UNIVERSITY of NICOSIA

Response to the External Evaluation Report

Programme of Study: Master of Music

June 2017

1 Introduction

We would like to thank the External Evaluation Committee (EEC) for their professional and thorough work during the on-site evaluation of the Master of Music programme. We would also like to express our appreciation for the collegial and constructive approach with which they conducted their evaluation. As elaborated below, the EEC has made several helpful recommendations about how the Department and University can improve their quality assurance processes with respect to the MMus Programme, which we have undertaken to implement accordingly.

We would also like to note at the outset that the EEC's quantitative evaluation is generally very positive. Setting aside the six quality indicators that the EEC noted were inappropriate for our programme (i.e., indicators 1.3.3, 1.3.5, 1.3.6, 2.5.1, 2.5.2, 2.5.3; see the EEC report pp. 14–15 and 20), **then the mean score for all individual indicators is 4.2 out of 5.** Similarly, **the mean of each section's means score is also 4.2**. Furthermore, we are pleased to note the several sections of the report where the programme scored 4.2 or higher:

Section	Name	Mean Score for Section
1.1	Organization of Teaching Work	4.2
1.2	Teaching	4.4
1.3	Teaching Personnel	4.5*
2.1	Purpose and Objectives and Learning Outcomes	5.0
2.2	Structure and Content	4.3
2.6	Connection with Market and Society	4.7
3.1	Research Work and Synergies with Teaching	4.6
4.3	Financial Resources	4.5

* excludes indicators that are inappropriate for the programme; see above, previous paragraph

Thus, we consider the quantitative evaluation of the MMus programme to be generally very strong overall.

The following response is divided into two main sections, followed by a Conclusion. The first main section acknowledges the EEC's positive remarks, which attest that the quality of MMus Programme at UNIC compares very favourably with international quality standards. The second section addresses the EEC's specific recommendations for improvement. This second section is itself divided into three sub-sections: (1) the EEC's four most important recommendations (2) recommendations for presentational improvements and (3) recommendations for substantive improvements.

We note that the majority of the EEC recommendations point to the need for presentational adjustments to the programme's documentation rather than

substantive changes to the programme itself. (p. 5). We also note that the EEC's small number of recommendations for substantive improvements generally require a coordinated response from the Department of Music and Dance and other administrative units within the University. Having discussed these recommendations with the relevant units, the Department and the University have decided to fully implement the EEC's recommendations, as explained below.

2 Response to the External Evaluation Committee's Evaluation Report: Positive Remarks

We are pleased that the EEC's evaluation of the MMus programme was generally favorable, especially with respect to the quality of (1) the curriculum, (2) the provision of instruction, (3) the students and their work, and (4) the Department's internal quality assurance processes. The EEC's specific positive observations are quoted below:

> p. 5: 'The panel agreed that the course is constructed and run very efficiently. The staff are clearly dedicated to this programme. It is run efficiently and professionally.'
>
> p. 6: 'The panel was very impressed with all aspects of the teaching delivery of this programme. The staff have appropriate skills, knowledge, and enthusiasm to deliver this programme to a high standard.'
>
> pp. 6–7: With respect to the overall parameters of quality assurance in the programme itself: 'The above aspects of the programme are generally positive'.
>
> p. 7: With respect to the administrative services, student welfare, and support of teaching: 'The panel was satisfied with all the necessary facilities put in place'.
>
> p. 8: 'The panel agreed that many aspects of this programme represent good practice. This was confirmed in our session with current and former students. The structure of the programme and the journey from staff-led to student-led learning is strong and clear. The quality of the visiting instrumental staff is of the highest national level. The department makes every effort to employ the best available practitioners. This is very much appreciated by the student body.'
>
> p. 16: With respect to section 2.1: Purpose and Objectives and Learning Outcomes, 'The panel was very impressed with all the above aspects of the programme'.
>
> p. 20: 'In Cyprus there is just one other Master's degree with Music, focusing on Music Education for the general classroom. The MMus of the University of

Nicosia is the only performance-based degree on Master's level in Cyprus. Abroad, there are many similar courses at similar-level institutions. However, the unique selling point of the MMus of the University of Nicosia is the combination of Performance and Pedagogy in equal measure.'

p. 27: 'It was clear from our visit that this programme is important to the future development of the Department of Music and Dance. The programme is run and taught by dedicated and well-qualified staff. The students clearly get a great deal of individual attention and monitoring.'

