

Modules for NUS Students

General Education

Module	MCs	Instructor	Usually takes place in Semester
<p>GEH1040 Exploration in Musical Production</p> <p>This module engages students to think and express themselves through the production process of a musical. By introducing the various aspects of mounting a musical production, it empowers the students to transmit this understanding into an actual display of intrinsic ideas. The module will be executed through classroom seminars and an experiential component culminating in the form of a micro-musical. The content coverage embodies a survey and appreciation of Singapore musicals; and to expound on the hardware and software requirements in mounting a musical. This include individual elements like acting, singing, writing, composing, music-making and dancing which are interwoven in the creation of this art form; as well as the financial and budget planning, safety measures and basic aspects of stage management.</p>	4	Assoc Prof Ho Chee Kong	2
<p>GEH1047 Social and Cultural Studies through Music</p> <p>This module provides a cross-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.</p>	4	Assoc Prof Ty Constante	1, 2
<p>GEH1060 Social History of the Piano</p> <p>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.</p>	4	Dr Koo Siaw Sing	1, 2

<p>GES1020 Western Music within a Singaporean Context</p> <p>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.</p>	4	Dr Marc Rochester	1, 2
<p>GES1043 State of the Art: A Current View of Music in Singapore</p> <p>This module allows students to explore current musical activities across the spectrum of categories. By the end of the course, students should have an understanding of the current state of music in society, ranging from how and where it is taking place, the musical education and government systems involved, influences and trends across the industry, activities in pop and traditional music, and more. In addition to regular lectures and student-led discussions on relevant topics, students will have hands-on music making tutorials that relate to musical activities in Singapore, as well as preparing student group presentations on current affairs in music.</p>	4	Assoc Prof Ty Constante	1, 2
<p>GET1019 Patrons of the Arts</p> <p>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.</p>	4	Assoc Prof Greg Petersen	1
<p>GET1039 What, When and Where is Art?</p> <p>This course explores the arts through three different, but overlapping, questions: What is art? (including the polemics associated with this question), When is art? (i.e. creations that are interpreted as art, or not art, at different times), and Where is art? (i.e. why something is perceived as art when it is in one setting, but is generally otherwise unnoticed). Visits to Singapore locations for case studies are required. Students will study and apply several disparate theories, and will also write their own.</p>	4	Assoc Prof Greg Petersen	2

<p>GET1040 Communicating about the Arts</p> <p>We talk and write about the arts on a daily basis, especially in social media, but what makes talking and writing about the arts unique, challenging, and why should it be exciting? This course helps students further develop the basic concepts and expressive language needed to communicate more effectively about different art mediums and forms, and different ways to communicate about the arts, from opinions and evaluations, to formal reviews, to critical and theoretical responses. Students will do multiple oral and written assessments in this course.</p>	4	Assoc Prof Greg Petersen	1
<p>GET1047 Art and Identity</p> <p>From what sources do we engender our individual and group identities, and to what extent do the arts stimulate this process? This course begins with an introduction to identity theory, and then explores identity issues – such as male and female, self, national, racial, and social identities – with an emphasis on their manifestations in various performance, visual, and literary art forms. Students will analyse and evaluate their own identities in relation to the course materials and the arts in their lives, requiring critical self-reflection and self-assessment.</p>	4	Assoc Prof Greg Petersen	2

Contextual Studies

Module	MCs	Instructor	Usually takes place in Semester
<p>MUH2201 Classical Styles and Romantic Spirits</p> <p>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, empfindsamer stil, and neo-classical; and sturm und drang, romantic, and neo-romantic. The focus of learning in this course is through primary source materials. (Non-conservatory students that can read music are invited to enrol in this course as free elective.)</p>	4	Assoc Prof Greg Petersen	1
<p>MUH2202 What Was, and Is, Popular Music?</p> <p>What musicians, singers, and composers have, and had, the most, and least, followers, and why? This course is a detailed study of the dynamics among music, music makers, and audiences in history. Central to this course is a critical comparison of historical and present case studies. Historical case studies draw from the western music legacy, and contemporary case studies will draw from the global as well as Singapore and Asia. Students will analyse common patterns, discriminate differences, and make inferences from these case studies.</p>	4	Assoc Prof Greg Petersen	1
<p>MUH3203 The Evolution of Music for the Stage</p> <p>This module traces the history of opera from its origins in Ancient Greece, through the creation of "modern opera" in the Renaissance, the musical theatre plays staged on Broadway and London's West End, and on to the musical films of Hollywood and the current opera scene in Singapore and Southeast Asia. While at the core of the module is the thread of history which traces the evolution and development of the musical stage, a significant focus is the social and political attitudes which are reflected in the stories and the music. From a celebration of gods and superheroes, to contemporary political events, and on to the mundane lives of ordinary people (and their pets), the module looks at how this art form has fomented political uprising and social revolution and how it has been affected by advances in technology, from electricity to social media and beyond. Students enrolling on this module need a working knowledge of basic musical terminology but no other specialist musical knowledge is required.</p>	4	Dr Marc Rochester	2

