

VRAA 34/LT/2017

26 Σεπτεμβρίου 2017

Καθ. Μαίρη Ιωαννίδου - Κουτσελίνη

Πρόεδρο Διοικητικού Συμβουλίου

Φορέας Διασφάλισης και Πιστοποίησης της Ποιότητας της Ανώτερης Εκπαίδευσης (ΔΙ.Π.Α.Ε.)

(Υπόψη Κυρίου Ανδρέα Παπούλα)

Λεωφόρος Λεμεσού 5,
2112 Λευκωσία

(Με ηλεκτρονικό Ταχυδρομείο και το Χέρι)

**ΘΕΜΑ: Δεύτερη Αξιολόγηση Μεταπτυχιακό Πρόγραμμα στη Μουσική
/ Master of Music (MMus)**

Αγαπητή Κυρία Ιωαννίδου – Κουτσελίνη,

Αναφορικά με το ποιο πάνω θέμα εσωκλείεται η απάντηση μας στην πρόσκληση για δεύτερη αξιολόγηση του Μεταπτυχιακού Προγράμματος στη Μουσική / Master of Music σε σχέση με την αίτηση για πιστοποίηση του.

Με βάση την ανακοίνωση σας ημερομηνίας 09 Αυγούστου 2017 (<http://www.dipae.ac.cy/index.php/el/enimerosi/anakoinoseis/128-2017-08-09-pistopiisi-programmaton-metavatiki-periodos>) θεωρούμε ότι η ημερομηνία έναρξης πιστοποίησης του

Προγράμματος είναι το Χειμερινό Εξάμηνο του Ακαδημαϊκού Έτους 2014-2015, όταν άρχισε η προσφορά του Προγράμματος το οποίο ήταν αυτόματα αναγνωρισμένο με βάση την τότε υφιστάμενη νομοθεσία αφού δεν χρειαζόταν αίτηση για αξιολόγηση.

Παρακαλούμε όπως η λήψη της απόφασης για την πιστοποίηση του Προγράμματος ληφθεί στην επόμενη Σύνοδο του Συμβουλίου του Φορέα στις 02 – 03 Οκτωβρίου 2017.

Με εκτίμηση


Καθ. Edna Yamasaki Πατρικίου

Αντιπρύτανης Ακαδημαϊκών Υποθέσεων

Δευτέρα 25^η Σεπτεμβρίου 2017

Καθηγήτρια Μαίρη Κουτσελίνη- Ιωαννίδου
Πρόεδρο Συμβουλίου
Φορέα Διασφάλισης και Πιστοποίησης της Ποιότητας της Ανώτερης Εκπαίδευσης
(ΔΙ.Π.Α.Ε.)
(Υπόψη Κυρίου Ανδρέα Παπούλα)
Λεωφόρος Λεμεσού 5
2112 Λευκωσία
(Με ηλεκτρονικό Ταχυδρομείο και το Χέρι)

Αξιότιμη κα. Πρόεδρε,

ΔΕΥΤΕΡΗ ΑΞΙΟΛΟΓΗΣΗ- ΠΙΣΤΟΠΟΙΗΣΗ
ΤΟΥ ΠΡΟΓΡΑΜΜΑΤΟΣ
Music, Master of Music

Δια της παρούσης επιστολής και σε σχέση με την επιστολή απάντησής σας στην Ένσταση του Πανεπιστημίου Λευκωσίας αναφορικά με το πρόγραμμα Σπουδών Music, Master of Music, ημερομηνίας 7/9/2017, υποβάλλουμε έκθεση στην οποία διατυπώνουμε την πλήρη συμμόρφωση, υλοποίηση και τεκμηρίωση των παρατηρήσεων της Επιτροπής Εξωτερικής Αξιολόγησης που παραθέτετε στην επιστολή σας και ζητούμε τη δεύτερη αξιολόγηση του προγράμματος κατά τη διάρκεια της Συνόδου του Συμβουλίου του Φορέα, στις 2-3 Οκτωβρίου 2017.

Με ιδιαίτερη ικανοποίηση είδαμε ότι η ένσταση μας έγινε δεκτή και η επιτροπή του ΔΙ.Π.Α.Ε. είδε θετικά τις τοποθετήσεις και ενέργειες του τμήματος Μουσικής και Χορού του Πανεπιστημίου Λευκωσίας για να ανταποκριθεί επαρκώς στα σημεία που αναφέρθηκαν ως αδυναμίες του μεταπτυχιακού προγράμματος στη Μουσική.

Στην τελευταία επιστολή σας αναφερθήκατε σε τρία μόνο σημεία, στα οποία μας ζητήσατε να ανταποκριθούμε, κάνοντας σχετικές ενέργειες για συμμόρφωση. Αναφερόμαστε πιο κάτω στα σημεία αυτά, ένα προς ένα και περιγράφουμε τις σχετικές ενέργειες στις οποίες προβήκαμε.

Σημείο 1

Η βιβλιοθήκη χρήζει εμπλουτισμού με μη ψηφιακά βιβλία. Όπως αναφέρει η ΕΕΑ στην έκθεση της:

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.

Όπως αναφέρει και η επιτροπή στα σχόλια της πιο πάνω, οι ηλεκτρονικές πηγές της βιβλιοθήκης σε βάσεις δεδομένων, επιστημονικών περιοδικών και ηλεκτρονικών βιβλίων, είναι εξαιρετικές. Πολλά από τα βιβλία (υποχρεωτικά και προτεινόμενα του προγράμματος) προτιμούμε να τα αγοράζουμε στην ηλεκτρονική τους μορφή, για να μπορέσουν να εξυπηρετηθούν ταυτόχρονα περισσότεροι φοιτητές, οποιαδήποτε ώρα της ημέρας από τον υπολογιστή τους.

Προβήκαμε όμως σε πρόσθετες αγορές την περασμένη βδομάδα και σας διαβεβαιώνουμε ότι έχουμε όλα τα βιβλία και παρτιτούρες που χρειαζόμαστε για το πρόγραμμα σε έντυπη ή/ και ηλεκτρονική μορφή. Έχουμε εμπλουτίσει επίσης τη συλλογή μας με συγγράμματα της τελευταίας πενταετίας, σε μια προσπάθεια εκσυγχρονισμού της βιβλιογραφίας, που ήταν κάτι που ζητήθηκε στο σημείο 3.

Στον Πίνακα 1 θα δείτε τον κατάλογο με τα βιβλία που αγοράστηκαν τον Σεπτέμβριο και στο Παράρτημα 1 την απόδειξη πληρωμής τους από το Amazon.