3 Response to the External Evaluation Committee's Evaluation Report: Recommendations

As noted above, the EEC made helpful recommendations for presentational and substantive changes to the MMus programme. Most of these are indicated in the committee's remarks for specific quality indicators. However, the EEC highlighted four especially important recommendations on p. 27 (also noted on pp. 5–6). After responding to these four important recommendations, we offer our responses to the committee's other comments on specific quality indicators. In our responses to the quality indicator comments, we differentiate the EEC's presentational and substantive recommendations. We also note that the format of the evaluation report required the EEC to repeat certain recommendations under multiple quality indicator headings. In such cases we have offered a single response that is subsequently cross-referenced.

3.1 Four Important Recommendations (from p. 27)

3.1.1 Recommendation: 'The admission criteria concerning the audition need to be specified and published'.

Response: We note that the committee repeats this recommendation in their remarks for quality indicators 1.1.1 (p. 12) and 2.4.5.6 (p. 19). We have prepared a text that is available on the Department's new web page and will be printed in any new promotional materials for the program. The text is provided as Appendix A.

As discussed with the EEC during their on campus visit, our practical courses emphasize the student's individual growth from instructor-lead to student-lead development (see above positive comment on p. 8). Therefore, our audition requirements are specified to permit prospective students to demonstrate their musical and technical level, taking into consideration that there will be inevitable variation between applicants on the basis of their backgrounds and professional goals. As discussed with the EEC, we indicate the expected technical level by providing appropriate sample repertoire requirements for representative instruments.

3.1.2 Recommendation: 'We would recommend that the elective courses MUED 520: Piano Pedagogy, MUED 530: Vocal Pedagogy, MUED 540 Instrumental Pedagogy, and MUED 560 Jazz Pedagogy, be replaced by one single compulsory course. The course description for this single course would be generic and applicable to all instruments, voices, and styles.'

Response: The Department has prepared a modified MMus programme pathway in which the above named elective courses have been removed and replaced by a single required course, MUED 570: Advanced Music Pedagogy. The modified pathway is available as Appendix B. The course description for MUED 570 Advanced Music Pedagogy is available in Appendix C. As requested by the EEC and as indicated in the new course description, MUED 570 Advanced Music Pedagogy course is generic and applicable to all instruments, voices and styles, with the provision that individual instructors will supplement this with assignments and materials appropriate for specific instruments, voices, and styles.

3.1.3 Recommendation: 'The course descriptions for MUSP 511/2/3 need to be rewritten to reflect the progression from one course to the next (as discussed with the programme staff)'.

Response: The Department has prepared and adopted revised course descriptions that include language indicating the progressive development from the first of these courses to the third. These course outlines are included in Appendix C.

3.1.4 Recommendation: 'Academic courses (MUCT 500/505/510/522/515) need to be distinguished from practical courses (MUSP 511/512/513, MUED 520/530/540/560). The panel suggests that the academic courses should have extensive and up-to-date bibliographies, reflecting the musicological and educational learning outcomes. The practical courses should have generic descriptions without specific bibliographies. Individual instrument tutors will provide instrument-specific reading to students as part of the delivery of their respective practical courses.'

Response: This suggestion relates to the previous two. During the campus visit, the EEC noted that all of the academic courses already have extensive bibliographies, whereas only some of the practical courses had such bibliographies. (For example, the EEC Chair specifically highlighted the difference between the extensive bibliography for MUED 520 Piano Pedagogy versus the comparably limited bibliography for the MUED 540 Vocal Pedagogy.) The Department has rectified this inconsistency with the new generic course descriptions for MUED 570 Advanced Music Pedagogy and MUSP 511/2/3 Post-Graduate Primary Study 1/2/3 (Appendices B and C).

