theoretical framework of qualitative research in music education, its main research approaches, its ideologies, and its contexts.

### **Self-assessment Tasks/ Activities**

#### **Task 2.1**

Prepare a comprehensive (10-15-pages) methodological design report that includes all of its structural elements: the formulation of a research problem and research questions or hypotheses, a description of the proposed methods of data collection and analysis, a description of the process of negotiating access to the field, discussion of ethical issues that arise or are expected to arise and how they will be addressed by you as a researcher, as well as a description of the measures and techniques you intend to use to ensure validity and reliability of the study findings.

#### **Recommended student effort**

Approximately 220 hours

## **TITLE: Unit 2: Performance Practice and Technical Skills**

**(4<sup>th</sup> – 6<sup>th</sup> Week)**

### **Summary**

This unit will further allow students to enhance their practice skills and apply the proper performance practices relevant to the stylistic demands of each of the compositions that will perform. In addition, they will improve the more demanding technical passages found in their music, in order to produce a high-level recital.

### **Introductory Remarks**

A performer's interpretation is not about the music but the notation that he sees on the score/analytical diagrams. Musical scores are not music per se. Some might even argue that symbols on the page need someone to make them interesting. Performers at many instances re-edit notation in order to express the music as felt by the composer. Performed music and the natural motion that follows it have the power to cause corresponding movement to the listener, thus leading to an "aesthetically satisfying performance". Even though when in cases notation is the most fixed point of reference (in cases of Western tradition), still, our musical feeling remains the strongest link to what the composer felt and heard, before eventually putting it down to notation.

How a performer (either soloist or member of an ensemble) transforms notes written on a score into music is little short of a wonder. There is a central dilemma for the performing musician – how a performer can work over and over again, without becoming dull and stuck in one interpretation, losing enthusiasm and unwilling to respond to other points of view. How do we understand a piece's style and a composer's notation? Of course, at performances of contemporary music, one might get the impression that the score is the music. However, there is a lot of mental work that needs to be done – being distanced from the instrument itself in order to better understand and approach the music. Moreover, the role of presentation of the music is important, since the body is the source of musical expression as a means of communication and vital in generating the technical and expressive qualities of a musical interpretation.

### **Aim / Objectives**

The aim of this unit is for students to approach their final recital and thus their performances with the appropriate performance practice and stylistic expressions, depending on the chronological period of each composition. Moreover, during these weeks they should work on improving any technical difficulties encountered in the compositions, in order to also improve their technical skills as performers.

## Learning Outcomes

Following completion of the sixth week, students shall be able to:

- Connect expressiveness with technical dexterity
- Perform their compositions in the proper stylistic expression

## Key words

Stylistic period
------------------

Technical skill
-----------------

## Annotated Bibliography

### Main Material

1. Rink, J. (ed.) (2002) Musical Performance: a Guide to Understanding. Cambridge: Cambridge University Press

These chapters discuss stylistic performance practice

## Self-assessment Tasks/ Activities

### Task 2.1

Performance of compositions to your instructor in the proper style and manner (10%)

### Recommended student effort

Approximately 220 hours

## **TITLE: Unit 3: Data collection and analysis**

**(7<sup>th</sup> – 10<sup>th</sup> Week)**

### **Summary**

In this unit, the data collection and analysis methods selected based on the methodological design (Unit 2) are discussed and studied in depth.

### **Introductory Remarks**

Depending on the research questions that have been formulated, the researcher chooses those methods of data collection that will help her answer the specific research questions. Some of the data collection methods used in qualitative research are observation and interview (individual or group), and text analysis / archival research, as well as methods using multimodal data such as photo, video, video-recordings, and web data analysis. In quantitative research, the researcher may employ methods and tools for a survey, an experimental study, and/or (quantitative) interview, as well as methods for collecting Big Data or Internet data through crowdsourcing and web scrapping.

Some of the basic qualitative data analysis methods include thematic analysis, content analysis and discourse analysis. For quantitative data, statistical analysis is conducted, using tools and techniques of both descriptive and inferential statistics. Analysis software can be very useful, for both types of research data, quantitative and qualitative. In disability related research, the researcher ought to choose the use of such methods (or the adaptation of conventional methods) that will allow the participation of individuals or children with disabilities equally, actively and ethically in the research process.

The selection of data collection methods is followed by the preparation of the research tools (e.g. interview protocol, observation protocol/key, questionnaire) as well as the preparation of the participant information sheets and consent forms, the relevant applications to research ethics approval bodies or/and application for obtaining access to the field (where applicable).