Πίνακας 1

<i>Scholarly Research for Musicians</i>	Sang-Hie Lee	Routledge	2017	978-1138208896
<i>Practice-led Research, Research-led Practice in the Creative Arts</i>	Hazel Smith, Roger T. Dean	Edinburgh Univ. Press	2009	978-0748636297
<i>Practice as Research in the Arts</i>	Robin Nelson	Macmillan Palgrave	2013	978-1137282903

<i>The Routledge Companion to Research in the Arts</i>	Michael Biggs	Routledge	2012	978-0415697941
<i>A Guide to Library Research in Music</i>	Pauline Shaw Bayne	Scarecrow Press	2008	978-0810862111
<i>Perspectives on Artistic Research in Music</i>	Robert Burke, Andrys Onsmann	Lexington Books	2017	978-1498544818
<i>Current Directions in Ethnomusicology</i>	Aaron S. Allen, Kevin Dawe (eds.)	Routledge	2017	978-1138062498
<i>Decentering Music</i>	Kevin Korsyn	Oxford Univ. Press	2004	978-0195181647

<i>Experience and Meaning in Music Performance</i>	Martin Clayton, Byron Dueck, Laura Leante (eds.)	Oxford Univ. Press	2013	978-0199811311
<i>Beyond the Score: Music As Performance</i>	Nicholas Cook	Oxford Univ. Press	2014	978-0199357406
<i>Ways of Listening</i>	Eric Clarke	Oxford Univ. Press	2011	978-0199773909
<i>Music, Sound, Space</i>	Georgina Born	Cambridge Univ. Press	2015	978-1107504127
<i>Bel Canto: A Performer's Guide</i>	Rober Toft	Oxford Univ. Press	2013	978-0199832323

<i>A History of Bel Canto</i>	Rodolfo Celletti	Clarendon	1996	978-0198166412
<i>Daily Exercises</i>	Francesco Lamberti	Alfred	1985	978-0711977853
<i>The Performer's Voice: Realizing your Vocal Potential</i>	Meribeth Dayme	W. W. Norton	2006	978-0393979930
<i>Teaching Singing to Children and Young Adults</i>	Jenevora Williams	Compton Publishing	2012	978-1909082007
<i>Science and Singing</i>	Jean Callaghan	Compton Publishing	2014	978-1909082021
<i>Principles of Violin Playing and Teaching</i>	Ivan Galamian	Dover	2013	978-0486498645
<i>Music and Twentieth- Century Tonality: Harmonic Progression Based on Modality and the Interval Cycles</i>	Paolo Suzanni, Elliot Antokoletz	Routledge	2014	978-1138793507
<i>Reconceiving Structure in Contemporary Music</i>	Judy Lochhead	Routledge	2016	978-1138824331
<i>Pieces of Tradition: An Analysis of Contemporary Tonal Music</i>	Daniel Harrison	Oxford University Press	2017	9780190244460

<i>Grading for Musical Excellence</i>	Paul Kimpton, Ann Kimpton	GIA Publications	2012	978-1579999629
<i>Sociology for Music Teachers</i>	Hildegard C. Froehlich	Routledge	2007	978-0131776968
<i>Planning Instruction in Music</i>	Frank Abrahams, Ryan John	GIA Publications	2015	978-1622771240
<i>Musicianship-Focused Curriculum and Assessment</i>	Colleen Conway	GIA Publications	2015	978-1622771370
<i>Alternative Approaches in Music Education</i>	Clements, et. Al. (eds)	R&L Education	2010	978-1607098560
<i>Music Matters</i>	D. Elliot, M. Silverman	Oxford Univ. Press	2014	978-0195334043
<i>An Orientation to Music Pedagogy</i>	Birch Browning	Oxford Univ. Press	2017	978-0199928224

Σημείο 2

Λαμβάνοντας υπόψη ότι το υπό αξιολόγηση πρόγραμμα σπουδών λειτουργεί θα έπρεπε να καταβληθούν ενέργειες για στήριξη και εμπλουτισμού του και από επισκέπτες καθηγητές. Συγκεκριμένα η ΕΕΑ αναφέρει:

1.3.3. The MMus course appears not to have benefited from a range of visiting professors.

Το τμήμα Μουσικής και Χορού, έχει, κατά την τρέχουσα ακαδημαϊκή χρονιά, διαπανεπιστημιακές συμφωνίες ειδικά για τα προγράμματα Μουσικής, στα πλαίσια του Erasmus + με πολλά πανεπιστήμια της Ευρώπης (Πίνακας 2).

Πίνακας 2

Χώρα	Πανεπιστημιακό Ίδρυμα
Croatia	Josip Juraj Strossmayer University of Osijek – UNIOS
France	Universite De Bourgogne
Germany	Hochschule Für Musik Würzburg
Greece	Ionian University
	University Of Macedonia
Hungary	Szegedi Tudományegyetem
Italy	Istituto Superiore Di Studi Musicali "Toscanini"
	Conservatorio Di Musica Giuseppe Martucci Salerno
Netherlands	Codarts University of the Arts
Poland	Akademia Muzyczna Im.I. J. Paderewskiego W Poznaniu
Slovenia	Univerza V Ljubljani
United Kingdom	Coventry University

Οι πιο κάτω ακαδημαϊκοί από τα πανεπιστημιακά ιδρύματα που αναφέρονται πιο πάνω έχουν, μετά από πρόσκλησή μας, εκφράσει ενδιαφέρον να επισκεφτούν, στα πλαίσια του προγράμματος κινητικότητας διδακτικού προσωπικού ERASMUS +, το πανεπιστήμιο Λευκωσίας κατά την επόμενη διετία και να διδάξουν στο μεταπτυχιακό πρόγραμμα Μουσικής (Πίνακας 3).

Όνομα	Πανεπιστημιακό Ίδρυμα	Ειδικότητα
Πέτρος Βούβαρης	Πανεπιστήμιο Μακεδονίας	Μουσική Θεωρία και Ανάλυση
Αθηνά Φυτίκα	Ιόνιο Πανεπιστήμιο	Πιάνο: Μουσική Εκτέλεση Παιδαγωγική
István Koppányi	Hochschule für Musik, Würzburg	Piano Performance and Pedagogy
Lello Galotti	Conservatorio Di Musica	Music Theory and Analysis

	Giuseppe Martucci Salerno	
Λήδα Στάμου	Πανεπιστήμιο Μακεδονίας	Μουσική Παιδαγωγική Έρευνα στη Μουσική
Πάνος Βλαγκόπουλος	Ιόνιο Πανεπιστήμιο	Μουσικολογία

Σημείο 3

Σύμφωνα με τα τελικά στην Έκθεση Εξωτερικής Αξιολόγησης στο σημείο 4, ενδείκνυται όπως γίνουν και υποβληθεί τεκμηρίωση για τα ακόλουθα:

4.The panel suggest that the academic courses should have extensive and up-to-date bibliographies. Individual instrument tutors will provide instrument specific reading to students as part of the delivery of their respective practical courses.

Έχουμε προβεί σε όλες τις διορθωτικές ενέργειες που περιγράφονται στο πιο πάνω σημείο. Όπως μπορείτε να δείτε στο Παράρτημα 2, έχουμε εμπλουτίσει τη βιβλιογραφία των ακαδημαϊκών μαθημάτων, συμπεριλαμβάνοντας και αρκετές πολύ πρόσφατες εκδόσεις μαζί με άλλα πολύ σημαντικά εγχειρίδια στο κάθε μάθημα. Επίσης, έχουμε προβεί άμεσα και στην παραγγελία και αγορά των νέων βιβλίων που συμπεριληφθήκαν στη βιβλιογραφία των μαθημάτων. Όσον αφορά στα πρακτικά μαθήματα που αφορούν συγκεκριμένα μουσικά όργανα, ο κάθε καθηγητής θα ορίζει τη σχετική με το μουσικό όργανο/ φωνή βιβλιογραφία.