We note also that the Department's existing course code prefixes indicate a differentiation between types of courses:

MUCT: Musicology, Composition, and Theory
MUED: Music Education
MUSP: Music Performance
MUTX: Music Technology

Thus, while Department already distinguishes courses by type, this point was not specifically raised during the visit. We mention it here as a point of clarification.

The content of the bibliographies for academic classes is mentioned below in our response to the EEC's recommendation for quality indicator 2.2.8.

3.2 Presentational Recommendations

The EEC's recommendations in this section are numbered to correspond with the quality indicators in the EEC's report.

Recommendation for Quality Indicator 1.1.3.3 The MMus web pages are not complete. Key information is missing (e.g. course descriptions).

Response*:* At the time of the EEC's on-site visit the University was in the process of reconstructing its website. The University re-launched the first phase of the new website on 19 April 2017 (i.e., immediately following the EEC's on-site visit). Importantly, the new web site includes separate mini-sites for each Department.

All relevant programme information, including revised course descriptions and audition requirements is now available on the Department's web page. Note that, since the EEC has required revision to the pathway itself (see above 3.1.2) we have uploaded descriptions for courses under the new pathway. Pending approval of the MMus by DI.P.A.E., this revised MMus pathway will permanently replace the unrevised MMus pathway on the Departmental Website.

Recommendation for Quality Indicator 2.2.3 Currently the course descriptions for Post-graduate Primary Study 1, 2, and 3 do not adequately indicate the progression from one to another. In discussions with the programme staff, it was apparent that there is a logical pedagogical progression from the 1st to the 2nd to the 3rd of these courses. This progression needs to be reflected in the evaluation document.

Response: See above, item 3.1.2 and Appendix C.

Recommendation for Quality Indicator 2.2.8 Bibliographies for a small number of the courses present texts that are over 10 years old. We recommend that staff check that these bibliographies are entirely up-to-date.

Response: The bibliographies of the academic courses in the MMus programme are updated regularly to emphasize the latest scholarship and/or the latest editions of seminal writings. Following standard practice in the Humanities, the course bibliographies are also intentionally extensive and comprehensive, so as to constitute a resource for the students' individual research. Earlier writings are primarily included in the course bibliographies to provide essential context for later scholarship. The course bibliographies also include seminal texts have not been superseded by newer research but have instead become the actual subject matter of later writings. Thus, to take one example from MUCT 505, while a great deal of later scholarship has applied and developed Richard Cohn's methods of Neo-Riemannian analysis, the best explanation of the fundamental processes of his analytic method remains Cohn's own comprehensive essay from 1997. Since all subsequent scholarship refers back to and assumes the reader's familiarity with Cohn's essay, it is necessary to include the original in the bibliography for the course, alongside more recent scholarship.

Recommendation for Quality Indicator 2.4.5.4 5 of 9 course descriptions appear on the web site.

Response: See above, response to Quality Indicator 1.1.3.3.

Recommendation for Quality Indicator 2.4.8 The panel could not find any documentation regarding credit transfer with regard to this programme.

Response: Credit transfer is handled, in the first instance, in accordance with ECTS regulations, whereby the University can transfer up to 1/3 of the total ECTS for any master program offered by University of Nicosia. This general policy is also included in section 2.7 of the Internal Regulations of the University: 'Transfer credit is credit earned at other accredited programmes/colleges/universities, which are transferable to the University. All courses are evaluated individually, based on the University standard and the student’s grades'.

Within the above constraints, the MMus Programme Coordinator evaluates each request for credit transfer on a course-by-course basis. Credit transfer for any course completed at another institution is approved only when the external course closely matches a course in the UNIC MMus Programme with respect to its title, learning outcomes, and ECTS credit values. The final decision and award of transfer credit is made by the University’s Office of

Academic Affairs upon the recommendation of the MMus Programme Coordinator.

3.3 Substantive Recommendations

The EEC's recommendations in this section are numbered to correspond with the quality indicators in the EEC's report.

Recommendation for Quality Indicator 1.1.4.1 The facilities are generally excellent but we would like to raise questions about the quality of practice instruments for Master's level pianists.

