

The Visual and Performing Arts Academic Group (VPA) has now made available to all undergraduate students of Nanyang Technological University a **Minor Studies** component in **Music** with effect from the Academic Year 2007/8. The following is a summary of the aims, considerations and ways by which the undergraduate community can participate to be successful in the award of a **Minor Study in Music**.

Aims

- (i) To provide foundational skills in music via creating, performing, responding and researching in music.
- (ii) To provide exposure to major current ideas and developments of and about music, in the local as well as international context.
- (iii) To provide an understanding of the sources and media of creativity in music, both from the students' own imaginative and physical resources and through collaborative work, across a range of locally-relevant topics.
- (iv) To integrate practical and academic work throughout the **Minor Study in Music**.

Associated considerations

- (i) Students will have access to music facilities and resources of VPA.
- (ii) Where appropriate, NTU students can have the opportunity to work together with NIE students, particularly in project work and performance.
- (iii) Wherever possible, it is hoped that the involvement of NTU students with NIE student will yield potential collaborative projects and access to facilities not available at NIE.
- (iv) This Minor Study programme will facilitate in the longer term, intellectual exchange between NIE student teachers and students from the NTU main campus.

Requirements

As this is a Minor Study in Music, all candidates are expected to demonstrate instrumental practical skills. Evidence of prior instrumental skill and proficiency is to be strongly encouraged – for instance, Eastern musics, Musics of popular culture, Band and Choral activities and informal musical activity. Where Western art practices are concerned, practical certification from the various Examining Boards (ABRSM, Trinity-Guildhall, AMEB etc) are only guidelines. All candidates will be auditioned to determine their suitability to take up the Minor studies programme.

Students must successfully complete at least 15 AUs from the programme of courses listed below. All courses are weighted at 3AUs and are grouped into four categories. Students must complete a total of 5 courses.

The Instrumental and Ensemble requirements for Music students on the NIE BA programme will not apply to NTU students taking the **Minor Studies in Music** programme.

Courses:

Students must choose at least one course from each category:

Historical Studies

- ◆ Western Musical Practices
 - Semester 1 AAI 180 Music Practice I (Baroque and Classical)
 - AAI 181 Music Practice III (Romantic and 20th Century)

Essential music writing skills

- ◆ Foundation Music writing studies
 - Semester 1 AAI 182 Foundations in Musical Studies I
 - AAI 183 Orchestration and Arranging
 - Semester 2 AAI 184 Foundations in Musical Studies II (pre-requisite AAI 182)

World Musics Studies

- ◆ World Musics courses
 - Semester 1 AAI 381 Studies in Japanese Music
 - AAI 391 studies in Indonesian Gamelan II
 - AAI 480 Studies in Chinese Music
 - AAI 481 Studies in Malay Music

 - Semester 2 AAI 185 Musical Practices II
 - AAI 186 Musical Practices IV
 - AAI 283 Studies in Indonesian Gamelan I
 - AAI 380 Studies in Indian Music
 - AAI 381 Studies in Japanese Music
 - AAI 481 Studies in Malay Music

Ensemble and Performance Studies

- ◆ Ensemble Studies –
 - Semester 1
 - AAI 383, 483, Choir I, III
 - AAI 387, 487, Band I, III
 - AAI 282 Percussion
 - AAI 490 Shakuhachi Ensemble

 - Semester 2:
 - AAI 384, 484 Choir II, IV
 - AAI 388, 488 Band II, IV
 - AAI 389 Further Percussion (pre-requisite AAI282 or Audition)
 - AAI 490 Shakuhachi Ensemble

Please find course descriptions in Annex I below.

Annex 1 Course Descriptions

Historical Studies

- ◆ Western Musical Practices

AAI 180 Musical Practices I (Baroque and Classical)

This course seeks to introduce musical practices by situating them in a social and historical context. Musical practices, via creating performing and responding, form the basis of learning about any specific musical practice and the activity of experiencing and reflecting on the musical practice. Each musical practice would have to be viewed from its own culturally situated and practice specific context.

AAI 181 Musical Practices III (Romantic and 20th Century)

This course represents a further development in learning musical practices, via creating performing and responding, from a culturally situated and practice specific context. This course introduces concepts about construction of greater/lesser in musical traditions and ramifications of such a construction.

Essential music writing skills

- ◆ Foundations in Music writing studies

AAI 182 Foundations in Musical Studies I

This course introduces analysis as a mode of systematic inquiry which will serve, via listening, as a foundation for understanding a wide variety of musics. It introduces theoretical and analytical approaches to formal knowledge, either as verbal/oral or written, about musics through musical experiences of performing and listening. In this course, analyses of musics describe and distinguishing musical exemplars by employing a coherent and comprehensible terminology through contemplation of fundamental compositional materials in the activity of concentrated listening.

AAI 183 Orchestration and Arranging

This course involves a study of varied repertoire ranging from orchestral music, rock, pop, techno to big band, and explores the capabilities of the various instruments, with a view to developing skills in applying and sequencing instrumental combinations effectively in creating an effective piece of music.