Κλείνοντας, σας ευχαριστούμε για τη συνεργασία και ευελπιστούμε και αναμένουμε, με τη δεύτερη αξιολόγηση, την τελική λήψη απόφασης πιστοποίησης του προγράμματος κατά τη διάρκεια της επόμενης Συνόδου του Συμβουλίου του Φορέα, στις 2-3 Οκτωβρίου 2017.

Με εκτίμηση



Δρ Νατάσα Οικονομίδου Σταύρου

Αναπληρώτρια Καθηγήτρια Μουσικής Παιδαγωγικής
Πρόεδρος Τμήματος Μουσικής και Χορού Πανεπιστημίου Λευκωσίας

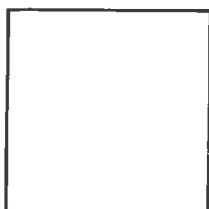


From: Amazon.co.uk [<mailto:auto-confirm@amazon.co.uk>]

Sent: Friday, September 22, 2017 8:55 AM

To: Georgia Koula

Subject: Your Amazon.co.uk order of "Reconceiving Structure in..." and 27 more item(s)



[Your Orders](#) | [Your Account](#) | [Amazon.co.uk](#)

Order Confirmation

Order #[206-4663104-1155531](#)

Order #[206-2172314-5133142](#)

Order #[206-5679243-9386745](#)

Order #[206-5710239-4745951](#)

Order #[206-8154425-4140360](#)

Order #[206-2133663-9394767](#)

Order #[206-3615649-5937940](#)

Order #[206-3480940-0948322](#)

Hello,

Thanks for your [Amazon Marketplace](#) order. We'll let you know once your item(s) have dispatched. Your estimated delivery date is indicated below. You can view the status of your order or make changes to it by visiting [Your Orders](#) on Amazon.co.uk.

Your purchase has been divided into 8 orders.

Order Details

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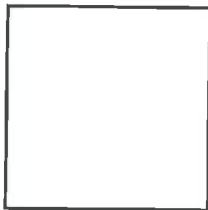
**Tuesday, October 3 -
Friday, October 20**

Your delivery option:
Standard Delivery

Your order will be sent to:

**Georgia Koula
University of Nicosia,
46 Makedonitissis Ave. , CY-2417
P.O. Box 24005
Nicosia, Cyprus 1700
Cyprus**

	<p><u>Experience and Meaning in Music Performance</u> £22.45</p> <p>Condition: New</p> <p>Sold by <u>-SuperBookDeals-</u></p>
	<p><u>An Orientation to Musical Pedagogy: Becoming a Musician-Educator</u> £19.86</p> <p>Condition: New</p> <p>Sold by <u>-SuperBookDeals-</u></p>
	<p><u>Music Matters: A Philosophy of Music Education</u> £71.88</p> <p>Condition: New</p> <p>Sold by <u>-SuperBookDeals-</u></p>
	<p><u>Music and Twentieth-Century Tonality: Harmonic Progression Based on Modality and the Interval Cycles (Routledge Studies in Music Theory)</u> £32.94</p> <p>Condition: New</p> <p>Sold by <u>-SuperBookDeals-</u></p>
	<p><u>Reconceiving Structure in Contemporary Music: New Tools in Music Theory and Analysis (Routledge Studies in Music Theory)</u> £92.48</p> <p>Condition: New</p> <p>Sold by <u>-SuperBookDeals-</u></p>



Singing and Science: Body, Brain and Voice

£27.25

Condition: New

Sold by -SuperBookDeals-

Item Subtotal: £266.86

Postage & Packing: £24.12

Order Total: **£290.98**

EUR 343,11*

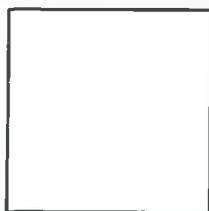
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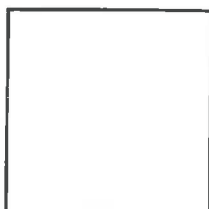
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Arriving:
**Saturday, October 7 -
Friday, October 20**

Your delivery option:
Standard Delivery



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Cyprus**

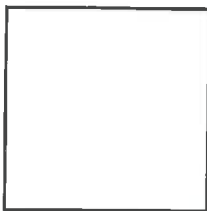


The Performer's Voice: Realizing Your Vocal Potential

£39.34

Condition: Used - Good

Sold by FastMedia "Ships From USA"



Daily Exercises for Voice (Kalmus Classic Editions)

£23.11

Condition: New

Sold by FastMedia "Ships From USA"

Item Subtotal: £62.45

Postage & Packing: £8.04

Order Total: **£70.49**

EUR 83,12*

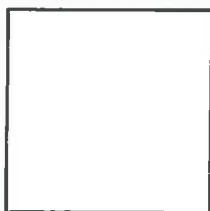
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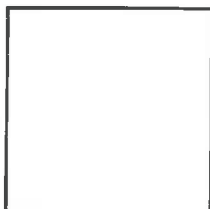
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Arriving:
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Friday, October 20**

Your delivery option:
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Your order will be sent to:
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Cyprus**

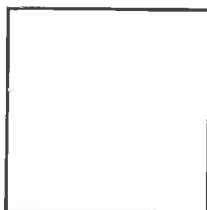


Ways of Listening: An Ecological Approach To The Perception Of
Musical Meaning

£18.48

Condition: New

Sold by Wordery



Ivan Galamian: Principles Of Violin Playing And Teaching (Dover Books on Music)

£9.24

Condition: New

Sold by Wordery

Item Subtotal: **£27.72**

Postage & Packing: **£6.41**

Order Total: £34.13

EUR 40,25*

Selected Payment Method: **Visa**

Order #206-5710239-4745951

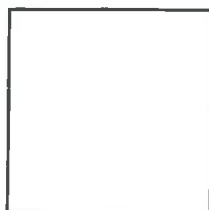
Placed on September 22, 2017

Arriving:
**Saturday, September 30 -
Saturday, October 7**

Your delivery option:
Standard Delivery



Your order will be sent to:
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46 Makedonitissis Ave. , CY-2417
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Cyprus**

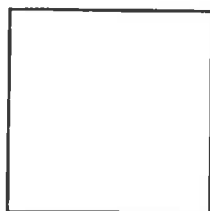


Perspectives on Artistic Research in Music

£54.70

Condition: New

Sold by Book Depository

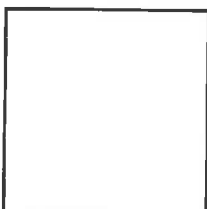


Beyond the Score: Music as Performance

Condition: New

Sold by Book Depository

£32.99

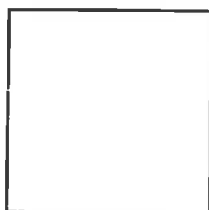


Sociology for Music Teachers: Practical Applications

Condition: New

Sold by Book Depository

£35.61

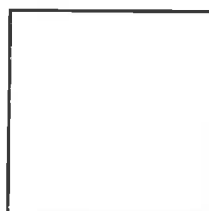


A History of Bel Canto (Clarendon Paperbacks)

