

Doc. 300.1.2

Date: April 14, 2020

# Higher Education Institution's

- **Higher education institution:**  
European University Cyprus
- **Town:** Nicosia
- **Programme of study (Name, ECTS, duration, cycle)**  
**In Greek:**  
Πρόγραμμα 1:  
«ΜΟΥΣΙΚΗ, 240 ECTS/4 έτη, (Πτυχίο)»  
Πρόγραμμα 2:  
«ΜΟΥΣΙΚΗ, 90 ECTS/1.5 έτος (Μεταπτυχιακό)»
  - Μουσική Παιδαγωγική
  - Εκτέλεση
  - ΣύνθεσηΠρόγραμμα 3:  
«ΜΟΥΣΙΚΗ, 180 ECTS/3 έτη, (Διδακτορικό)»  
**In English:**  
Program 1:  
« Music, 240 ECTS/4 Years, (Bachelor of Music)»  
Program 2:  
« Music, 90 ECTS/1.5 Years, (Master of Music)»
  - Music Education
  - Performance
  - CompositionProgram 3:  
«Music, 180 ECTS/3 Years, (Doctor of Philosophy)»
- **Language of instruction:** Greek & English
- **Programme's status**
  - **New program:**
  - **Currently operating:**

The present document has been prepared within the framework of the authority and competencies of the Cyprus Agency of Quality Assurance and Accreditation in Higher Education, according to the provisions of the “Quality Assurance and Accreditation of Higher Education and the Establishment and Operation of an Agency on Related Matters Laws of 2015 and 2016” [N. 136 (I)/2015 and N. 47(I)/2016].

## A. Guidelines on content and structure of the report

- *The Higher Education Institution based on the External Evaluation Committee’s evaluation report (Doc.300.1.1) must justify whether actions have been taken in improving the quality of the programme of study in each assessment area.*

The Department of Arts of European University Cyprus wishes to express its sincere gratitude to the *External Evaluation Committee (EEC)* for the evaluation of the three programmes of study of the Department during its Departmental Accreditation.

It is with great pleasure that we have noted the positive feedback of the *EEC* and we appreciate its insightful recommendations, which provided us the opportunity to further improve the quality and implementation of the three programmes of study. In the following pages we respond in detail to all recommendations for improvement suggested by the *EEC* and we provide all relevant information to explain the actions taken to ensure that the re-accredited programmes are of high quality.

## 1. Study programme and study programme's design and development

### Comments by the EEC:

The assessors recommend the consideration of a senior thesis and corresponding composition portfolio to match the final recital. The assessors recommend review of the academic coherence of the performance concentration in the MMus. The provision of PhD guidance varies greatly according to field: it is fully compliant in musicology and music education. For composition, the PhD is compliant except that the assessors recommend the reconfiguration of two of the three 10-ECTS modules in order to obtain a better training for composers. The same applies to PhD candidates in the performance, but in this area the assessors had serious reservations about the ability of the department to offer suitable supervision without the recruitment of a full-time specialist in research-led performance and the acquisition of suitable library resources.

It is also asked to:

Provide information on:

#### 1. Employability records

The assessors received no data for employability.

#### 2. Pass rate per course/semester

The assessors received no data for pass rates.

### Response by EUC:

We would like to thank the EEC for their suggestions regarding our programmes. Taking the Committee's findings into consideration, we note the following:

1. Regarding the recommendation for a senior thesis and corresponding portfolio to match the final recital, we have revised the Bachelor programme's curriculum to include two new courses, namely the "MTC420: Composition Portfolio" and "MHI 420: Undergraduate Thesis" which will complement the final Recital as well as the Music Practicum (Internship) (please see Revised Curriculum in Appendix 1 and Revised Syllabi of the two new courses in Appendix 2).

2. The performance concentration in the M.Mus. programme of study has been revised to include a research component (namely a thesis), which will accompany the practical part of the degree – the recital. The completed Guide of the Master Thesis, Recital and Composition Portfolio appears in Appendix 3.

3. As far as the Ph.D. is concerned, building on the strength of the programme, as noted by the EEC, namely its compliance in musicology and music education, the two of the three compulsory core 10-ECTS courses of the Ph.D. have now been revised to suitably accommodate composers' training (please see the revised syllabi of the two courses "MUS700: Research Methodology in Music" and "MUS710: Contemporary Issues in Music" in Appendix 4). In addition, it should be noted that after careful consideration of the EEC's recommendation, the programme will not be accepting applications for a PhD in Performance.

As far as information on:

1. Employability records: no official records or data is available as to the Music programmes of study alumni employability in particular. The available data on alumni employability refers to the University Alumni body as a total, which indicates that 82% of undergraduates are employed within six months of their graduation in their respective fields of study. For Postgraduate students, the percentage is 92%. This data is offered by the U-Multirank ranking regarding employability.
2. Pass rate per course/semester: This information was provided, with the submitted document 200.3 Application for Departmental Evaluation, under Appendices, Annex 7.2a. The data is reattached in this response report for your convenience (please see Appendix 5).

### **Findings by the EEC:**

#### **For BMus:**

**In the BMus, the assessors found that the courses are not structured according to the modules prescribed in the Bologna agreement.**

#### **For MMus:**

**In the MMus, the assessors found that the courses are not structured according to the modules prescribed in the Bologna agreement.**

#### **For PhD:**

**The assessors found that the provision in musicology and music education was compliant, in composition could be developed to ensure compliance but in performance the provision was not compliant.**

### **Response by EUC:**

#### **For B.Mus.:**

The curriculum of the programme has been revised to include the proposed new courses “MTC420: Composition Portfolio” and the “MHI 420: Undergraduate Thesis”, which complement the existing courses of “MUE420: Music Practicum” and “MPR 420: Recital” (please see revised Curriculum in Appendix 1).

Moreover as it might be seen in the revised curriculum of the B.Mus. programme, ECTS in courses have been revised in order to better indicate the hierarchy and the level variation and differentiation of courses such as Primary and Secondary Instruments. Specifically, there is now a differentiation between secondary and primary instrument tuition, with the former being allocated 2 ECTS and the latter 3, 4 and 6 ECTS. The differentiation in ECTS allocated to the Primary Study shows the transition from the first level (semesters 1-4) to the advanced level with a heavier student workload (5-8), and then to the final Recital (3 ECTS for semesters 1-4, 4 ECTS for semesters 4-7 and 6 ECTS for semester 8).

#### **For M.Mus.:**

For the Performance and the Composition Concentration, a thesis is introduced to accompany the practical aspect of the course. As you might see in the attached

Master's Thesis Guide, under Part ii. Recital and Part iii. Composition Portfolio (please see Parts ii and iii in the Master's Thesis Guide in Appendix 3).

**For Ph.D.:**

For the Composition Concentration, as indicated in the previous page, two of the three compulsory core 10-ECTS courses have been revised to better train the enrolled composition students (please see the two revised syllabi in Appendix 4). In addition, the Music Faculty, having gravely considered the EEC's suggestions and comments, has decided that the programme will not be accepting applications for a PhD in Performance.

## **Areas of improvement and recommendations as noted by the EEC**

### **For BMus:**

The assessors recommend the consideration of a senior thesis and corresponding composition portfolio to match the final recital.

### **For MMus:**

The assessors recommend review of the academic coherence of the performance concentration in the MMus.

### **For PhD:**

The provision of PhD guidance varies greatly according to field: it is fully compliant in musicology and music education. For composition, the PhD is compliant except that the assessors recommend the reconfiguration of two of the three 10-ECTS modules in order to obtain a better training for composers. The same applies to PhD candidates in the performance, but in this area the assessors had serious reservations about the ability of the department to offer suitable supervision without the recruitment of a full-time specialist in research-led performance and the acquisition of suitable library resources.

### **Response by EUC:**

Following the recommendations by the EEC, the actions below have been adopted:

### **For B.Mus.:**

The curriculum of the programme has been revised to include the proposed new courses “MTC420 Composition Portfolio” and the “MHI420: Undergraduate Thesis (please see revised Curriculum in Appendix 1). The two new courses will enhance students’ research skills and will complement the existing courses of “MUE420: Music Practicum” and “MPR 420: Recital”.

### **For M.Mus.:**

In order to address the recommendation of the Committee to review the academic coherence of the Performance Concentration, complementary instructions were added for supporting a written report/essay for this concentration, As indicated in the Master’s Thesis Guide, instructions and guidelines are given for a written report to accompany the practical part – the recital (please see Parts ii and iii in Master’s Thesis Guide in Appendix 3).

### **For PhD:**

As mentioned above:

1. For the Composition path of the Ph.D. is concerned, the two of the three compulsory core 10-ECTS courses of the Ph.D. have now been revised to suitably accommodate composers’ training (please see the revised syllabi of the two courses “MUS700: Research Methodology in Music” and “MUS710: Contemporary Issues in Music” in Appendix 4).

2. In addition, it should be noted that after careful consideration of the EEC's recommendation, the programme will not be accepting applications for a PhD in Performance.

At the same time, in agreement with the Committee's recommendation for the acquisition of additional library resources, the Department has enhanced the provision of certain databases from the library's electronic catalogue. In more specific, in enriching the library databases in the field of music:

- The EUC's library already provides access to Cambridge Core (Cambridge University Press) including all 360 peer-reviewed journals and their digitised archives.
- The library has taken care for both RILM and JSTOR to be available from the start of the academic year 2020-2021.
- The library will further acquire RISM and MGG, on par with the interlibrary agreement among all Cypriot universities.