Response: The Department is aware of the need for better quality instruments for Master's level pianist and have already included requests for these in the budget for the 2017–2018 academic year (submitted March 2017). Specifically the Department has requested the purchase of a new 6-foot grand piano and a new upright piano.

We also that, pending the acquisition of new pianos for the music facilities, Master's level pianists are given regular access to the 7.5-foot grand piano currently located in the University's CINE studio. The EEC's verbal comments during the on-site visit indicated that they found it to be a superior quality instrument.

Recommendation for Quality Indicator 1.1.4.2 The online facilities are excellent but the physical resources are extremely limited. There are virtually no music scores and only a small number of books in the lending and reference sections. It is clear that students are encouraged to apply for inter-library loans and staff make use of fair use photocopies. It was clear that staff lend their personal books to the students to compensate for the lack of physical stock in the library.

Response: The library holds a representative range of scores that cover historical periods, genres, and various instruments, as well as orchestral and ensemble scores. The scores are held in a designated area for ease of use, located in area of the Library's administrative offices. It was an oversight on our part that this area was not shown to the committee. In any case, while the Department recognizes that the library's score collection is limited, we will happily show the score collection to a representative of the accreditation team.

In our ongoing effort to develop and expand our score collection, the Department coordinates with the Library administration to ensure that

appropriations for the Music Department prioritize scores that directly support MMus courses and Master's students' research projects and theses.

In regards to printed books, the Library continually works in collaboration with course leaders and lecturers to ensure that the music print book collection is enriched with books that not only aid students with their studies but helps develop their knowledge and skills in the field of music.

We note that it is the University's policy that if a book exists in electronic format the Library will purchase the electronic version rather than the printed version, since this provides all students simultaneous, unlimited, and round-the-clock access from any computer on campus.

The University Library also provides interlibrary loans services for situations where the library does not have access to certain resources.

Recommendation for Quality Indicator 1.1.4.4 The student welfare services consists of only 4 people so their effectiveness across a 10,000-student population is limited. Consequently, the academic staff of MMus degree takes on their role. The students didn't appear to know the existence of this service.

Response: The University does not have a department specifically named 'Student Welfare'. The provision of student welfare services is covered by a number of units in the University, all of which are amply advertised in online and print media. These include (1) the Quality Assurance and Student Support Office; (2) the Learning Difficulties Office; (3) the Admissions Office and Academic Advisors; (4) the Executive Vice President's Office; (5) the Committee for the Student Welfare Fund; (5) the Centre for Therapy, Training, and Research; and (6) the Student Affairs Office. It is only this last unit, the Student Affairs Office, that has four staff members.

Since we were not present during the interview with students, we can only speculate about why they did not appear to be aware of the 'Student Welfare Service'. We suspect that they did not know about it because it does not exist under that name.

It is important to note that students play a direct and active role in all levels of the University governance by sending elected representatives to the Departmental and School Councils, the University Senate, and the University Council.

In addition to these University-wide student support services, the Department provides direct support in the form of Academic Advising. Additionally, the small size of the Department and the nature of music instruction ensure that all students have access to highly individualized academic support. We were pleased to note that during the on-site visit the EEC acknowledged that the students of the MMus programme expressed

great satisfaction with the level of support they receive from the Department.

Recommendation for Quality Indicator 1.2.7 Students have limited access to all necessary teaching materials. However, staff supplement the limited resources available for the library with their own books, journals and articles. These are scanned by the staff and distributed to the students (in accordance with fair use of copyright material).

Response: The University library has acquired all required and recommended reading as well as all other relevant teaching materials for all the MMus programme courses, with preference given to electronic versions.

Recommendation for Quality Indicator 1.3.3 The MMus course appears not to have benefitted from a range of visiting professors.

