YST: Semester 1 Electives for NUS Students

Compositional Engagement:

1) *MUT3214 Concerto and Cadenza, 4 MCs (Dr Chen Zhangyi)
Thursday 10-12noon, SR5

This module provides a focused study of the concerto as a genre and how the cadenza evolved from improvisation to being an integral part of a concerto. The chronological setting reinforces the historically-informed approach that encourages musicians to be sensitive to the stylistic differences of each era and composer.

The module aims to bridge compositional thinking with performance and interpretative analysis. Hence, analysis, composition and performance are equally represented as modes of learning. Major assessment is in the form of analytical work and music compositions that are performed in class and/or public concerts.

2) *MUT3215 Fundamentals of Composition, 4MCs (Ms Adeline Wong)
Thursday 10-12noon, SR8

This module looks at recent approaches to form, melody, harmony, rhythm, and texture. It is appropriate for students who are interested in exploring music composition in more depth but are not majoring in music composition. It encourages individual creative writing while exploring contemporary techniques of music from 1920 to present.

3) *MUT3221 Writing for Chinese Ensembles, 4 MCs
Tuesday 9-11am, SR3

The module introduces students to writing for Chinese instruments in small and large ensemble settings to convey musical ideas or original compositions. Students will be introduced to works featuring a sound world different from the western traditions as well as performance techniques unique to Chinese instruments. Prior knowledge of (instrumentation/orchestration) is preferred.

4) *MUT3113 Orchestration, 4 MCs (Dr Nick Omiccioli)
Thu, 2-4pm, SR7

The terms orchestration and instrumentation go hand-in-hand. While instrumentation refers to the study of individual instruments, orchestration deals with the technique and process of writing for a group of instruments. This module will introduce students to the characteristics and abilities of the instruments in the symphonic orchestra and how they work together through in-class listening and writing assignments, orchestration projects, and performance. The module will also address many of the problems faced by composers, conductors, teachers, and performers. The technique of orchestration is an important part in every musician's education.

5) MUT1201 Introduction to Classical Music Composition, 4 MCs
Choose one class: Thu, 12-2pm, or 2-4pm, SR7

The module uses the online course Write Like Mozart available on the Coursera platform as the basis of its content. It introduces students to strategies for style writing of European art music. Issues of harmonic progression, voice leading, and texture are addressed as are relevant compositional concepts like repetition, variation, and elaboration. A blended learning module with video lectures and demonstrations, class time is dedicated to hands-on workshops. Simple compositions in the style of common practice European music form the bulk of the assessment. A familiarity with musical rudiments is highly recommended. Prior experience with composition is not required.
Contextual Engagement:

1) MUH2202 Classical Styles and Romantic Spirits, 4MCs
(A/P Greg Petersen)
Choose one class: Tue/Fri 11-12.30pm, SR3 or Tue/Fri, 12.30-2pm, SR3

Today's most widely-known, international concert repertoire is primarily made up of 18th-, 19th-, and early 20th-century European and North American composers and their music. This module presents a look, listen, and study of their music and legacy focusing on two parallel movements in the European tradition: the classical, rococo, galante, emfindsamer stil, and neo-classical; and sturm und drang, romantic, and neo-romantic. The focus of learning in this course is through primary source materials.

2) MUH2203 Music of the Church and State, 4MCs (Dr Marc Rochester)
Tue, 9-10am, SR1 and Fri, 9-11am, SR1

A study of music produced in religious and political settings, with an emphasis on music of the European Baroque tradition. The course explores issues of patronage, audience reception and performance, both in Baroque Europe and modern Singapore and SE Asia. Students will investigate and analyse musical genres and styles, and the religious beliefs, political ideology and artistic movements which form their context. (Non-Conservatory students that can read music may take this course as a free elective.)

GE Modules

1) GEH1047 Social and Cultural Studies Through Music, 4MCs
(A/P Ty Constante)
Tue 12-2pm tutorial
Fri 12-2pm lecture at SR8

This module provides across-cultural introduction to music both as an art and as a human, socio-cultural phenomenon. Through lectures, reading and listening assignments, and actually playing different styles of music, students will learn how music works, why people listen to and make music, what its roles are in a society, and how these things vary in different cultures. The module introduces a variety of musical styles and cultures that represent an enormous wealth of human experience. At the end of the course the students will have access to a much wider variety of music to listen to, participate in, enjoy, and understand.

2) GET1019 Patrons of the Arts, 4MCs (A/P Greg Petersen)
Students to attend anyone of the classes: Mon/Thu, 12-1pm at SR6
                   Mon/Thu, 1-2pm at SR6
                   Mon/Thu, 2-3pm at SR6

This course is a conceptual and practical introduction to the complex networks that drive "patronage," including multifarious kinds of patronage. Issues raised and debated include exploring money, religion, politics, social classes, and many other social constructs that influence what art people support, and why they, especially you, support different kinds of art. Students will need to grasp and evaluate critically each set of issues that drive and affect patronage of the arts, and demonstrate their critical understanding of the interplay of these factors through written assessments, classroom discussions, and contributions to blog postings related to the module materials.
3) GEH1060 Social History of the Piano, 4MCs (Dr Koo Siaw Sing)
Students can attend either lecture: Thu, 10-11am, or 11-12noon, SR4
Students to choose one tutorial from 4 sessions: Mon, 9-10am, 10-11am, 11-12noon, 12-1pm at SR2

An interdisciplinary study of how societies and different generations responded to the invention of the piano. This module focuses on the social history of the piano throughout the past three centuries, canvassing a wide array of performers, composers, supporters, manufacturers, “heroes”, politicians, teachers and students. Various expressions of ideologies from differing periods eventually revolutionized and effectuated the versatility of the piano, shaping a legacy which led to the “globalization” of the piano, including China. Students will learn through lectures, readings, discussions, listening, playing, and attending piano recitals and masterclasses.