## 2. Teaching, learning and student assessment

### Comments by the EEC:

The assessors recommend the development of a formal senior level composition portfolio and senior thesis to sit alongside the senior level recital.

The assessors recommend a review of the nature of the composition portfolio and performance recital with a view to clarifying the size, scope and subject matter of the prose commentary that should accompany it.

Acquisition of further online databases is recommended for MMus: RILM, JStor, RISM, Cambridge Core, MGG to accompany Proquest, the Naxos Music Library, Groveonline, and other existing resources.

Acquisition of further online databases is obligatory for PhD: RILM, JStor, RISM, Cambridge Core, MGG to accompany Proquest, the Naxos Music Library, Groveonline, and other existing resources.

### Response by EUC:

We would like to thank the EEC for their suggestions regarding these aspects of our programmes. Taking the Committee's findings into consideration, we note the following:

1. As far as the development of a formal senior level composition portfolio and senior thesis to sit alongside the senior level recital, two new courses have been added to the programme's curriculum, namely the courses "MTC420: Composition Portfolio" and the "MHI420: Undergraduate Thesis (please see revised Curriculum in Appendix 1). The two new courses will complement the existing courses of "MUE420: Music Practicum" and "MPR420: Recital"
2. For the Master's degree, as you might see in the Master's Thesis Guide (please see specific guidelines in parts ii and iii for Recital and Portfolio in the Master's Thesis Guide, Appendix 3), clarifications have been provided in relation to the size, scope and subject matter of the prose commentary that will accompany the composition and performance concentrations.
3. As far as the online databases and library resources are concerned, as indicated in the previous section of this response report:
  - The EUC's library already provides access to Cambridge Core (Cambridge University Press) including all 360 peer-reviewed journals and their digitised archives.
  - RILM and JSTOR have already been budgeted and will be acquired by the library starting the academic year 2020-2021.
  - The library will further acquire RISM and MGG, on par with the interlibrary agreement among all Cypriot universities.



### **Findings by the EEC:**

#### **For BMus:**

The assessors found that the number of students in each class was sufficiently small to enable dialogue and interplay between staff and students.

#### **For MMus:**

The assessors found significant shortcomings in the provision of online databases and other resources.

#### **For PhD:**

The assessors found various shortcomings in the core teaching provision in the PhD in composition and performance.

### **Response by EUC:**

#### **For B.Mus.:**

We would like to thank the Committee for noting the sufficiently small number of students in each class. It is our goal, as European University Cyprus to promote interaction between faculty and students not only during class-time and faculty and student weekly schedule but also throughout the students' studies.

#### **For M.Mus.:**

As indicated above, the online databases are further enriched, and all suggested databases are currently acquired.

#### **For Ph.D.:**

The three compulsory core 10-ECTS courses of the Ph.D. have now been revised to suitably accommodate composers' training (please see the revised syllabi of the three courses in Appendix 4). In addition, it should be noted that after careful consideration of the EEC's recommendation, the programme will not be accepting applications for a PhD in Performance.

### **Areas of improvement and recommendations as noted by the EEC:**

#### **For BMus:**

The assessors recommend the development of a formal senior level composition portfolio and senior thesis to sit alongside the senior level recital.

#### **For MMus:**

The assessors recommend a review of the nature of the composition portfolio and performance recital with a view to clarifying the size, scope and subject matter of the prose commentary that should accompany it.

**Acquisition of further online databases is recommended: RILM, JStor, RISM, Cambridge Core, MGG to accompany Proquest, the Naxos Music Library, Groveonline, and other existing resources.**

**For PhD:**

**Acquisition of further online databases is obligatory: RILM, JStor, RISM, Cambridge Core, MGG to accompany Proquest, the Naxos Music Library, Groveonline, and other existing resources**

**Response by EUC:**

**For B.Mus.:**

A formal senior level composition portfolio course and a senior thesis course have been added to the programme's curriculum to sit alongside the senior level recital, namely the courses "MTC420: Composition Portfolio" and the "MHI420: Senior Thesis (please see revised Curriculum in Appendix 1).

**For M.Mus.:**

1. For the Master's degree, as indicated in the revised Master's Thesis Guide, clarifications have been provided in relation to the size, scope and subject matter of the prose commentary/component that will accompany the composition and performance concentrations, as well as on the thesis to accompany the composition portfolio and the performance recital (please see specific guidelines in Appendix 3).
2. As far as the online databases and library resources are concerned, as indicated in the previous section of this response report, care has been taken to enrich the existing library resources (Naxos, Groveonline, Cambridge Core) with the additional databases (RILM, Jstor for 2020-2021) and further with RISM and MGG to accompany Proquest.

**For Ph.D.:**

As mentioned above, the library has already secured enriching the existing library resources with the acquisition of further databases for 2020-2021, as well as with RISM and MGG.

### 3. Teaching Staff

#### **Comments by the EEC:**

Although there is evidence of a small number of visiting professors to the department, there is little evidence of their participation in the teaching programme.

The assessors recommend a review of the research-led performance staff responsible for the concentration in performance in the MMus.

The doctorate in performance is not viable without additional research-led staff in performance to match the high-quality staff in musicology, music education and composition.

Provide information on the following:

In every programme of study the special teaching staff should not exceed 30% of the permanent teaching staff.

The assessors were not provided with the relevant data, nor was it clear whether this relates to individuals or % fractions (FTE) of contracts.

#### **Response by EUC:**

1. In acknowledgment of the Committee's observation, indeed, there is a rather small number Visiting Faculty to the Department. Those who are invited through the Erasmus mobility exchange programme, do not stay for a prolonged time, thus there is not much participation of Visiting Faculty in the teaching programme. The Department have had, in the past, Visiting Faculty from the United States of America, either on sabbatical leave from their universities, or via Fulbright scholarships. The aforementioned Visiting Faculty taught for a longer period of time (semester), however, the majority of Visiting Faculty only teach for approximately a week. It is one of our utmost priorities, especially with the current revisions of our programmes of study to attract Visiting Faculty who will be engaged with teaching through an entire semester.
2. In full agreement with the Committee's observation, and in confirming our own understanding as to the need for reviewing the research-led scientific collaborators leading the Master's degree in Performance, the Department of Arts advertised a number of scientific collaborators' vacancies to address the recommendation of the EEC. The advertisement aims to attract performers who focus on research-led performance, and who will work closely with the full-time faculty to ensure the coherence of the performance concentration. The advertisement was announced with the indication that it aims to attract Instrumental Instructors of all instruments and that the required qualifications include: a) a Doctorate degree (i.e. PhD holder in the relevant field of Performance or equivalent qualifications), and b) Evidence on creative/practice-based research (please find more details in the link of the announcement of the vacancy on the EUC Website here <https://euc.ac.cy/en/department-of-arts-scientific-collaborator-2/>).

3. The weakness that is presented by the Committee and concerns the doctorate in performance hinders the acceptance of student applications for a PhD in Performance, a decision that the Department has taken and is in alignment with the Committee's observation.
4. As far as the information on Special Teaching Staff it is noted that there is no Special Teaching Staff employed as permanent staff in the Music Programme (Special Teaching Staff refers to full-time faculty who do not hold a PhD).

### **Findings by the EEC:**

#### **For BMus:**

**The assessors found high well-qualified staff, teaching appropriate sections of the programme. Judicious use was made of part-time staff to deliver the curriculum. Low student numbers means an advantageous staff-student ratio.**

#### **For MMus:**

**Again well qualified staff, with most of the provision delivered by full-time members of staff.**

#### **For PhD:**

**Most of the programme in musicology, music education and composition was delivered by well-qualified staff.**

### **Response by EUC:**

Once again, we would like to thank the Committee for its comments on the Department's well-qualified staff, the judicious employment of part-time staff and that our current student body is in accordance with staffing and resources. We are also extremely grateful for the EEC on-site observation regarding the enthusiasm and dedication of our Department's staff, and how passionate they are about working at EUC. Our Department strongly values teamwork and collective contribution.

### **Areas of improvement and recommendations by the EEC:**

#### **For BMus:**

**Although there is evidence of a small number of visiting professors to the department, there is little evidence of their participation in the teaching programme.**

#### **For MMus:**

**The assessors recommend a review of the research-led performance staff responsible for the concentration in performance.**

**Although there is evidence of a small number of visiting professors to the department, there is little evidence of their participation in the teaching programme.**

**For PhD:**

**The doctorate in performance is not viable without additional research-led staff in performance to match the high-quality staff in musicology, music education and composition.**

**Although there is evidence of a small number of visiting professors to the department, there is little evidence of their participation in the teaching programme.**

**Response by EUC:**

**For B.Mus., M.Mus. & Ph.D.:**

We fully agree with the Committee's comments on the role of Visiting Faculty. Most Visiting Faculty are those who are invited through the Erasmus mobility exchange programme. Indeed, this Visiting Faculty does not stay for a prolonged time, thus there is not much participation on their behalf in the teaching programme. The Department have had, in the past, Visiting Faculty from the United States of America, either on sabbatical leave from their universities, or via Fulbright scholarships which taught for a longer period of time (semester). Therefore, one of our main priorities is the attraction of a higher number of Visiting Faculty to teach in the programme for more prolonged periods of time. This will also make the programme more visible internationally, and will give the opportunity to its students to broaden their horizons and knowledge.

