

# **Faculty of Music and Musicology**

**Study Guide  
2025-2026**



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*In this document, the masculine form refers, where appropriate, to both women and men. The use of the masculine form is intended solely to facilitate the reading of the text and has no discriminatory intent.*

## Introduction

Following its mission, the Faculty of Music and Musicology (FMM) of the Antonine University (UA) is committed (1) to providing quality education to women and men who are interested in the musical professions or to incorporating a robust musical dimension, into the knowledge, practice, teaching and/or therapeutic or technical use of the musical traditions of Mashriq and Europe, (2) to developing an appropriate, creative and in-depth scientific knowledge based on the musical traditions of the East and the Mediterranean.

Based on the central campus and the campus of Mejdlaya, the FMM offers musicians and young people with musical predispositions professional educational programs of music and musicology. These programs include the study of (living and/or early) musical traditions, the axes/concentrations of transmission/education (music education sciences), the inclusion of music in health care (music therapy), the relation of music and information technology with production structures (music, technology, and media), musicological research (general musicology of traditions) and artistic practice and creation (Arabic and European art music, with a focus on Baroque music, within the UA Centre for Early Music). They are crowned by a Bachelor of Arts in Music and Musicology, a teaching diploma, and a master degrees in Music and Musicology, which guarantee graduates professional opportunities.

The implementation of international quality assurance standards in these programs was evaluated by the Music Quality Enhancement Agency (MusiQuE), which, in 2020, awarded accreditation to the FMM's programs, making it the first music faculty in the Arab world to receive such accreditation.

Besides, and thanks to the work of the Center for Research on Musical Traditions (CRTM), to which it is attached, as well as its national partnerships (notably with the National Council for Scientific Research in Lebanon (CNRS-L) and the Center for Educational Research and Development (CRDP)) and international partnerships (the Institute for Research in Musicology (IReMus), CNRS-France, Sorbonne University, Nantes University, the *Agence Universitaire de la Francophonie* (AUF), and the Arab Academy of Music), the Faculty of Music and Musicology (FMM) contributes to the advancement of knowledge, particularly in general musicology of monodic modal traditions and in neuromusicology, and publishes a peer-reviewed scientific journal: the *Revue de Traditions Musicales* (RTM). Thus, the FMM is now at the forefront of musicological teaching and research in Lebanon and the Arab world.

This document presents the FMM and the academic programs inherent to the Music and Musicology designation, successively : the Bachelor of Arts in Music and Musicology, which offers six professional concentrations, the teaching diploma in Music and Musicology, and the Master in Music and Musicology, which also offers six concentrations.

## **I. The mission of the Antonine University**

The Antonine University (UA) is a Lebanese Catholic university committed to offering quality education, to promote inter-disciplinary and contextualized research, and to enhance the sustainable wellbeing of its local and global communities. Its graduates are proactive citizens prepared to embrace an ever-growing knowledge, improve it collaboratively, and apply it responsibly.

### **A. Values**

UA will achieve its vision and mission while abiding by its core values:

- Truth – UA seeks the Truth and will always apply it and communicate it with wisdom.
- Excellence – UA strives to achieve the highest standards of teaching, research, and service.
- Diversity – UA provides an inclusive community that respects differences among its members.
- Integrity – UA encourages its community to act ethically with dignity, honesty, and fairness.
- Responsibility – UA is engaged in promoting solidarity and proactive citizenship through sustainable actions.
- Beauty – UA promotes cultural awareness and engagement by encouraging creative work and valorizing the local and global cultural heritage.

## **II. Presentation of the Faculty of Music and Musicology (FMM) at the Antonine University**

### **A. Mission of the FMM**

The Faculty of Music and Musicology at UA is dedicated (1) to providing high-quality training for professions with a strong musical component, encompassing teaching, practice, and integration of Levantine and European musical traditions into therapeutic practices or technological processes; (2) to producing interdisciplinary, contextualised, and innovative scientific knowledge focused on the musical traditions of the Levant; and (3) to generating societal impact through musical performances,

publications, multimedia productions, and didactic and techno-pedagogical developments (including the use of artificial intelligence), as well as through fostering lasting well-being inspired by music.

## **B. Vision of the FMM**

The FMM aims to contribute sustainably, both nationally and internationally, to high-level expertise in the knowledge, learning, and practice of Levantine musical traditions and their role in fostering lasting well-being, as a contribution to comprehensive human development.

## **C. Values**

The FMM will realise its mission and vision while adhering to the fundamental values promoted by UA, particularly the following:

- **Beauty:** The FMM promotes beauty as the ultimate goal of every musical act.
- **Ethics:** The FMM considers respect for ethical standards in music research, practice, and related therapies an essential condition for all its actions.
- **Authenticity:** The FMM emphasises the crucial importance of traditions in preserving and building cultural identity and in developing creative and innovative processes.
- **Openness:** The FMM advocates an openness to otherness that synergises with rootedness in musical indigenesness.
- **Well-being:** The FMM encourages the use of music to foster lasting societal well-being.
- **Scientific Rigor:** The FMM urges its community to demonstrate great rigor in producing knowledge related to music.

## **D. Action**

### **1. Education**

Since the year 2000, the FMM (also known as the Higher Institute of Music) has been offering its programs to musicians and young individuals with proven musical predispositions, who aspire to pursue a profession related to music. These are professional university programs that fall under the heading of Music and Musicology.

These programs are dedicated to the study of musical traditions, with a focus on transmission and education (music education concentration), the integration of music in therapeutic practices (music therapy concentration), the relationship music, information technology, and production structures (Music, Technology, and Media concentration), scientific musicological research (General Musicology of Traditions concentration), as well as artistic practice and creation (Art music of the

Mashriq, and European Art music concentration). The programs include two pioneering specializations in Lebanon: the teaching of monodic modal traditions of the Levant and the teaching of early music, offered through the UA Center for Early Music (CMA-UA), covering music from Antiquity, the Middle Ages, the European Renaissance, and the Baroque era.

These programs lead to a Bachelor of Arts in Music and Musicology, a Teaching Diploma, and a Master degree in Music and Musicology. The curricula are structured to meet the requirements of the music professions and thus provide graduates with thoughtful professional opportunities on the Lebanese labor market.

While meeting national and international standards of quality and excellence, these programs encourage learners to uphold aesthetic, spiritual, and Christian ethical values, particularly the values of truth, respect, dignity, diversity, and beauty — in musical practice and scientific research, as well as in educational, creative, and innovative activities. Thus, the FMM aims to be a leading university unit in Lebanon and the Arab world for the teaching of musicology, music education sciences, and music therapy.

## **2. Research**

The Centre for Research on Musical Traditions (CRTM), associated to the FMM, is dedicated to the study of the monodic modal musical traditions of the Mashriq and, by extension, those of the Arab and Mediterranean worlds and related Asian cultural spheres. This study is the result of contextualized general musicological research, which is at once analytical, semiotic, anthropological and historical, and which is part of an interdisciplinary perspective, articulated in particular with cognitive neurosciences research (neuromusicology), educational sciences and artificial intelligence, cultivating excellence, in compliance with international standards, and whose results are original, relevant, peer-reviewed, effectively valued, transferable and applicable.

The achievement of this mission is based on three institutional frameworks: (1) work in thematic teams, (2) the publication of research in the *Revue des Traditions Musicales*, (3) the organization of the International Musicological Encounters of Antonine University (RMIUA), held on a biennial rhythm.

## **3. Service**

As for the service rendered to society, it consists for the FMM in the organization of public events, of a scientific nature (seminars, symposia), and artistic nature (concerts, festivals, in conjunction with the UA Choir, the Ensemble of Arab Classical Music of the UA, and the UA Centre for Early Music (CEM)). Furthermore, in the publication (on material supports or by electronic means) of recordings, journals, and scientific works and/or documents information and divulgation (primarily through technological media), which are inherent in the musical traditions studied. Regarding the educational



aspect, community service in 2024–2025 is reflected in the participation of the dean and two department chairs of the FMM in developing the new music curriculum for pre-university education in Lebanon, a project led by the Center for Educational Research and Development. As for the health aspect, it consists of FMM's commitment to developing music therapy within Lebanese society.

## **E. Configuration**

The Faculty of Music and Musicology of the UA consists of six departments with a Bachelor of Arts, a Teaching Diploma, and a Master degree in music and musicology which focus on one of the six concentrations:

- (1) The Department of General Musicology of Modal Traditions (DMGT) oversees the Bachelor of Arts (BA) and the Master in Music and Musicology – MGT Concentration;
- (2) The Department of Music Education Sciences (DSEM ) oversees the BA and the Master in Music and Musicology – SEM Concentration, as well as the Teaching Diploma (TD) dedicated to the same mention;
- (3) The Department of Music, Technology, and Media (DMTM) oversees the BA and the Master in Music and Musicology – MTM Concentration;
- (4) The Department of Music Therapy (DMTP) oversees the BA and the Master in Music and Musicology – MTP Concentration;
- (5) The Department of Art Music of the Mashriq (DMAM) oversees the BA and the Master in Music and Musicology – MAM Concentration;
- (6) The Department of European Art Music (DMAE) oversees the BA and the Master in Music and Musicology – MAE Concentration.

Associated with the FMM is the Centre for Research on Musical traditions, an entity that centralizes all FMM's research activities.

The UA Centre for Early Music (CEM) is a sub-unit of the FMM dedicated to ancient music from Europe and the Mediterranean, and in particular, to music from antiquity, the Middle Ages, the Renaissance, and the Baroque period. These musical traditions, reflecting the essential historical exchanges between the shores of the Mediterranean, are approached from the triple point of view of research on interpretation (historically informed musical performance), teaching, and production/organization/broadcasting of public musical events.

The FMM has two geographic areas dedicated to education: the central section, in Hadat / Baabda, and the Lebanon-North section, located on the Mejdlaya / Zgharta campus.

The FMM acts in synergy with the other musical bodies of the UA, and The Antonine Maronite Order, such as the Antonine Music School, the UA Choir, the UA Arab Classical Music Ensemble, and the UA Chamber Music Season.

## F. Local and international partners and student mobility

<b>Local Partners</b>	<p>The FMM is in partnership with</p> <ol style="list-style-type: none"> <li>1. The National Council for Scientific Research, for research programs;</li> <li>2. The Center for Educational Research and Development, for the development of new music learning curricula in pre-university education in Lebanon;</li> <li>3. Several treatment centers, in particular, the American University of Beirut Medical Center, for the research project on neuromusicology;</li> <li>4. several educational institutions, especially the schools of the Antonin Maronite Order, for the internship and professional integration in music education;</li> </ol>
<b>International partners</b>	<p>The FMM is in permanent partnership with</p> <ol style="list-style-type: none"> <li>1. The <i>UFR musique et musicologie, Sorbonne Université</i>, under an academic cooperation agreement, this partnership has enabled (1) the emergence and development of the <i>Revue des Traditions Musicales</i>, an international peer-reviewed periodical produced by the Centre for Research on Musical Traditions, and co-published by the Editions of the UA and Geuthner, (2) the organization of 10 editions of the UA International Musicological Conferences, (3) teacher mobility in both directions, (4) des student mobilities ;</li> <li>2. the Institute for Research in Musicology (IReMus, <a href="http://www.iremus.cnrs.fr/">http://www.iremus.cnrs.fr/</a>), the world's most prominent institute for musicology research), became collaborator to the CRTM in the production of the <i>Revue des Traditions Musicales</i>, which is related to the UA through an agreement inherent in the <i>IRN "Épistémuse"</i> on French musicology;</li> <li>3. <i>Nantes University</i> and the Institute of Music Therapy of Nantes, under an academic cooperation agreement, with faculty and student exchanges in the field of music therapy</li> <li>4. The <i>Association Européenne des Conservatoires, Académies de Musique et Musikhochschulen</i> (AEC, <a href="https://www.aec-music.eu/members/our-members">https://www.aec-music.eu/members/our-members</a>);</li> <li>5. The Arab Academy of Music (League of Arabe States), with which the CRTM collaborates on the production and dissemination of the Arab Journal of Music Education Sciences.</li> <li>6. The <i>Agence Universitaire de la Francophonie</i>, for the organization of conferences and the publication of the RTM ;</li> <li>7. Geuthner Editions for the co-edition of the RTM.</li> <li>8. The <i>Institut Français du Liban</i>: partnership on a <i>SAFAR</i> scholarship.</li> </ol>