Condition: New

Sold by Book Depository

£34.42

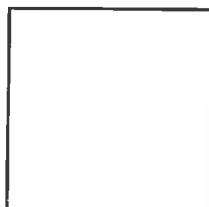


A Guide to Library Research in Music

Condition: New

Sold by Book Depository

£30.55

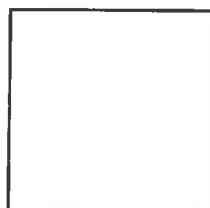


**Pieces of Tradition: An Analysis of Contemporary Tonal Music
(Oxford Studies in Music Theory)**

Condition: New

Sold by Book Depository

£23.17



**Analyzing Computer Security: A Threat / Vulnerability /
Countermeasure Approach**

Condition: New

Sold by Book Depository

£77.55

Item Subtotal:	£288.99
Postage & Packing:	£18.76
Order Total:	£307.75
	EUR 362,88*

Selected Payment Method: Visa

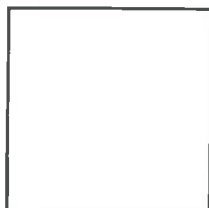
Order #206-8154425-4140360
Placed on September 22, 2017

Arriving:
Tuesday, October 3 -
Friday, October 20

Your delivery option:
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Human Learning and Memory
Condition: ~~Used~~ Like New
Sold by UKPaperbackshop

£37.48

Item Subtotal:	£37.48
Postage & Packing:	£9.58
Order Total:	£47.06
	EUR 55,49*

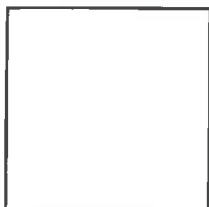
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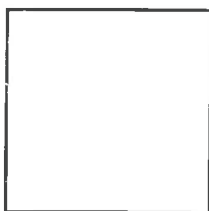
Placed on September 22, 2017

Arriving:
Tuesday, October 10 -
Tuesday, October 31

Your delivery option:
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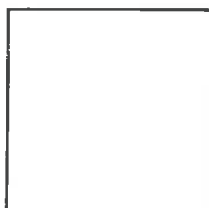


Current Directions in Ecomusicology: Music, Culture, Nature
(Routledge Research in Music)

£27.99

Condition: New

Sold by Blackwell's UK

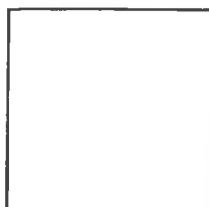


Music, Sound and Space: Transformations Of Public And Private
Experience

£18.99

Condition: New

Sold by Blackwell's UK

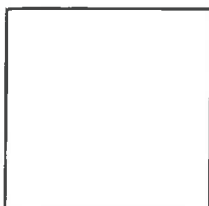


Bel Canto: A Performer's Guide

£17.99

Condition: New

Sold by Blackwell's UK



The Routledge Companion to Research in the Arts (Routledge
Companions (Paperback))

£30.46

Condition: New

Sold by Blackwell's UK

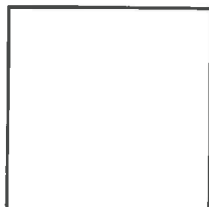


Teaching Singing to Children and Young Adults

£24.34

Condition: New

Sold by Blackwell's UK



Scholarly Research for Musicians

£31.23

Condition: New

Sold by Blackwell's UK

Item Subtotal: £151.00

Postage & Packing: £28.00

Order Total: £179.00

EUR 211,08*

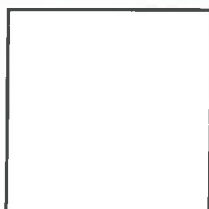
Selected Payment Method: Visa

Order #206-3615649-5937940

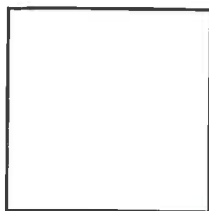
Placed on September 22, 2017

Arriving:
**Thursday, October 5 -
Monday, October 23**

Your delivery option:
Standard Delivery



Your order will be sent to:
**Georgia Koula
University of Nicosia,
46 Makedonitissis Ave. , CY-2417
P.O. Box 24005
Nicosia, Cyprus 1700
Cyprus**

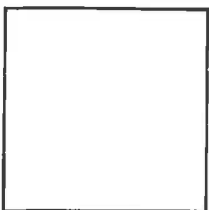


Musicianship-Focused Curriculum and Assessment

£64.20

Condition: New

Sold by [langton info england](#)

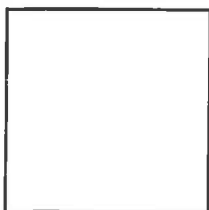


Planning Instruction in Music

£36.65

Condition: New

Sold by [langton info england](#)



Grading for Musical Excellence: Making Music an Essential Part of Your Grades (Podium)

£36.03

Condition: Used - Like New

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Item Subtotal: **£136.88**

Postage & Packing: **£16.50**

Order Total: **£153.38**

EUR 180,85*

Selected Payment Method: **Visa**

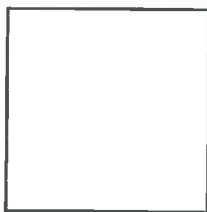
Order #[206-3480940-0948322](#)

Placed on September 22, 2017

Arriving:
Saturday, September 30 -
Saturday, October 7

Your delivery option:
Standard Delivery

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46 Makedonitissis Ave. , CY-2417
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Practice as Research in the Arts: Principles, Protocols, Pedagogies, Resistances

£18.18

Condition: New

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Item Subtotal: £18.18

Postage & Packing: £3.06

Order Total: **£21.24**

EUR 25,05*

Selected Payment Method: Visa

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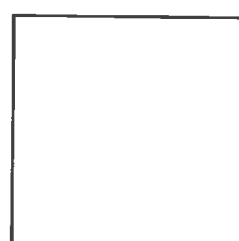
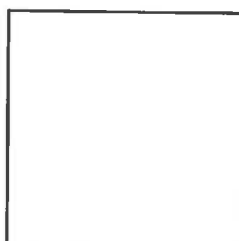
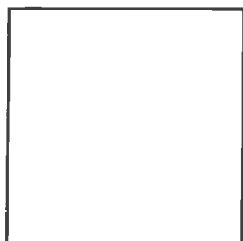
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Παράρτημα 2

Course Code MUCT 500	Course Title Problems and Methods of Music Research	ECTS Credits 10
Prerequisites None	Department Music and Dance	Semester Fall
Type of Course Core	Field Musicology, Composition, and Theory	Language of Instruction English
Level of Course 2nd Cycle	Lecturer(s) Kenneth Smith	Year of Study 1st
Mode of Delivery Face to Face	Work Placement N/A	Co-requisites None

Objectives of the Course:

This course prepares the first-semester post-graduate student in any field of music to conduct independent research. This consists of three primary strains of training. The first trains the student to locate and use standard print and electronic resources, with particular emphasis on contents and organization of music libraries. The second trains the student in the preparation of publication-ready research manuscripts in accordance with the *MHRA Style Guide* and the style sheet of the *Journal of the Royal Music Association*. The third strain trains the students in the craft of writing in the humanities, considering parameters of usage and sound argumentation. The acquisition of these research skills occurs in conjunction with the student's preparation of a State of Research paper, which will prepare the ground for his or her final graduation project (to be written in the context of MUCT 521 Thesis Writing Seminar).