**Specific for M.Mus.:**

In full agreement with the Committee's observation, and in confirming our own understanding as to the need for reviewing the research-led scientific collaborators leading the Master's degree in Performance, the Department of Arts advertised a number of scientific collaborators' vacancies to address the recommendation of the EEC. The advertisement aims to attract performers who focus on research-led performance, and who will work closely with the full-time faculty to ensure the coherence of the performance concentration. The advertisement was announced with the indication that it aims to attract Instrumental Instructors of all instruments and that the required qualifications include: a) a Doctorate degree (i.e. PhD holder in the relevant field of Performance or equivalent qualifications), and b) Evidence on creative/practice-based research (please find more details in the link of the announcement of the vacancy on the EUC Website here <https://euc.ac.cy/en/department-of-arts-scientific-collaborator-2/>).

**Specific for the Ph.D.:**

Acknowledging the Committee's reservations on the lack of research-led staff in performance for the Ph.D. programme of study, and after careful consideration, the Department will not be accepting applications for a PhD in Performance.

#### 4. Students

##### **Findings by the EEC:**

**In conversation with students, the assessors found a wide range of positive views on the department and supportive comments on the programme.**

##### **Response by EUC:**

We would like to thank the Committee for its comments on the Committee's conclusions after talking with our Department's students and alumni. Indeed, we try to maintain a strong network with our student community, which, albeit small, is very active and supportive to the programme. We promote continuous dialogue with our students and alumni, in our effort to achieve high standards of quality and we note that our students also feel that their programmes of study are well coordinated and administered, which reflects that they feel safe and valued. We make efforts to embrace and engage all Faculty, staff and students in the Department's development and functions, as well as to be responsive to Faculty, staff and students alike.

##### **Areas of improvement and recommendations by the EEC:**

No specific comments by the Committee.

## 5. Resources

### **Comments by the EEC:**

The provision of musical instruments requires review. In particular, there is no provision for two-piano ensemble work in the concert hall, and the quality of the larger pianos does not conform to international standards for MMus recitals. In general, the library resources focus on works published in the USA and UK and review of the provision should include works published in Europe and created by European researchers. If a PhD in performance is to be considered, a complete review of all aspects of instrumental provision and of library resources should be undertaken.

### **Response by EUC:**

The Department would like to thank the Committee for these observations. As far as the provision of musical instruments, and in particular the Committee's recommendations regarding the piano ensembles and the availability of quality instruments, conforming to international standards, we have proceeded with the budgeting the purchase of two new grand pianos, to enrich our instrumental depository. These pianos have been budgeted to be acquired in the academic year 2020-2021.

Moreover, as per the Committee's suggestion of enriching the library with works published in Europe by European researchers, and to that purpose, we are providing a list of books (please see Appendix 6) that we have already under purchase by our library. These books will be at the library shelves by the beginning of the academic year 2020-21.

Regarding the Ph.D., acknowledging the Committee's reservations for the performance option for the Ph.D. programme of study, and after careful consideration, the Department will not be accepting applications for a PhD in Performance.

### **Areas of improvement and recommendations by the EEC:**

For BMus:

The provision of musical instruments requires review. In particular, there is no provision for two-piano ensemble work in the concert hall. In general, the library resources focus on works published in the USA and UK and review of the provision should include works published in Europe and created by European researchers.

For MMus:

The provision of musical instruments requires review. In particular, there is no provision for two-piano ensemble work in the concert hall, and the quality of the larger pianos does not conform to international standards for MMus recitals. In general, the library resources focus on works published in the USA and UK and review of the provision should include works published in Europe and created by European researchers.

For PhD:

If a PhD in performance is to be considered, a complete review of all aspects of instrumental provision and of library resources should be undertaken.

**Response by EUC:**

1. As noted above, we fully agree with the Committee's observation on instruments and specifically the availability of pianos in the concert hall of the Cultural Center. Subsequently, as mentioned above, as far as the provision of musical instruments, and in particular the Committee's recommendations regarding the piano ensembles and the availability of quality instruments, conforming to international standards, we are proceeding with the purchase of two new grand pianos, to enrich our instrumental depository. These pianos have been budgeted to be acquired in the academic year 2020-2021.
2. Regarding the library resources, the library has ordered a list of books by European publishers and authors which has been compiled by the music faculty. These books will be at the library shelves by the beginning of the academic year 2020-21.
3. Regarding the Ph.D. for performance students, the Department will not be accepting applications for a PhD in Performance.



## 6. Additional for doctoral programmes

### **Comments by the EEC and Areas of Improvement and recommendations:**

**In terms of staff expertise, research, resources, the PhD in performance is not compliant in that all these areas are sub-optimal for delivery of the programme.**

**In both composition and performance, the three 10-ECTS courses need to be reconsidered for the purposes of the specific subjects.**

### **Response by EUC:**

1. We fully acknowledge the Committee's reservations on issues regarding performance in the Ph.D. Indeed, acknowledging the Committee's reservations on this aspect of the Ph.D., the Department will not be accepting applications for a PhD in Performance.
2. For the Composition path of the Ph.D. is concerned, the two of the three compulsory core 10-ECTS courses of the Ph.D. have now been revised to suitably accommodate composers' training (please see the revised syllabi of the two courses "MUS700: Research Methodology in Music" and "MUS710: Contemporary Issues in Music" in Appendix 4). Thus, the training of composition candidates will be equally addressed as well.

## Conclusions and final remarks

### Comments by the EEC:

The assessors found the department of music to be a vibrant environment for the teaching and learning of music in scholarly, creative and re-creative forms. In conversation with staff and students, the assessors found a sense of community and shared purpose that is in line with the best-managed music departments in Europe. Although small in size, the UEC provision in music is ambitious and largely compliant with the EQF.

However, the assessors found four areas of concern which are worthy of attention.

1. Although there is a senior recital in the BMus programme, there is no corresponding provision for composition or music history, and the assessors strongly recommend the development of a senior thesis and parallel composition portfolio.

2. In the thesis/portfolio/recital element of the MMus, the assessors recommend consideration of greater clarity in the prose sections of the submissions in composition and performance. In the view of the assessors, these should be no less than c5000 words and the staff should specify the scope and content of these prose accounts.

3. For the composition element of the PhD, the assessors recommend the reconfiguration of the existing MUS 700 Research Methodology in Music and MUS 710 Contemporary Issues in Music to provide suitable doctoral training for composers.

4. Similarly, the assessors recommend the reconfiguration of the existing MUS 700 Research Methodology in Music and MUS 710 Contemporary Issues in Music to provide suitable doctoral training for performers, but in addition would recommend a comprehensive review of all aspects (staffing, instruments, library provision) of the resourcing of the PhD in performance.

### Response by EUC:

We would like to thank the EEC for the positive feedback and its constructive recommendations. Indeed, we are glad that the overall vibrant and friendly climate that engulfs our Department, as well as the close-knit community of Faculty and students and our close collaboration, were evident to the Committee. In addition, we would also like to thank the Committee for the fruitful and collegial discussions, and provide answers to the recommendations proposed:

1. In the B.Mus. programme of study and as regards to the consideration of a senior thesis and corresponding portfolio to match the final recital, we have revised the Bachelor programme's curriculum to include two new courses, namely the "MTC420: Composition Portfolio" and "MHI420: Senior Thesis" which will match the final recital as well as the Internship (please see Revised Curriculum in Appendix 1 and Revised Syllabi of the two new courses in Appendix 2).

2. For the M.Mus. clarifications have been provided in relation to the size, scope and subject matter of the prose commentary that will accompany the composition and performance concentrations, as well as on the Thesis to accompany the composition portfolio and the performance recital (please see parts ii and iii in Master's Thesis Guide in Appendix 3).
3. For the Composition path of the Ph.D. is concerned, the two of the three compulsory core 10-ECTS courses of the Ph.D. have now been revised to suitably accommodate composers' discipline and research scope training (please see the revised syllabi of the two courses "MUS700: Research Methodology in Music" and "MUS710: Contemporary Issues in Music" in Appendix 4).
3. Regarding the performance option of the Ph.D. programme, we have taken into consideration all comments and the reservation stated by the Committee. After further discussions, we have decided that, in alignment with the Committee's suggestion, we will not proceed with offering the performance option to Ph.D. applicants. Nonetheless, the library resources are currently being enriched with the acquisition of more books by European publishers and authors (please see full list in Appendix 7), as well as a number of electronic databases (Naxos, Groveonline, Cambridge Core, RILM, Jstor, RISM and MGG).

As a final note, we would like to say that our Faculty found the EEC's sincere and fruitful discussions as a constructive learning process. The accreditation review procedure proved a positive experience, with the sole intent of further improving and developing our programmes of study in achieving higher quality standards. We have thoroughly reviewed the findings, strengths and areas of improvement indicated by the EEC and we have attempted to respond to these as succinctly as possible, indicating actions taken. By embracing the EEC's comments and suggestions, we are convinced that our programmes will be able to more effectively ensure the learning outcomes of our students. In this regard, we are grateful to the EEC for their candid discussions regarding our programmes, and the insightful comments and suggestions throughout their report.