### III. Undergraduate

#### A. Undergraduate program

##### 1. Identification of the program

<b>Faculty</b>	Faculty of Music and Musicology
<b>Study cycle</b>	Bachelor of Arts, undergraduate
<b>The disciplinary sector of studies</b>	Musicology (arts, and human and social sciences)
<b>Identification of the program</b>	Bachelor of Arts in music and musicology
<b>Identification of related education plans de</b>	<p>The Bachelor of Arts in Music and Musicology (LU_MM) program consists of six concentrations, options or plans, each with 90 credits:</p> <ol style="list-style-type: none"> <li>1. General Musicology of Modal Traditions (LU_MM_MGT) ;</li> <li>2. Music Education Sciences (LU_MM_SEM) ;</li> <li>3. Music, technology, and media (LU_MM_MTM) ;</li> <li>4. Music therapy (LU_MM_MTP);</li> <li>5. Arab Art Music (LU_MM_MSA) ;</li> <li>6. European Art Music (LU_MM_MSE).</li> </ol> <p>The student chooses a concentration in the first year but may change plans after that, subject to the Dean's agreement.</p>
<b>Total number of course credits to be validated at the end of the cycle</b>	The completion of each of the six plans of the Bachelor of Arts in Music and Musicology (LUMM) requires the validation of approximately 30 courses with a total of 90 credits.
<b>Term</b>	The completion of the program requires at least six semesters or three years of study, with a limit set at six years.
<b>Campus</b>	Hadat/Baabda, and Mejdlaya/Zgharta
<b>Teaching languages</b>	Explanations in Arabic, documentation in French, English and/or Arabic

##### 2. Program vision, mission, and objectives

###### a) Program vision

This program aims to teach women and men with a high level of expertise, in the knowledge and practice of the musical traditions of Mashriq and Europe and in the integration of these kinds of music in different professional fields that are useful to society.

###### b) Program mission

This program provides quality teaching and learning to women and men interested in the music professions or integrating a robust musical component by qualifying them in knowledge, practice, teaching and/or therapeutic use or technological use of the musical traditions of Mashriq and Europe.

### c) Program objectives

This program responds to the growing need of Lebanese society, which is inherent in music-related professions.

This primarily concerns the Lebanese school education sector, which needs to recruit a large number of educators specialized in **music teaching**. This need arises from the implementation of the law making music education mandatory at all school levels, the establishment within the Center for Educational Research and Development (CRDP) of a comprehensive music education program for all pre-university education cycles, and the shortage of qualified educators (holders of university degrees in music) to meet this demand.

It is also the question of **music therapy**, the adjunct care sector in neurology and psychiatry, using musical listening, and music practice, while in Lebanon, the music-therapist profession is in a promising phase.

Finally, there is the question of **music sound professionals** and experts in the integration of music and its treatment in the media (including the press), of qualified researchers in **musicology** domain and, high-level professional musicians (musical traditions of the Orient, Baroque music), with a musicological university background.

Graduates of this program shall become musical experts, especially music educators, music therapist auxiliaries, musical sound professionals, or professional cultivated and high-flying musicians, in particular, in the traditions of the Orient and ancient European and Mediterranean music. These trades are to be carried out in schools in the public or private sector, in technical schools and music schools, in treatment centers (music therapy), in cultural and/or media production companies, or professional musical performance frameworks.

To do so, they must improve their expertise at an advanced level in the following three areas:

(1) knowledge :

- a. Knowledge in historical musicology;
- b. Knowledge in systematical musicology;
- c. Knowledge in psychology and didactics ;

(2) Expertise :

- a. musical auditory expertise;
- b. musical reading;
- c. musical memorization;
- d. individual musical practice;
- e. collective musical practice.

(3) Soft-skills :

- a. Verbal and musical, written and oral communication;
- b. Critical thinking;
- c. Scientific rigor;
- d. Ethical correctness;

- e. friendliness in diversity.

### **3. Eligibility for the program and conditions of admission**

Such program target young people with musical skills of varying levels depending on the discipline chosen. The concentrations focus on a variety of predispositions and penchants, from the pedagogical and psychological (Music Education Sciences and Music Therapy), the technical (Media and Technology), the scientific (Music Traditions) or the first-rate artistic performance (Arab Art Music and European Art Music) to the desire to pursue academic learning in higher education.

The conditions of admission are:

1. (applicable to all concentrations) the validation of the Lebanese baccalaureate in all of its parts, including a musical technical baccalaureate (the latter requiring the validation of two remedial bridging courses totaling six additional credits); and
2. (for the LU\_MM\_MGT, LU\_MM\_SEM, LU\_MM\_MTM, and LU\_MM\_MTP plans) the demonstration of core practical musical skills, which is the validation of the preparatory level of Western music ear training (if not applicable, a remedial program is scheduled for the first semester of studies).
3. For the MSA and MSE plans: be of a technical and musical level equivalent to the conservatory diploma in musical practice selected (instrumental, vocal, compositional, etc.).

## **1. Program Learning Outcomes (PLOs)**

### **a) Common Program Learning Outcomes**

After completing the LU-MM program, the student can

- LUMM1. decipher and transcribe (after listening to) a musical score of a simple musical sequence used in the chosen professional context ;
- LUMM2. perform a simple musical sequence, used in the professional context selected, in individual and collective situations ;
- LUMM3. interpret musical sequences from several traditions from a historical, musicological point of view ;
- LUMM4. analyze from a systematic musicological point of view (sociology/anthropology of music, musical acoustics, the psychology of musical perception, organology, musical analysis) musical sequences from several traditions;
- LUMM5. apply the theories of music psychopedagogy and music didactics in the situation of music teaching ;
- LUMM6. communicate both orally/aurally and in writing, in an appropriate manner, using the verbal and musical languages required from a professional point of view, while making use

of contemporary technological tools – including those related to artificial intelligence – and with respect for diversity, ethical integrity, and the pursuit of excellence ;

**b) PLO specific to the LU-MM-MGT concentration**

After completing the LU-MM program, MGT concentration, the student is more particularly able to LUMM7.MGT: analyze a traditional musical sequence of the Levant.

**c) PLO specific to the LU-MM-SEM concentration**

After completing the LU-MM program, SEM concentration, the student can more particularly LUMM7.SEM: develop within a group of children of a specific age group, receptive and performative musical skills according to the melodic and rhythmic components. Moreover, by effectively leading a pedagogical process of music awakening, falling within the traditional modal monodic system of the Levant or the Western tonal harmonic system, while appropriately employing various active methods.

**d) PLO specific to the LU-MM-MTP concentration**

After completing the LU-MM program, MTP concentration, the student can more particularly LUMM7.MTP: simulate the use of music in a therapeutic context, from a functional perspective, a receptive perspective, and an active perspective, based on the psychopathological and neurological diagnoses established by specialists and under their strict supervision.

**e) PLO specific to the LU-MM-MTM concentration**

After completing the LU-MM program, MTM concentration, the student can more particularly LUMM7.MTM: record (with editing, mixing, and mastering) a musical sequence, integrating it into written, audiovisual, or electronic media contexts, and to soundtrack a show.

**f) PLO specific to the LU-MM-MSA concentration**

After completing the LU-MM program, MSA concentration, the student can more particularly LUMM7.MSA: perform, in a relevant and musicologically informed mode, any traditional Mashriq musical sequence, using the art of improvised variation and cantillation and an appropriate musical technical arsenal, vocal or instrumental, in individual and collective situations.

**g) PLO specific to the LU-MM-MSE concentration**

After completing the LU-MM program, MSE concentration, the student instrumentalist or singer can more particularly

LUMM7.MSEP: perform a European musical work in a relevant and historically informed mode according to the tradition of its time, in accordance with the standards of the contextual style of the work and with the technical musical requirements inherent in that style, including, in

particular, for baroque music, ornamentation, improvised diminution and the realization of a basso continuo, in both individual and collective situations.

The student composer, choir conductor or solfege expert can

LUMM7.MSEC: compose a fugue on an imposed subject and a variation on a choral in the style of Johan Sebastian Bach, to conduct a complex choral work (which requires a very advanced musical theory and solfege background).

## 2. Undergraduate model program in music and musicology

a) The model of the LU-MM program includes in a categorized manner:

### (1) General requirements

LUMM general requirements 4 courses, or 12 credits			
4 obligatory courses, or 12 credits:			
Course code	Description	Credits	Program learning Outcomes
COMM 303-EC00	Oral and Written Communication Skills	3	LUMM6
ETHI 300-EC00	Ethics in Life and Pluralism	3	LUMM6 + LUMM7SEM + LUMM7MTP
SCOP 202-AC00	Citizenship and society	3	LUMM6 + LUMM7SEM + LUMM7MTP
ENTP 100-EC00	Entrepreneurship and Professional Perspectives	3	LUMM6
		<b>12</b>	

**(2) Faculty Common Courses :**

<b>LUMM common musicological teaching and learning, 12 obligatory courses, or 36 credits</b>			
<b>Course code</b>	<b>Description</b>	<b>Credits</b>	<b>Program learning Outcomes</b>
MUMS 102-AC00	Musical acoustics	3	LUMM4 + LUMM7SEM + LUMM7MTM + LUMM7MTP
MUMS 140-AC00	Introduction to musicology and musical language	3	LUMM3 + LUMM4
TMIX 105-FC00	Music Production	3	LUMM6 + LUMM7SEM + LUMM7MTM
MUHM 135-AC00	Music history of Europe I (antiquity-baroque era)	3	LUMM3 + LUMM7MGT + LUMM7MSA + LUMM7MSE
MUHM 136-AC00	Music history of Europe II (1750-1913)	3	LUMM3 + LUMM7MGT + LUMM7MSE
MUHM 137-AC00	Music history of the Occident III (1913-2013, including jazz and popular music)	3	LUMM3 + LUMM7MGT + LUMM7MSE
MUHM 138-AC00	Music History of Mashriq I (antiquity-18th century)	3	LUMM3 + LUMM7MGT + LUMM7MSA
MUHM 139-AC00	Music History of Mashriq II (19th-20th centuries)	3	LUMM3 + LUMM7MGT + LUMM7MSA
MUSE 101-AC00	Music pedagogy and didactics	3	LUMM5 + LUMM6 + LUMM7SEM + LUMM7MTP
MUSE 102-AC00	Musical psychopedagogy	3	LUMM5 + LUMM6 + LUMM7SEM + LUMM7MTP
MUMS 105-AC00	Introduction to ethnomusicology and organology	3	LUMM4 + LUMM7MGT + LUMM7SEM + LUMM7MTM + LUMM7MSA + LUMM7MSE
MUMS 106-AC00	Introduction to the ethnomusicology of Lebanon and the Levant in present times	3	LUMM2 + LUMM3 + LUMM7MGT + LUMM7MSA
		<b>36</b>	



**(3) Common Core Courses of MGT, SEM, MTM, MTP program**

<b>LUMM 6 obligatory courses (3 subdivided into a, and b) of musical training common for the four scientific fields MGT, SEM, MTM, MTP, or 18 credits</b>			
<b>Course code</b>	<b>Description</b>	<b>Credits</b>	<b>Program learning Outcomes</b>
MUFM 101-AP00	Mashriq musical training 1	3	LUMM1 + LUMM2 + LUMM4 + LUMM7MGT + LUMM7SEM + LUMM7MTM + LUMM7MTP + LUMM7MSA
MUFM 102-AP10	Mashriq musical training 2	3	LUMM1 + LUMM2 + LUMM4 + LUMM7MGT + LUMM7SEM + LUMM7MTM + LUMM7MTP + LUMM7MSA
MUFM 103-AP10	Mashriq musical training 3	3	LUMM1 + LUMM2 + LUMM4 + LUMM7MGT + LUMM7SEM + LUMM7MTM + LUMM7MTP + LUMM7MSA
MUFO 103-AP00	Western musical training I	3	LUMM1 + LUMM2 + LUMM7MGT + LUMM7SEM + LUMM7MTM + LUMM7MTP + LUMM7MSE
MUFO 201-AP10	Western musical training II	3	LUMM1 + LUMM2 + LUMM7MGT + LUMM7SEM + LUMM7MTM + LUMM7MTP + LUMM7MSE
MUFO 301-AP10	Western musical training III	3	LUMM1 + LUMM2 + LUMM7MGT + LUMM7SEM + LUMM7MTM + LUMM7MTP + LUMM7MSE
-		<b>18</b>	