<p>MUH3205 Chamber Music since 1740</p> <p>This subject explores significant figures, genres, styles, and representative chamber works composed between 1700 and the present. Also considered are: relationships between chamber music and its socio-political and cultural contexts; the changing social function of chamber music and musicians; various performance contexts; trends in musical aesthetics; and the evolution of chamber music's languages and styles. Students undertake a significant research project into a chamber work for their instrument, and lead discussions and perform in research seminars on that work. Students acquire the skills, knowledge, and confidence necessary to the critical appraisal of, and independent research into the repertoire they play.</p>	4	Dr Abigail Sin	2
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Analysis and Composition

Modules marked with an asterisk (*) will require a Music Placement Test.

Module	MCs	Instructor	Usually takes place in Semester
<p>MUT1201 Introduction to Classical Music Composition</p> <p>The module introduces students to style writing of the Classical period of European composers like Mozart. Topics on harmonic progression, voice leading, and texture are addressed as are relevant compositional concepts like repetition, variation, and elaboration. Class time is dedicated to lectures and demonstrations as well as hands-on practice in class. Simple compositions in the style of common practice European music form the bulk of the assessment. While prior experience with music composition is not required, a familiarity with music theory rudiments is highly recommended.</p>	4	Assoc Prof Ho Chee Kong	1, 2
<p>* MUT3113 Orchestration</p> <p>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.</p>	4	Mr Martin Jaggi	1
<p>* MUT3202 Sonata Form</p> <p>This module is designed for students who wish to further explore the depth and diversity of the most complex of all tonal forms: sonata. Sonata form has been the most important vehicle of the idea of 'absolute' music and functioned as the archetypal formal design from the 18th to the 20th centuries. After reviewing its historical predecessors (binary and ternary forms), formal principles, and terminology, this course looks into the structure and techniques of the sonata form through analysis and some creative writing exercises.</p>	4	Ms Adeline Wong	2

<p>* MUT3213 Romantic Styles</p> <p>This module begins with an overview of Beethoven’s music and his influence on contemporaneous and later 19th century composers.</p> <p>The heart of this course explores the divide between absolute and programme music. ‘Leipzigerisch’ composers (Mendelssohn, Schumann, Brahms) versus the ‘New German School’ (Berlioz, Liszt). Nationalism is included.</p> <p>The final weeks are devoted to the Opera genre by examining the works of Wagner, Verdi and Puccini. It extends to Strauss and Mahler, who represent the final flowering of musical Romanticism. With the model of a Romantic composer/performer, Romantic Styles is designed to bridge compositional work with performance, supported by interpretative analysis.</p>	4	Asst Prof Chen Zhangyi	2
<p>* MUT3214 Concerto and Cadenza</p> <p>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.</p> <p>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.</p>	4	Asst Prof Chen Zhangyi	1
<p>* MUT3215 Composition for Non-majors</p> <p>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.</p> <p>Class meetings will include a combination of lectures, private composition lessons and group tutorials. The first half of the semester focuses on solo writing while the second half focuses on chamber writing. Students will look into some models for composition in preparation for their two projects.</p>	4	Ms Adeline Wong	1

<p>* MUT3216 Bach Suites</p> <p>This module focuses on J.S. Bach's solo instrumental works, with an emphasis on the dance suite. Selected works include the unaccompanied Sonata and Partitas for Violin, Cello Suites, and the Keyboard Suites. The contextual use of dance rhythms and forms in other Bach works, and neo-baroque trends in the 20th century will also be topics of discussion.</p> <p>The module aims to bridge compositional thinking with performance and interpretative analysis. Thus, analysis, composition, and performance are 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.</p>	4	Asst Prof Chen Zhangyi	1
<p>* MUT3220 Wind Ensemble Arranging/Composition</p> <p>This module will introduce students to the fundamental components of arranging and composing for wind ensemble through listening, score study, and scoring projects. The module includes both theoretical and practical components. Students will analyse works to further their understanding of module topics and create arrangements and/or compose original works to demonstrate their comprehension of module content.</p>	4	Dr Lien Boon Hua	2
<p>* MUT3221 Writing for Chinese Ensembles</p> <p>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.</p>	4	Assoc Prof Ho Chee Kong	1
<p>* MUT3222 Choral Composition</p> <p>This module provides an overview of various compositional approaches to choral music. Styles surveyed range from English madrigals to popular 'a cappella' styles, and diverse modern composers such as Ligeti and Whitacre. Assignments will feature creative choral composition, arrangement, paying attention to details of idiomatic voicing, practical voice leading, text setting, and accompaniment.</p> <p>The module aims to bridge compositional thinking with performance and interpretative analysis. Thus, analysis, composition, and performance are 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.</p>	4	Asst Prof Chen Zhangyi	2