4) GES1020 Western Music Within a Singaporean Context, 4MCs (Dr Marc Rochester)
Students can attend either lecture: Tue, 2-4pm, SR8 or Fri, 2-4pm, SR8
Students to choose one tutorial from 5 sessions: Tue, 4-5pm, Wed, 2-3pm, 3-4pm, 4-5pm and Fri, 4-5pm at SR8. Please note that you will have to form your groups before registering for the tutorial session. The majority of the tutorials will likely take place on Wednesday.

This module will look at the place of the Western Classical music tradition within the cultural life of Singapore. It will assess the impact of majority cultures (particularly from the Chinese, Malay and Indian communities) on the general reception of Western music, as well as on music written by Singapore-based composers. Students will be introduced to the principal figures in Singapore’s musical development. The module will also chart the growth of music education in Singapore, both in the national schooling system as well as in private institutions and tertiary academies. A prior knowledge of music is helpful but not required.

Applied Modules

1) MUA1192/MUA1193, Chamber Singers, 2 MCs (Mr Chong Wai Lun)
Mon and Thu, 12-1.30pm, ER2

A wide variety of styles and genres are explored in a large vocal ensemble. The date and time of the audition will be updated accordingly.


2) MUA1165 Music and Machines, 2MCs (A/P Peter Edwards)
Wed, 2-4pm, SR3

This module examines the use of machines to create music in the last 70 years. It focuses on the topics of synthesis, signal processing, live interactivity, and computer-aided composition, and introduces important repertoire that uses technology from this time period. Students will work in programming environments designed for musical applications to create electro-acoustic and algorithmic compositions.

3) MUA2270, Synthesis and Signal Processing, 4MCs (Mr Chow Jun Yan)
Tue, 10-12noon, SR8

The module explores the techniques of digital synthesis and signal processing within the Max programming environment. In-class activities and project-based assignments address simple
4) MUA2271 Virtual Instrument Sound Design, 4MCs, (Mr Chow Jun Yan)
Mon, 2-4pm, SR8

An introduction to instrument sound design using different forms of synthesis and signal processing with computers. Students develop skills in creating sounds they imagine. The module offers aural training in identifying synthesis types, filtering, and other common techniques used in instrument design as well as support in practical implementation of these techniques in software. Projects will include designing a sample-based instrument and developing a sound library with different forms of synthesis. The module uses entry-level graphical synthesis environments. No experience with coding is required.

5) MUA1270 Interdisciplinary Electronics Arts Survey, 2MCs, (Mr Bani Haykal)
Wed, 4-6pm, SR3

Interdisciplinary collaboration involving electronics is common in today's art world. This module offers an introduction to some of the artistic issues in this field as well as some of its practitioners. In addition to readings and class discussion, professional artists from different disciplines (music, dance, visual art, multimedia, theatre) visit to share their knowledge, experiences, and aesthetic approaches in their works.

6) *MUA3224 Intermediate Keyboard Studies, 4 MCs (Dr Koo Siaw Sing)
Choose one class: Mon, 2-4pm or Thu, 2-4pm, SR2

This module presents the study of intermediate piano repertoire and application of harmony at the keyboard. Students learn various important keyboard skills and techniques that enhance their understanding of and experience in making music. Such skills include harmonization, transposition, figured bass, improvisation, piano techniques, score reading, musical interpretation, solo and ensemble playing.

https://wiki.nus.edu.sg/display/~muskss/MUA3224+Intermediate+Keyboard+Studies

7) MUA3230 Music Cognition, 4 MCs (Dr Kathleen Agres)
Tue, Lecture from 6.30pm-8.30pm, SR3. Only one tutorial session, Wednesdays, 6.30-7.30pm, SR3

This module provides a general introduction to the cognitive science of music. It is intended for students in Psychology or Music, although students from other departments may enrol with permission from the instructor. The module will cover key topics in the field, such as memory, emotional responses, and social aspects of music listening and performance. The module will also touch upon recent computational approaches and neuroscientific findings that have clarified how music works in the mind and brain. Students will be encouraged to work in interdisciplinary teams to draw connections between their personal music experiences and findings from the literature.

8) MUA2201 Keyboard Literature, 4 MCs (Mr Frank Demeglio)
Mon, 10-12noon, SR3

Keyboard Literature explores the great composers and their greatest works for keyboard instruments. The keyboard music that forms the core repertory of contemporary conservatory curriculums and concert programs will be the primary focus. The module slightly emphasizes
music from the Baroque through Classical period, but works from all periods will be covered. Works for harpsichord, clavichord, organ and fortepiano will also be examined, and practical experience performing on period instruments (especially the harpsichord and fortepiano) will allow the students to experience the sound world of the composer.

9) *MUA3205 Jazz Study and Performance 1, 4 MCs (A/P Tony Makarome)
Students can attend either session: Thu, 12-2pm or Thu, 2-4pm, Workshop

This module focuses on the performance and study of more contemporary jazz approaches including modal interchange, scale derivations, pentatonic scales, additional forms and stylistic considerations pertaining to jazz music as practiced in the USA from the 1950s to the present day. There will be some exploration into latin-music influenced jazz as well as blues, rock, and funk music. Creative projects include leadsheet style compositions and arrangements of jazz standards or popular music. There will be a listening list of about 80 well-known jazz pieces.

*For these modules, a theory placement test at YSTCM is required.


Signup page (3 August, 2pm at SR1):

Info is correct as of 25 July 2018; the information is subject to further changes/updates.