Learning Outcomes:

After completion of the course students are expected to be able to:

- Design and write up independent research projects on any humanities-oriented topic of music;
- Assemble a complete bibliography of sources relevant to a given research topic;
- Identify, select, and employ standard print and electronic research resources found in most professional music libraries;
- Evaluate and criticize the arguments of others;
- Evaluate and criticize primary and secondary sources of evidence found in music and music literature;
- Formulate and express sound arguments based on the synthesis of a wide range of evidence;
- Write a publication-ready draft of a research project according to the *Modern Humanities Research Association Style Guide*;
- Write and orally present a summary of a broad research project in a public presentation.

Course Contents:**MUSIC BIBLIOGRAPHY**

General library organization; organization and resources of music libraries; print and electronic resources; bibliographies of music literature; dictionaries and encyclopedias; histories of music, composers, and related subjects; periodicals, indexes, and databases; discographies; primary sources; composers' thematic catalogues.

DEALING WITH SOURCES

Source Classification; textual criticism; historical sources of music literature; historical sources of music; non-musical sources for music history; general paleography; musical notation and printing; music publishing and copyright; critical editing of music

GENERAL PREPARATION OF RESEARCH PROJECTS

Practical exercises and copy editing based on the *MHRA Style Guide* and the *Journal of the Royal Music Association* style sheet: abbreviations; punctuation; capitals; italics; dates, numbers, currency, and measures; quotations; citations and references; indexing; titles of musical works; reference to content of a musical score; and thesis preparation.

WRITING IN THE HUMANITIES

The role and function of humanities research; formulating a relevant and plausible research topic; selecting, evaluating, and critiquing sources; elements of sound argumentation (claims, evidence, warrants, and qualifications); drafting and revising; ethical issues in research (plagiarism, fairness, thoroughness, precision, and clarity).

WRITING ABOUT MUSIC

Using music examples; music analytical prose; music analytical charts and graphs; use of technical terminology; writing about music for various readerships.

STATE OF RESEARCH PAPER (APPROXIMATELY 6000-8000 WORDS, PLUS BIBLIOGRAPHY)

The state of research paper is prepared independently, and consists of: exploratory reading on a research topic that will eventually be the student's final project (i.e., thesis or lecture recital); preparation of detailed annotated bibliography; an essay describing the current state of research on the topic. This paper may be partially advised and graded by a member of faculty who will eventually serve as the student's final project supervisor.

Learning Activities and Teaching Methods:

Seminar discussions of assigned reading, in-class presentations, practical research exercises, examinations; independent research.

Assessment Methods:

Project, Presentation

Required Textbooks / Reading:

Title	Author(s)	Publisher	Year	ISBN
<i>The Craft of Research</i> , 4th ed.	Wayne C. Booth, Gregory G. Colomb, and Joseph M. Williams	University of Chicago Press	2016	9780226239736
<i>A Manual for Writers of Research Papers, Theses, and Dissertations</i> , 8th ed.	Kate L. Turabian	University of Chicago Press	2013	9780226816388
<i>Music Research: A Handbook</i> , 2nd ed.	Laurie J. Samsel	Oxford University Press	2012	9780199797127

Recommended Textbooks / Reading:

Title	Author(s)	Publisher	Year	ISBN
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<i>Scholarly Research for Musicians</i>	Sang-Hie Lee	Routledge	2017	978-1138208896
<i>Research and Research Education in Music Performance and Pedagogy</i>	Scott D. Harrison	Springer	2013	978-9400774346
<i>Practice-led Research, Research-led Practice in the Creative Arts</i>	Hazel Smith, Roger T. Dean	Edinburgh Univ. Press	2009	978-0748636297
<i>Practice as Research in the Arts</i>	Robin Nelson	Macmillan Palgrave	2013	978-1137282903
<i>The Routledge Companion to Research in the Arts</i>	Michael Biggs	Routledge	2012	978-0415697941
<i>A Guide to Library Research in Music</i>	Pauline Shaw Bayne	Scarecrow Press	2008	978-0810862111
<i>Perspectives on Artistic Research in Music</i>	Robert Burke, Andrys Onsmann	Lexington Books	2017	978-1498544818
<i>Current Directions in Ethnomusicology</i>	Aaron S. Allen, Kevin Dawe (eds.)	Routledge	2017	978-1138062498
<i>Decentering Music</i>	Kevin Korsyn	Oxford Univ. Press	2004	978-0195181647
<i>Writing about Music: An Introductory Guide, 4th ed</i>	Richard Wingell	Prentice Hall	2008	9780136157786
<i>Source Readings in Music History</i>	Leo Treitler and Oliver Strunk, eds.	W. W. Norton	1998	978-0393037524
<i>Music in the Western World: A History in Documents</i>	Pietro Weiss and Richard Taruskin, eds.	Schirmer	2007	978-0534585990
<i>Reading Primary Sources</i>	Miriam Dobson and Benjamin Ziemann	Routledge	2008	978-0415429573
<i>History and Material Culture</i>	Karen Harvey	Routledge	2009	978-0415459327
<i>History Beyond the Text</i>	Sarah Barber and Corinna	Routledge	2008	978-0415429627

	Peniston-Bird			
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Course Code MUCT 505	Course Title Contemporary Methods of Music Analysis	ECTS Credits 10
Prerequisites None	Department Music and Dance	Semester fall
Type of Course Core	Field Musicology, Composition, and Theory	Language of Instruction English
Level of Course 2nd Cycle	Lecturer(s) Dr. Vasilis Kallis	Year of Study 1st
Mode of Delivery Face-to-face	Work Placement N/A	Co-requisites None

Objectives of the Course:

This course examines the principal theories and methods of music analysis in current musicology. Its aim is to provide students with adequate knowledge and skill so that they can engage in further and more concentrated study of music from the theoretical/analytical perspective.

Learning Outcomes:

After completion of the course students are expected to be able to:

- Demonstrate adequate knowledge of the theoretical and analytical specifics of the methods examined;
- Evaluate the different analytical methods presented and examined in this course
- Differentiate between the epistemological objectives of, and the and analytical harvests provided by the presented music-analytical methods
- Analyze exemplary works of music from any period (renaissance, baroque, classical, romantic, and twentieth century) using any of the methods examined in the present course that is appropriate.

Course Contents:

1. Transformational theory – Neo-Riemannian Analysis
2. Semiotic analysis
3. Sonata form and *formenlehre*
4. Set theory

Learning Activities and Teaching Methods:

Seminar discussions of assigned reading, in-class presentations, practical exercises, examinations; independent research.

Assessment Methods:

Projects, presentations, final exam.

Required Textbooks / Reading:

There is no required textbook. Students will be assigned weekly readings from various sources, including but not limited to those listed below.