A basic step prior to the data collection is the piloting of the tools and methods in order to ensure the collection of valid and useful information. Based on the feedback provided by the pilot testing, the researcher can then revise the research tools or the research methods, before applying those in the greater scale. In qualitative research, revision is an integrated part of the process in all research stages and not only during piloting.

### **Aim/ Objectives**

The aim of this unit is for students to gain in-depth understanding of the characteristics of the data collection and analysis methods that they have selected based on their methodological design, to develop their research tools (and consent forms where

applicable), and to obtain the necessary research ethics approval. In addition, the aim is to pilot their data collection and analysis methods and tools and revise accordingly.

## Learning Outcomes

Following completion of the tenth week, students shall be able to:

- Design and implement their research data collection tools
- Analyse research data by employing approaches they have selected
- Defend and document their research choices

## Key Words

data collection methods	data analysis methods	pilot study	tools revision	research tools	consent form
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## Annotated Bibliography

1. Spradley, J. (1980). Participant observation. New York: Harcourt Brace Jovanovich College Publishers (Steps 2&3).

This chapters, though older, discuss in a very comprehensive and clear way issues of data collection and analysis in qualitative social research.

2. Muijz, D. (2011). Doing Quantitative Research in Education with SPSS. London: SAGE Publications.

This textbook introduces students to the main statistical techniques that they need to know in order to conduct quantitative educational research. The author explains each procedure by using datasets from real-life educational research, and the statistical software SPSS for data analysis purposes.

## Supplementary Material

1. Gibson, B. E., Mistry, B., Smith, B., Yoshida, K.K., Abbott, D., Lindsay, S., & Hamdani, Y. (2013). The Integrated Use of Audio Diaries, Photography, and Interviews in Research with Disabled Young Men. *International Journal of Qualitative Methods*, 2013, 12(1), 382-402.

In this article the authors provide a critical reflection on the integrated use of solicited audio diaries, photography, and interviews in a study with disabled young men transitioning to adulthood.

2. Conway, C. M. (2014). *The Oxford Handbook of Qualitative Research in American Music Education*. New York City: Oxford University Press. Retrieved from <http://search.ebscohost.com/login.aspx?direct=true&db=nlebk&AN=779701&site=eds-live&authtype=uid> (Part III)

The chapter critically discusses how to analyze data in music education research

3. Phillips, K. H. (Kenneth H. (2008). *Exploring research in music education and music therapy*. New York: Oxford University Press. (chapter 10)

The chapter discusses how to analyze data in quantitative research in music education.

4. Colwell, R., & Music Educators National Conference (U.S.). (2006). *MENC Handbook of Research Methodologies*. Oxford: Oxford University Press. Retrieved from <http://search.ebscohost.com/login.aspx?direct=true&db=nlebk&AN=191235&site=eds-live> (Chapter 9)

The chapter discusses current trends in data collection and data analysis in music education research

## **Self-assessment Tasks/ Activities**

### **Task 3.1**

Develop the research tools and the consent forms (if applicable) you are going to use and submit the documents on the learning platform. In addition, prepare (where necessary) application forms and documents for obtaining research ethics approval from the corresponding bodies. The documents should include the methodological design (see Unit 2) and the research instruments and consent forms.

### **Task 3.2**

Prepare an analytical memo in which you reflect on any possible revisions of your methodological design after the piloting of your tools.

## **Recommended student effort**

Approximately 250 hours

## **TITLE: Unit 3: Management Skills and Long-term Performance Projects**

**(7<sup>th</sup> – 10<sup>th</sup> Week)**

### **Summary**

The organization of a music concert/recital requires a good coordination of many different parameters that all contribute into a successful event. During these weeks, students will discuss event organization and will apply this knowledge to their own recital.

### **Introductory Remarks**

Beyond issues of practice and interpretation, a musician should take into consideration other factors that affect a music performance/recital, such as organizational matters. In collaboration with their instructor, students should discuss technical and rather mundane issues – however completely necessary for the organization of a successful event. These issues include: hall booking, tuning of pianos (if applicable), payments to other musicians, sound, light, recording, stage managing, preparation of invitations and others.

Additionally, during these weeks students will discuss issues of repertoire selection, since a concert's reception is directly correlated to an event's success. When organizing a recital, students should be aware that the repertoire selection for a concert depends on the nature and purpose of each specific concert.

This knowledge and discussion are really essential since even costs for the organization of concerts can be really high. Also, antagonism is high. During their professional lives, students will realize that there is intense antagonism out there, and with their music selections should differentiate in order to become established in the music community.

