

YSTCM Modules Available to NUS students

Yong Siew Toh Conservatory of Music modules are divided into these 2 categories:

- 1) Classes (Theory Focused, History Focused, Technology Focused, General Education)
- 2) Ensembles

Classes

Theory Focused

MUT1201 Introduction to Classical Music Composition

Modular credits: 4 MCs

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.

MUT3201C Compositional Approaches since WWII

Pre-requisite: (Enrolment contingent on successful entrance exam)

Modular credits: 4 MCs

An introduction to new approaches to composition in the past 50 years, focusing on electronic, chamber, and orchestral music from America, Europe, and Asia. The course will be listening-intensive. It is appropriate for both performers and composers. Lectures will attempt to situate each composer/composition discussed on 5 spectra - Cultural Intersection, Politics, Notion of "Sound", Process/Systems, and Technology. Students will be required to perform and/or compose short works that address the compositional approaches presented.

MUT3202 Sonata Form

Pre-requisite: (Enrolment contingent on successful entrance exam)

Modular credits: 4 MCs

This module is designed for students who wish to further explore the depth and diversity of the most complex of all tonal forms: sonata. After reviewing its historical predecessors (binary and ternary forms), formal principles, and terminology, it will investigate various sonata movements from different genres (solo sonata, chamber and orchestral music, vocal music) in chronological order, following their development and enlargement. Other topics include: sonata-rondo, sonata movement in concerto, single-movement sonata (Liszt, Schoenberg), and post-tonal sonata (Bartók, Boulez). Students will work on the individual analysis of a sonata in their current repertoire.

MUT3211 Tonal Counterpoint

Pre-requisite: (Enrolment contingent on successful entrance exam)

Modular credits: 4 MCs

This module is designed for students who wish to acquire written skills in tonal counterpoint and learn structural aspects of polyphonic music of the Baroque period. They will receive a full individual instruction on how to write a good counterpoint in all species step by step and then be initiated into various polyphonic genres, such as canon, invention, and fugue. Students will also participate in detailed analysis of fugues (and other contrapuntal music) by J. S. Bach and other composers and learn their structural principles.

MUT3212– Modal Counterpoint

Pre-requisite: (Enrolment contingent on successful entrance exam)

Modular credits: 4 MCs

Modal Counterpoint focuses on the music of Palestrina and his contemporaries, which is a largely linear style. In this course, students will study how melodic lines create harmony, as opposed to the concept of yielding melody from harmony. A progressive and musical approach is taken in this course. It begins with the introduction of elements of style and an aural immersion. The course gradually proceeds from two-voice counterpoint to three, and even four-voice counterpoint. Due to the vocal nature of this style, compositional work would be complemented with in-class choral singing, and supported by interpretative analysis.

MUT3213– Romantic Styles

Pre-requisite: (Enrolment contingent on successful entrance exam)

Modular credits: 4 MCs

This module begins with an overview of Beethoven's music and his influence on contemporaneous and later 19th century composers.

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. 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.

MUT3214 – Concerto and Cadenza

Pre-requisite: (Enrolment contingent on successful entrance exam)

Modular credits: 4 MCs

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 - informed approach that encourages musicians to be sensitive to the stylistic reinforces the historical 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.

MUT3215 - Fundamentals of Composition

Pre-requisite: (Enrolment contingent on successful entrance exam)

Modular credits: 4 MCs

The 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. 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.

Classes

History Focused

MUH1100 Understanding and Describing Music

Modular credits: 4 MCs

This module seeks to introduce students to a variety of core strategies for engaging with, understanding, and communicating about music at a tertiary level. Through listening, performing, discussion, reading, and writing, the module will expose students to diverse musical styles, forms, and genres, introduce various analytical and aesthetic approaches to music, and enhance students' ability to engage critically in musical dialogue using appropriate terminology and media.