## Higher Education Institution academic representatives

<i>Name</i>	<i>Position</i>	<i>Signature</i>
<b>Dr Georgia Petroudi</b>	Department Chairperson, Programme Coordinator: M.Mus.: Performance	
<b>Dr George Christofi</b>	Programme Coordinator: B.Mus. & M.Mus.: Composition	
<b>Dr Yiannis Miralis</b>	Deputy Dean Programme Coordinator: MMus: Music Education	
<b>Dr Maria Papazachariou- Christoforou</b>	Programme Coordinators: Ph.D. in Music	

Date: 14/04/2020

## APPENDIX 1: Curriculum of Bachelor of Music

A/A	Course Type	Course Name	Course Code	Periods per week	Number of ECTS
Semester 1					
1.	Compulsory	Music in Practice I: Rudiments of Music	MTC100	3	6
2.	Compulsory	Music Technology I	MTC105	3	6
3.	Compulsory	Aural Skills I	MPR145	2	4
4.	Compulsory	Fundamental Music Skills	MTC110	2	3
5.	Compulsory	Applied Primary Study I	MPR110	1	3
6.	Compulsory	Applied Secondary Study I*	MPR140	1	2
7.	Compulsory	Music Appreciation	MTC115	3	6
Semester 2					
8.	Compulsory	Music in Practice II: Diatonic Harmony	MTC120	3	6
9.	Compulsory	Aural Skills II	MPR155	2	4
10.	Compulsory	Applied Primary Study II	MPR115	1	3
11.	Compulsory	Applied Secondary Study II*	MPR150	1	2
12.	Compulsory	English Language	ENL102	3	6
13.	Compulsory	Introduction to Music Education	MUE100	3	6
14.	Compulsory	Principles of Ensemble Playing	MPR160	2	3
Semester 3					
15.	Compulsory	Music in Practice III: Chromatic Harmony	MTC200	3	6
16.	Compulsory	Introduction to Forms	MTC205	3	6
17.	Compulsory	Music History I: Ancient to Baroque	MHI200	3	6
18.	Compulsory	Aural Skills III	MPR245	2	4
19.	Compulsory	Applied Primary Study III	MPR210	1	3
20.	Compulsory	Applied Secondary Study III	MPR240	1	2
21.	Compulsory	Instrumental Methods and Rehearsal Techniques	MUE200	3	3

Semester 4					
22.	Compulsory	Instrumentation and Arranging	MTC210	3	6
23.	Compulsory	Music History II: Classical to Modern	MHI205	3	6
24.	Compulsory	Aural Skills IV	MPR255	2	4
25.	Compulsory	Applied Primary Study IV	MPR215	1	3
26.	Compulsory	Applied Secondary Study IV	MPR250	1	2
27.	Compulsory	Conducting	MPR200	3	6
28.	Compulsory	Music in Practice IV: Introduction to Composition	MTC215	2	3
Semester 5					
29.	Compulsory	Music in Early Childhood	MUE300	3	6
30.	Compulsory	Composition	MTC300	3	6
31.	Compulsory	Music History III: Twentieth Century and Beyond	MHI300	3	6
32.	Compulsory	Advanced Applied Primary Study I	MPR310	1	4
33.	Compulsory	Chamber Ensemble I	MPR345	2	2
34.	Free Elective 1		-----	3	6
Semester 6					
35.	Compulsory	Contemporary Music Teaching	MUE310	3	6
36.	Compulsory	Contemporary Music of Greece and Cyprus	MHI305	3	6
37.	Compulsory	Advanced Applied Primary Study II	MPR315	1	4
38.	Compulsory	Chamber Ensemble II	MPR320	2	2
39.	Music Elective 1		-----	3	6
40.	Compulsory	Composition Portfolio	MTC420	3	6
Semester 7					
41.	Compulsory	Music Practicum	MUE420	3	6
42.	Compulsory	Advanced Applied Primary Study III	MPR410	1	4
43.	Music Elective 2		-----	3	6
44.	Music Elective 3		-----	3	6
45.	Compulsory	Chamber Ensemble III	MPR405	2	2

46.	Compulsory	Undergraduate Thesis	MHI420	3	6
Semester 8					
47.	Compulsory	Concert Exam/Recital	MPR415/MPR420	2	6
48.	Music Elective 4		-----	3	6
49.	Music Elective 5		-----	3	6
50.	Music Elective 6		-----	3	6
51.	Free Elective 2		-----	3	6
<b>MUSIC ELECTIVES</b>					
<b>Music Education</b>					
1.	Teaching Music in an Intercultural Context		MUE320	3	6
2.	Music Therapy and Special Music Education		MUE325	3	6
3.	Creativity and Improvisation in Music Teaching and Learning		MUE330	3	6
4.	Informal Music Learning Approaches		MUE335	3	6
5.	Community Music and Wellbeing MUE340		MUE340	3	6
<b>Composition / Music Theory</b>					
1.	Counterpoint		MTC315	3	6
2.	Music Technology II		MTC320	3	6
3.	Creative Orchestration and Composition Techniques		MTC325	3	6
4.	Elements of Jazz		MTC330		
5.	Advanced Jazz Harmony		MTC335	3	6
<b>Music History / Practical Skills</b>					
1.	Advanced Conducting MPR350		MPR350	3	6
2.	Skills for the Contemporary Musician MPR355		MPR355	3	6
3.	Ethnomusicology MHI310		MHI310	3	6
4.	Music Figures and Masterpieces MHI315		MHI315	3	6
5.	Jazz, Rock and Popular Music MHI320		MHI320	3	6
<b>Other topics</b>					
1.	Special Topics in Music MUS402		MUS402	3	6

2.	Current Issues in Music MUS403	MUS403	3	6
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## Appendix 2: M.Mus. Syllabi of “MTC420: Composition Portfolio” and “ΜΗΙ 420: Undergraduate Thesis

Course Title	Composition Portfolio				
Course Code	MTC420				
Course Type	Compulsory				
Level	Bachelor (1st Cycle)				
Year / Semester	3 <sup>rd</sup> year, 6 <sup>th</sup> semester				
Teacher's Name	Dr. George Christofi				
ECTS	6	Lectures/week	3 Hours/14 weeks	Laboratories /week	N/A
Course Purpose and Objectives	<p>This course comes as the final stage of the two previous composition courses and aims to build upon the skills gained already. Students will learn more technical devices, formal procedures and ways of thinking about composition. Additionally, more attention will be given to recent developments, key compositional approaches and techniques that have developed during the twentieth and twenty-first centuries. The individual supervision will support the development of a Composition Portfolio in creative, technical and practical terms.</p>				
Learning Outcomes	<p>Upon successful completion of this course, students will be able to:</p> <ul style="list-style-type: none"> <li>• Gain skills and knowledge in advanced technical compositional devices and formal procedures that have developed during the second half of the twentieth and twenty-first centuries.</li> <li>• Produce a number of substantial works corresponding to the undergraduate level.</li> <li>• Learn how to prepare a music score, presentable at a professional level in order to be ready for performance (creation of individual music parts, technical directions, etc.).</li> <li>• Acquire skills specifically for promoting their compositional outcome over Internet Platforms and within the artistic society (i.e. looking for opportunities for composers, workshops, call-for-scores, etc.).</li> </ul>				
Prerequisites	MTC300	Co-requisites	None		
Course Content	<p>The course will go into deeper examination and look into detail elements concepts and genres including, among others, textures, orchestral composition, theatrical music, conceptual music, collage, new complexity, modular form, musique spectrale, and extended techniques. Examples of specific scores that will be considered and analysed include:</p> <ul style="list-style-type: none"> <li>• Berio's, <i>Sinfonia</i></li> <li>• Purcell's, <i>Fantasia in three parts</i></li> <li>• Stockhausen's, <i>Kreuzspiel</i></li> <li>• Stravinsky's, <i>Symphonies of Wind Instruments</i></li> </ul>				

	<ul style="list-style-type: none"> <li>• Schoenberg's, <i>Farben</i></li> <li>• Saariaho's, <i>Cendres</i></li> <li>• Murail's, <i>Talea</i></li> <li>• Aperghis' , <i>Le corps à corps</i></li> <li>• Lachenmann's, <i>Pression</i></li> <li>• Sciarrino's, <i>Sei quartette brevi</i></li> </ul>										
Teaching Methodology	Face-to-face										
Bibliography	<p>Cope, David (latest edition). Techniques of the contemporary composer. Belmont, CA: Schirmer Books.</p> <p>Kostka, Stefan M. (latest edition). Materials and techniques of twentieth-century music. Upper Saddle River, N.J.: Pearson Prentice Hall.</p> <p>Lee, Myung-Ji (latest edition). "The Art of Borrowing: Quotations and Allusions in Western Music." Order No. 10307667, University of North Texas.</p> <p>Lester, Joel (latest edition). Analytic approaches to twentieth-century music. New York: Norton.</p> <p>Schönberg, Arnold, Gerald Strang, and Leonard Stein (latest edition). Fundamentals of musical composition. London: Faber and Faber.</p>										
Assessment	<table> <tr> <td>Portfolio of Compositions (total duration of 15 minutes)</td> <td>60%</td> </tr> <tr> <td>Mid-Term Exam</td> <td>10%</td> </tr> <tr> <td>Technical Commentary</td> <td>20%</td> </tr> <tr> <td>Class Participation/Attendance</td> <td>10%</td> </tr> <tr> <td></td> <td>100%</td> </tr> </table>	Portfolio of Compositions (total duration of 15 minutes)	60%	Mid-Term Exam	10%	Technical Commentary	20%	Class Participation/Attendance	10%		100%
Portfolio of Compositions (total duration of 15 minutes)	60%										
Mid-Term Exam	10%										
Technical Commentary	20%										
Class Participation/Attendance	10%										
	100%										
Language	English										