**(4) Major Requirements MGT :**

<b>LUMMMGT 5 obligatory courses, or 15 credits</b>			
<b>Course code</b>	<b>Description</b>	<b>Credits</b>	<b>Program learning Outcomes</b>
MUMS 111-AC10	Musical semiotics	3	LUMM3 + LUMM4 + LUMM7MGT
MUPC 103-AP00	Mashriq collective music	3	LUMM1 + LUMM2 + LUMM6 + LUMM7MGT + LUMM7SEM + LUMM7MSA
MUPC 104-AP00	Mashriq collective music - advanced	3	LUMM1 + LUMM2 + LUMM6 + LUMM7MGT + LUMM7MSA
MUFE 101-AP10	Introduction to harmony	3	LUMM1 + LUMM2 + LUMM3 + LUMM4 + LUMM7MGT + LUMM7SEM + LUMM7MTM + LUMM7MSE
MUHM 110-AC00	History, analysis, and practice of modal musical traditions with a bare voice in the Mediterranean	3	LUMM2 + LUMM3 + LUMM7MGT + LUMM7MSA + LUMM7MSE
		<b>15</b>	

<b>LUMMMGT 3 elective courses, or 9 credits, to choose from the list below</b>			
<b>Course code</b>	<b>Description</b>	<b>Credits</b>	<b>Program learning Outcomes</b>
MUSE 103-AP00	Awakening to western music	3	LUMM1 + LUMM5 + LUMM6 + LUMM7SEM + LUMM7MTP
MUSE 104-AP00	Awakening to Mashriq music	3	LUMM1 + LUMM5 + LUMM6 + LUMM7MGT + LUMM7SEM + LUMM7MTP
PSYC 603-FC00	Introduction to psychology	3	LUMM5 + LUMM6 + LUMM7SEM + LUMM7MTP
PSYC 604-FC00	Psychological development (Musicology)	3	<i>Idem</i>
PSYC 331-FC00	Introduction to psychopathology	3	<i>Idem</i>
MUMS 115-AC00	Receptive music therapy	3	LUMM5 + LUMM6 + LUMM7SEM + LUMM7MTP
MUMS 116-AC00	Active music therapy	3	LUMM5 + LUMM6 + LUMM7SEM + LUMM7MTP
MUIA 307-AI10	Arab musical tradition improvisational hermeneutics 1	1	LUMM1 + LUMM6 + LUMM7MGT + LUMM7MSA
HIST 101-FC00	Insights on Art	3	LUMM3 + LUMM6 + LUMM7MGT + LUMM7MTM
MUIA 201-AI01	Individual Arab musical practice - initiation I	1	LUMM1 + LUMM6 + LUMM7MGT + LUMM7MSA
MUIA 202-AI01	Individual Arab musical practice - initiation II	1	LUMM1 + LUMM6 + LUMM7MGT + LUMM7MSA
MUIA 203-AI01	Individual Arab musical practice - initiation III	1	LUMM1 + LUMM6 + LUMM7MGT + LUMM7MSA

**(5) Major Requirements, SEM :**

<b>LUMMSEM 7 obligatory courses, or 21 credits</b>			
<b>Course code</b>	<b>Description</b>	<b>Credits</b>	<b>Program learning Outcomes</b>
PSYC 604-FC00	Psychological development (Musicology)	3	LUMM5 + LUMM6 + LUMM7SEM + LUMM7MTP
PSYC 603-FC00	Introduction to psychology	3	LUMM5 + LUMM6 + LUMM7SEM + LUMM7MTP
MUSE 110-AS00	Observation and practical internship in music education LU	3	LUMM6 + LUMM7SEM
MUFE 101-AP10	Introduction to harmony	3	LUMM1 + LUMM2 + LUMM3 + LUMM4 + LUMM7MGT + LUMM7SEM + LUMM7MTM + LUMM7MSE
MUSE 103-AP00	Awakening to western music	3	LUMM1 + LUMM5 + LUMM6 + LUMM7SEM + LUMM7MTP
MUSE 104-AP00	Awakening to Mashriq music	3	LUMM1 + LUMM5 + LUMM6 + LUMM7MGT + LUMM7SEM + LUMM7MTP
MUHM 110-AC00	History, analysis, and practice of modal musical traditions with a bare voice in the Mediterranean	3	LUMM2 + LUMM3 + LUMM7MGT + LUMM7MSA + LUMM7MSE
		<b>21</b>	

<b>LUMMSEM 1 elective course, or 3 credits, to choose from the list below</b>			
<b>Code matière</b>	<b>Intitulé matière</b>	<b>Credits</b>	<b>Résultats d'apprentissage programmatiques</b>
MUPC 101-AP00	Western choir	3	LUMM1 + LUMM2 + LUMM3 + LUMM6 + LUMM7SEM + LUMM7MSE
MUPC 103-AC00	Mashriq collective music	3	LUMM1 + LUMM2 + LUMM6 + LUMM7MGT + LUMM7SEM + LUMM7MSA
MUPC 102-AC00	Western chamber music	3	LUMM1 + LUMM2 + LUMM3 + LUMM6 + LUMM7MSE

MUIA 201-AI01	Individual Arab musical practice - initiation I	1	LUMM1 + LUMM6 + LUMM7MGT + LUMM7MSA
MUIA 202-AI01	Individual Arab musical practice - initiation II	1	LUMM1 + LUMM6 + LUMM7MGT + LUMM7MSA
MUIA 203-AI01	Individual Arab musical practice - initiation III	1	LUMM1 + LUMM6 + LUMM7MGT + LUMM7MSA
<a href="#">MUIE 401-AI00</a>	Individual Occidental musical practice - initiation I	1	LUMM1 + LUMM6 + LUMM7MGT + LUMM7MSE
<a href="#">MUIE 402-AI00</a>	Individual Occidental musical practice - initiation II	1	LUMM1 + LUMM6 + LUMM7MGT + LUMM7MSE
<a href="#">MUIE 403-AI00</a>	Individual Occidental musical practice - initiation III	1	LUMM1 + LUMM6 + LUMM7MGT + LUMM7MSE

**(6) Major Requirements, MTM :**

<b>LUMTM 6 obligatory courses, or 18 credits</b>			
<b>Course code</b>	<b>Description</b>	<b>Credits</b>	<b>Program learning Outcomes</b>
TMIX 301-EC10	Sound recording and mixing techniques I	3	LUMM6 + LUMM7MTM
TMIX 302-EC10	Sound recording and mixing techniques II	3	LUMM6 + LUMM7MTM
TMIX 303-EC10	Sound recording and mixing techniques III	3	LUMM6 + LUMM7MTM
TMON 101-FC00	Audiovisual techniques: Editing	3	LUMM6 + LUMM7MTM
MUFE 101-AP10	Introduction to harmony	3	LUMM1 + LUMM2 + LUMM3 + LUMM4 + LUMM7MGT + LUMM7SEM + LUMM7MTM + LUMM7MSE
TMIX 106-AC00	Music production internship	3	LUMM6 + LUMM7MTM
		<b>18</b>	

<b>LUMMMTM 2 elective courses, or 6 credits, to choose from the list below</b>			
<b>Course code</b>	<b>Description</b>	<b>Credits</b>	<b>Program learning Outcomes</b>
MUPC 102-AC00	Western chamber music	3	LUMM1 + LUMM2 + LUMM3 + LUMM6 + LUMM7MSE
MUPC 103-AC00	Mashriq collective music	3	LUMM1 + LUMM2 + LUMM6 + LUMM7MGT +

			LUMM7SEM + LUMM7MSA
MUPC 101-AP00	Western choir	3	LUMM1 + LUMM2 + LUMM3 + LUMM6 + LUMM7SEM + LUMM7MSE
HIST 101-FC00	Insights on Art	3	LUMM3 + LUMM6 + LUMM7MGT + LUMM7MTM
THEA 101-FP00	Theater initiation	3	LUMM6 + LUMM7MTM
SCEN 101-FC00	Films analysis	3	LUMM6 + LUMM7MTM
MUIA 201-AI01	Individual Arab musical practice - initiation I	1	LUMM1 + LUMM6 + LUMM7MGT + LUMM7MSA
MUIA 202-AI01	Individual Arab musical practice - initiation II	1	LUMM1 + LUMM6 + LUMM7MGT + LUMM7MSA
MUIA 203-AI01	Individual Arab musical practice - initiation III	1	LUMM1 + LUMM6 + LUMM7MGT + LUMM7MSA
<u>MUIE 401-AI00</u>	Individual Occidental musical practice - initiation I	1	LUMM1 + LUMM6 + LUMM7MGT + LUMM7MSE
<u>MUIE 402-AI00</u>	Individual Occidental musical practice - initiation II	1	LUMM1 + LUMM6 + LUMM7MGT + LUMM7MSE
<u>MUIE 403-AI00</u>	Individual Occidental musical practice - initiation III	1	LUMM1 + LUMM6 + LUMM7MGT + LUMM7MSE

**(7) Major Requirements, MTP :**

<b>LUMMMTP 8 obligatory courses, or 24 credits</b>			
<b>Course code</b>	<b>Description</b>	<b>Credits</b>	<b>Program learning Outcomes</b>
PSYC 603-FC00	Introduction to psychology	3	LUMM5 + LUMM6 + LUMM7SEM + LUMM7MTP
PSYC 604-FC00	Psychological development (Musicology)	3	LUMM5 + LUMM6 + LUMM7SEM + LUMM7MTP
PSYC 331-FC00	Introduction to psychopathology	3	LUMM5 + LUMM6 + LUMM7SEM + LUMM7MTP
MUMS 115-AC00	Receptive music therapy	3	LUMM5 + LUMM6 + LUMM7SEM + LUMM7MTP
MUMS 116-AC00	Active music therapy	3	LUMM5 + LUMM6 + LUMM7SEM + LUMM7MTP
MUSE 103-AP00	Awakening to western music	3	LUMM1 + LUMM5 + LUMM6 + LUMM7SEM + LUMM7MTP
MUSE 104-AP00	Awakening to Mashriq music	3	LUMM1 + LUMM5 + LUMM6 + LUMM7MGT + LUMM7SEM + LUMM7MTP
MUMS 148-AC00	Observation and immersion internship in music therapy	3	LUMM7MTP
		<b>24</b>	

**(8) Major Requirements, MSA :**

<b>LUMM MSA 13 obligatory courses, or 31 credits</b>			
<b>Course code</b>	<b>Description</b>	<b>Credits</b>	<b>Program learning Outcomes</b>
MUSE 104-AP00	Awakening to Mashriq music	3	LUMM1 + LUMM5 + LUMM6 + LUMM7MGT + LUMM7SEM + LUMM7MTP
MUFM 101-AP00	Mashriq musical training 1	3	LUMM1 + LUMM2 + LUMM7MGT + LUMM7SEM + LUMM7MTM + LUMM7MTP + LUMM7MSA
MUFM 102-AP10	Mashriq musical training 2	3	<i>Idem</i>
MUFM 103-AP10	Mashriq musical training 3	3	<i>Idem</i>
MUIA 307-AI10	Arab musical tradition improvisational hermeneutics 1	1	LUMM1 + LUMM6 + LUMM7MGT + LUMM7MSA
MUIA 308-AI10	Arab musical tradition improvisational hermeneutics 2	1	LUMM1 + LUMM6 + LUMM7MGT + LUMM7MSA
MUPC103-AC00	Mashriq Collective music	3	LUMM1 + LUMM2 + LUMM6 + LUMM7MGT + LUMM7SEM + LUMM7MSA
MUPC104-AP00	Mashriq Collective music - advanced	3	LUMM1 + LUMM2 + LUMM6 + LUMM7MGT + LUMM7MSA
MUIA301-AI10	Individual Arabic musical practice - advanced 1	2	LUMM1 + LUMM7MSA
MUIA302-AI10	Individual Arabic musical practice - advanced 2	2	LUMM1 + LUMM7MSA
MUIA303-AI10	Individual Arabic musical practice - advanced 3	2	LUMM1 + LUMM7MSA
MUIA304-AI10	Individual Arabic musical practice - advanced 4	2	LUMM1 + LUMM7MSA
MUHM 110-AC00	History, analysis, and practice of modal musical traditions with a bare voice in the Mediterranean	3	LUMM2 + LUMM3 + LUMM7MGT + LUMM7MSA + LUMM7MSE
		<b>31</b>	



