

## Minor Study in Music

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

- To provide foundational skills in music via creating, performing, responding and researching in music.
- To provide exposure to major current ideas and developments of and about music, in the local as well as international context.
- 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.
- To integrate practical and academic work throughout the **Minor Study in Music**.

### Associated considerations

- Students will have access to music facilities and resources of VPA.
- Where appropriate, NTU students can have the opportunity to work together with NIE students, particularly in project work and performance.
- 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.
- 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.

## **Courses:**

Students must choose at least one course from each category:

### **Historical Studies**

- Western Musical Practices

- Semester 1    AAI16B Baroque and Classical Musical Practices
- AAI16C Romantic and 20th Century Musical Practices

### **Essential music writing skills**

- Foundation Music writing studies

- Semester 1    AAI16A Foundations in Music Studies I
- AAI16G Composing and Arranging
- Semester 2    AAI26A Foundations in Music Studies II (pre-requisite AAI16A)

### **World Musics Studies**

- World Musics courses

- Semester 1    AAI381 Studies in Japanese Music
- AAI391 Studies in Indonesian Gamelan II
- AAI480 Studies in Chinese Music
- AAI481 Studies in Malay Music
  
- Semester 2    AAI16D Studies in Popular Musics
- AAI16E World Musics in Education
- AAI283 Studies in Indonesian Gamelan I
- AAI380 Studies in Indian Music
- AAI381 Studies in Japanese Music
- AAI481 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
  
- Semester 2:
- AAI 384, 484; Choir II, IV
- AAI 388, 488; Band II, IV
- AAI 389 Further Percussion (pre-requisite AAI282 or Audition)

Please find course descriptions in Annex I below.

## **Annex 1 Course Descriptions**

### **Historical Studies**

- Western Musical Practices

#### **AAI16B Baroque and Classical Musical Practices**

This course seeks to introduce to student teachers Western 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. This course acknowledges a constructivist paradigm in the teaching and learning of and about music asserting knowledge as being uniquely constructed by individuals. Learning is facilitated in an environment, which is created and/or constructed by both student teachers and facilitators as stakeholders.

#### **AAI16C Romantic and 20th Century Musical Practices**

This course, the subsequent in the series, represents a further development in learning Western musical practices, via creating performing and responding, from a culturally situated and practice specific context. Through this course, student teachers will acquire concepts about construction of greater/lesser in musical traditions and ramifications of such a construction. Learning is facilitated in an environment which is created and/or constructed by both student teachers and facilitators as stakeholders.

### **Essential Music Writing skills**

- Foundations in Music Writing Studies

#### **AAI16A Foundations in Music Studies I**

This is the first of three foundational courses aimed at providing conceptual and skills grounding for the study of musics across different traditions and for music writing. You will be introduced to key concepts to help you develop an informed understanding and cross-cultural sensitivity for the study of musics across different traditions, styles and genres. You will also develop your foundations in harmony and counterpoint for music writing, not confined to Euro-American art music styles.

#### **AAI16G Composing and Arranging**

This course aims to develop your skills in melody writing, arrangement, and composition structuring. Upon course completion, you will be able to compose and explain your composition tangibly through logical thinking instead of simply relying on inspiration – by analysing factors contributing to effective composition. The course cumulates in a recording of each student's composition for their classmates to perform live.

#### **AAI26A Foundations in Music Studies II**

This is the second of three foundational courses aimed at providing conceptual and skills grounding for the study of musics across different traditions and for music writing. You will be introduced to more complex musical organisation across various musical traditions. Music writing will include chromatic harmonies; two-part writing will now emphasize greater style awareness.

## **Musics in a Local/Global Context**

- World Musics Studies

### **AAI16E World Musics in Education**

The course aims to give a broad and general introduction to the subject of ethnomusicology with a strong emphasis on school-based music curriculum. This course will also focus on the music and culture of Singapore as a rapidly changing cosmopolitan society.

### **AAI16D Studies in Popular Musics**

Through this course, student teachers will gain a clear understanding of what is meant by popular musics and their significance in music education. The module will focus mainly on the development of popular music since the 1950s from its European and Anglo-American roots. It will trace the development of popular music in the 20th century from its European and Afro-American roots by exploring these musical genres – Rhythm and Blues, Soul, Blues, Rock & Roll, Rock, Fusion Rock, Heavy metal and standard top 40's Popular Music. The module will also examine the term "jam session" which is an important musical concept in the social learning of popular music. Parallels will also be drawn to the development of the Singaporean popular music scene.