<p>* MUT3223 Early Twentieth-Century Music</p> <p>This module introduces students to the compositional ideas developed in the early twentieth century (1900-1945). It provides students the skills and techniques for analysing this repertoire and composing music in this style. Perspectives will include not only the musical materials of these works but also some insights into their cultural context and historical placement.</p> <p>Class meetings will include a combination of lectures and group tutorials. The first half of the semester focuses on organizations of pitch, rhythm, form, texture and orchestration in the early twentieth century while the second half focuses on pitch-class set theory and twelve-tone theory.</p>	4	Ms Adeline Wong	2
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Electronic and Computer Music

Module	MCs	Instructor	Usually takes place in Semester
<p>MUA1165 Music and Machines</p> <p>The module examines the use of machines to create music in the last 100 years. It focuses on the topics of instrument creation, technological repurposing, electrification, synthesis techniques, sound processing, and computer-assisted composition. Important composers, inventors, and instruments are surveyed; and important repertoire that uses technology from this time period is introduced. Students learn strategies for analysing electronic music so that they may participate in class discussions.</p>	2	Assoc Prof Peter Edwards	1
<p>MUA1166 Introduction to Computing Media in Max</p> <p>The module offers an introduction to programming of music and image within Max, a popular graphical programming environment for sound, music, and visual computing. Aside from general familiarity with the Max workflow, students learn computing basics such as iteration, list processing, working with data structures, data collection, and probability, and how these are applied to drawing, image manipulation, and sound playback.</p>	2	Assoc Prof Peter Edwards	2
<p>MUA1223 Desktop Mixing Production</p> <p>The module introduces the mixing of different styles of music in a Digital Audio Workstation (DAW). Topics include audio routing, effective use of volume, pan, filtering, reverb, dynamic and other creative FXs. Projects start simply with the enhancement of a stereo recording and move up to mixing a 4-6 channel session, mixing a multi-mic'd drum kit, and mixing a large project of 10 or more channels.</p>	4	Mr Christopher Clarke	1, 2
<p>MUA1270 Interdisciplinary Electronic Arts Survey</p> <p>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.</p>	2	Mr Bani Haykal	1

<p>MUA2251 Live Interactivity</p> <p>This module develops skills for creating interactive artistic computer systems. In an interactive system, sensors are used by the artist to incorporate touch, gesture, motion, sound, and light to influence the work, common in live interactive music and installation art. The module will introduce simple sensors and systems for beginners, but allow for more advanced students to work with other tools - Arduino, Max, Processing, etc. It is, therefore, appropriate for students of different experiences and backgrounds with programming. Students will create an artistic work that involves live interactivity. Students may work with image/video, audio, or both.</p>	4	Dr Chow Jun Yan	1
<p>MUA2270 Synthesis and Signal Processing</p> <p>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 synthesizer and effects unit creation utilizing both time-domain and frequency-domain techniques.</p>	4	Dr Chow Jun Yan	2
<p>MUA2271 Virtual Instrument Sound Design</p> <p>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.</p>	4	Dr Chow Jun Yan	1
<p>MUA3274 Sonic Environments</p> <p>This course will investigate the changing relationships between humans and their surrounding sonic environments. Students will gain an understanding of the effects of the sonic environment on the human species, as individuals and as larger societies, and the ways in which humans are in turn responsible for drastic changes in the sonic environment, primarily since the advent of electronic and electroacoustic media technology. Another component of the module will be individual and group creative and research projects documenting the local sonic environment, accompanied by analytical essays. The semester will culminate in public presentations of all projects.</p>	4	Mr Bani Haykal	2

<p>MUA3275 Sonic Circuits</p> <p>This module is a hands-on project-based introduction to electronic audio circuits for artistic purposes. Through hardware hacking, circuit bending, and circuit building, students will gain an understanding of basic electronics theory as well as develop valuable hands-on experience with battery-powered sound-making and sound-processing projects. From repurposing games, toys, and radios to building oscillators, filters, mixers, and amplifiers, and finally interfacing between the physical world and computers via microcontrollers, students will explore the artistic potential of electronic circuits.</p> <p>An introduction to the history and current practice of electronic sound art will be integral to the module. The module will culminate in a group installation/performance.</p> <p>No prior experience in electronics or music is assumed, though either would be helpful.</p>	4	Dr Chow Jun Yan	2
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Applied Studies

Modules marked with an asterisk (*) have pre-requisites.