<b>LUMM MSA 4 elective courses, or 12 credits, to choose from the list below</b>			
<b>Course code</b>	<b>Description</b>	<b>Credits</b>	<b>Program learning Outcomes</b>
PSYC 603-FC00	Introduction to psychology	3	LUMM5 + LUMM6 + LUMM7SEM + LUMM7MTP
PSYC 604-FC00	Psychological development (Musicology)	3	LUMM5 + LUMM6 + LUMM7SEM + LUMM7MTP
MUMS 111-AC10	Musical Semiotics	3	LUMM3 + LUMM4 + LUMM7MGT
PSYC 331-FC00	Introduction to psychopathology	3	LUMM5 + LUMM6 + LUMM7SEM + LUMM7MTP
MUMS 115-AC00	Receptive music therapy	3	LUMM5 + LUMM6 + LUMM7SEM + LUMM7MTP
MUMS 116-AC00	Active music therapy	3	LUMM5 + LUMM6 + LUMM7SEM + LUMM7MTP
MUFE 101-AP10	Introduction to harmony	3	LUMM1 + LUMM2 + LUMM3 + LUMM4 + LUMM7MGT + LUMM7SEM + LUMM7MTM + LUMM7MSE
MUSE 103-AP00	Awakening to western music	3	LUMM1 + LUMM5 + LUMM6 + LUMM7SEM + LUMM7MTP
MUFO 102-AP00	Western musical training I	3	LUMM1 + LUMM2 + LUMM7MGT + LUMM7SEM + LUMM7MTM + LUMM7MTP + LUMM7MSE
MUFO 201-AP10	Western musical training II	3	<i>Idem</i>
MUFO 301-AP10	Western musical training III	3	<i>Idem</i>

**(9) Major Requirements, MSE :**

<b>LUMM MSE 13 obligatory subjects, or 30 credits</b>			
<b>Course code</b>	<b>Description</b>	<b>Credits</b>	<b>Program learning Outcomes</b>
MUIE301-AI10	Individual European musical practice - advanced 3	2	LUMM1 + LUMM7MSE
MUIE302-AI10	Individual European musical practice - advanced 4	2	LUMM1 + LUMM7MSE
MUIE303-AI10	Individual European musical practice - advanced 5	3	LUMM1 + LUMM7MSE
MUIE304-AI10	Individual European musical practice - advanced 6	3	LUMM1 + LUMM7MSE
MUFE102-AP10	Introduction to counterpoint	3	LUMM1 + LUMM2 + LUMM3 + LUMM4 + LUMM7MGT + LUMM7MSE
MUFE101-AP10	Introduction to harmony	3	LUMM1 + LUMM2 + LUMM3 + LUMM4 + LUMM7MGT + LUMM7SEM + LUMM7MTM + LUMM7MSE
MUSE103-AP00	Awakening to western music	3	
MUFO 301-AP10	Western musical training III	3	LUMM1 + LUMM2 + LUMM7MGT + LUMM7SEM + LUMM7MTM + LUMM7MTP + LUMM7MSE
MUFO401-AP10	Western musical training IV	3	LUMM1 + LUMM2 + LUMM7MGT + LUMM7SEM + LUMM7MTM + LUMM7MTP + LUMM7MSE
MUFO501-AI10	Western musical training V	2	LUMM1 + LUMM2 + LUMM7MSE
MUHM 110-AC00	History, analysis, and practice of modal musical traditions with a bare voice in the Mediterranean	3	LUMM2 + LUMM3 + LUMM7MGT + LUMM7MSA + LUMM7MSE
		<b>30</b>	

<b>LUMM MSE 4 elective courses, or 12 credits, to choose from the list below</b>			
<b>Course code</b>	<b>Description</b>	<b>Credits</b>	<b>Program learning Outcomes</b>
MUPC 114-AP00	Historically informed performance	3	LUMM1 + LUMM2 + LUMM3 + LUMM4 + LUMM7MSE
MUFE 133-AP00	Baroque music theory I	3	LUMM2 + LUMM7MSE
MUFE 134-AP00	Baroque music theory II	3	LUMM2 + LUMM7MSE
MUPC 113-AP00	Baroque ensemble	3	LUMM1 + LUMM2 + LUMM6 + LUMM7MSE
MUMS 110-AC10	Form analysis of European art music	3	LUMM2 + LUMM3 + LUMM4 + LUMM7MSE
MUPC 102-AC00	Western chamber music	3	LUMM1 + LUMM2 + LUMM3 + LUMM6 + LUMM7MSE
MUP C101-AP00	Western choir	3	LUMM1 + LUMM2 + LUMM3 + LUMM6 + LUMM7SEM + LUMM7MSE
MUFE 103-AP10	Counterpoint I - individual course	2	LUMM1 + LUMM2 + LUMM3 + LUMM4 + LUMM7MGT + LUMM7MSE
MUFE 104-AI10	Figured harmony at the keyboard - initiation	1	LUMM1 + LUMM2 + LUMM3 + LUMM4 + LUMM7MGT + LUMM7SEM + LUMM7MSE
MUFE 107-AI00	Harmony IIa - individual course	1	LUMM1 + LUMM2 + LUMM3 + LUMM4 + LUMM7MGT + LUMM7MSE
MUFE 108-AI00	Harmony IIb - individual course	1	LUMM1 + LUMM2 + LUMM3 + LUMM4 + LUMM7MGT + LUMM7MSE
PSYC 603-FC00	Introduction to psychology	3	LUMM5 + LUMM6 + LUMM7SEM + LUMM7MTP
PSYC 604-FC00	Developmental psychology (Musicology)	3	LUMM5 + LUMM6 + LUMM7SEM + LUMM7MTP
PSYC 331-FC00	Introduction to psychopathology	3	LUMM5 + LUMM6 + LUMM7SEM + LUMM7MTP
MUMS 115-AC00	Receptive music therapy	3	LUMM5 + LUMM6 + LUMM7SEM + LUMM7MTP
MUMS 116-AC00	Active music therapy	3	LUMM5 + LUMM6 + LUMM7SEM + LUMM7MTP

## B. Teaching methods

### Educational practices are classified into

- (1) Collective scientific courses of musicology, music education sciences and music therapy delivered as lectures, while resorting, at the same time, to ancillary and diverse learning strategies, including group work and preparation of literature reviews, synthesis reports, and presentations by students based on the information and communication technologies (ICT) in education;
- (2) music (Levantine and Western) and harmony training courses which combine ear training with musical listening, memorization, collective singing, collective and individual solfeggio reading and musical dictation, while making use of the information and communication technologies (ICT) in education;
- (3) training courses in musical awakening (Levantine and Western), of an efficient nature, which make use of a multitude of music pedagogical exercises aimed at equipping the future educators from amongst the students;
- (4) supervision of students' internship in music education, music therapy and music production;
- (5) group music lessons, intended for the learning of musical practice (Oriental or Western) as a group;
- (6) individual music instruction courses aimed at the development of students enrolled in the Arab Art Music or European Art Music concentrations in terms of high-end instrumental or vocal learning;
- (7) oral communication skills (French, English or Arabic), offered by the faculty of Information and Communication, enabling students to further develop their language and communication skills;
- (8) citizenship courses, ethics courses, and entrepreneurship courses, offered as part of the shared university curriculum, which follow the logic of lecture-based teaching while incorporating complementary and diverse learning strategies, notably technopedagogy, group work, case studies, and the preparation of documentary syntheses and presentations by students;
- (10) sound technology and music computing courses, offered by the FMM.

It is noteworthy to mention in this context that the students enrolled in the MGT, SEM, MTM, and MTP plans are required to undertake **individual music practice outside the curriculum** (at the Antonine School of Music or within another academic framework). which must lead, prior to graduation with the bachelor's degree, to the **validation of the preparatory level in piano and level two** (according to the program of the Antonine School of Music) **in an individual instrumental or vocal practice, whether in Eastern or Western traditions**. Documentation of

the completion of these levels is strictly required for graduation.

Furthermore, they must regularly participate in a weekly collective music practice activity. No tuition fees are charged for previously validated collective practice courses. **Documentation proving regular attendance in these courses, for at least two semesters, is strictly required for graduation.**

### C. Assessment methods for learning

**The system for assessing students' achievement of course learning outcomes is based on the evaluation components as follows, depending on the types of courses taught:**

- 1) Theoretical courses A of mainly lecture-based teaching leading to a cumulative assessment of four evaluative components, as follows:
  - Component 1, with 20%: continuous evaluation (classroom activities, tests, assignments, oral presentations, etc.) ;
  - Component 2, with 20%: Test 1 (Written test of 30 minutes);
  - Component 3, with 20%: Test 2 (Written test of 30 minutes);
  - Component 4, with 40%: Final exam (anonymous test taken at the end of the semester);
- 2) Theoretical courses B of mainly lecture-based teaching leading to a cumulative assessment of four evaluative components, as follows:
  - Component 1, with 20%: continuous evaluation (classroom activities, tests, assignments, oral presentations, etc.);
  - Component 2, with 20%: Test 1 (Written test of 30 minutes);
  - Component 3, with 20%: Test 2 (Written test of 30 minutes);
  - Component 4, with 40%: Final exam (anonymous test taken at the end of the semester);
- 3) Musical awakening course, and introduction to office automation and documentation course leading to a cumulative assessment of four evaluative components, as follows:
  - Component 1, with 20%;
  - Component 2, with 30%;
  - Component 3, with 20%;
  - Component 4, with 30%.
- 4) Courses of western musical training, *Mashriqi* musical training, and harmony, leading to a cumulative evaluation consisting of six evaluative components, as follows:
  - Component 1, with 10%;
  - Component 2, with 10%;
  - Component 3, summary, with 30%;
  - Component 4, with 10%;

- Component 5 with 10%;
  - Component 6, summary, with 30%.
- 5) The internships are evaluated by the supervising teacher as follows:
- Component 1, evaluation of internship participation, with 30%;
  - Component 2, evaluation of placement learning outcomes, with 30%;
  - Component 3, evaluation of the placement report with 40%.
- 6) Individual musical practice courses shall be evaluated by the teacher and a Board of Examiners as follows:
- Component 1, continuous assessment, with 60%;
  - Component 2, assessment by the Board of Examiners, with 40%.
- 7) Collective musical practice courses evaluated as follows:
- Component 1, continuous assessment, with 60%;
  - Component 2, evaluation following participation in a concert, with 40%.
- 8) Communication courses give rise to assessments for this type of course in compliance with the general evaluation framework in place at Antonine University level. The classes of communication in Arabic are based on their decomposition on music awakening courses.
- 9) The elective courses chosen from the course offerings of the other UA departments shall be assessed in the existing framework implemented by the departments offering these courses.

**The passing grade for all courses in the undergraduate is set at 60/100.**

## **1. Grading**

The result achieved by a student in a given course is initially recorded in the SIS as a numerical score out of 100. This score is then converted within the SIS and on official transcripts into a corresponding letter grade. Two grading systems are used: a primary system, which may present grades either as numerical scores or letter grades, and a complementary system that exclusively uses letter grades.

### **a) Main ranking system**

The primary system translates the numerical result (/100) of the learning outcome assessments obtained by the student for a course into alphabetical order.

#### **(1) Rank**

The primary docimological system of ranks translates the numerical notation (/ 100) of the result (by discretizing it) by a letter or grade (from F to A +), which expresses a qualitative reference.

**(2) Value**

Each letter is converted into a "*quality point value*." It translates the qualitative statement, in a standardized and discontinuous manner, to a scale of 0 to 4, as outlined in Table 1.

**Table 1: Main ranking system**

Grade	Mention in English	Values of ranks	Note/100
A+	Outstanding	4.0	97-100
A	Excellent	4.0	93-96
A-	Very Good	3.7	89-92
B+	Good	3.3	85-88
B	Good	3.0	80-84
B-	Good	2.7	77-79
C+	Satisfactory	2.3	73-76
C	Satisfactory	2.0	70-72
C-	Satisfactory	1.7	66-69
D+	Passing	1.3	63-65
D	Passing	1.0	60-62
F	Failure	0.0	0-59

**GP**

The multiplication of the value of the GP or *qpv* rank obtained by the student for a course by the number of credits allocated gives rise to the "grade point" or GP.