AAI 184 Foundations in Musical Studies II

This course builds on the processes of musical theory and practice as a mode of systematic inquiry and serves, via listening, to contemplate the musical examples by analysing relationships beyond it; composer, compositional realisation, compositional systems; compositional antecedents and precedents, perceptual properties, issues and challenges in apprehension, musical anthropology, among a variety of concerns. In engendering a mode of systematic enquiry, this course seeks to affirm the role of analysis as a way to enhance enjoyment, appreciation and understanding of musical works, procedures and practices.

Musics in a Local/Global Context

- ◆ World Musics Studies

AAI 185 Musical Practices II

This course continues to introduce musical practices by situating them in a social and historical context. Musical practices, via creating performing and responding, form the basis of learning about any specific musical practice and the activity of experiencing and reflecting on the musical practice. Each musical practice is viewed from its own culturally situated and practice specific context. This course acknowledges a constructivist paradigm in the teaching and learning of and about music asserting knowledge as being uniquely constructed by individuals.

AAI 186 Musical Practices IV

This course prepares student students for a more advanced approach to learning musical practices from a culturally situated and practice specific context, while still engaging them via creating, performing and ramifications of constructing labels in musical traditions such as greater/lesser, written/oral (aural), mainstream/marginal, specifically music of popular culture and jazz.

AAI 283 Studies in Indonesian Gamelan I

This course enables students to come to an enjoyment of Indonesian gamelan music by listening to, playing and reflecting about its practice. This course introduces the basic playing techniques and song forms of Gamelan and its function in Indonesian society, its role in the music scene of Southeast Asia, and the relevance of Gamelan playing, learning, and teaching in the context of Singapore. The knowledge of traditional gamelan as well as Gamelan in contemporary Southeast Asia contributes to students' understanding of the region. Audiovisual illustrations, which will emphasize cultural and contextual approaches, will be complemented by practical instruction in playing Javanese gamelan music.

AAI 380 Studies in Indian Music

A practical based course on both North and South Indian classical music. The study involves developing instrumental skills in performing on the tabla, sitar and using Indian vocal techniques.

AAI 381 Studies in Japanese Music

This course offers a comprehensive overview of the history of Japanese music in its heterogeneity. The emphasis is given to Japan in the present where genres such as gagaku, noh, kabuki, Western classical and contemporary, world music, and J-pop coexist and interact. Students will not only be introduced to musical examples but also gain insights into the historical and cultural background that has enabled such a unique amalgam. Students will also learn Japanese songs from folk, art, and popular genres.

AAI 391 Studies in Indonesian Gamelan II

This course will involve, besides listening to, playing and reflecting about its practice, a more detailed study of the different musical aesthetics, changing cultural and social contexts and functions, musical and cultural interaction, and the changing musical "landscape" including contemporary compositions within the tradition as well as compositions which respond by adoption and adaptation of the tradition. Contemporary reflections will also deal with the nature role and identity, as too place and relevance, of teaching the Indonesian Gamelan in Singapore schools. This course will continue to teach practical methods of the didactics of Indonesian gamelan practices.

AAI 480 Studies in Chinese Music

The study of performance of Chinese flute in ensemble playing. Playing techniques and skill development. Ensemble playing with other Chinese musical instruments.

AAI 481 Studies in Malay Music

Learning and playing of the Malay framed drums, kompang and the Malay lute gambus. Performance techniques will involve acquiring skills in interlocking rhythmic variations and doing group performances.

Ensemble and Performance Studies

◆ Ensemble Studies

AAI 383 Choir I

Participation in the NIE Choir. Study of choral repertoire from all periods, concentration on vocal and choral techniques as related to musical styles, preparation and presentation of concerts.

AAI 384 Choir II

Further experience of the choral repertoire and of vocal techniques in the NIE Choir.

AAI 483 Choir III

Further experience of the choral repertoire and of vocal techniques. Based on individual singing proficiency, trainee teachers may be assigned to participate in the NIE Choir or, the NIE Singers, an *a cappella* vocal ensemble which consists of a selective group of singers.

AAI 484 Choir IV

Further experience of the choral repertoire and of vocal techniques in the NIE Choir or the NIE Singers.

AAI 387 Band I

Rehearsing and performing in the symphonic band. The band provides performers with a wide range of repertoire.

AAI 388 Band II

Further participation in the symphonic band to perform the fine band literature, both original and transcribed, for the modern band, including premieres of new works.

AAI 487 Band III

Continued experience in the symphonic band. To perform literature of the highest aesthetic value with emphasis on major original works.

AAI 488 Band IV

Advanced experience in performing the band literature which requires individual musicianship and advanced playing techniques.

AAI 282 Percussion

A practically-based course in percussion playing and developing skills on a range of instruments as well as in ensemble playing.

AAI 389 Further Percussion

A further exploration and experience in percussion playing and developing skills on a range of percussion instruments as well as in ensemble playing.

AAI 490 Shakuhachi Ensemble

An exploration of the practical-based approach to the shakuhachi in both individual and ensemble playing based on repertoire of both traditional and popular genres.