### **AAI283 Studies in Indonesian Gamelan I**

This course enables you 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 musical 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**

This is a practical-based course on South Indian classical and folk music. Through this course, you will acquire understanding of Indian musical practices and develop Indian vocal techniques and learn songs from the Indian classical and folk repertoire.

### **AAI 381 Studies in Japanese Music**

One of the primary goals of this course is for you to gain some perspectives on Japanese music in its geographically as well as historically unique context. You will do so through various in-class activities, not only lectures and discussions but also actual performances you create together. This way, you become active participants (not just observers).

### **AAI 391 Studies in Indonesian Gamelan II**

This course will involve 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 well as 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**

This course seeks to develop a basic understanding of Chinese music and the instruments used in the Chinese orchestra. It will investigate the development of Chinese music and its significance by tracing records and findings from pre-historic period to present. Different

Chinese music notations as well as folk, traditional, and popular/contemporary Chinese music will be explored. Practical studies will also be conducted on folk, traditional, modern, and popular genres through the guzheng.

### **AAI 481 Studies in Malay Music**

Through this course, you will learn how to play the Malay framed drums, kompang and the Malay lute, gambus. You will acquire performance techniques such as interlocking rhythmic variations through group performances. You will also learn basic musical elements used in Malay music through critical discussion and evaluating musical performances. Some aspects of Malay culture, custom, and religion will be discussed as an inseparable part of Melayu musical heritage.

## **Ensemble and Performance Studies**

- Ensemble Studies

### **AAI 383 Choir I**

This course requires you to participate in the NIE Choir. It consists of a 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**

This course requires you to participate in the NIE Choir. It consists of a study of choral repertoire from all periods, concentration on vocal and choral techniques as related to musical styles, preparation and presentation of concerts.

### **AAI 483 Choir III**

This course gives you opportunity to explore the choral repertoire and further enhance your vocal techniques in the NIE Choir. You will study additional choral repertoire from all periods, concentration on vocal and choral techniques as related to musical styles, preparation and presentation of concerts.

### **AAI 484 Choir IV**

This course gives you opportunity to explore the choral repertoire and further enhance your vocal techniques in the NIE Choir. You will study additional choral repertoire from all periods, concentration on vocal and choral techniques as related to musical styles, preparation and presentation of concerts.

### **AAI 387 Band I**

This course aims to equip you with the requisite skills to rehearse and perform in a high quality symphonic wind band. Students with prior experience in the wind band will especially benefit from this practice-based module. After the completion of this course, you should be equipped with a secure foundation in ensemble playing, achieve high standards of performance excellence, and learn important values of teamwork in musical contexts. In particular, you should be able to apply your knowledge and skills in a wide range of repertoire and perform with confidence and poise in concert settings.

### **AAI 388 Band II**

This course aims to equip you with the requisite skills to rehearse and perform in a high quality symphonic wind band. Students with prior experience in the wind band will especially benefit from this practice-based module. After the completion of this course, you should be equipped with a good foundation in ensemble playing, achieve high standards of

performance excellence, and learn important values of teamwork in musical contexts. In particular, you should be able to apply your knowledge and skills in a wide range of repertoire and perform with confidence and poise in concert settings.

### **AAI 487 Band III**

This course aims to equip you with the requisite skills to rehearse and perform in a high quality symphonic wind band. Students with prior experience in the wind band will especially benefit from this practice-based module. After the completion of this course, you should be equipped with a strong foundation in ensemble playing, achieve high standards of performance excellence, and learn important values of teamwork in musical contexts. In particular, you should be able to apply your knowledge and skills in a wide range of repertoire and perform with confidence and poise in concert settings.

### **AAI 488 Band IV**

This course aims to equip you with the requisite skills to rehearse and perform in a high quality symphonic wind band. Students with prior experience in the wind band will especially benefit from this practice-based module. After the completion of this course, you should be equipped with a very strong foundation in ensemble playing, achieve high standards of performance excellence, and learn important values of teamwork in musical contexts. In particular, you should be able to apply your knowledge and skills in a wide range of repertoire and perform with confidence and poise in concert settings.

### **AAI 282 Percussion**

This is a practical-based course in percussion playing. Through this course, you will develop performing competencies for a range of percussion instruments as well as develop ensemble playing skills.

### **AAI 389 Further Percussion**

This is a practical-based course in percussion playing and is a sequel to the Percussion course. It further allows you to explore and develop your percussion skills through playing a range of percussion instruments as well as in ensemble.