Recommended Textbooks / Reading:

Title	Author(s)	Publisher	Year	ISBN
<i>The Cambridge History of Western Music Theory</i>	Thomas Christensen (ed.)	Cambridge Univ. Press	2006	978-0521686983
<i>A Guide to Musical Analysis</i>	Nicholas Cook	Norton	1992	978-0393962550
<i>Introduction to Post-Tonal Theory</i>	Joseph N. Straus	Norton	2016	978-0131898905
<i>A Geometry of Music: Harmony and Counterpoint in the Extended Common Practice</i>	Dmitri Tymoczko	Oxford Univ. Press	2011	978-0195336672
<i>The Analysis and Cognition of Basic Melodic Structures</i>	Eugene Narmour	Univ. of Chicago Press	1990	978-0226568454
<i>Musical Form, Forms, Formenlehre</i>	W. Caplin, J. Hepokoski, J. Webster	Leuven University Press	2009	978-9058677150
<i>Music and Twentieth-Century Tonality: Harmonic Progression Based on Modality and the Interval Cycles</i>	Paolo Suzanni, Elliot Antokoletz	Routledge	2014	978-1138793507
<i>Reconceiving Structure in Contemporary Music</i>	Judy Lochhead	Routledge	2016	978-1138824331

<i>Pieces of Tradition: An Analysis of Contemporary Tonal Music</i>	Daniel Harrison	Oxford University Press	2017	9780190244460
<i>Music as Discourse: Semiotic Adventures in Romantic Music</i>	Kofi Agawu	Oxford University Press	2014	9780190206406

Course Code MUCT 510	Course Title Readings in Performance Studies	ECTS Credits 10
Prerequisites MUCT 500	Department Music and Dance	Semester spring
Type of Course Core	Field Musicology, Composition, and Theory	Language of Instruction English
Level of Course 2nd Cycle	Lecturer(s) Dr. Kenneth Owen Smith	Year of Study 1st
Mode of Delivery Face-to-face	Work Placement N/A	Co-requisites None

Objectives of the Course:

In this course, students will become acquainted with current discourses on the nature and practice of live musical performance and musical creativity. The course will culminate in a research paper and presentation in which the each student addresses fundamental issues in performance studies (see below under Course Contents). Students will engage in critical peer review of each other's work, as well as critical review of various performance situations within the department and local community.

Learning Outcomes:

After completion of the course students are expected to be able to:

- Identify and summarize the most important bibliography in current discourse of music performance studies;
- Identify and summarize the issues and positions in current discourse of music performance studies;
- Evaluate, criticize, and appraise the relative strengths and weaknesses of important scholarly literature on the topic of music performance;
- Evaluate, criticize, and characterize any musical performance situation according to relevant techniques and methods of current performance studies; and
- Design and write independent research in the area of performance studies.

Course Contents:

- Overview of the Field of Performance Studies
- Musical Performance and Social Meaning
- Historical Performance Practice
- Analysis and Performance
- Psychology of Performance
- The Relationship of the Score, the Work, and Performances of the Work
- Improvisation
- Interpreting Performance

Learning Activities and Teaching Methods:

Seminar discussions of assigned reading, in-class presentations, practical research exercises, examinations; independent research.

Assessment Methods:

Projects, presentations, final examination.

Required Textbooks / Reading:

Title	Author(s)	Publisher	Year	ISBN
<i>Musical Works and Performances: A Philosophical Exploration</i>	Davies, Stephen	Clarendon Press	2001	978-0199274116
<i>Musicking: The Meanings of Performing and Listening</i>	Small, Christopher	Wesleyan University Press	1998	978-0819522573
<i>Music as Social Life: The Politics of Participation</i>	Turino, Thomas	University of Chicago Press	2008	9780226816982

Recommended Textbooks / Reading:

Title	Author(s)	Publisher	Year	ISBN
<i>Experience and Meaning in Music Performance</i>	Martin Clayton, Byron Dueck, Laura Leante (eds.)	Oxford Univ. Press	2013	978-0199811311
<i>Beyond the Score: Music As Performance</i>	Nicholas Cook	Oxford Univ. Press	2014	978-0199357406
<i>Ways of Listening</i>	Eric Clarke	Oxford Univ. Press	2011	978-0199773909
<i>Music, Sound, Space</i>	Georgina Born	Cambridge Univ. Press	2015	978-1107504127
<i>Thinking in Jazz: The Infinite Art of Improvisation</i>	Berliner, Paul	University of Chicago Press	1994	978-0226043814
<i>Musical Structure and</i>	Berry, Wallace	Yale University	1989	978-0300043273

<i>Performance</i>		Press		
<i>Soundscapes from the Americas: Ethnomusicological Essays on the Power, Poetics, and Ontology of Performance</i>	Buchanan, Donna, ed.	Ashgate	2014	978-1472415837
<i>Empirical Musicology: Aims, Methods, Prospect</i>	Clarke, Eric and Nicholas Cook, eds.	Oxford University Press	2004	978-0195167504
<i>Music, Imagination, and Culture</i>	Cook, Nicholas	Clarendon Press	1990	978-0198161547
<i>The Cambridge Companion to Jazz</i>	Cooke, Mervyn and David Horn, eds.	Cambridge University Press	2011	978-0521663885
<i>Themes in the Philosophy of Music</i>	Davies, Stephen	Oxford University Press	2003	978-0199280179
<i>Works of Music: An Essay in Ontology</i>	Dodd, Julian	Oxford University Press	2003	978-0199284375
<i>Performing Music: Shared Concerns</i>	Dunsby, Jonathan	Clarendon Press	1995	978-0198166429
<i>Musical Performance: A Philosophical Study</i>	Godlovitch, Stan	Routledge	1998	978-0415191289
<i>Authenticity and Early Music</i>	Kenyon, Nicholas, ed.	Oxford University Press	1988	978-0198161530
<i>Authenticities: Philosophical Reflections on Musical Performance</i>	Kivy, Peter	Cornell University Press	1995	978-0801430466
<i>Music, Language, and Cognition</i>	Kivy, Peter	Oxford University Press	2007	978-0199217656
<i>Sound and Semblance: Reflections on Musical Representation</i>	Kivy, Peter	Princeton University Press	1984	978-0801499463
<i>The Time of Music: New Meanings, New Temporalities, New Listening Strategies</i>	Kramer, Jonathan	Schirmer Books	1988	978-0028725901
<i>The Cambridge History of Musical Performance</i>	Lawson, Colin and Robin Stowell, eds	Cambridge University Press	2012	978-0521896115

<i>The Historical Performance of Music: An Introduction</i>	Lawson, Colin and Robin Stowell, eds.	Cambridge University Press	1988	978-0521627382
<i>The Study of Ethnomusicology: Twenty-Nine Issues and Concepts</i>	Nettl, Bruno	University of Illinois Press	1983	978-0252010392
<i>The Practice of Performance: Studies in Musical Interpretation</i>	Rink, John, ed.	Cambridge University Press	1995	978-0521619394
<i>Musical Performance: A Guide to Understanding</i>	Rink, John, ed	Cambridge University Press	2002	978-0521788625
<i>Phrase Rhythm in Tonal Music</i>	Rothstein, William	Cambridge University Press	1995	978-0028721910
<i>Generative Processes in Music</i>	Sloboda, John, ed.	Oxford University Press	1989	978-0198508465
<i>The Artful Mind: Cognitive Science and the Riddle of Human Creativity</i>	Turner, Mark, ed.	Oxford University Press	2006	978-0195306361
<i>Text and Act: Essays on Music and Performance</i>	Taruskin, Richard	Oxford University Press	2002	978-0195094589