Course Title	Undergraduate Thesis				
Course Code	MHI420				
Course Type	Compulsory				
Level	Bachelor, 1 <sup>st</sup> Cycle				
Year / Semester	4 <sup>th</sup> year, 7 <sup>th</sup> semester				
Teacher's Name	Dr. Georgia Petroudi				
ECTS	6	Lectures/week	3 hours/14 weeks	Laboratories/ week	N/A
Course Purpose and Objectives	<p>The course is an introduction to the basic principles of scientific research and aims at acquiring the relevant knowledge and skills necessary for the design of music research, the definition and specialization of research topics and research questions. The goal is for students to apply methods and knowledge garnered throughout the music major to a capstone project that demonstrates critical and flexible thought (through critical reading, writing, and regular discussions with the project adviser), careful and ethical research that demonstrates information literacy (through the use of library resources, evaluation of quality sources, and demonstration of proper citation practices), and effective written and oral communication (through the production of a final paper and its presentation). The course will offer guidance to students through the conception and completion of an independent extensive project with relevant research interests and experience. In the context of the thesis, future graduates are invited to provide solutions to problems that may be required to resolve in music in general. Emphasis will be given on the content, design and research, formal written communication quality, independent critical analysis, presentation and argumentation.</p>				
Learning Outcomes	<p>Upon successful completion of this course, students will be able to:</p> <ul style="list-style-type: none"> <li>• Demonstrate the ability to engage in independent inquiry achieved through research activities (finding sources of information, analyzing music and texts)</li> <li>• Apply current and critical thinking in a focused area of study</li> <li>• Form research questions</li> <li>• Reflect on this work as an outcome of their liberal arts education</li> <li>• Reflect on the context of their independent inquiry or artistic creation</li> <li>• Describe the basic principles and stages of conducting research</li> <li>• Apply the various stages of the research design to investigate a specific research question</li> <li>• Choose the appropriate methodological approach to respond to the research questions</li> <li>• Analyze music, texts and other data useful to their research</li> </ul>				

	<ul style="list-style-type: none"> <li>• Evaluate critically and reflect upon their research process and results</li> <li>• Complete a bibliographic review</li> <li>• Write, present and support the results of their research work</li> <li>• Demonstrate a high level of understanding of the musical language through practical applications and implementation</li> <li>• Apply the knowledge and skills acquired during their previous theoretical courses.</li> </ul>		
Prerequisites	MHI300	Co-requisites	NONE
Course Content	<p>During the course, students will deal with the following thematic areas:</p> <ul style="list-style-type: none"> <li>• Qualitative approaches to research</li> <li>• Relevance and key features/Theoretical framework</li> <li>• Musical analysis frameworks</li> <li>• Literature review</li> <li>• Critical discussions of essays/journals</li> <li>• Introduction to the research process and research questions</li> <li>• Different types of interview, Focus Groups, and Biographical Narrative</li> <li>• Analysis of music, Results and Conclusions</li> <li>• Presentation of research thesis</li> </ul> <p>During this course students will conduct research and work on the topic they have chosen. Students will also work individually under the supervision of a faculty member with relevant research interests and experience. By the end of the semester, students will produce approximately 5000 words of research-based writing that will be presented in a public forum at the conclusion of the semester.</p>		
Teaching Methodology	Face-to-face		
Bibliography	<p>Bayne, P. S. (latest edition). <i>A guide to library research in music</i>. Metuchen, NJ: Scarecrow Press.</p> <p>Bell, J. (latest edition). <i>Doing Your Research Project</i>. Birkshire, England: Open University Press. McGraw-Hill Education. McGraw-Hill House.</p> <p>Gottlieb, J. (latest edition). <i>Music Library and Research Skills</i>. Upper Saddle River, NJ: Pearson Prentice Hall.</p> <p>Sampsel, L. J. (latest edition). <i>Music Research: A Handbook</i>. New York: Oxford University Press.</p>		

	Wingell, R. (latest edition). Writing about Music: an Introductory Guide. New Jersey: Prentice Hall	
Assessment	Written Thesis	50%
	Writing Process	30%
	Thesis Presentation	10%
	Class Participation/Attendance	10%
	Total:	100%
Language	English	

## **APPENDIX 3: ‘Master Thesis, Recital and Composition Portfolio’ Guide**



### **Master of Music (90 ECTS/1.5 Years):**

- **Music Education**
- **Performance**
- **Composition**

**SCHOOL OF HUMANITIES, SOCIAL AND EDUCATION SCIENCES**

**THESIS, RECITAL, COMPOSITION PORTFOLIO GUIDE**

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## **‘Master Thesis, Recital and Composition Portfolio’ Guide**

The Master of Music (Music Education/Performance/Composition) aims to offer a comprehensive master’s degree in Music, in the three parameters of education, performance and composition. It aims to create the proper conditions that the students will be able to develop the highest level and standards so as to be active in the contemporary educational and artistic environment.

The course “MUS690: Master Thesis/Recital/Portfolio”, for the three concentrations, Music Education, Composition and Performance, refers to:

- Master Thesis for Music Education
- Portfolio and Technical Commentary for Composition
- Recital and Thesis for Performance

The purpose of this Guide is to provide postgraduate students of the Music Program with guidelines for drafting the Master Thesis or Composition Portfolio, as well as for preparation for the final Recital and an accompanying Thesis, which form part of the requirements for obtaining the Postgraduate Title of Master of Music in Music Education/Composition/Performance.

## i. Master Thesis

### Music: Music Education

#### 1. GENERAL GUIDELINES

The Master Thesis must offer the scientific and academic community original knowledge and, on the other, aims to develop the research skills of postgraduate students by providing the opportunity to delve into issues of interest and become familiar with modern bibliography (in Art, its role in education and its instruction, in Education Sciences / Music Pedagogy, as applicable). The Master Thesis must be in written form, so that it can be used by all interested persons, and must be drafted according to the scientifically established APA format (APA, 2009, Publication Manual of the American Psychological Association, Sixth Edition).

The Master Thesis usually has the following form and content. An alternative form is, however, possible, if deemed more appropriate for the thesis in question:

- 1. Introduction:** Presentation of the topic, in a way that the student's approach is clearly understood. This part includes the purpose, the research questions and the reasoning behind the research work.
- 2. Literary review:** Presentation of the literary review, the theoretical background of the case, the findings of previous research and other scientific papers on the topic, which the postgraduate student considers important and relevant to his or her own research work.
- 3. Methodology:** Description and documentation of the methodology design, as well as of the procedure followed in conducting the research, in a way that enables the assessment of the validity and reliability of the results.
- 4. Results / Findings:** Presentation of the analysis of the collected data and of the main results / findings of the research.
- 5. Conclusions – Suggestions:** Assessment and interpretation of the results and association with the initial purpose, the research questions and the theoretical background of the research. Suggestions for further use of the research findings and any limitations.
- 6. Bibliography:** The bibliography must assist any person interested in the subject to access the relevant sources. The format used for recording the bibliography is the APA system.
- 7. Appendices:** This part includes any explanatory material, tables and/or means of data collection not included in the previous chapters.

The submission of the research proposal and the drafting and assessment of the Master Thesis follow the stages below:

(a) Postgraduate students who intend to prepare a Master Thesis must submit for assessment to the Secretary of the School's Postgraduate Programs of Study, through the proposed supervisor, a research proposal for a Master Thesis. The research proposal is submitted according to the instructions on the relevant form (Appendix 1). The Administrative personnel of the School's Postgraduate Programs of Study informs the student electronically of its decision on the research proposal. The decision is cc'ed to the supervisor and the coordinator of the program.

Once the research proposal is approved, the student is entitled to enroll for the Master Thesis course (in the same semester or in a subsequent semester in which he or she has the possibility to enroll for the Master Thesis course of 30 ECTS units. In the case of a negative assessment, the student must submit the research proposal again.



The above procedure must be completed by the 20<sup>th</sup> of every month (with the exception of August during which research proposals are not assessed).

The minimum time period for the completion of the Master Thesis is six (6) months.

(a) The Master Thesis is assessed by an Assessment Committee comprising:

- (i) The Supervising Professor
- (ii) The External Assessor

## 2. DEFINITION

The Master Thesis is a documented research thesis which demonstrates the ability of postgraduate students to apply and expand the knowledge, skills and attitudes acquired during their postgraduate studies in Learning Difficulties, in a methodical and analytical way.

## 3. PURPOSE & TYPE

The Master Thesis may take the following forms:

- Research thesis with collection and processing of primary empirical data following field research.
- Research thesis with collection and processing of sources from policy texts or secondary sources of information, for the purpose of carrying out a critical analysis and interpretation of an educational problem/issue, or a topic related to Learning Difficulties.
- Design aiming at the introduction of an educational innovation in the field of Learning Difficulties.

## 4. GENERAL POINTS

### 4.1 ECTS

Upon completion of the Master Thesis, the postgraduate student earns 30 ECTS.

4.2. The duration of the drafting of the Master Thesis must not be less than six (6) months.

### 4.3. Research Proposal

Postgraduate students must submit a proposal for the drafting of a Master Thesis, which is assessed as described in Article 1 above (Appendix 1). The proposal must briefly state the following (up to 3 pages):

1. The proposed title of the thesis.
2. The purpose and research questions (maximum of 3 research questions) of the proposed research thesis.
3. A brief review of relevant bibliography (based on recent bibliography – not older than 2000)
4. The necessity and value of the research
5. A description of the proposed research methodology:
  1. Proposed methodological approach (quantitative / qualitative research with documentation supported by bibliography)
  2. Proposed type of research (e.g. case study, review, experimental study, etc.) with documentation supported by bibliography)

3. Population and sample (with reference to the type of sampling and the size of the sample)
4. Proposed strategies and tools for data collection
5. Proposed data analysis methods.
6. Bibliography sources (up to 3 pages).

#### 4.4 Supervising

Once the research proposal is approved, the Supervisor of the Master Thesis is designated. The Supervising Professor can be a member of the faculty of the Department, the School or the University or a scientific associate from the relevant list of postgraduate thesis supervisors of the Department of Arts.