MUH1101 Foundations for Musical Discovery

Modular credits: 4 MCs

An academic introduction to the study of music, necessary for success as a music student and professional musician in the 21st century. Focusing on research, communication and critical thinking, students will acquire a shared vocabulary to talk and write about music, and an understanding of musical concepts, periodicity, and genres. Students will also study music as a cultural and social phenomenon and contrast historical and present performance practice, with emphasis on works currently being performed in the Conservatory. This module is mandatory for all BMus students at the Yong Siew Toh Conservatory during the first semester of study.

MUH 2201 - Classical Styles and Romantic Spirits

Modular credits: 4 MCs

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. (Non-conservatory students that can read music are invited to enrol in this course as free elective.)

MUH2202 What Was, and Is, Popular Music?

Modular credits: 4 MCs

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.

MUH2203 Music of the Church and State

Modular credits: 4 MCs

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.)

MUH3202 Introduction to Musicology

Modular credits: 4 MCs

This module examines current issues in musicology and presents an advanced introduction to critical theories of music. Students will explore foundational texts and engage in current debates in the areas of musical canon, historical authenticity, feminism, psychoanalysis, reception and other theories as they apply to historical, popular and world musics.

MUH3203 Opera and its History

Modular credits: 4 MCs

A study of themes, sources, forms, styles and nature of opera from its beginnings in the late Renaissance to its ongoing development by modern composers. Issues of performance practice, production and social context will also be addressed.

MUH3204 Medieval and Renaissance Music

Modular credits: 4 MCs

This module will explore the music of Medieval and Renaissance Europe. Through reading, listening, score study, and performance, students will explore various composers, genres and styles of vocal and instrumental music from 800-1600. The module will also examine the music in relation to its social, historical and performance contexts.

MUH3205 Chamber Music since 1740

Modular credits: 4 MCs

A study of central figures, genres, stylistic developments, and representative chamber works composed since 1740. Relationships between chamber music and broader cultural and social trends and issues; the changing roles of musicians in society; and different performance contexts are also considered.

MUH4203 Music Criticism

Modular credits: 4 MCs

This module will investigate the skills involved in both writing and commenting critically about music and look at the various platforms for such criticism (i.e. print and broadcast media, social networking, assessment report writing). It will also study how performers and audiences react to criticism and assess its effect on music in performance.

Classes

Technology Focused

MUA1165 Music and Machines

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. The module is mandatory for all BMus students majoring in composition at the Yong Siew Toh Conservatory. For those students, it should be taken during the second semester of study.

MUA2270 Synthesis and Signal Processing

Modular credits: 4 MCs

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.

MUA3271 Acoustics and Sound Production

Modular credits: 4 MCs

This module offers students introductory knowledge about audio and video production that is related to their own instrument. The topics will include stereo recording techniques for solo instrument and ensemble, acoustics design for performing and practicing space, sound reinforcement for live performance, digital video and audio editing techniques.

MUA3274 Sonic Environments

Modular credits: 4 MCs

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.

MUA3275 Sonic Circuits

Modular credits: 4 MCs

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. 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.

No prior experience in electronics or music is assumed, though either would be helpful.

MUA3277 Computer-Aided Composition

Modular credits: 3 MCs

The module aims to offer an introduction to concepts and techniques of algorithmic music composition. The following tools and concepts for generating structure of musical parameters will be covered: list processing, random number generators, Markov chains, distribution functions, interpolation, perturbation, sets, series, and sieves. The course will use IRCAM's OpenMusic, a software environment for algorithmic and computer-assisted composition. Assessment will be based on composition projects realized during the semester. The module will mostly address algorithmic composition of acoustic music, but composition of electronic music will also be possible, if the student wishes to pursue that in a project.

MUA? Live Interactivity

Ensembles

MUA1192/1193 Chamber Singers 1/2

Modular credits: 2 MCs

This course allows students to learn the fundamentals of vocal production and choral technique through participation in a vocal performance ensemble. Students will participate in regular rehearsals, and will learn and perform choral music with an emphasis on Renaissance and Twentieth-century music. Through this course, students will gain knowledge of diverse repertoire, composers, genres, styles and period performance practices. They will also learn fundamentals of vocal production and choral technique and will experience working together in a unique team ensemble.