Course Code MUCT 522	Course Title Thesis Writing Seminar	ECTS Credits 10
Prerequisites MUCT 500	Department Music and Dance	Semester fall
Type of Course Core	Field Musicology, Composition, and Theory	Language of Instruction English
Level of Course 2nd Cycle	Lecturer(s) Dr. Kenneth Owen Smith	Year of Study 2nd
Mode of Delivery Face-to-face	Work Placement N/A	Co-requisites None

Objectives of the Course:

This course provides a context for continuous, peer-reviewed progress towards completion of the student's thesis. Throughout the semester, all students in this course will present their work-in-progress to the fellow students, who will offer critical feedback under the guidance of the instructor. The ultimate purpose of the course is to ensure that students make regular progress on the completion of their theses, and to monitor the quality of their work.

Learning Outcomes:

After completion of the course students are expected to be able to:

- Design and write an extended, original research project on any topic related to their primary study.
- Design, write up, and orally present a summarized report of an extended research project.
- Establish and follow a regular, personalized schedule of writing deadlines.
- Analyze, summarize, and criticize the argument structure in the writings of others.
- Edit a large-scale writing project in English for copy, style, and formatting.
- Analyze and criticize the writing of others in terms copy editing, style, and formatting.

Course Contents:

The course will take the form of a weekly seminar in which each student presents progress according to an assigned schedule. In class meetings, the instructor and peer students provide critical response to and discussion of work in progress. The course will culminate with 20 minute public presentation and 10,000-word essay, which will function as the student's thesis project. The public presentation and the essay will be graded by a committee three members of MMus faculty, which must include the instructor for MUCT 521 and the MMus Programme Coordinator.

Learning Activities and Teaching Methods:

Guided and independent research, peer-group presentation and discussion, peer-group writing seminars; public presentation

Assessment Methods:

Seminar participation, public presentation, written assignments, final writing project.

Required Textbooks / Reading:

Title	Author(s)	Publisher	Year	ISBN
<i>The Craft of Research</i> , 4th ed.	Wayne C. Booth, Gregory G. Colomb, and Joseph M. Williams	University of Chicago Press	2016	9780226239736
<i>A Manual for Writers of Research Papers, Theses, and Dissertations</i> , 8th ed.	Kate L. Turabian	University of Chicago Press	2013	9780226816388
<i>Music Research: A Handbook</i> , 2nd ed.	Laurie J. Samsel	Oxford University Press	2012	9780199797127

Recommended Textbooks / Reading:

Title	Author(s)	Publisher	Year	ISBN
<i>Scholarly Research for Musicians</i>	Sang-Hie Lee	Routledge	2017	978-1138208896
<i>Research and Research Education in Music Performance and Pedagogy</i>	Scott D. Harrison	Springer	2013	978-9400774346
<i>Practice-led Research, Research-led Practice in the Creative Arts</i>	Hazel Smith, Roger T. Dean	Edinburgh Univ. Press	2009	978-0748636297
<i>Practice as Research in the Arts</i>	Robin Nelson	Macmillan Palgrave	2013	978-1137282903
<i>The Routledge Companion to Research</i>	Michael Biggs	Routledge	2012	978-0415697941

<i>in the Arts</i>				
<i>A Guide to Library Research in Music</i>	Pauline Shaw Bayne	Scarecrow Press	2008	978-0810862111
<i>Perspectives on Artistic Research in Music</i>	Robert Burke, Andrys Onsman	Lexington Books	2017	978-1498544818
<i>Current Directions in Ethnomusicology</i>	Aaron S. Allen, Kevin Dawe (eds.)	Routledge	2017	978-1138062498
<i>Decentering Music</i>	Kevin Korsyn	Oxford Univ. Press	2004	978-0195181647
<i>Writing about Music: An Introductory Guide, 4th ed</i>	Richard Wingell	Prentice Hall	2008	9780136157786
<i>Source Readings in Music History</i>	Leo Treitler and Oliver Strunk, eds.	W. W. Norton	1998	978-0393037524
<i>Music in the Western World: A History in Documents</i>	Pietro Weiss and Richard Taruskin, eds.	Schirmer	2007	978-0534585990
<i>Reading Primary Sources</i>	Miriam Dobson and Benjamin Ziemann	Routledge	2008	978-0415429573
<i>History and Material Culture</i>	Karen Harvey	Routledge	2009	978-0415459327
<i>History Beyond the Text</i>	Sarah Barber and Corinna Peniston-Bird	Routledge	2008	978-0415429627

Course Code MUED 515	Course Title Principles of Music Pedagogy	ECTS Credits 10
Prerequisites None	Department Music and Dance	Semester Spring
Type of Course Core	Field Music Education and Pedagogy	Language of Instruction English
Level of Course 2nd Cycle	Lecturer(s) Dr. Natassa Economidou-Stavrou	Year of Study 1st
Mode of Delivery Face-to-face	Work Placement N/A	Co-requisites None

Objectives of the Course:

The aim of the course is to introduce students to the complexities of teaching by exploring key philosophical, sociological, psychological and methodological concepts in current music pedagogy, focusing on studio-based contexts.

Learning Outcomes:

After completion of the course students are expected to be able to:

- discuss on philosophical, psychological, sociological and methodological aspects of Music Education and their relation and impact on Contemporary Music Education in studio-based context.
- discuss on basic pedagogical principles and methods and their application in instrumental and vocal teaching and learning
- identify, critically reflect on and discuss effective and ineffective music teaching practices in a variety of educational contexts, focusing on studio-based instrumental teaching
- summarize and reflect on current trends in instrumental music education
- develop their personal philosophies of music teaching and learning.
- Reflect on their own teaching practices, identifying their strengths and weaknesses
- Develop lesson plan units for their instrument, following current trends in music teaching and learning in studio based context

Course Contents:

1. Musical Identities of music graduate students- Autobiography- Musical maps
2. Defining the music teacher profession- the profile of the competent music teacher (qualities and competencies)
3. Pedagogical principles/ methods / theories and their application in Music education (active learning/ self-directed learning, collaborative learning/ensembles, differentiation,

- metacognition, multiple intelligences)
4. Music teaching and learning- Psychological and philosophical issues to be considered by the music teacher
 5. Instrumental tuition: values and purpose. Why should children learn a musical instrument? What are my priorities as their teacher? Who are our students?
 6. The Musical potential
 7. The first instrumental/ vocal lessons: importance and content
 8. Planning instruction
 9. Introducing new repertoire
 10. Posing questions in one-to-one instrumental/ vocal teaching
 11. Students' Motivation and Practice
 12. Building musicianship
 13. Memorization, intonation, Sight-reading, Improvisation
 14. Factors contributing to the increase of students' performance anxiety
 15. Assessing the child's musical development
 16. Benefits and constraints of group instrumental teaching

Learning Activities and Teaching Methods:

Lectures, Group work, Observations, Discussions of assigned reading with class participation, Practical Exercises, In-class presentations, Assignments.