Response: This recommendation is directly linked to the EEC's recommendations for Quality Indictors 2.5.1 and 2.5.2 (below), which together address the fact that the programme has not yet established operational relationships with external programmes and departments. Because the UNIC MMus programme is in its initial stages, the Department's priorities have thus far been (1) to establish the MMus programme on firm footing with regard to internal quality assurance in order to (2) successfully complete the Quality Assurance assessment. As the MMus programme grows and matures, the Department, following its established practices with its undergraduate programmes, plans to increase its collaborations with other institutions for the mutual benefit of both students and faculty. We note that the EEC's comments for Quality Indicators 2.5.1 and 2.5.2 implicitly recognize the need for these conditions to be met before establishing links with external departments.

We similarly note that the EEC recognizes the need for and agrees with the Department's decision to defer external student exchanges until conditions are appropriate, as indicated in the EEC's observation for Quality Indicator 2.5.3 (p. 20): 'Due to the intense nature of this 18-month course, exchanges would be logistically complex. The integrated nature of the progression through this Master's degree means that any interruption might well be disruptive rather than productive.'

Recommendation for Quality Indicator 2.3.2.3 Discussion with the students and teaching staff clearly indicated that students do not take part in the online quality assurance survey. While it is clear that the students give informal oral feedback, a more robust system would benefit the programme in the long-term.

Response: The Department regards student feedback as a vital aspect of ensuring quality assurance and of constantly improving the teaching process. The University has in place an online course/teacher evaluation system available for every taught course. However, in the case of small classes (such every class in the MMus programme) students are exempted from participating in quality assurance questionnaires because (1) the students' anonymity cannot be assured and (2) small classes do not provide a large enough sample to be statistically meaningful. At the point when enrolments permit it, students in the MMus programme will take part, like all UNIC students, in the existing online quality assurance surveys.

Recommendation for Quality Indicator 2.4.5.6 The Department needs to advertise clear and concise admission criteria. Anyone auditioning for the programme must be given a list of assessment criteria and requirements for entry to the programme.

Response: All printed promotional materials currently list the requirements for admission to be: (1) a Bachelor's degree in Music, or a non-music Bachelor's degree + a professional music diploma; (2) a performance audition and interview; (3) a written statement of purpose; and (4) two letters of recommendation. These requirements are also mentioned in the application materials.

These requirements are now available on the Department's new web site (which is under construction)

The department has also prepared and published indicative requirements audition requirements. (See above 3.1.1; our response to the Recommendation for Quality Indicator 1.1.1; and Appendix A.)

Recommendation for Quality Indicator 2.4.7 The students stated that they do not take part in any evaluation-related online surveys.

Response: See above, response to Quality Indicator 2.3.2.3.

Recommendation for Quality Indicator 2.5.1 The Programme Coordinator stated that there is no possibility to collaborate with other institutions unless the programme is accredited.

Response: See above, response to EEC recommendation for Quality Indicator 1.3.3.

Recommendation for Quality Indicator 2.5.2 The programme would attract visiting professors if it was [*sic*] accredited.

Response: See above, response to EEC recommendation for Quality Indicator 1.3.3.

4 Conclusion

We would again like to thank the External Evaluation Committee for their professional and collegial approach during the on-site evaluation of the MMus Programme and for producing a very detailed, accurate, and judicious report. As shown in the present response, we have taken immediate action to adopt their constructive recommendations, which we agree will improve the quality of our programme.

We highlight again the very positive evaluation of our MMus programme and look forward to a prompt response.

On behalf of the MMus Programme Faculty

Kenneth Owen Smith
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Coordinator – Master of Music Programme
University of Nicosia

5 Appendices

Appendix A
Audition Requirements

The following text will be included in all appropriate published venues, such as the Departmental web site and printed promotional materials.

The MMus audition on the applicant's primary study instrument will consist of three to four pieces that exhibit contrasting style periods (as appropriate to the instrument), tempi, and expressive and technical demands. The entire audition programme should be no less than twenty minutes and should demonstrate the applicant's ability to handle large works of music.

The specific repertoire will vary according to instrument and applicant but should generally reflect the standard of the final recital of a Bachelor's degree in Performance or Performance Studies. The following examples are provided to be indicative of an acceptable MMus audition programme. Actual audition programmes must be approved in advance by the MMus Programme Coordinator and the relevant instrument instructor.