### **Aim/ Objectives**

The aim of this unit is for students to gain in-depth understanding of the demands of organizing music concerts, both on an organizational level and on program selection issues..

### **Learning Outcomes**

Following completion of the tenth week, students shall be able to:

- Design appropriate repertoire for specific concert purposes
- Organize concerts, taking into consideration issues of organizational principles.

## Key Words

Repertoire Selection	Organization
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## Annotated Bibliography

1. Cook, N. (2014) *Beyond the Score: Music as Performance*. Oxford: Oxford University Press.

## Self-assessment Tasks/ Activities

### Task 3.1

Performance of the recital repertoire – Improvement of possible technical issues (10%)

### Recommended student effort

Approximately 250 hours

## **TITLE: Unit 4: Writing and presentation of findings**

**(11<sup>th</sup> -13<sup>th</sup> week)**

### **Summary**

This unit is dedicated to the stage of writing and presenting the research findings, which is the final stage of the master's thesis.

### **Introductory Remarks**

Although the writing of the research findings and results is discussed here as a distinct step of the research process, it is actually an essential part of the analysis stage. Depending on the epistemological paradigm adopted by the researcher, there are differences as to how the data is presented (e.g. which and what kind of data are selected to be published, what language is used for the presentation, how the voice of the researcher and the research participants/subjects is negotiated and represented in the text). What is most important, however, in this process is the documentation of the interpretations given by the researcher as well as the transparency regarding the theoretical and methodological assumptions that framed and formed the research. Irrespective of the type of research, the documentation of claims and interpretations is directly related to the study validity and reliability.

The stage of writing and presenting the research findings may raise ethical issues in relation to the confidentiality of participants, in case for example where the quote of extracts or information provided reflect the profile of specific participants. The portrayal of participants is also an issue with ethical implications if the way the results are presented contributes to further stigmatization of already marginalized social groups.

All the above can be discussed in the researcher's reflective practice, which focuses on the subjective nature of the research process.

The researcher will continue working independently under academic supervision till the completion of the master's thesis.

### **Aim/ Objectives**

The aim of this unit is for students to develop skills in writing and presenting their research findings, connecting them with the literature review, and discussing their impact and implications. In addition, the aim is for students to publicly present their research findings and their interpretations, by documenting and defending their choices and work undertaken in all stages of the research process.

## Learning outcomes

Following completion of the thirteenth week, students shall be able to:

- Review and critically analyse scientific literature relevant to their specific topic
- Present and discuss the findings that derive from the analysis of the data and compose specific suggestions and conclusions based on the findings
- Organise and compose the scientific reference text (master's thesis) of their research study
- Defend and document their research choices and the findings of their research

## Key Words

presentation of findings	interpretation of research data	documentation of results	Reflection
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## Annotated Bibliography

### Main Material

1. Bogdan, R. C. & Knopp Biklen, S. (2007). *Qualitative research for education*. Boston: Pearson Education Inc.(κεφ. 6).

This chapter discusses the writing and presentation of results stage of a qualitative research.

2. Creswell, J.W., & Guetterman, T. C. (2019). *Educational Research: Planning, Conducting, and Evaluating Quantitative and Qualitative Research* (6<sup>th</sup> edition) (Chapters 8 & 9). New York, NY: Pearson.
3. Singleton, R., & Straits, B. (2017). *Approaches to social research* (6th edition) (Chapter 17). New York, NY: Oxford University Press.

These chapters discuss the writing and presentation of results stage of a quantitative research study.

### Supplementary Material

1. Conway, C. M. (2014). *The Oxford Handbook of Qualitative Research in American Music Education*. New York City: Oxford University Press. Retrieved from <http://search.ebscohost.com/login.aspx?direct=true&db=nlebk&AN=779701&site=eds-live&authtype=uid> (Part iv)

The chapter discusses issues of ethics, writing and publishing of qualitative research in music education.

2. Phillips, K. H. (Kenneth H. (2008). Exploring research in music education and music therapy. New York: Oxford University Press. (chapter 7)

The chapter discusses how to critically present data and results in qualitative music education research.

### **Self-assessment Tasks/ Activities**

#### **Task 4.1**

Prepare the presentation (in ppt or other format) of your research study for the purpose of public defence. A presentation is expected to include the research problem and the research questions/hypotheses, the basic principles underlying the study theoretical framework and the literature review, the description of the research methodology and the presentation of the main findings and conclusions of the study.