**b) Complementary ranking system**

The complementary rank system documents specific cases of non-completion (sometimes provisional) or non-quantified success/failure for the course concerned, as detailed in Table 2.

**Table 2: Complementary system of ranks**

Grade	Designation	Description
W	Official Withdrawal	Unsubscription without academic penalty, following the submission of a request, within the regulatory deadlines, to the Registrar's Office. This rank is not included in the GPA calculation but is recorded in all transcripts, including the graduate transcript. This academic withdrawal does not give rise to a reimbursement of the tuition inherent to the course.
UW	Unofficial Withdrawal	Rank is given to a student who has reached the maximum allowed absences. Besides, it applies to who has suspended his

Grade	Designation	Description
		participation without a formal withdrawal from the Registrar's Office. This academic withdrawal does not give the right to a refund of the tuition fees inherent to the course. The rank of UW is transformed into F, from 2023-2024.
PR	In Progress, Re-enroll	Concerns the follow-up of a thesis-paper or a final project where the study is not yet completed to offer a final evaluation result. The period of grace is two semesters of study in addition to the semester of first enrollment. The GPA calculation does not consider this rank. The Registrar's Office converts it to F after exceeding the grace period and after the approval of the Dean.
U	Audit	Rank reserved for a student enrolled as a free auditor in the course of study, not included in the GPA calculation, and without a formal evaluation.
P	Pass	Rank reflecting progress in a course where the outcome is a Pass/No Pass. This rank is not taken into account in GPA calculation but results in the accumulation of valid credits.
NP	No Pass	Rank reflecting a failure in a course where the result is a Pass/No Pass. This rank does not affect the GPA calculation and does not affect the accumulation of valid credits.
T	Transfer	Rank represents the transfer of a course from another institution. This rank is not included in the GPA calculation but results in the accumulation of valid credits.

## 2. Grade point average or GPA

The Grade Point Average or GPA is calculated based on the GP, or *qpv*, obtained by the student at a given point in his university education for a set of courses in which he have previously enrolled. The cumulative GPA of the student is a crucial indicator for monitoring his academic progress. When a course is repeated, this calculation shall take into consideration only the highest rank value obtained as of date. Besides, this calculation does not consider the credits of courses that do not have marks (*qpv*).

## D. Teaching Language

The courses are taught in Arabic, with the support of multilingual documentation. As for internship reports and research, students can choose to write documents in French, Arabic, or English.



## **E. Graduation requirements**

To be eligible for the graduation of Bachelor's degree MM, students must fulfill the following requirements :

- (1) validate all the credits of the courses required for the curriculum ;
- (2) validate all the academic needs of the curriculum, that are not considered to be curricula units (in particular, the requirements in terms of individual and collective musical practice) ;
- (3) validate all other admission requirements ;
- (4) obtain a cumulative overall GPA of at least 2.0/4 (which is equivalent to a general average of at least 70/100);
- (5) demonstrate ethical conduct in the university ;
- (6) have honored payment of all tuition fees at the university.

## **F. Academic status**

Three cases of academic status are to be considered:

### **1. Good academic status**

The academic status of a student in the process of studying is qualified favorably (*Good Academic Status*) when the following conditions are met :

For the Bachelor:

- 1–30 credits completed:  $\text{GPA} \geq 1.6/4$ ;
- 31–45 credits completed:  $\text{GPA} \geq 1.8/4$ ;
- 46 credits or more:  $\text{GPA} \geq 2.0/4$ .

### **2. Academic probation**

A student is placed on Academic Probation when he meets the following conditions, subject to the bachelors :

- 1-30 valid credits:  $\text{GPA} < 1.6/4$  ;
- 31-45 valid credits:  $\text{GPA} < 1.8/4$  ;
- minimum of 46 valid credits:  $\text{GPA} < 2/4$ .

The application of this status requires the following : during each semester, and after following the conferring of this status to a student, he can no longer register for more than six credits per semester to be able to re-register as a priority in the courses allowing him to improve his GPA. Knowing that he will be granted a derogation under the time limit of studies.

### **3. Academic suspension**

At the end of three semesters of academic probation, the student (enrolled under the *academic regime with GPA*) will be suspended academically. The future of this student at the UA is then studied by the Faculty Council, which may decide on his conditional reintegration or his final dismissal.

## IV. Teaching diploma

### A. Teaching diploma in music and musicology

#### 1. Program identification

<b>Faculty</b>	FMM
<b>Study cycle</b>	Diploma
<b>The disciplinary sector of studies</b>	Musicology (arts, and Human, and social sciences)
<b>Identification of the program</b>	Teaching diploma in music and musicology
<b>Identification of related education plans de</b>	The program of teaching diploma in music and musicology (DE) completes, in one year (Bac+4), and through eight courses totaling 24 credits, the undergraduate program in Music and Musicology.
<b>Total number of course credits to be validated at the end of the cycle</b>	The completion of the teaching diploma program requires the validation of eight courses with a total of 24 credits.
<b>Term</b>	The completion of the teaching diploma requires at least two semesters or one year of study, with a limit set at three years.
<b>Campus</b>	Hadat/Baabda
<b>Teaching languages</b>	Conferences in Arabic, with multilingual documentation, internship reports French, English and/or Arabic

#### 2. Program mission and objectives

##### a) Program mission

This program provides quality education to women and men interested in teaching the musical traditions of Mashriq and Europe at schools.

##### b) Program objectives

This program addresses the growing needs of Lebanese society and the school education sector, which requires a large number of educators specialized in music teaching. This need arises from the implementation of a law making music education mandatory at all school levels, the establishment within the CRDP of a comprehensive music education program for all pre-university education cycles, and the shortage of qualified educators (holders of university music degrees) for this purpose. The program significantly builds on and deepens the training provided in the LUMM\_MM\_SEM.

### **3. Eligibility for the program and conditions of admission**

The Teaching Diploma (DEMM) is designed for graduates holding a bachelor's degree in music or musicology.

#### **a) Conditions of admission in DE**

For all plans:

1. hold a Lebanese Baccalaureate, or it's equivalent;
2. hold a BA in music and musicology, which the transcript is examined by the FMM Transfers and Equivalences Commission, with an average of more than 12/20 (in European system) or a GPA higher than 2 (in the American system);
3. pass on an orientation interview with the Dean.

### **4. Program learning outcomes (PLOs)**

At the end of the program of teaching diploma in music and musicology (DE\_MM\_MM), the student will be able

- DE1. to perform, in a relevant way, a simple musical sequence used in the chosen professional context, in an individual and collective situation;
- DE2. to decipher and transcribe a musical score of a complex musical sequence used in the professional context selected;
- DE3. to analyze in-depth musical sequences from several traditions;
- DE4. to implement, in an advance way, the principal theories of music psychopedagogy and didactics in actual pedagogical situations;
- DE5. to teach music effectively to a group of children of a given age class, by developing their receptive and performative musical skills based on melodic and rhythmic components, belonging to the popular traditional modal monodic system of the Levant or the western tonal harmonic system.

## 5. Program Model

a) The model of the DE\_MM\_MM program includes in a categorized manner:

<b>DE-MM 8 obligatory courses, or 21 credits</b>			
<b>Course code</b>	<b>Description</b>	<b>Credits</b>	<b>Program learning Outcomes</b>
MUSE101-AC00	Music Pedagogy and Didactics	3	DE4
MUSE102-AC00	Musical Psychopedagogy	3	DE4
MUSE103-AP00	Awakening to western music	3	DE4
MUSE104-AP00	Awakening to Mashriq music	3	DE4
MUSE 123-AC00	Introduction to Curriculum Engineering in Music Education	3	DE4+DE5
MUSE106-AS00	Observation and Training Internship	3	DE5
MUSE 124-AI10	Evaluation and Pedagogical Strategies in Music Education	3	
		<b>19</b>	

<b>DE-MM 1 elective course, or 3 credits, to choose from the list below</b>			
<b>Course code</b>	<b>Description</b>	<b>Credits</b>	<b>Program learning Outcomes</b>
MUFO 801-AI10	Choir conducting – initiation	3	DE1 + DE2
MUFM 104-AP10	Mashriq musical training 4	3	DE2
MUFO 401-AP10	Western musical training IV	3	DE2
MUMS 161-AC00	Introduction to Music Therapy and Childhood Disorders	3	DE4+ DE5
MUMS 159-AC10	Analysis elements of Mashriq music texts	3	DE3
MUMS 160-AC10	Introduction to the Analysis of European Musical Forms	3	DE3+DE4
ENSS 109-FC00	Law and School Education	3	DE4
MUMS114-AC00	Neurosciences and Music	3	DE4
PSYC 604-FC00	Psychological Development (Musicology)	3	DE4
PSYC 603-FC00	Introduction to Psychology	3	DE4
MUSE 125-AC00	Music Technopedagogy and Artificial Intelligence	3	DE4

## B. Teaching Language

The courses are taught in Arabic, with the support of multilingual documentation. As for internship reports and research, students can choose to write documents in French, Arabic, or English.

## C. Graduation requirements

To be eligible for a Teaching Diploma, students must fulfill the following requirements:

- (1) validate all credits required for the academic program courses;
- (2) validate all the academic program requirements, which do not count as units of the curriculum (in particular, the requirements in terms of individual and collective musical practice);
- (3) validate all other admission requirements;
- (4) obtain a cumulative overall GPA equal to or higher than 2/4 (which is equivalent to a general average equal to or higher than 70/100).
- (5) demonstrate ethical conduct in the university;
- (6) have honored payment of all tuition fees at the university.

## V. Graduate

### A. Master in Music and Musicology

#### 1. Identification of the program

<b>Faculty</b>	FMM
<b>Cycle of study</b>	Graduate
<b>The disciplinary sector of studies</b>	Musicology (Arts, Humanities and Social Sciences)
<b>Identification of the graduate program</b>	Master in Music and Musicology
<b>Identification of related program plans</b>	The Master's program in music and musicology (MM_MM, Bac+4) consists of six concentrations, options or plans, each with 36 credits : <ol style="list-style-type: none"> <li>1. General Musicology of Modal Traditions (MM_MM_MGT) ;</li> <li>2. Music Education (MM_MM_SEM) ;</li> <li>3. Music, Technology, and Media (MM_MM_MTM) ;</li> <li>4. Music Therapy (MM_MM_MTP);</li> <li>5. Art Music of the Mashriq (MM_MM_MSA) ;</li> <li>6. European Art Music (MM_MM_MSE).</li> </ol>
<b>Total number of course credits to be validated at the end of the</b>	The completion of each plan of the Master program requires the validation of twelve courses with a total of 36 credits.

<b>cycle</b>	
<b>Term</b>	The completion of Master program requires at four semesters or two years of study, with a limit set at four years.
<b>Campus</b>	Hadat/Baabda
<b>Teaching languages</b>	Courses are taught in Arabic, with multilingual documentation; internship reports may be written in French, Arabic, or English.

## 2. Program mission and objectives

### a) Program mission

The Master program in Music and Musicology is dedicated to providing high-quality education to women and men interested in the music professions or integrating a strong musical component. It qualifies them to a very high level of expertise in the knowledge, practice, teaching, and/or therapeutic or technological use of musical traditions from the Mashriq and Europe, as well as in musicological research.

### b) Program objectives

This program responds to the growing need of Lebanese society, which is inherent in music-related professions.

It is, above all, about the Lebanese school education sector, which needs to recruit large number of music educators. This need arises from the implementation of a law making music education mandatory at all school levels, as well as from the establishment within the CRDP of a comprehensive music education program for all pre-university education cycles. Teaching music at the secondary level in particular requires educators who have received university-level training in music education sciences at the master's level.

It is also about **music therapy**, the adjunct care sector in neurology and psychiatry, using musical listening, and music practice. The profession of music therapist (as an allied healthcare worker collaborating with teams of neurological and psychiatric specialists) is in a promising emerging phase in Lebanon.