Classical Piano

J. S. Bach, Prelude and Fugue in C-sharp major, from *WTC I*
Beethoven, Sonata in B-flat major, Op. 22, 1st movement
Chopin, Scherzo No. 3 in C-sharp minor, Op. 39
Debussy, *Pagodes* & *Soirée dans Grenade,* from *Estampes*

Violin

Technical solo composition by Dont, Gaviniès, or Paganini
Two contrasting movements from a solo work by J. S. Bach
One fast and one slow movement from any Classical or Romantic concerto or solo chamber work

Appendix B
Amended MMus Course Pathway

Major Requirements: 90 ECTS

Course Code	Course Title	ECTS
MUCT 500	Problems and Methods of Music Research	10
MUCT 505	Contemporary Methods of Music Analysis	10
MUCT 510	Readings in Performance Studies	10
MUCT 522	Thesis Writing Seminar	10
MUED 515	Principles of Music Pedagogy	10
MUED 570	Advanced Music Pedagogy	10
MUSP 511	Post-Graduate Primary Study 1	10
MUSP 512	Post-Graduate Primary Study 2	10
MUSP 513	Post-Graduate Primary Study 3	10

The above MMus Pathway reflects the suggestion by the EEC to eliminate the elective courses MUED 520 Piano Pedagogy, MUED 530 Vocal Pedagogy, MUED 540 Instrumental Pedagogy, and 560 Jazz Pedagogy, and replace them with a single required course. In the above pathway, the new required course is MUED 570 Advanced Music Pedagogy.

This new pathway has been made provisionally available on the UNIC website, pending final approval of the MMus programme by DI.P.A.E.

Appendix C
Amended Course Outlines

MUED 570 Advanced Music Pedagogy

<table>
<tr><td>Course Title</td><td colspan="5">Advanced Music Pedagogy</td></tr>
<tr><td>Course Code</td><td colspan="5">MUED 570</td></tr>
<tr><td>Course Type</td><td colspan="5">Required</td></tr>
<tr><td>Level</td><td colspan="5">Postgraduate – 2nd Cycle</td></tr>
<tr><td>Year / Semester</td><td colspan="5">3rd Semester</td></tr>
<tr><td>Teacher’s Name</td><td colspan="5">Dina Savvidou</td></tr>
<tr><td>ECTS</td><td>10</td><td>Lectures / week</td><td>3</td><td>Laboratories / week</td><td>0</td></tr>
<tr><td>Course Purpose and Objectives</td><td colspan="5">The goal of this course is to provide detailed critical engagement with a variety of standard teaching methods and literature for the beginning to advanced students of a particular instrument and style. Students in this course will learn to apply up-to-date methodologies based on the latest empirical research. The course provides practical experience through observations and supervised teaching. Guidelines for the development of a private teaching studio are also covered.</td></tr>
<tr><td>Learning Outcomes</td><td colspan="5">Upon completion of this course, the student should be able to:

1. Identify and criticize the standard literature of pedagogy for beginning to advanced students on specific instrument and style;
2. Identify, evaluate, and correct common technical problems faced by beginning to advanced music students;
3. Appraise the progress of music students and design instructional programs to help them succeed;
4. Prepare students for standardized examinations, such as the ABRSM and Trinity Exams, as well as the Greek Odeion exams; and
5. Identify appropriate repertory from all musical style periods for beginning to advanced students.</td></tr>
<tr><td>Prerequisites</td><td colspan="2">MUED 515</td><td>Required</td><td colspan="2">MUED 515</td></tr>
<tr><td>Course Content</td><td colspan="5">This course description indicates the generic contents of the course. The content of the course will vary according to the primary study instrument and style of each student.

The instructor will assign readings and assignments as appropriate to each student's individual specialization on the following topics:

• Pedagogy of technique
• Pedagogy of interpretation
• Instruction methods
• Choosing and teaching repertoire for child and adolescent students
• Choosing and teaching repertoire for advanced students
• Standard examinations (such as ABRSM, Trinity, etc.)