#### **Task 4.2**

Submission of the master's thesis according to the guidelines and the Master's Thesis Guide.

### **Recommended student effort**

Approximately 225 hours

## **TITLE: Unit 4: Writing and presentation of findings**

**(11<sup>th</sup> -13<sup>th</sup> week)**

### **Summary**

In these final weeks, students should finalize program notes of their recital, as well as fully prepare for the actual recital performance.

### **Introductory Remarks**

During these weeks, students should finish their preparation for their recital by holding dress rehearsals.

In addition, they should behave like professional performers in issues of stage presence, organization and performance

### **Aim/ Objectives**

The aim of this unit is for students to develop their skills as highly trained performers in the presentation of a recital.

### **Learning outcomes**

Following completion of the thirteenth week, students shall be able to:

- Present a full recital program, along with accompanying program notes

### **Key Words**

Recital  
presentation

### **Self-assessment Tasks/ Activities**

#### **Task 4.1**

Final preparation for Recital (10%)

Program Notes (10%)

**Recommended student effort**

Approximately 225 hours

## **FINAL TELECONFERENCE/CONSULTING MEETING**

In this final teleconference students will be informed of the process for their thesis defence and the form of the presentation, and they will discuss issues in relation to the final submission of their master's thesis.

**TITLE:**  
**SUBMISSION AND DEFENCE OF THE MASTER'S THESIS**

**(14<sup>th</sup> Week)**

**Recommended student effort**

Approximately 20 hours

## **INDICATIVE ANSWERS TO SELF-ASSESSMENT TASKS**

### **Title: Unit 1: Problem definition and literature review (1<sup>st</sup> -3<sup>rd</sup> week)**

#### **Task 1.1**

In this exercise students are expected to present the epistemological paradigm which they believe that their research approach belongs to and discuss in three points how this affects the way they have defined their research problems. As the responses are related to the specific topic that each student will choose for their master's thesis, it is not possible to provide indicative answers. In their response, students are expected to refer to the basic axis of an epistemological paradigm (ontology, methodology, epistemology, value and rhetoric), and to indicate the connection to the research problem that they have chosen.

#### **Task 1.2**

This exercise depends on the specific topic students will choose for their master's thesis and hence it is not possible to provide indicative answers. It is expected that the short memo (5-10 pages) will present, analyse and compose recent literature references in a way that will document the necessity and importance of the proposed research study.

### **Title: Unit 2: Methodological Design (4<sup>th</sup> -6<sup>th</sup> week)**

#### **Task 2.1**

The preparation of the methodological design will depend on the research problem that the students will choose for their thesis. Hence, it is not possible to provide indicative answers. It is expected that the memo will be between 10-15 pages in length, and will include all the structural parts of a methodological design: formulation of research problem and research questions or hypotheses, description of proposed data collection and analysis methods, description of the negotiation process for obtaining access in the field, discussion of ethical issues that arise or are expected to arise and the way this will be addressed by the researcher, as well as description of the techniques that the research is planning to employ in order to ensure the validity and reliability of the study.

**Title: Unit 3: Data collection and analysis**  
**(7<sup>th</sup> -10<sup>th</sup> week)**

**Task 3.1**

The selection and development of the research tools depends on the research problem and research design that students will choose for their master's thesis. Hence, it is not possible to provide indicative answers. It is expected that students will prepare and submit research instruments such as interview protocols, questionnaires, observation protocols (keys), or tools for experimental design, based on the methodology of their research study. It is also expected that along with the tools, students will submit the relevant participant information sheets and consent forms, as well as documentation of the application for research ethics approval to competent bodies (where applicable)

**Task 3.2**

The analytical note refers to the research problem and the methodological design that students will choose for their master's thesis. Hence, it is not possible to provide any indicative answers. It is expected that in the note students will reflect on the way they might revise their methodological design after piloting their research tools and methods.

**Title: Unit 4: Writing and presentation of findings**  
**(11<sup>th</sup> -13<sup>th</sup> week)**

**Task 4.1**

The presentation is a summary of the master's thesis and the defence of the research process and the findings of each student's research study. Hence, it is not possible to provide any indicative answers or examples. A thesis presentation is expected to be in the form of a Powerpoint presentation or other presentation tool and include the research problem, the research questions/hypotheses, the basic principles of the theoretical framework and literature review outcomes, description of the methodology as well as the presentation and discussion of the main research findings and conclusions (grading 15%).

**Task 4.2**

Submission of the Master's Thesis according to the guidelines and the Master's Thesis guide (grading 85%).