Furthermore, it addresses professionals in **musical sound and music production**, expert researchers in the integration and processing of music in media (including the press), through the use of digital technology and artificial intelligence, as well as qualified researchers in musicology and experts in the musical traditions of Western Asia and the Mediterranean. It also targets high-level professional musicians (specializing in Eastern musical traditions and baroque music) who possess an academic background in musicological research.

Graduates of this program are expected to become musical experts, and researchers in musicology – above all, music educators, music therapist (as allied healthcare workers collaborating with neurological and psychiatric specialist teams), professionals in musical sound and digital music

technology, or cultivated, high-level professional musicians, notably in Western Asian and ancient European and Mediterranean musical traditions. They are expected to pursue these careers in higher education institutions, in public or private schools, as well as in technical schools and music schools, in healthcare centers (music therapy), in cultural and/or media production companies, or in professional music performance and training settings.

This master's program, offered with six concentrations, enables students to develop and deepen their musical and general musicological skills, as well as those specific to each of the six concentrations, while introducing a strong component of scientific research training. As a fully professionalizing high-level degree, the successful completion of this master's program (with a GPA above 3.3/4) also paves the way for doctoral enrollment. The Faculty of Music and Musicology offers its top graduates the opportunity to benefit from co-supervision agreements with Sorbonne University and the *Institut de Recherche en Musicologie*, while remaining affiliated with the Faculty's Research Center on Musical Traditions.

These music-related professions require the articulation of several types of complementary skills. Some of these skills are general:

1. essential practical and theoretical musical competencies, in Levantine and European music;
2. scientific research skills, inherent in musicology and related disciplines of targeted concentration.

Others are specific :

3. pedagogical competencies (M\_MM\_SEM) ;
4. health care competencies (M\_MM\_MTP).
5. technological competencies (M\_MM\_MTM) ;
6. advanced oriental music competencies (M\_MM\_MSA) ;
7. advanced western music competencies (M\_MM\_MSE).

It is also about soft-skills :

8. verbal and musical, written and oral communication ;
9. critical thinking ;
10. scientific rigor ;
11. ethical correctness ;
12. friendliness in diversity.

Graduates of this program, while becoming school music educators, music therapists (allied healthcare professionals working in collaboration with neurological and psychiatric specialist teams), professional musicians, experts in digital music sound technology, or high-level music critics in the press and media, may also pursue doctoral studies to become university teacher-researchers.



### 3. Eligibility for the program and conditions of admission

The Master's program in Music and Musicology (M-MM) is primarily intended for holders of a Bachelor's degree in Music and Musicology in the same concentration (awarded by the FMM-UA or any other accredited higher education institution). When the bachelor's degree was completed in a concentration different from the one targeted for the master's, the candidate must complete required remedial courses, at the undergraduate level, in the chosen concentration during the first year of the master's program. If the candidate has previously validated courses listed among these remedial requirements, they are, of course, exempt from taking them again.

#### 3.1. Conditions of admission in Master

For all plans:

1. hold a Lebanese Baccalaureate, or its equivalent;
2. hold a BA in music and musicology, which the transcript is examined by the FMM Transfers and Equivalences Commission, with an average of more than 15/20 (in European system) or a GPA higher than 2.6 (in the American system);
3. pass on an orientation interview with the Dean.

#### 3.2. Remedial Courses

1. The Master's program in Music and Musicology, Music Therapy concentration (M-MM-MTP), also admits :
  - a. holders of a bachelor's degree in musicology who have not completed the MTP concentration, provided they complete all remedial bachelor-level courses listed below during the first year of the master's program:

PSYC332-AC00	Introduction to psychology (Remedial)	3
PSYC333-AC00	Psychological development (Musicology) (Remedial)	3
PSYC 334-FC00	Introduction to psychopathology (Remedial)	3
MUMS149-AC00	Receptive Music therapy (Remedial)	3
MUMS150-AC00	Active Music therapy (Remedial)	3
MUMS 151-AC00	Observation and practical internship in music education LU	3
	<b>Total</b>	<b>18</b>

2. The Master's program in Music and Musicology, Music Education concentration (M-MM-SEM), also admits holders of a bachelor's degree in musicology who have not completed the

SEM concentration, provided they complete the following remedial courses:

PSYC332-AC00	Introduction to psychology (Remedial)	3
PSYC333-AC00	Psychological development (Musicology) (Remedial)	3
MUSE 102-AC00	Musical psychopedagogy (Remedial)	3
MUSE 117-AC00	Music pedagogy and didactics (Remedial)	3
MUSE 112-AP00	Awakening to western music (Remedial)	3
MUSE 113-AP00	Awakening to Mashriq music (Remedial)	3
	<b>Total</b>	<b>18</b>

3. The Master's program in Music and Musicology, concentration Music, Technology, and Media (M-MM-MTM), also admits holders of a bachelor's degree in musicology who have not completed the MTM concentration, provided they complete the following remedial courses:

TMIX 301-EC00	Sound recording and Mixing Techniques I (Remedial)	3
TMIX 302-EC00	Sound recording and Mixing Techniques II (Remedial)	3
TMIX 303-EC00	Sound recording and Mixing Techniques III (Remedial)	3
TMIX 304-AC00	Music Production Internship (Remedial)	3
	<b>Total</b>	<b>12</b>

#### 4. Program learning outcomes (PLOs)

##### a) Program learning outcomes common to all plans/concentrations of Master's degree in music and musicology

At the end of the program of M\_MM, the student will be able to

- MMM1. analyze the structural grammar of a musical work used in scientific research, clearly describing its semiotic framework and the principles underlying its cognitive neuropsychological processing;
- MMM2. design a musicological research project within a subdiscipline well mastered by the student, on a research topic within their reach, by appropriately formulating objectives, research questions, and hypotheses, in line with the epistemological standards of the chosen field;
- MMM3. carry out musicological research on a subject familiar to the student, employing appropriate methodological tools, and adhering strictly to the epistemological standards of the selected subdiscipline as well as to the ethical principles of scientific research;
- MMM4. adhere to the ethical standards governing research and musicological disciplines;
- MMM5. communicate research findings effectively, both orally and in writing (in French, English, or Arabic), by constructing a clear, credible, and well-argued discourse that meets recognized methodological standards;
- MMM6. produce a well-structured and thoroughly written research thesis (minimum 15,000 words) within the musicological subdiscipline of the chosen concentration, demonstrating originality and scholarly relevance;
- MMM7. defend this research before an academic jury, presenting a coherent and well-argued synthesis of the work, clearly outlining the scientific approach, highlighting key findings, and responding convincingly to questions from jury members.

##### b) PLO specific to M\_MM\_MGT concentration

At the end of the Master in music and musicology, MGT option, the student is capable

- MMM8. M-MGT: to develop a musicological research project on living and/or ancient musical practice, inherent in the field of modal monodic traditions. This his research being original, relevant, ethically compliant with scientific research standards, and well written;
- MMM9. M-MGT : to conduct an in-depth and contextually relevant analysis (from both historical and sociocultural perspectives) of traditional monodic modal music.

**c) PLO specific to M\_MM\_SEM concentration**

At the end of the Master 1 in music and musicology, SEM option, the student is also capable

MMM8. M-SEM: to develop a scientific research project in music education sciences, culturally contextualized concerning Lebanon and the Levant. This his research being original, relevant, ethically compliant with scientific research standards, and well written;

MMM9. M-SEM: to implement, in educational settings, the findings of advanced research in music education sciences.

**d) PLO specific to M\_MM\_MTP concentration**

At the end of the Master in music and musicology, MTP option, the music-therapist student is also capable

MMM8. M-MTP: to develop a scientific research project in music therapy culturally contextualized concerning Lebanon and the Levant. This his research being original, relevant, ethically compliant with scientific research standards, and well written;

MMM9. M-MTP: to use music in a therapeutic context, as an adjunct to neurological or psychiatric care, in a receptive perspective, and an active perspective, and music-based rehabilitation. This practice is based on psychopathological and neurological diagnostics established by medical specialists and carried out under their strict supervision.

**e) PLO specific to M\_MM\_MTM concentration**

At the end of the Master in music and musicology, MTM option, the student is also capable

MMM8. M-MTM: to develop a scientific research project in technology (sound or computer) applied to music, culturally contextualized concerning Lebanon and the Levant. This his research being original, relevant, ethically compliant with scientific research standards, and well written;

MMM9. M-MTM: to implement the results of advanced research in digital music and sound technology in professional music production settings.

**f) PLO specific to M\_MM\_MSA concentration**

At the end of the Master in music and musicology, MSA option, the student – wether an instrumentalist or a vocalist – is also capable

MMM8. M-MSA: to develop a musicological research project focusing on traditional monodic modal musical performance, musicologically informed. This his research being original, relevant, ethically compliant with scientific research standards, and well written;

MMM9. M-MSA: to implement, during public musical performances, the findings of advanced research in musicologically informed traditional monodic modal performance practice.

**g) PLO specific to M\_MM\_MSE concentration**

At the end of the Master in music and musicology, MSE option, according to the chosen musical practice, the student – whether an instrumentalist or a vocalist – is also capable

MMM8. M-MSE: to develop a musicological research project focusing on western musical performance, historically informed. This his research being original, relevant, ethically compliant with scientific research standards, and well written;

MMM9. M-MSE: to implement, during public performances, the findings of advanced research in musicologically informed European performance practice.

## 5. Model program

**a) The model of the M-MM program includes in a categorized manner:**

**(1) General scientific program courses:**

<b>MT-MM Common Core requirements, or 18 credits</b>			
<b>Course code</b>	<b>Description</b>	<b>Credits</b>	<b>Program learning Outcomes</b>
MRCH701-AC00	Musicological research methodology	3	MMM2 + MMM3 + MMM5
MUMS 154-AC00	Introduction to cognitive neuropsychology of music	3	MMM1 + MMM3
MUMS 158-AC00	Analysis of traditional Mashriq musical utterances	3	MMM1
MUMS 155-AC00	Experimentation involving music: between ethics, statistics, and artificial intelligence	3	MMM2 + MMM3 + MMM4 + MMM5
SRCH 103-AR00	Research Seminar – Master 1 in Music and Musicology	3	MMM2 + MM3 + MMM4 + MMM5
MUMS 155-AC00	Introduction to Music Computing in the Light of Artificial Intelligence	3	MMM2 + MMM3 + MMM5
		<b>18</b>	

**(2) Specific program to the concentration MGT**

<b>M-MM-MGT 5 obligatory courses, or 18 credits</b>			
<b>Course code</b>	<b>Description</b>	<b>Credits</b>	<b>Program learning Outcomes</b>
MUIA 310-AI00	Traditional Modal Monodic Music Practice 1	3	MMM1 + MMM8M-MGT
MUMS 157-AI00	Project on Documentation, Transcription, and Analysis of Traditional Modal Monodies	3	MMM1
MUIA 311-AI00	Traditional Modal Monodic Music Practice 2	3	MMM1+MMM8MGT
MEMO 504-AM00	Research Thesis in General Musicology of Modal Traditions	6	MMM6+MMM7+MMM8M-MGT
SRCH 106-AR00	Research Seminar in General Musicology of Modal Traditions	3	MMM2 + MM3 +MMM4 + MMM5 + MMM8M-MGT
		<b>18</b>	

**(1) Specific program to the concentration SEM**

<b>M-MM-SEM 5 obligatory courses, or 18 credits</b>			
<b>Course code</b>	<b>Description</b>	<b>Credits</b>	<b>Program learning Outcomes</b>
MUMS 142-AC00	Music Therapy and Childhood Disorders	3	MMM8M MT
MUSE 115-AI00	Project on Implementing Artificial Intelligence in Didactic Contexts	3	
MUSE 114-AI00	Curriculum Engineering Project in Music Education	3	
MEMO 505-AM00	Research Thesis in Music Education	6	MMM6+MMM7+MMM8M-SEM
SRCH 104-AR00	Research Seminar in Music Education	3	MMM3 + MM4 + MMM5 + MMM8M-SEM + MMM9M-SEM
		<b>18</b>	