Module	MCs	Instructor	Usually takes place in Semester
<p>* MUA1192/1193 Chamber Singers 1 / 2</p> <p>Required for voice majors during the first 4 semesters of enrolment, these modules allow students to learn about music through participation in a vocal performance ensemble. Choral music is a vibrant and vital part of many traditions and cultures world-wide and has played a major role in western music throughout history. Students will participate in regular rehearsals, and will learn and perform choral music from the Renaissance to the Twentieth-century. Through these courses, students will gain knowledge of diverse repertoire, composers, genres, styles, and period performance practices. Students will also learn fundamentals of vocal production and choral technique and will experience working together in a unique team ensemble.</p> <p><u>Pre-requisite:</u> Audition</p>	2	Mr Chong Wai Lun	1, 2
<p>MUA2201 Keyboard Literature 1</p> <p>Keyboard Literature explores the great composers and their greatest works for keyboard instruments. The keyboard music that forms the core repertoire of contemporary conservatory curriculums and concert programs will be the primary focus. Semester 1 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 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. (Non-Conservatory students that can read music may take this course as a free elective.)</p>	4	Mr Frank Demeglio	1
<p>MUA2202 Keyboard Literature 2</p> <p>Keyboard Literature II explores the great composers and their greatest works for the piano, the music that forms the core repertoire of contemporary conservatory curriculums and concert programs. Semester 2 slightly emphasizes music from the Romantic period, up to the present, but works from all periods will be covered. The repertoire of the modern professional pianist will be examined on the modern piano, as well as fortepianos and period pianos predating the modern piano, aiding in understanding of current and period performance practices. Non-Conservatory students that can read music may take this course as a free elective.</p>	4	Mr Frank Demeglio	2

<p>* MUA2230 The Psychology of Music Performance</p> <p>The module is tailored for musicians, presenting findings from the Psychology of Music, and Cognitive Science more generally, that can be used to enhance one's practice and performance of music. Topics include efficient practicing, learning and memory, mental rehearsal strategies, performance anxiety, and more. It is a hands-on, project-based learning module, featuring a mixture of traditional lectures with group discussions, blogging with peers, and application of the ideas through individual projects centred around practice and/or performance techniques. The module is meant to foster critical enquiry and reflection, giving students relevant knowledge and hands-on experience to help them become better musicians.</p> <p><u>Pre-requisite:</u> Non-Music performance majors who are active musicians (with major instrument or voice) require special permission from instructor.</p>	4	Asst Prof Kat Agres	2
<p>* MUA3205 Jazz Study and Performance 1</p> <p>An introduction to the performance of jazz or popular music as practiced in the USA from the 1920s to the early 1950s. This module shows you how to perform and improvise jazz music as an instrumentalist or vocalist through the study and practice of class materials and listening. Theoretical materials will include chord scale theory, basic jazz musical forms, chord extensions, basic reharmonization techniques, and roman numeral analysis in jazz. The improvisational concepts taught are based on jazz theory and practice. There will be a listening list of about 80 well-known jazz pieces.</p> <p><u>Pre-requisite:</u> Music Placement Test</p>	4	Dr Tony Makarome	1
<p>* MUA3206 Jazz Study and Performance 2</p> <p>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.</p> <p><u>Pre-requisite:</u> MUA3205 Jazz Study and Performance 1</p>	4	Dr Tony Makarome	2
<p>MUA3219/3220 World Music Ensemble</p> <p>The World Music Ensemble offers students a chance to play and perform music from different cultures. The focus of the course will change from semester to semester allowing students a chance to participate in different traditional music in different terms. Students can see what music is covered each term by checking the NUS and YSTCM websites. Most</p>	4	Assoc Prof Ty Constante	1, 2

semesters are available to any student regardless of musical background, some may require proficiency on an instrument.			
<p>* MUA3230 Music Cognition</p> <p>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.</p> <p><u>Pre-requisite:</u> Music or Psychology majors only. Other students require special permission from instructor.</p>	4	Asst Prof Kat Agres	1
<p>MUA3228 Re-imagining Pianism through Analysis</p> <p>This elective offers an in-depth analysis of a diverse selection of piano repertoire. Students will study elements of music such as form, harmony and texture as part of a process of internalizing and interpreting works for the piano.</p>	2	Dr Khoo Hui Ling, Dr Abigail Sin	1