From that point onwards, students must arrange meetings with their Supervising Professor. Students meet the Supervising Professor of their Master Thesis until its completion. The Supervising Professor specifies the intervals in which the postgraduate student must submit the completed sections of the thesis for discussion and mention any problem he or she may be facing.

#### 4.5 Seminars

Postgraduate students who enrol in MUS690 Master Thesis/Recital/Portfolio (as applicable) may be asked by their Supervisor to attend relevant seminars, workshops, masterclasses or research courses of either their own postgraduate program or a different one. Attendance of these seminars / courses is compulsory and does not in any way release postgraduate students from their obligation to meet their Supervising Professor at regular intervals as mutually arranged.

## 5. COMPLETION

### 5.1 Delivery

Once the Master Thesis is ready, with the agreement of the Supervisor, a date is fixed for the assessment / defence as agreed between the members of the Assessment Committee and the student, cc'ed to the coordinator (and the co-coordinator of the postgraduate program, if any) and the Administration Personnel of the School's Postgraduate Programs of Study.

### 5.2 Defence

The Thesis is defended orally before the Assessment Committee and the session is open to the student and academic community.

### 5.3 Assessment of the Master Thesis

Immediately after the defence, the Assessment Committee assesses the Master Thesis and decides whether it is accepted or not. The relevant Assessment Form is set out in Appendix 6. The decision is final.

The Committee has the right to:

- Accept the Master Thesis as it stands (i.e. if it is excellent or suggestions for improvement are not expected to be adopted);
- Accept the Master Thesis with minor revisions to be checked by the Supervising Professor;

- Not accept the Master Thesis as it stands, but recommend a number of modifications and its re-submission at a designated time for review by the same Committee;
- Not accept the Master Thesis and recommend its re-submission at a designated time, after major modifications have been made, for review by the same Committee, reinforced with another member of the teaching staff designated by the Chairman of the Department.

#### 5.4 Copy of the Master Thesis

Following the acceptance of the Master Thesis, the Supervisor of the Master Thesis sends the Master Thesis electronically to the Secretariat of the School's Postgraduate Programs of Study, together with the Assessment Form (Appendix 6) (both documents in pdf). The Master Thesis must be in a specific format, as stated in Appendices 2 to 5. The electronic copy is property of the University.

## 6. **FORMAT AND STYLE**

### 6.1. Style

The notes, the referrals, the bibliography and the introduction at the beginning of each chapter follow the system used by the *American Psychological Association* (2009) (Publication Manual of the American Psychological Association, Sixth Edition). Postgraduate students can find information on the APA system for recording and documenting bibliography on the following website:

<http://www.apastyle.org/>

Although it is difficult to fix the length of the Master Thesis, a reasonable length would be around 20,000 words, excluding the Preliminary Information, the Appendices and the Bibliography. Here follows an indicative allocation of the written work in the different chapters:

1. Introduction	10%
2. Literary Review	20-25%
3. Methodology	20-25%
4. Results – Findings	30-35%
5. Conclusions – Suggestions	10-15%

Margins: As defined in the APA system of bibliography references. Line-spacing must be double.

Language: Greek (unless the postgraduate student requests to submit the Thesis in another language, in which case the request is examined by the Council of the Corresponding Department).

### 6.2 Format

The Master Thesis must include the following:

#### **A'. Preliminary**

- Page with the title of the Thesis (Appendices 2 and 3)
- Statement of Acceptance (Appendix 4)
- Page of Solemn Declaration (Appendix 5)
- Table of Contents
- List of Tables (if necessary)

- Table of Diagrams (if necessary)
- Acknowledgements (optional)
- Abstract: approximately 150 words in both Greek and English.

## **B'. The Main Body**

## **C'. Bibliography**

- Appendix(ces) (if necessary, numbered)

## ii. Recital and Thesis: Master of Music: Performance

### 1. RECITAL INFORMATION AND CHECKLIST

1. Decide on appropriate literature to be performed, in consultation with your applied instructor.
2. Get all of your music to your accompanist.
3. Decide on a performance date. It is possible that set dates might be given by the program coordinator at the beginning of each semester. In order to do this, the student must do all of the following: a. check the availability of the performance space with the Events coordinator, b. confirm the availability of your accompanist (if needed) and c. confirm the availability of your applied instructor
4. Arrange a recital hearing approximately three weeks before the recital date.
5. You must submit your recital program draft electronically to the program coordinator at least 3 weeks before the recital for approval before printing
6. All degree-required recitals must be presented on European University Cyprus' campus; the same is true of required recital hearings. Requests for exceptions must be made in writing to the program coordinator (cc the Department Chairperson); off campus venues must be located in Nicosia. Charge for off-campus spaces are the responsibility of the student.
7. Recital forms will be supplied by the program coordinator to the student's applied instructor.
8. Recital program notes and report should be submitted along with the program on the evening of the recital.
9. Upon completion of the recital, a copy of the recital's recording should be forwarded to the program coordinator along with a copy of the recital's program and the program notes

### 2. RECITAL HEARING

The Recital Hearing should be scheduled at least 3 weeks in advance of the recital, with the panel to include the applied instructor and a minimum of one other applied faculty member. Students presenting a degree-required recital must first pass a recital hearing. The purpose of the hearing is to assure that students are adequately prepared to present a recital. Students must be prepared to play the entire recital repertoire. The faculty panel may elect to hear the entire repertoire or selected compositions, movements, or passages. The recital hearing must be performed with the accompanist and/or other collaborators performing at the recital. If the faculty panel determines that the student is not adequately prepared to present the recital, the recital must be postponed, and the student must schedule a second hearing, following the above guidelines. Should the student fail to pass the hearing on the second attempt, the recital and its required hearing must be postponed until the subsequent semester.

### 3. PROGRAM NOTES

Students should provide program notes to accompany their program. Program notes should be written for each composition and should be approximately between 500-800 words. Program notes should cover some basic information regarding the composer's biography, and more extended information regarding the actual historic background of the composition, focusing as well on information on important musical elements that characterise the composition.

Students should try to be consistent throughout regarding format (composer names and composition titles) but they can create their own format overall.

#### 4. RECITAL DURATION

The duration of the recital should be approximately 60 minutes of solo music, memorised (where appropriate and depending on the instrument). Pieces studied in previous semesters could be included in the final recital.

#### 5. RECITAL GRADING POLICY

All recitals must be graded by a minimum of three full-time faculty members, who sign a Recital Grading Form. A copy of the recital program must be attached to the form.

##### Evaluation of creative work

Technical Skills	Does the performance demonstrate skills requisite for artistic self-expression expected of a MM student in music performance?	Correct technique is demonstrated most of the time. Some problems and breakdowns occur during difficult passages
		Dexterity is excellent, flexibility is good. Difficult passages performed with only minor flaws
		Dexterity and flexibility are excellent. Difficult passages performed without any noticeable stress
Musical Structure/Form	Does the performance demonstrate sufficient understanding of and capability with musical forms, processes, and structures expected of a MM student in music performance?	Musical phrasing is not always consistent. Structure/Form is not always apparent
		Musical phrasing is satisfactory with a clear understanding of the form
		Musical phrasing highlights the essence of the music, communicating as best as possible
Musical Style (better expression of the stylistic period)	Does the performance demonstrate the ability to place music in historical, cultural, and stylistic contexts expected of a MM student in music performance?	Stylistic interpretation mechanical and not well demonstrated
		Consistent stylistic interpretation. Any faults do not detract from the performance
		Complete understanding of style which pervades the music

Artistry/Interpretation	Does the performance demonstrate synthesis of musical knowledge expressed through artistry expected of a MM student in music performance?	Occasionally communicated to the audience
		Well communicated to the audience
		Excellent artistic level
Breadth of repertoire	Do the choice and variety of program meet the requirements for a recital at a Master's level?	Repertoire from a limited stylistic variety
		Substantial repertoire
		Comprehensive with important works from the instrument's available repertoire

## 6. THESIS TO ACCOMPANY RECITAL/LECTURE-RECITAL

A thesis is also required for the Performance Concentration of the Master's Degree and candidates for the M.Mus. in Performance are required to submit a written paper to accompany their recital. The Master's degree written thesis is intended as a performance based project that showcases independence and artistic maturity. Through the thesis, students combine their accumulated skills and knowledge, demonstrating an ideal synthesis of performance and scholarship. The essay should have a clearly outlined topic/subject matter with a clearly defined artistic issue to be addressed. This written paper reflects the scholarly aspects of each student's graduate study and performance major. The paper should be a written study of some performance issue that reflects the student's particular interests and expertise. The topic of the essay might arise from a variety of subjects such as performance and analysis, performance practice, pedagogy, editions, new music, or other areas of the student's interest. It is expected that the paper will be developed and written under the consultation of a faculty adviser and will be reviewed in drafts before the final paper is submitted. The paper subsequently written for this course would therefore serve both to fulfill the requirements for the course as well as to complete the master's paper. The length of the written thesis should be 10,000-12,000 words.

### iii. Portfolio of Compositions/Technical Commentary: Master of Music: Composition

#### 1. Substantial Portfolio

During the last term of the MMus studies, students are expected to produce a substantial portfolio of compositions. The term 'substantial' here is an indication of the depth of thought and sophistication of execution that is expected of at this level, rather than the number of individual works submitted.

#### 2. Technical Commentary

Students should provide a technical commentary to accompany their portfolio work. This should be written for each composition and should be approximately between 3500-5000 words in total and divided into two parts as explained below:

##### Part I:

Students should present the theoretical framework behind the music and the issues addressed during the process of its development.