**(2) Specific program to the concentration MTM**

<b>M-MM-MTM 5 obligatory courses, or 18 credits</b>			
<b>Course code</b>	<b>Description</b>	<b>Credits</b>	<b>Program learning Outcomes</b>
MUFM 104-AP10	Project on Artificial Intelligence Implementation and Musical Sound Engineering	3	MMM8M-MTM
MUFO 401-AP10	Musical Sound Technology Project 1	3	MMM8M-MTM
MUMS 108-AC10	Musical Sound Technology Project 2	3	MMM8M-MTM
MUMS 110-AC10	Research and Creative Thesis in Music, Technology, and Media	6	MMM6+MMM7+MMM8M-MTM
RECH 303-AM00	Research and Creative Seminar in Music, Technology, and Media	3	MMM2 + MMM3 + MMM4 + MMM5 + MMM8M-MTM
		<b>18</b>	

**(3) Specific program to the concentration MTP**

<b>M-MM-MTP 5 obligatory courses, or 18 credits</b>			
<b>Course code</b>	<b>Description</b>	<b>Credits</b>	<b>Program learning Outcomes</b>
MUMS 142-AC00	Music Therapy and Childhood Disorders	3	MMM7MTP
MUMS 152-AC00	Music Therapy Practical Internship 1	3	MMM7MTP
MUMS 148-AC00	Music Therapy and Its Therapeutic Framework	3	MMM2 + MMM3 + MMM4 + MMM5 + MMM8MTP
MEMO 507-AM00	Research Thesis in Music Therapy	6	MMM6+MMM7+MMM8M-MTP
MUMS 153-AC00	Music Therapy Practical Internship 2	3	MMM7MTP
		<b>18</b>	

**(4) Specific program to the concentration MSA**

<b>M-MM-MSA 5 obligatory courses, or 18 credits</b>			
<b>Course code</b>	<b>Description</b>	<b>Credits</b>	<b>Program learning Outcomes</b>
MUIA 305-AI00	Individual Arab musical practice - advanced 5	3	MMM8M-MAM
MUMS 157-AI00	Project on Documentation, Transcription, and Analysis of Traditional Modal Monodies	3	MMM1
MUIA 306-AI10	Individual Arab musical practice - advanced 6	3	MMM8M-MAM
MEMO 508-AM00	Research and Performance Thesis in Art Music of the Mashriq	6	MMM6+MMM7+MMM8MAM
SRCH 106-AR00	Research and Creative Seminar in Art Music of the Mashriq	3	MMM2 + MMM3 + MM4 + MMM5 + MMM8M-MAM
		<b>18</b>	

**(5) Specific program to the concentration MSE**

<b>M-MM-MSE 6 obligatory courses, or 18 credits</b>			
<b>Course code</b>	<b>Description</b>	<b>Credits</b>	<b>Program learning Outcomes</b>
MUFO 601-AI00	Western musical training 6	2	MMM8M-MAE
MUIE307-AI00	Individual European musical practice - advanced 7	2	MMM8MAE
MUIE308-AI10	Individual European musical practice - advanced 8	2	MMM8MAE
MUMS 110-AI10	Project on Analysis of European Art Music Forms	2	MMM1 + MMM8MAE
MEMO 509-AM00	Research and Performance Thesis in European Art Music	6	MMM6 + MMM7 + MMM8MAE
SRCH 107-AR00	Research and Creative Seminar in European Art Music	3	MMM2 + MMM3 + MM4 + MMM5 + MMM8M-MAE
		<b>18</b>	



## **B. Teaching methods**

### **Educational practices are classified into**

- 1) Lectures in musicology, music education sciences, and music therapy, which follow the traditional lecture format while integrating complementary and diverse learning strategies, notably technopedagogy, group work, case studies, and the preparation of documentary syntheses and presentations by students;
- 2) Research seminars;
- 3) Courses in musical training (Levantine and Western) and harmony, which combine ear training through musical listening, memorization, group singing, collective and individual sight-reading, and musical dictation, while also using technopedagogy and group activities;
- 4) Supervised music therapy practice internships.

## **C. Regulations concerning the research thesis in Music and Musicology**

The Master's program in Music and Musicology is primarily intended to introduce students to conducting scientific research focused on a musical subject. In addition to research training courses (methodology and research seminars), this introduction is concretized in the M-MM program through the preparation of a research thesis, which serves as the culmination of graduate studies in music and musicology. These regulations are based on (1) a reminder of the programmatic learning outcomes to define the procedures for (2) registration, (3) topic selection, (4) validation of this choice and assignment of a supervisor, (5) supervision and research progress, (6) submission of the document, (7) evaluation of this document, and (8) handling of disputes related to the supervision process, as well as (9) the structural requirements for writing the document.

### **1. Master's research thesis in Music and Musicology**

The master's research thesis in Music and Musicology is specific to the chosen concentration. This thesis is prepared within the framework of one of the following six courses, each of which carries six credits.

Code matière	Intitulé matière	Crédits
MEMO 503-AM00	Research Thesis in General Musicology of Modal Traditions	6
MEMO 504-AM00	Research Thesis in Music Education	6
MEMO 505-AM00	Research and Creative Thesis in Music, Technology, and Media	6
MEMO 506-AM00	Research Thesis in Music Therapy	6
MEMO 507-AM00	Research and Performance Thesis in Art Music of the Mashriq	6
MEMO 508-AM00	Research and Performance Thesis in European Art Music	6

### (1) Reminder of programmatic learning outcomes (PLOs) related to the research thesis

Research training in the M-MM program aims to achieve Programmatic Learning Outcomes (PLOs) 3 and 4, which are common to all plans/concentrations of the FMM, at the end of the MMM, student is capable to

MMM2. design a musicological research project in a subdiscipline well known to the student and on a study field accessible to them, formulating objectives, research questions, and hypotheses appropriately and in accordance with the chosen epistemological principles.

MMM3. conduct musicological research on a topic familiar to the student, using appropriate methodological tools, while adhering to the epistemological principles of the chosen subdiscipline and the ethical principles of scientific research.

MMM6. produce a well-written research thesis (at least 15,000 words) in the musicological subdiscipline of the chosen concentration, with research that is original and relevant.

MMM7. defend this research before a jury, presenting a well-argued synthesis of their work, describing the scientific approach taken, highlighting the results obtained, and responding convincingly to the jury's questions.

These common PLOs are complemented by an eighth PLO, specific to each master's concentration:

MMM8. M-MGT: to produce and defend a musicological research thesis on a living and/or historical musical practice from monodic modal traditions; this research must be original, relevant, and well written.

MMM8. M-SEM: to produce a scientific research thesis in music education sciences, culturally contextualized with respect to Lebanon and the Levant; the research must be original, relevant, and well written.

MMM8. M-MTP: to produce a scientific research thesis in music therapy, culturally contextualized with respect to Lebanon and the Levant; the research must be original, relevant, and well written.

MMM8. M-MTM: to produce a research and creative thesis in technology (sound or digital) applied to music, culturally contextualized with respect to Lebanon and the Levant; this research must be original, relevant, and well written.

MMM8. M-MAM: to produce a research thesis in performance centered on musicologically informed traditional monodic modal performance; this research must be original, relevant, and well written.

MMM8. M-MAE: to produce a research thesis in performance centered on musicologically informed European performance; this research must be original, relevant, and well written.

## **(2) Enrollment**

Enrollment in the research thesis course (one of six courses, each corresponding to a concentration) is subject to specific prerequisites outlined in each course syllabus. Ideally, registration takes place in the third semester, after completing “Musicological Research Methodology.”

## **(3) Topic selection and submission of preliminary proposal**

During the first two semesters, the student reflects on their research theme. They receive guidance from the Graduate Program Coordinator (RDC), who introduces them to the thematic axes adopted by the Center for Research on Musical Traditions (CRTM) according to the chosen concentration. The topic should fit within these axes.

At the latest one month before registering for the thesis course, the student must submit a preliminary topic proposal via email to the RDC. This proposal is a 400–600-word document including:

- i. The chosen concentration.
- ii. The chosen writing language (French, English, or Arabic).
- iii. A proposed title.
- iv. A text that:
  - a. Presents the theme and its theoretical framework.
  - b. Outlines a hypothesis and research questions.
  - c. Informally indicates overall methodological choices.
- v. The student may also suggest a potential thesis supervisor.

## **(4) Thesis supervisor assignment**

- i. Supervisor qualifications:
  - a. Must hold a doctorate for at least three years.
  - b. Must be active in publishing in peer-reviewed journals.
  - c. Is generally a full-time faculty member at FMM.
  - d. May be an adjunct faculty member at FMM, having taught at least 150 hours annually for over three years at UA.
- ii. The supervisor is chosen based on the match between their disciplinary sub-specialization and the student’s chosen concentration and topic.

- iii. The supervisor's role is to help the student appropriately formulate and progressively develop their initial project during the third and fourth semesters into a research thesis evaluated at the end of the master's program through a defense.
- iv. Upon receiving the proposal, the RDC consults with potential supervisors within the concentration and topic area, evaluates the proposal, assigns a supervisor, and informs the student.
- v. If the proposal does not fit the reference thematic axes, the RDC asks the student to revise and resubmit a more suitable version.

#### **(5) Supervision and research progress**

Supervision includes:

- i. Face-to-face (or remote) meetings totaling about 10 contact hours.
- ii. Email exchanges.

The student is responsible for independently writing the thesis; the supervisor's role is to guide, accompany, and correct, not to participate in the actual writing.

#### **(6) External support and dispute resolution**

- i. The RDC serves as the main external support and appeals body for disputes between the student and supervisor.
- ii. If the RDC is the supervisor, the Dean appoints another qualified faculty member as the appeals body.
- iii. For serious disputes, the Dean convenes the FMM Council for arbitration, which may include assigning a new supervisor.
- iv. Ethical complaints (e.g., harassment) or negligence accusations require high-priority arbitration.

#### **(7) Thesis proposal submission**

When the supervisor judges the project ready for evaluation, they prepare a preliminary report. The student then submits the proposal electronically (PDF) via email to the RDC, attaching the proposal and the supervisor's report.

#### **(8) Proposal evaluation**

Within three weeks of receiving the proposal, the RDC, in consultation with the supervisor, evaluates it. If the supervisor is also the RDC, a third expert is consulted.

Evaluation uses the criteria grid in the syllabus and results in a short report from the RDC, complementing the supervisor's report, leading to approval or non-approval.

If approved, the student continues the thesis.

If not, the student must implement the recommendations and resubmit.

#### **(9) Thesis structure**

- i. Minimum length: 15,000 words (excluding appendices), except for MTM, MAM, and MAE concentrations with a creative or performance component (minimum 12,000 words).
- ii. Written following the FMM style guide detailed in the research methodology course.

#### **(10) Ethical requirements**

If the research involves human participants, the student must submit a prior application to the UA Ethics Committee and obtain approval, which must be attached to the proposal.

#### **(11) Final thesis submission**

When the thesis is deemed ready, the supervisor writes a final report authorizing submission. The student submits the final PDF via email to the RDC with the supervisor's report.

#### **(12) Pre-defense evaluation reports**

- i. After consulting the supervisor, the RDC assigns two internal or external evaluators to prepare reports within four weeks, based on:
  - Relevance and contribution to knowledge.
  - Ability to construct a problem statement and follow methodology.
  - Quality of form and content.
- ii. The RDC summarizes these anonymous reports and communicates them to the student.
- iii. If favorable, the thesis is eligible for defense.
- iv. If revisions are required, the student revises and resubmits until the thesis is approved. If after two rounds the thesis is not approved, a failing grade (F) is assigned.

#### **(13) Defense**

##### **(1) Organization**

At the end of the pre-defense evaluation process, and once the thesis is deemed eligible for defense, the RDC initiates the defense procedure:

- The RDC appoints the defense jury, which includes, in addition to the thesis supervisor, at least two faculty researchers who are experts in the relevant disciplinary field and who authored the pre-defense evaluation reports.
- The RDC schedules the defense and invites the jury members and the candidate at least one week in advance.
- The RDC may also make the defense public through an official announcement coordinated by UA.

### **(2) Conduct of the defense**

- Immediately before the defense session, the jury members hold a preliminary meeting to elect a jury chair (the thesis supervisor is not eligible for this role), discuss the thesis and the evaluation reports, and organize the session proceedings.
- The chair opens the session and invites the student to give an oral presentation, indicating the allocated time, which is 20 minutes.
- Then, in turn (with the thesis supervisor speaking first and the chair speaking last), the jury members present their comments and questions to the candidate, who responds when invited to do so by each evaluator..