Assessment Methods:

Examinations, assignments, independent writing project

Required Textbooks / Reading:

Selected Chapters from the following:

Title	Author(s)	Publisher	Year	ISBN
<i>Studio- based instrumental learning</i>	Burwell, K.	Ashgate	2012	978-1409447658
<i>Instrumental Teaching: A practical guide to better teaching and learning</i>	Hallam, S	Heinemann	1998	978-0435811464
<i>The music teacher's Companion: A practical guide</i>	Harris, P. and Crozier, R.	Oxford University Press	2014	978-1860962196
<i>The child as musician: a handbook of musical development</i>	McPherson, G. (ed).	Oxford University Press	2006	978-0198530329

<i>The science and Psychology of Music Performance: creative strategies for teaching and learning</i>	McPherson, G. and Parncutt, R. (eds.)	Oxford University Press	2002	9780195138108
<i>The Oxford Handbook of Music Education (2 vols)</i>	McPherson, G. and Welch, G. (eds.)	Oxford University Press	2012	978-0199730810 978-0199928019
<i>Developing the Musician: contemporary perspectives on teaching and learning</i>	Stakelum, M. (ed.)	Ashgate	2013	978-1409450177
<i>Grading for Musical Excellence</i>	Paul Kimpton, Ann Kimpton	GIA Publications	2012	978-1579999629
<i>Sociology for Music Teachers</i>	Hildegard C. Froehlich	Routledge	2007	978-0131776968
<i>Psychology for Musicians</i>	Lehmann, Sloboda, Woody	Oxford Univ. Press	2007	978-0195146103
<i>Just Good Teaching</i>	Laura Sindberg	R&L Education	2012	978-1610483407
<i>Planning Instruction in Music</i>	Frank Abrahams, Ryan John	GIA Publications	2015	978-1622771240
<i>Musicianship-Focused Curriculum and Assessment</i>	Colleen Conway	GIA Publications	2015	978-1622771370
<i>Alternative Approaches in Music Education</i>	Clements, et. Al. (eds)	R&L Education	2010	978-1607098560
<i>Music Matters</i>	D. Elliot, M. Silverman	Oxford Univ. Press	2014	978-0195334043
<i>An Orientation to Music Pedagogy</i>	Birch Browning	Oxford Univ. Press	2017	978-0199928224

Course Code MUED 570	Course Title Advanced Music Pedagogy	ECTS Credits 10
Prerequisites MUED 515	Department Music and Dance	Semester Fall
Type of Course Core	Field Music Education and Pedagogy	Language of Instruction English
Level of Course 2nd Cycle	Lecturer(s) Dr. Dina Savvidou	Year of Study 2nd
Mode of Delivery Face-to-face	Work Placement N/A	Co-requisites None

Objectives of the Course:

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.

Learning Outcomes:

After completion of the course students are expected to be able to:

- Identify and criticize the standard literature of pedagogy for beginning to advanced students on specific instrument and style;
- Identify, evaluate, and correct common technical problems faced by beginning to advanced music students;
- Appraise the progress of music students and design instructional programs to help them succeed;
- Prepare students for standardized examinations, such as the ABRSM and Trinity Exams, as well as the Greek Odeion exams; and
- Identify appropriate repertoire from all musical style periods for beginning to advanced students.

Course Contents:

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 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.

Learning Activities and Teaching Methods:

Class instruction, in-class discussion, observation, supervised teaching practice, examinations, assignments.

Assessment Methods:

Examinations, assignments, independent writing project

Required Textbooks / Reading:

The instructor will assign bibliography appropriate to the students instrumental and style specialization.

Course Code MUSP 511	Course Title Post-Graduate Primary Study 1	ECTS Credits 10
Prerequisites None	Department Music and Dance	Semester Fall
Type of Course Core	Field Music Performance	Language of Instruction English
Level of Course 2nd Cycle	Lecturer(s) N. Constantinou, D. Savvidou, S. Leptos, M. Elia, G. Georgiou, Ch. Ioannou, M. Ioannou, or J. Dimont-Sargerson	Year of Study 1st
Mode of Delivery Face-to-face	Work Placement N/A	Co-requisites None

Objectives of the Course:

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 stylistic 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.

Course Contents:

- Weekly one-to-one instruction
- Weekly Studio classes
- Weekly Ensemble rehearsals
- Public ensemble performance
- Public solo performance
- Solo jury examination

Learning Activities and Teaching Methods:

Individual (one-to-one) lessons; studio classes; public performances; intense private practice

Assessment Methods:

Graded individual lessons; graded ensemble rehearsals; graded public performances; final solo examination by faculty jury.

Required Textbooks / Reading:

Instructors will assign bibliography as appropriate to each student's primary study and repertoire.

Course Code MUSP 512	Course Title Post-Graduate Primary Study 2	ECTS Credits 10
Prerequisites MUSP 511	Department Music and Dance	Semester Spring
Type of Course Core	Field Music Performance	Language of Instruction English
Level of Course 2nd Cycle	Lecturer(s) N. Constantinou, D. Savvidou, S. Leptos, M. Elia, G. Georgiou, Ch. Ioannou, M. Ioannou, or J. Dimont-Sargerson	Year of Study 1st
Mode of Delivery Face-to-face	Work Placement N/A	Co-requisites None

Objectives of the Course:

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.

Contribute to the planning and execution of artistic and organizational aspects of professional-level performances.

Course Contents:

- Weekly one-to-one instruction
- Weekly Studio classes
- Weekly Ensemble rehearsals
- Public ensemble performance
- Public solo performance
- Solo jury examination

Learning Activities and Teaching Methods:

Individual (one-to-one) lessons; studio classes; public performances; intense private practice

Assessment Methods:

Graded individual lessons; graded ensemble rehearsals; graded public performances; final solo examination by faculty jury.

Required Textbooks / Reading:

Instructors will assign bibliography as appropriate to each student's primary study and repertoire.

Course Code MUSP 513	Course Title Post-Graduate Primary Study 3	ECTS Credits 10
Prerequisites MUSP 512	Department Music and Dance	Semester Fall
Type of Course Core	Field Music Performance	Language of Instruction English
Level of Course 2nd Cycle	Lecturer(s) N. Constantinou, D. Savvidou, S. Leptos, M. Elia, G. Georgiou, Ch. Ioannou, M. Ioannou, or J. Dimont-Sargerson	Year of Study 2nd
Mode of Delivery Face-to-face	Work Placement N/A	Co-requisites None

Objectives of the Course:

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 stylistic 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.

Course Contents:

- Weekly one-to-one instruction
- Weekly Studio classes
- Weekly Ensemble rehearsals
- Public ensemble performance
- Public solo performance
- Solo jury examination

Learning Activities and Teaching Methods:

Individual (one-to-one) lessons; studio classes; public performances; intense private practice

Assessment Methods:

Graded individual lessons; graded ensemble rehearsals; graded public performances; final solo examination by faculty jury.

Required Textbooks / Reading:

Instructors will assign bibliography as appropriate to each student's primary study and repertoire.