MUA3219/3220 World Music Ensemble

Modular credits: 2 MCs

Balinese Gamelan Ensemble offers an opportunity to learn and perform traditional Balinese music. Students are also introduced to other dimensions of Balinese culture and related arts. Fundamental playing techniques and theory are introduced and participants partake in a short performance at the end of the semester. The gamelan orchestra allows for varying levels of experience. No previous gamelan experience is necessary.

MUA3223 Cultural Encounters – Bali Excursion and Study Tour (offered in Special Term)

Modular credits: 4 MCs

This course will take place over two weeks in Bali, Indonesia. The course will take place at the end of semester 2 (around the second week of May). During this time students will work together to prepare traditional and group-composed music for performances in Bali.

General Education Modules

General Education: Thinking and Expression

GET1019 Patrons of the Arts

Modular credits: 4 MCs

A historical evaluation of the complex power networks - money, religion, politics, social classes, etc. - supporting the western art tradition from early civilizations to the present. Students will evaluate the decisions of major political and religious leaders from antiquity to the present and how their decisions effect artists and art production, and compare and contrast their influence with more democratic, socialistic, and capitalistic support of the arts. Artists' critiques of these same leaders and networks are integral to the course. Common readings form the basis of class discussion and written exercises; this is not a lecture-based course.

GET1039 What, When and Where is Art?

Modular credits: 4 MCs

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.

General Education: Human Cultures

GEH1038 Art and Identity

Modular credits: 4 MCs

An interdisciplinary examination of the role artists play in identity discourses from antiquity to the present with emphasis on the 19th and 20th centuries. The course begins with an introduction to identity theory, and then explores concepts of human, male and female, self, national, racial, and social identities. Common homework assignments - including readings and audio and video files - form the basis of class discussion and written exercises; this is not a lecture-based course

GEH1039The Art of Rituals and Recreation

Modular credits: 4 MCs

An interdisciplinary examination of the arts in western recreational practices and religious, political, and social rituals. Areas of study such as storytelling, theatre, reading, festivals, weddings, concerts, coronations, dancing, hymn singing, and so forth will comprise the course. Critical comparison of past and present cultures is integral to the course. Common homework assignments - including readings and audio and video files - form the basis of class discussion and written exercises; this is not a lecture-based course.

GET1040 Communicating About the Arts

Modular credits: 4 MCs

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.

GEH1047 Social and Cultural Studies Through Music

Modular credits: 4 MCs

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.

GEH1048 Technology and Artistic Innovators

Modular credits: 4 MCs

How have artists driven technological development, and to what extent does technology shape artistic developments? This course explores the origins of art and technology from small metal workings and glass beads long before their use in military and agriculture, to animation shorts and how they are used to utilize the latest computer hardware and software development to make the latest animation blockbusters. We will also explore how the relationship with technology and arts changes the human relationship with the arts, such as art reproductions, and how technological advances in the arts alters our relationship with each other, like the advent of headphones and the Sony Walkman. Common homework assignments, including scholarly readings and audio and video files, form the foundation for course work and class discussions.

GEH1060 Social History of the Piano

Modular credits: 4 MCs

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.

GEH1066 Art Movements and –isms

Modular credits: 4 MCs

An interdisciplinary study of the arts, ideas and values in different societies and the extent to which these spread from one society to another. We will explore why and how the arts germinate, proliferate, evolve, hibernate, revive, and die. But, how far must art grow to be called a movement? Primary emphasis is on western art and its intersections with other societies, including west influencing east and east influencing the west, particularly in the musical and visual arts. The movements and –isms students study will vary each time the course is taught.

General Education: Singapore Studies

GES1020 Western Music Within a Singaporean Context

Modular credits: 4 MCs

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.

Important Notes:

- 1) Please note that not all modules as listed may be available in any one semester or academic year. The offering of modules in any semester or academic year depends on the availability of resources (eg, instructor and venue availability)**
- 2) Please note that the curriculum is subject to changes. Please refer to the Conservatory website for updates on the curriculum.**