### **(3) Deliberation**

- Once the discussion period is over, the chair asks the student and any attendees to leave the room to allow the jury to deliberate and reach its verdict.
- From the moment the thesis has been deemed eligible for defense through the pre-defense evaluation process, the evaluative grade is necessarily above the passing threshold. The deliberation focuses on determining the final grade, based on the criteria grid dedicated to thesis evaluation within the FMM.
- The final grade may be determined through a vote among the jury members.
- The jury may require the candidate to make minor improvements, but it cannot condition the awarding of the final grade on the implementation of these improvements.
- The jury also decides on the eligibility of the thesis to be made publicly accessible, either as a printed copy deposited at the Central Library or as an electronic version available online.

### **(4) Result announcement**

- The chair recalls the student and the audience to announce the result.
- They complete the form entitled Jury Report, have it signed by all jury members, and forward it to the Dean of the faculty.

**(14) Final deposit**

The final submission of the thesis must be made electronically to the email address dedicated to thesis submissions at UA, and in printed form in two copies to the Faculty Secretary. If modifications were required by the jury, this final submission can only take place once these modifications have been completed and verified/attested by the thesis supervisor.

**(15) Grade posting**

When the Registrar's Office receives the final grade from the Dean, along with a copy of the Jury Report and notification of the final submission, it verifies that the student has fulfilled all the requirements necessary to validate the thesis course. Once these requirements are met, it records this final grade as the official mark in the SIS.

**(16) Thesis writing structure**

- i. The minimum length of the thesis is 15,000 words, excluding appendices, except for the MTM, MAM, and MAE concentrations, which include a technological creation or musical performance component; in these cases, the minimum requirement is 12,000 words.
- ii. Chapters:
  - I. Introduction
  - II. Literature review
  - III. Detailed methodological exposition
  - IV. Methodology implementation
  - V. Analysis of results
  - VI. Conclusion
- iii. Additional elements:
  - a. Dedication
  - b. Acknowledgments
  - c. Table of contents
  - d. References (bibliographic, discographic, online)
  - e. Appendices
  - f. Glossary (optional)
  - g. Additional tables and indexes (optional)
  - h. Summaries in at least two languages
- iv. Must follow FMM's style guide taught in the master's methodology course.

## D. Assessment methods for learning

**The system for assessing students' achievement of course learning outcomes is based on the evaluation components as follows, depending on the types of courses taught:**

- 1) Theoretical courses A of mainly lecture-based teaching leading to a cumulative assessment of four evaluative components, as follows:
  - Component 1, with 20%: continuous evaluation (classroom activities, tests, assignments, oral presentations, etc.);
  - Component 2, with 20%: Test 1 (Written test of 30 minutes);
  - Component 3, with 20%: Test 2 (Written test of 30 minutes);
  - Component 4, with 40%: Final exam (anonymous test taken at the end of the semester);
- 2) Theoretical courses B of mainly lecture-based teaching leading to a cumulative assessment of four evaluative components, as follows:
  - Component 1, with 20%: continuous evaluation (classroom activities, tests, assignments, oral presentations, etc.);
  - Component 2, with 20%: Test 1 (Written test of 30 minutes);
  - Component 3, with 20%: Test 2 (Project presentation);
  - Component 4, with 40%: Final exam (anonymous test taken at the end of the semester);
- 3) Courses of western musical training, *Mashriqi* musical training, and harmony, leading to a cumulative evaluation consisting of six evaluative components, as follows:
  - Component 1, with 10%;
  - Component 2, with 10%;
  - Component 3, summary, with 30%;
  - Component 4, with 10%;
  - Component 5 with 10%;
  - Component 6, summary, with 30%.
- 4) The internships are evaluated by the supervising teacher as follows:
  - Component 1, evaluation of internship participation, with 30%;
  - Component 2, evaluation of placement learning outcomes, with 30%;
  - Component 3, evaluation of the placement report with 40%.
- 5) Individual musical practice courses shall be evaluated by the teacher and a Board of Examiners as follows :
  - Component 1, continuous assessment, with 60%;
  - Component 2, assessment by the Board of Examiners, with 40%.

**The passing grade for all courses in the graduate is set at 70/100.**



## 1. Grading

The scoring of results and the conditions for graduation differs between

- The students under the *academic regime without GPA* (cohorts enrolled for the first time in a Bachelor's or Master's program before September 2019 and not concerned by the calculation of the GPA) and
- The students covered by the *academic regime with GPA* (cohorts enrolled for the first time in a Bachelor's or Master's program from September 2019 and concerned by the calculation of the GPA).

The main difference involves the taking into consideration of the calculation of the Grade Point Average or GPA for the graduation of students under the *academic regime with GPA*; the GPA does not consider the graduation of students under the *academic regime without GPA*.

For the grades and the calculation of the GPA, see section 7.a (graduate).

## E. Teaching Language

The courses are taught in Arabic, with the support of multilingual documentation. As for internship reports and research, students can choose to write documents in French, Arabic, or English.

## F. Graduation requirements

### 1. Eligibility for the graduation of students under *the academic regime without GPA* (excluding the GPA)

To be eligible for a Master 1, Master 2 or Teaching Diploma, students from the *academic regime without GPA* (cohorts registered for the first time in a graduate degree before September 2019 and not concerned by the calculation of the GPA) must fulfill the following requirements:

- (7) validate all credits required for the academic program courses;
- (8) validate all the academic program requirements, which do not count as units of the curriculum (in particular, the requirements in terms of individual and collective musical practice);
- (9) validate all other admission requirements;
- (10) demonstrate ethical conduct in the university;
- (11) have honored payment of all tuition fees at the university.

## **2. Eligibility for the graduation of students under *the academic regime with GPA* (including the GPA)**

To be eligible for a Master 1, Master 2 or Teaching Diploma, students under the *academic regime with GPA* (cohorts registered for the first time in a graduate degree from September 2019 and concerned by the calculation of the GPA) must fulfill the following requirements:

- (1) validate all credits required for the academic program courses (passing grade: 70/100);
- (2) validate all other admission requirements;
- (3) achieve an overall cumulative GPA greater than or equal to 2.3/4 (equivalent to an overall average greater than or equal to 75/100);
- (4) achieve a cumulative GPA specific to the discipline (for the musical training courses) greater than or equal to 2.3/4;
- (5) demonstrate ethical conduct in the university;
- (6) have honored payment of all tuition fees at the university.

## **G. Academic Status**

As for student cohorts under the *academic regime with GPA* (enrolling for the first time since September 2019 in the MM graduate degree program and subject to the  $GPA \geq 2.3/4$  graduation requirement), three cases of academic status are considered:

### **1. Good academic status**

The academic status of a student in the process of studying is qualified favorably (*Good Academic Standing*) when he has a  $GPA \geq 2.3/4$ .

### **2. Academic probation**

A student is placed on Academic Probation when his  $GPA < 2.3/4$ .

The application of this status requires the following:

During each semester, and after following the conferring of this status to a student, he/she can no longer register for more than six credits per semester to be able to re-register as a priority in the courses allowing him to improve his GPA. Knowing that he/she will be granted a derogation under the time limit of studies.

### **3. Academic suspension**

At the end of three semesters of academic probation, the student (enrolled under the *academic regime with GPA*) will be suspended academically. The future of this student at the UA is then studied by the Faculty Council, which may decide on his conditional reintegration or his final dismissal.

## **VI. General provisions**

### **A. Studies procedure**

Teaching hours are generally limited to the period from 3:30 pm to 9.30 pm, except for common university education courses (as well as sound technology courses, inherent to the MTM course), required in the first year and which take place within the framework of other faculties of the UA.

The teaching premises for the central section are shared (depending on the nature of the courses taught) between the common premises of the FMM and the EMA, located on the campus of Collège Antonin in Hadat/Baabda, and Building G, located on the central UA Campus. The teaching premises for the North Lebanon section are located on the Mejdlaya/Zgharta Campus.

### **B. Calendar**

The academic year is divided into three semesters (fall, spring, and summer). The fall and spring semesters are spread over 15 weeks, including assessment activities (exams). The summer semester follows an intensive regime.

### **C. Evaluation of teaching by students**

Evaluation of teaching by students is an essential process for contributing to the improvement of teaching and learning. Students shall conduct a teaching evaluation using the Moodle platform for the enrolled courses.

### **D. General information and regulation of studies**

General information of importance to students, as well as study regulations, is described in the document entitled *Study Regulations*, which are downloadable from the UA website.

## **E. Special regulations**

### **1. Official withdrawal**

If a student enrolled under the *academic regime with GPA*, afraid of failure, he could apply for official withdrawal from the course in the Registrar's office only one day before his last lesson to avoid a drop in his GPA or the overall average. It's an automated unregistration without penalty, following the submission of a compliant request to the Registrar's Office within the regulatory timeframe. This rank is not included in GPA calculation or average but is documented in any transcript, including the exit transcript. This deregistration does not, in any case, lead to the reimbursement of the tuition inherent to the said course.

### **2. Class participation and the unofficial withdrawal procedure**

According to the directives of the Ministry of Education and Higher Education, the attendance of students in sessions of courses taught in Lebanese universities is mandatory. Besides, article 140 of the *Organic Statute* stipulates as follows:

§ 1. Students are required to be faithful and punctual in observing the rules and schedule, under the regulations of articles 130 and 131.

§ 2. A student who arrives at the premises when the course session has already begun will no longer be allowed to take part in it.

§ 3. Students are not allowed to leave the premises of a course before the end of the session.

#### **a) Academic dimension**

Attendance of students in study sessions is mandatory since attendance, participation, and meeting deadlines are prerequisites for successful completion of the course. In the case of absence, the student must notify the instructor by e-mail and compensate for missed learning by inquiring about the content, studying the content, and completing the required assignments.

#### **b) Participation**

Student participation in the classroom must be active to make learning more effective. The student must have the material required by the instructor for the successful completion of the learning process.

#### **c) Minimum attendance rate**

However, under certain conditions, a particular rate of absence is tolerated. Exceeding this limit would withdraw the student unofficially from the course. Late arrival for a lecture (more than 15 minutes) and leaving before the end of the session is considered to be an absence.

This means for all students enrolled in any course taught at the UA, a minimum attendance rate of 70 percent is expected. This results in a limit of 9 (1.5 hours) sessions for a three credits course, 6 (1.5 hours) sessions for a two credits course, and 3 (1.5-hour) sessions for a one-credit course.

An additional exemption (capped at 50%) regarding student attendance may be granted to graduate students.

In all cases, student absences should be compensated for by extra work, online support, and, where appropriate, intensive courses integrated into the programs. In the case of late semester registration, sessions missed by the delayed student will be counted as absences.

**d) Attendance recording**

The instructor enters on SIS the attendance of students during the teaching sessions for each course.

**e) Warning**

The student receives a warning on SIS, as well as the instructor and *advisor* concerned when given limits of cumulative or successive absences are exceeded.

For a 3-credit course, this limit is five cumulative absences and four consecutive absences.

For a 2-credit course, the limit is four cumulative absences and three consecutive absences.

For a 1-credit course, this limit is two cumulative absences.

**f) Unofficial withdrawal policy**

"With reference to the stipulations of Article 61 of the *Organic Statute*, which states that the Dean "shall decide in consultation with the Unit Council on student absences to submit the decision to the Secretary-General for confirmation," when a student is absent from a course more than the authorized rate, the Registrar's Office shall notify the student of his *unofficial withdrawal* from the course through the SIS. Such withdrawal shall incur the student receiving the rank of UW for that course, which will appear on the transcripts. If the sanction is communicated during the term, the student must send a reasoned request to the Registrar's Office against the decision within three days of the appeal. If it is communicated at the end of the semester, the student must send it within 24 hours. The argumentation must be based on the fact that the average of the previous evaluations is above the passing grade and on a duly documented justification of at least two absences. The Registrar's Office shall forward this request to the Dean concerned who may invalidate the unofficial withdrawal with the Registrar's Office after consultation with the instructor of the course. The Registrar's Office would then re-enroll the student in the course on the SIS, canceling one of the absences that led to the *unofficial withdrawal*. If the Dean does not respond to the request within 48 hours of receipt, the unauthorized withdrawal is *de facto* maintained. The UW rank is translated into F in the academic year 2023-2024 and is included in the GPA calculation.