##### Part II:

Commentary on each individual composition submitted in the portfolio using technical vocabulary and more extended information regarding the compositional process, structure and form.

#### 3. Portfolio's Content and Assessment Criteria

The content of the substantial portfolio of compositions is to be discussed with the instructor, who will provide supervision and support during the development of it, and agreed through a Student Contract. As a general guide, the portfolio must contain music equivalent to 25-35 minutes in duration however, the quality of the composition portfolio rather than the quantity would be the criterion for successful completion. Additionally, the candidate must submit in partial fulfilment of the MMus in Composition Portfolio's, a technical commentary between 3500-5000 words describing, using appropriate technical language and secondary literature, the creative process of each individual work (see point 2. Above).

Assessment Criteria:

##### 3.1 Demonstration of technical and expressive mastery in composition

- confident handling of structure
- clear understanding of texture, colour and balance
- effective and imaginative use of musical materials
- a high level of technical control of musical materials
- understanding the physicality of instruments
- signs of creative originality
- willingness to experiment
- clarity of intention in the score
- technological expertise in software



### 3.2 Projection of a mature musical personality in-and through composition

- originality and creative imagination
- consistency and individuality of style
- experimentation in different musical genres
- awareness of compositional options
- a pragmatic approach regarding performance opportunities
- awareness of context and trend
- a knowledge of the repertoire

### 3.3 Collective use and understanding of a range of theoretical, conceptual and experiential knowledge in-and through practice

- idiomatic and imaginative use of resources
- professional level of score presentation
- willingness to absorb contemporary influences to enhance personal musical language
- consultation and collaboration with practitioners

## 4. PORTFOLIO GRADING POLICY

<b>Demonstration of technical and expressive mastery in composition</b>	<b>Comments</b>	<b>Excellent (90-100)</b> Work(s) demonstrates excellent technical and expressive qualities of professional standard.
		<b>Very Good (80-89)</b> Work(s) demonstrates technical and expressive qualities of good, almost professional standard.
		<b>Good (70-79)</b> Work(s) demonstrates technical and expressive qualities of good standard however, there is space for improvement to reach professional standards.
		<b>Fail (0-69)</b> Work(s) demonstrates unsatisfactory technical and expressive qualities of the MMus standard.
<b>Projection of a mature musical personality in-and through composition</b>	<b>Comments</b>	<b>Excellent (90-100)</b> Work(s) demonstrates unique maturity in musical personality and personal language of professional standard.

		<p><b>Very Good (80-89)</b> Work(s) demonstrates unique maturity in musical personality and personal language of good, almost professional standard.</p> <p><b>Good (70-79)</b> Work(s) demonstrates maturity in musical personality and personal language of good standard.</p> <p><b>Fail (0-69)</b> Work(s) demonstrates unsatisfactory maturity in musical personality and personal language of MMus standard.</p>
<p><b>Collective use and understanding of a range of theoretical, conceptual and experiential knowledge in-and through practice</b></p>	<p><b>Comments</b></p>	<p><b>Excellent (90-100)</b> Work(s) demonstrates highly idiomatic use of theoretical, conceptual and empirical tools of the craft of composition.</p> <p><b>Very Good (80-89)</b> Work(s) demonstrates idiomatic use of theoretical, conceptual and empirical tools of the craft of composition.</p> <p><b>Good (70-79)</b> Work(s) demonstrates adequate use of theoretical, conceptual and empirical tools of the craft of composition.</p> <p><b>Fail (0-69)</b> Work(s) does not demonstrate any use of theoretical, conceptual and empirical tools of the craft of composition.</p>

#### Appendix 4 Ph.D. Syllabi of “MUS700, Research Methodology in Music” and “MUS710 Contemporary Issues in Music”

Course Title	Research Methodology in Music				
Course Code	MUS700				
Course Type	Compulsory				
Level	3 <sup>rd</sup> cycle, Doctorate				
Year / Semester	1 <sup>st</sup> year, 1 <sup>st</sup> semester				
Teacher's Name	Dr. Maria Papazachariou, Dr. George Christofi				
ECTS	10	Lectures / week	3 hours/ 14 weeks	Laboratories / week	N/A
Course Purpose and Objectives	<p>The aim of this course is to set out methods and practices appropriate for conducting successful research in music at the doctoral level. It will cover a large gamut of research techniques as applied into the fields of Musicology, Music Education and Music Composition. Additionally, this course aims to give opportunities to students to review and study the theoretical, epistemological and practical principles on which the various research approaches are based including, the use of IT, bibliographical control, methods of source-critical research, action research and various methodologies on creative research (the practice-based and practice-led research). At the same time, it aims to familiarize students with the standard literature in the area of their research interests and to present an overview of it in a research seminar.</p>				
Learning Outcomes	<p>Upon successful completion of this course students should be able to:</p> <ul style="list-style-type: none"> <li>• Recognize important research approaches such as: action research, positivism, interpretive research, critical research, qualitative and quantitative research, content analysis as well as practice-based/practice-led approaches.</li> <li>• Understand key research dilemmas and examine different research examples and case studies for <i>practice as research</i></li> <li>• Translate the practitioner's (composer's) insights into new music understandings and effectively disseminate them</li> <li>• Examine the main stages of research planning in different approaches and develop appropriate research plans to answer specific research questions in their own field of study (Musicology, Music Education, Composition)</li> <li>• Develop research skills through empirical activities</li> <li>• Review critically published research on contemporary issues in the field of Music</li> </ul>				

Prerequisites	N/A	Co-requisites	N/A
Course Content	<p>The course aims to further familiarize and investigate research methods in the fields of Musicology, Music Education and Music Composition. Emphasis will be given to current trends both in theoretical and practice-based music research. Starting from the study of the philosophical background on which the various research approaches are based, students will explore and discuss methodological issues and dilemmas through various examples of current research approaches. Therefore, a large gamut of research techniques as applied into the fields of Musicology, Music Education and Music Composition (i.e. music analysis, archival research, historical and comparative analysis, qualitative, quantitative, mixed models, naturalistic, ethnographic, historical, philosophical, experimental, action research, case study, etc.) as well as the issues of validity, reliability, sampling generality and ethics related to them will be studied. Moreover, in cases of artistic practice as research (Composition) students will be guided on how to approach and organize their music ideas to be regarded as a valid research that reflects a doctorate level of studies.</p>		
Teaching Methodology	Face-to-face		
Bibliography	<p>Cohen, L., Manion, L., &amp; Morrison K. (latest edition). Research in Education. London: Routledge</p> <p>Colwell, R., &amp; Webster, P. R. (eds) (latest edition). MENC Handbook of Research on Music Learning. Oxford: Oxford University Press</p> <p>Creswell, J. W. (latest edition). Research Design: Qualitative, Quantitative and Mixed Methods Approaches. Sage Publications.</p> <p>Denzin, N. K. &amp; Lincoln, Y. S. (eds) (latest edition). The Sage Handbook of Qualitative Research. Thousand Oaks, CA: Sage Publications.</p> <p>Doğantan, M., &amp; Society for Education, Music and Psychology Research (latest edition). Artistic practice as research in music: Theory, criticism, practice. London: Routledge.</p> <p>Juslin, P. N. &amp; Sloboda, J. A. (eds.) (latest edition). Handbook of Music and Emotion. Theory, Research and Applications. Oxford: Oxford University Press.</p> <p>Impett, J. (latest edition). Artistic Research in Music: Discipline and Resistance: Artists and Researchers at the Orpheus Institute. Baltimore, Maryland: Project Muse.</p> <p>Phelps, R. P., Ferrara, L., Sadoff, R. H., &amp; Warburton E. C. (latest edition). A guide to research in music education. Metuchen, NJ: Scarecrow Press.</p>		

	<p>Sang-Hie Lee (latest edition). Scholarly Research for Musicians. London: Routledge.</p> <p>Schwab, M., Anderson, V., Assis, P., Bippus, E., Borgdorff, H., Crispin, D., Giudici, P. Orpheus Instituut, (latest edition). Experimental systems: Future knowledge in artistic research.</p> <p>Tettlie, C. B., &amp; Tashakkori, A. (latest edition). Foundations of mixed methods research design: Integrating quantitative and qualitative approaches in the social and behavioral sciences. California: Sage.</p> <p>Wingell, R. (latest edition). Writing about Music: an Introductory Guide. New Jersey: Prentice Hall</p> <p>Yin, R. (latest edition). Case study research. Design and methods. London: Sage.</p>	
Assessment	<p>Exams</p> <p>Assignments</p> <p>Project</p> <p>Class Participation and Attendance</p>	<p>30%</p> <p>20%</p> <p>40%</p> <p>10%</p> <p>100%</p>
Language	English	