Regardless of instrumental and style specialization, the course will also cover the following topics:

• Professional Issues: teacher ethics; organizing the private studio; building a</td></tr>
</table>

	personal teaching library; planning lessons; developing resource files; internet and electronic instructional resources; international societies, conferences, and journals • Observation: throughout the semester, students will be assigned to observe a minimum of six hours of private lessons under a professional teacher.
Teaching Methodology	Class instruction, in-class discussion, observation, supervised teaching practice, examinations, assignments.
Bibliography	The instructor will assign bibliography appropriate to the students instrumental and style specialization.
Assessment	Examinations, assignments, independent writing project
Language	English

MUSP 511 Post-Graduate Primary Study 1

Course Title	**Post-Graduate Primary Study 1**				
Course Code	MUSP 511				
Course Type	Compulsory				
Level	Postgraduate – 2nd Cycle				
Year / Semester	1st Semester				
Teacher's Name	N. Constantinou, D. Savvidou, S. Leptos, M. Elia, G. Georgiou, Ch. Iaonnou, or J. Dimont-Sargerson				
ECTS	10	Lectures / week	0	Laboratories / week	4
Course Purpose and Objectives	This is the first, introductory course of a three-semester sequence in which the student receives individualized and group instruction on his/her primary performance medium. It is a highly personalized course. The general objective of the complete series of three courses is for the student to develop his/her technical and expressive skills, as well as familiarity with appropriate stylistics habits at a post-graduate level. The student gains experience playing in solo and ensemble situations, and in public performance. In this first course, repertoire is selected primarily by the instructor on the basis of the instructor's assessment of the student's needs for technical and artistic growth. The selection of repertoire will prioritize ensuring coverage of the appropriate style periods for the student's instrument and filling in gaps in the student's prior experience. An important aspect of this course is the preliminary identification and exploration of possible repertoire for the student's graduation recital. In consultation with the instructor for 500, the student and instructor will agree on a preliminary recital programme, which must be approved during the semester jury examination. As a general rule, the repertoire for the individual lessons, chamber music, and the studio classes will be assigned by the instructor.				
Learning Outcomes	After completion of the course students will have developed the ability **to follow their instructor's direction and will have demonstrated the potential for considerable personal growth** as a performer. Specifically, the student will be able to" 1. Perform and interpret a variety of advanced repertoire, under the supervision of their instructor. 2. Understand and execute their instructor's directions with respect to the				

	performance decisions of the repertoire studied. 3. Execute an effective practice routine as guided by their instructor. 4. Demonstrate a sense of stage presence and communicate artistically with an audience.		
Prerequisites	None	Required	None
Course Content	▪ Weekly one-to-one instruction ▪ Weekly Studio classes ▪ Weekly Ensemble rehearsals ▪ Public ensemble performance ▪ Public solo performance ▪ Solo jury examination		
Teaching Methodology	Individual (one-to-one) lessons; studio classes; public performances; intense private practice		
Bibliography	Instructors will assign bibliography as appropriate to each student's primary study and repertoire.		
Assessment	Graded individual lessons; graded ensemble rehearsals; graded public performances; final solo examination by faculty jury.		
Language	English /Greek		

MUSP 512 Post-Graduate Primary Study 2

Course Title	**Post-Graduate Primary Study 2**				
Course Code	MUSP 512				
Course Type	Compulsory				
Level	Postgraduate – 2nd Cycle				
Year / Semester	2nd Semester				
Teacher's Name	N. Constantinou, D. Savvidou, S. Leptos, M. Elia, G. Georgiou, Ch. Ioannou, or J. Dimont-Sargerson				
ECTS	10	Lectures / week	0	Laboratories / week	4
Course Purpose and Objectives	This is the second, intermediate course of a three-semester sequence in which the student receives individualized and group instruction on his/her primary performance medium. It is a highly personalized course. The general objective of the complete series of three courses is for the student to develop his/her technical and expressive skills, as well as familiarity with appropriate stylistics habits at a post-graduate level. The student gains experience playing in solo and ensemble situations, and in public performance. In this second course, the student begins concentrating on the repertoire they will perform on their final recital. Additional repertoire will be assigned by the instructor to ensure further coverage of all appropriate style periods and technical needs. By the end of this semester, the student's recital programme will be fixed, and the student should have had initial lessons with the instructor on every piece on the recital repertoire. The organization of these lessons will be directed by the instructor to ensure that all the material is covered according to the student's needs. The instructor will also continue to				

