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| Program Title | Composition |
| Qualification | Master in Arts (MA) in Composition |
| ECTS Credits and Their Distribution | 120 ECTS |
| Language of Study | English |
| Program Lieder / Co-leader | Professor Zurab Nadareishvili  Associate Professor Maya (Maka) Virsaladze |
| Minimum Admission Requirements | The Composition master's program will accept applicants with a bachelor's academic degree, higher academic musical education. Those that made it through the entrance exam/creative tour of the competition will be admitted to the program. Information on the entrance exam/creative tour is available on the conservatory’s official webpage. |
| Programme Goal/Objectives | The composition program's objective is to prepare musicians and composers for a Master of Musical Arts degree, particularly:   * enhancing composing competence and fostering creativity skills. * expand practical understanding of musical terms and language. * the growth of autonomy required for job advancement, autonomous learning, and adjusting to a continuously changing environment.   A master's degree holder in musical arts can find employment as a composer in musical and dramatic theaters and in the film industry, as well as in creative and cultural-educational organizations. |
| Program Learning Outcomes | **Knowledge and Understanding:**  Following the program completion, the graduate:   * discusses, defines, and examines the norms for producing large scale musical works across genres, as well as the peculiarities of works from various periods. * displays an in-depth understanding and systematic knowledge of the most recent creative, practical, and research-based composing field. * demonstrates a comprehensive knowledge of contemporary compositional techniques and notation. * explains and examines the most recent topics in music theory (form, harmony, polyphony).   **Skills:**   * composes and performs music from various genres. * carries out creative-practical and artistic-research projects, interprets, and offers novel artistic approaches while making use of the proper research methods. * delivers professional-level task planning, independent execution, and analysis and resolution of the complex problems of compositional art. * evaluates critically and constructively music compositions/works including his/her own. * ensures efficient communication with coworkers, colleagues (concert organizers), the audience, and the academic community. * utilizes modern information and communication technology, including compositional art;   **Responsibility and autonomy**   * The student is interested in advancing his/her professional knowledge in a dynamic setting and recognizes the need for more learning. * The student respects and takes into consideration copyright and adheres to academic integrity standards. |
| Learning and Teaching Methods | The organic integration of creative/practical and theoretical teaching methods and the development of each student's unique creative potential and skills while considering the specifics of the performing arts and the relevant specialty are necessary conditions for the master's program's implementation. To support student professional mastery, the program gives emphasis on the approach of individual study. The major module of the specialty's study of the training courses is based on the continuous learning approach and the progressive complication of performance and creative assignments.  The following methods are used during the teaching process:   * Lectures and practical lessons/seminars * Studio/rehearsal classes, particularly those that are focused at creative projects (open, studio, solo concerts, competitions, festivals). * Study in a professional environment in a professional setting (a concert hall). * Taking part in master classes/seminars conducted by eminent composers/musicians. * analysis of numerous types of artistic accomplishments * study of theoretical aspects of practical/creative tasks. * Book work * Holding discussions on professional matters * Engagement in events such as concerts, festivals, and other artistic performances * Independent work completed by students autonomously to form and hone their professional abilities. |
| Assessment Methods | The final assessment (100 points), which is the sum of the midterm (one-time or repeated) and final assessments, is used to evaluate the student's academic performance in the study component of the undergraduate educational program. Each assessment form and component have a certain share of the final evaluation from the overall evaluation score (100 points), which is stipulated in the applicable syllabus and communicated to the student at the start of the academic semester.  The student is granted credit in the event of a positive assessment on the final exam.  The precise percentage of the required minimum competence for the midterm and final assessments is specified in a syllabus and announced to the student at the beginning of the study semester.  The stipulated by-law assessment system allows for five types of positive assessment:   * A - excellent – 91-100 points * B - very good – 81-90 of the maximum assessment * C - good – 71-80 of the maximum assessment * D - satisfactory – 61-70 of the maximum assessment * E - sufficient – 51-60 of the maximum assessment   The assessment system allows two types of negative assessment:   * (FX) not able to pass- which indicates that the doctoral student needs to complete extra work to pass and is allowed to retake the test through independent study (41–50 points of the maximum assessment) * (F) failed - 40 points and less out of the maximum assessment, indicating the student's work is insufficient, and he must re-take the course.   If a master student is evaluated by FX, the extra exam will be arranged for him/her at least 5 calendar days after the results of the initial final exam are released. The number of points obtained as a result of the final exam is not added to the number of points accumulated on the additional exam. The result of the additional exam is considered final and is reflected in the final evaluation of the educational program’s educational component. The student is given an F-0 grade if the final assessment for the educational component is 0 to 50, taking into account his performance on the additional examination. |
| Career Options | Graduates of the program can find employment as music arrangers, assistant composers, stage, film, theater, video game, television, and radio composers, artistic directors, orchestrators, music editors, transcribers, and other positions. In the realm of culture, as well as in governmental and non-governmental organizations. Additionally, they can be employed at government and non-government institutions operating in the cultural field. |
| Tuition Fee | 3000 Georgian Lari |
| Human and Material resources | The conservatory has the necessary material-technical basis for applied and scientific work to carry out the bachelor program: well-equipped auditoriums; electronic studio, concert and opera venues, and opera studios.  Students have access to the audio-video library, books, music, and audio collections of the library music scores, electronic databases and libraries, computers connected to the Internet, leading worldwide electronic books, music sheets, and audio-visual databases.  The right human resources have been gathered for the educational program's execution. The educational program implementation involves academic staff from the conservatory (including professors, associate professors, assistant professors, and emeritus professors), as well as invited specialists, who have the necessary competence, academic degree, and teaching and research experience. |
| Budget | Available in Annex |
| Additional information (if any) | The applicant for the educational program, and later the student, is required to understand the significance of the values outlined in the Conservatory's Code of Ethics and Academic Integrity Policy and to follow them carefully.  The conservatory by using its own institutional resources supports composition major students in offering live premiere of their newly composed pieces and its audio/video recording. |