Course Title	Contemporary Issues in Music				
Course Code	MUS710				
Course Type	Compulsory				
Level	3 <sup>rd</sup> Cycle, Doctorate				
Year / Semester	1 <sup>st</sup> year, 1 <sup>st</sup> semester				
Teacher's Name	Dr. Yiannis Miralis, Dr. George Christofi				
ECTS	10	Lectures / week	3 hours /14 weeks	Laboratories / week	N/A
Course Purpose and Objectives	The purpose of the course is to give students the opportunity to study, examine and analyse contemporary trends in several music disciplines. Through critical review and analysis of contemporary bibliography and research in the field of music, they will have the opportunity to shape their personal positions and stance on these issues.				
Learning Outcomes	<p>Upon successful completion of this course students should be able to:</p> <ul style="list-style-type: none"> <li>• Investigate current trends and research directions</li> <li>• Critically discuss topics from different music disciplines and consider/reflect on how these might affect their own research interests</li> <li>• Evaluate in an analytical manner research questions that apply to a number of topics</li> <li>• Examine contemporary research approaches to areas of their interest</li> <li>• Discuss research results and outcomes and their impact on future research</li> <li>• Prepare lectures and produce studies on topics of their interest, with based on available bibliography.</li> </ul>				
Prerequisites	N/A	Co-requisites	N/A		
Course Content	<p>The course is designed to provide the opportunity to study, examine and analyse various contemporary music trends and topics. The content of the course will not be the same each time is offered but, accordingly, it will focus on contemporary approaches and developments in music education, musicology and composition based on participants' research interests.</p> <p>For instance, such contemporary issues include, among others, the development of musicology in our geographical area in relation to the developing trends of the western (and other) music cultures, the intercultural dimension of music and the growth of musics of the world into social context, community music and the possibility of active engagement of all individuals in music activities, the artistic practice as research, current trends and techniques in composition, current</p>				

	<p>aesthetics in composition, global musicological issues, music and aesthetics, philosophical dimensions in music, living composers, interdisciplinary projects with composers, the therapeutic and medical uses of music as well as the power of music for the well-being of individuals, the sociological and psychological dimensions of music, the democratic approach in teaching and learning music, informal learning practices, the use of music technology, music identities, musics of the Balkan region, music in non-western societies, new analytical approaches, contemporary musicology, etc.</p>
<p>Teaching Methodology</p>	<p>Face-to-face</p>
<p>Bibliography</p>	<p>The bibliography below is indicative since each semester it will vary according to the thematic area investigated.</p> <p>Bowman, W.D. &amp; Frega, A.L. (latest edition). The Oxford Handbook of Philosophy in Music Education. New York: Oxford University Press.</p> <p>DeLorenzo, C.L. (latest edition). Giving Voice to Democracy in Music Education. Routledge.</p> <p>DeNora, T. (latest edition). Music in everyday life. Cambridge University Press.</p> <p>John-Steiner, V. (latest edition). Creative Collaboration. New Ed. New York: Oxford University Press.</p> <p>MacDonald, R. (latest edition). Health, and Wellbeing. Oxford University Press.</p> <p>McPherson, G. &amp; Welch, F. G. (latest edition). Music and Music Education in People's Lives. An Oxford Handbook of Music Education, Vol. 1. Oxford University Press.</p> <p>Moser, P. &amp; MacKay, G. (latest edition). Community Music: A Handbook. Russel House Publishing.</p> <p>O' Neill, S. (latest edition). 21st Century Music Education: Informal Learning and Non-Formal Teaching. Canadian Music Educators' Association.</p> <p>Philpott, C. &amp; Spruce, G. (latest edition). Debates in Music Teaching. Routledge.</p> <p>Schwartz, E., Childs, B., &amp; Fox, J. (latest edition). Contemporary Composers On Contemporary Music. Cambridge, MA: Da Capo Press.</p> <p>Ward-Steinman, P. M. (ed.). (latest edition). Advances in social psychology and music education research. SEMPRE studies in the psychology of music. Surrey, UK: Ashgate Publishing.</p>

	Wright, R. (ed.). (latest edition). Sociology and music education. SEMPRE studies in the psychology of music. Surrey, UK: Ashgate Publishing.	
Assessment	Exams	30%
	Assignments	20%
	Project	40%
	Class Participation and Attendance	10%
		100%
Language	English	



## Appendix 5: Grade Rates

Percentage of Grade Rates for Fall 2018				Percentage of Grade Rates for Spring 2019			
	Count	Percentage			Count	Percentage	
A	155	26	<u>Note:</u>	A	181	34.5	<u>Note:</u>
B/B+	197	33.1	These numbers include	B/B+	171	32.6	These numbers include
C/C+	130	21.8	both undergraduate and	C/C+	85	16.2	both undergraduate and
D/D+	61	10.2	postgraduate courses (the latter	D/D+	41	7.8	postgraduate courses (the latter
F	45	7.6	do not include D/D+ grades)	F	47	9	do not include D/D+ grades)
P	8	1.3		P	0	0	
TOTAL	596			TOTAL	525		

  

Grade	Percentage
A	26
B/B+	33.1
C/C+	21.8
D/D+	10.2
F	7.6

Grade	Percentage
A	34.5
B/B+	32.6
C/C+	16.2
D/D+	7.8
F	9

## APPENDIX 6: Library Book Orders

### In Greek:

Κοκκίδου, Μ. (2015). Διδακτική της Μουσικής. Αθήνα: Fagottobooks.

Σιπητάνου, Α. (2011). Πάολο Φρέιρε 1921-1997: Η εκπαίδευση ενηλίκων ως πράξη απελευθέρωσης. Θεσσαλονίκη: Εκδοτικός Οίκος Αδελφών Κυριακίδη

Καραδήμου-Λιάτσου, Π. (2003). Η μουσικοπαιδαγωγική τον 20ό αιώνα: Οι σημαντικότερες απόψεις για την προσχολική ηλικία. Αθήνα: Edition Orpheus.

Wink, J. (2014). Κριτική Παιδαγωγική: Σημειώσεις από τον Πραγματικό Κόσμο. Αθήνα: Εκδοτικός Όμιλος Ίων.

Ιωσηφίδης, Θ. (2017). Ποιοτικές Μέθοδοι Έρευνας και Επιστημολογία των Κοινωνικών Επιστημών. Αθήνα: Εκδόσεις Τζιόλα

Ράπτης, Θ. (2015). Μουσική Παιδαγωγική, μία Συστηματική Προσέγγιση με Εφαρμογές για την Προσχολική Ηλικία. Αθήνα: Μουσικός Οίκος Π. Νικολαΐδου- edition Orpheus.

Ίσαρη, Φ., & Πουρκός, Μ. (2015). Ποιοτική Μεθοδολογία Έρευνας: Εφαρμογές στην Ψυχολογία και στην Εκπαίδευση. ΣΕΑΒ.

### In English:

Bielawsky, L. (2019). Time in Music and Culture. Peter Lang International Academic Publishers

Cervino, A., Lettberg, M., Lisboa, T. and Laws, C. (eds) (2011). The Practice of Practising. ORCiM Series.

Collins, D. (2013). Music Theory and its Methods. Peter Lang International Academic Publishers.

Crispin, D. and Gilmore, B. (eds). (2014). *Artistic Experimentation in Music*. Orpheus Institute Series.

Edlund, B. (2020). *Analytical Variations – Eight Critical Essays on Applied Music Theory*. Peter Lang International Academic Publishers.

Floros, C. (2019). *Wolfgang Amadé Mozart: Undeserved Gift to Humanity*. Peter Lang International Academic Publishers.

Floros, C. (2016). *Music as Message: an Introduction to Musical Semantics*. Peter Lang International Academic Publishers.

Frackman, K. and Powell, L. (eds). (2015). *Classical Music in the German Democratic Republic*. Camden House.

Glock, W. (2002). *Pierre Boulez: A Symposium*. Schott Music London.

Gronberg, T. (2007). *Vienna: City of Modernity*. Peter Lang International Academic Publishers.

Hofman, M. V., Mikich, V. et al. (eds). (2014). *Music Identities on Paper and Screen*. Belgrade: Department of Musicology, Faculty of Music, University of Arts in Belgrade

Impett, J. (ed). (2017). *Artistic Research in Music: Discipline and Resistance*. Orpheus Institute Series.

Kramarz, A. (2016). *The Power and Value of Music*. Peter Lang International Academic Publishers.

Lamper, V. *Folk Music in Bartók's Compositions: a Source Catalogue*. G. Henle Verlag.

Lawford, I. (2000). *Music Publishing and Patronage*. Edition Press.

Marković, T., and N.N. (eds.) (2018). *Ottoman Empire and European Theatre*. Vol. 7/3.

McGlathery, J. (ed). (1992). Music and German Literature. Camden House.

Patel, A. (2010) Music Language & The Brain (1st Edition). Oxford University Press.

Reinhard, J. (2009). Bach and Tuning. Peter Lang International Academic Publishers.

Schwab, M., Anderson, V., Assis, P. ., Bippus, E., Borgdorff, H., Crispin, D., Giudici, P. (2013). Experimental systems: Future knowledge in artistic research. Orpheus Instituut,

Schwinger, W. (1989). Penderecki: his Life and Works. Schott Music London.

Seebass, T., Hofman, M. et al. (2012). Identities: The World of Music in Relation to Itself. Belgrade: Department of Musicology, Faculty of Music.

Stefanija, L. and Schuler, N. (2011). Approaches to Music Research: Between Practice and Epistemology. Peter Lang GmbH, Internationaler Verlag der Wissenschaften.

Suner, S. (2019). Opera and Diplomacy from the Ottoman world to Papal Rome. Hollitzer Verlag

Tanczuk, R. and Wieczorek, S. (2018). Sounds of War and Peace. Peter Lang International Academic Publishers.

Tuchowski, A. (2019). Nationalism, Chauvinism and Racism as Reflected in European Musical Thought and in Compositions from the Interwar Period. Peter Lang International Academic Publishers.

Whittall, A. (2020). British Music after Britten. Boydell Press.

Power and Seduction. Da Ponte's Tre Drammi printed in New York 1826: Figaro, Don Giovanni and Axur. [Arbeitstitel] Wien: Hollitzer, 2019 (= Don Juan Studies 1).

UNESCO. (2015). Rethinking Education. Towards a global common good? Paris: UNESCO.