	assign repertoire for chamber music and for performance in studio classes.		
Learning Outcomes	After completion of the course students will have **sufficiently demonstrated considerable continuous growth as a performer and the ability for self-directed learning** required in MUSP 513. Specifically, the student will be able to: 1. Perform and interpret pieces from an increasingly varied range of advanced repertoire; 2. Identify and characterize their own technical abilities and artistic goals; 3. Identify and select repertoire on the basis of their own technical abilities and artistic goals; 4. Work collaboratively with their instructor to make interpretive decisions of the repertoire studied. 5. Independently plan and execute an effective practice routine. 6. Contribute to the planning an execution of artistic and organizational aspects of professional-level performances.		
Prerequisites	MUSP 511	Required	MUSP 511
Course Content	▪ Weekly one-to-one instruction ▪ Weekly Studio classes ▪ Weekly Ensemble rehearsals ▪ Public ensemble performance ▪ Public solo performance ▪ Solo jury examination		
Teaching Methodology	Individual (one-to-one) lessons; studio classes; public performances; intense private practice		
Bibliography	None		
Assessment	Graded individual lessons; graded ensemble rehearsals; graded public performances; final solo examination by faculty jury.		
Language	English /Greek		

MUSP 513 Post-Graduate Primary Study 3

Course Title	**Post-Graduate Primary Study 3**
Course Code	MUSP 513
Course Type	Compulsory
Level	Postgraduate – 2nd Cycle
Year / Semester	3rd Semester
Teacher's Name	N. Constantinou, D. Savvidou, S. Leptos, M. Elia, G. Georgiou, Ch. Ioannou, or J. Dimont-Sargerson

ECTS	10	Lectures / week	0	Laboratories / week	4
Course Purpose and Objectives	This is the third and final course in a three-semester sequence in which the student receives individualized and group instruction on his/her primary performance medium. It is a highly personalized course. The general objective of the complete series of three courses is for the student to develop his/her technical and expressive skills, as well as familiarity with appropriate stylistics habits at a post-graduate level. The student gains experience playing in solo and ensemble situations, and in public performance. In this third course, the student concentrates almost entirely on preparing for their recital, which replaces the normal final jury examination. In general, the student will decide themselves which aspects of the repertoire will be covered in the individual lessons and which pieces they would like to perform in studio classes. As in the earlier courses in the sequence, additional repertoire will be selected to ensure broad coverage of all appropriate style periods and technical needs. The selection of this repertoire, however, will be largely left to the student.				
Learning Outcomes	After completion of the course students will have **acquired the skill and confidence of a fully-independent professional performer, including the capacity for continuous self-guided learning throughout one's career**. Specifically, the student will be able to: 1. Perform and interpret pieces from the full range of advanced repertoire for their primary study; 2. Identify and execute self-directed strategies for improving their technical and interpretive capabilities in order to accomplish their self-defined artistic goals; 3. Independently formulate and explain complex and nuanced performance decisions about the repertoire studied. 4. Synthesize the instructor's advice and opinions about performance decision with their own independently arrived-at perspective. 5. Plan, execute, and undertake personal responsibility for the artistic and organizational aspects of a professional-level performance;				
Prerequisites	MUSP 512		Required		MUSP 512
Course Content	▪ Weekly one-to-one instruction ▪ Weekly Studio classes ▪ Weekly Ensemble rehearsals ▪ Public ensemble performance ▪ Public solo performance ▪ Solo jury examination				
Teaching Methodology	Individual (one-to-one) lessons; studio classes; public performances; intense private practice				
Bibliography	None				
Assessment	Graded individual lessons; graded ensemble rehearsals; graded public performances; final graduation recital by graded by faculty jury.				

Language	English /Greek