Undergraduate Programme in Music Performance
The Royal Irish Academy of Music

in association with

The University of Dublin, Trinity College Dublin

Undergraduate course title: Bachelor in Music Performance
Exit award: Ordinary B.A. (after passing year 3)
Credit value: 60 ECTS per year/240 in total;
1 ECTS = 25 student effort hours
Duration of the honors degree course: full time 4 years
Closing date for applications: 1st December (Direct application to RIAM)
Institution delivering the course: The Royal Irish Academy of Music
Head of Institution: Deborah Kelleher, Director
Accrediting Institution: The University of Dublin, Trinity College Dublin
Affiliation to School in Trinity College: School of Drama, Film and Music
Code for Registration purposes: UBDM-MPER-1V

A Note on this Handbook
This handbook will provide a guide to what is expected of you on this programme. Compliance with the requirements found in this handbook is the responsibility of the student. Please retain for future reference.

The information provided in this handbook is accurate at the time of preparation, but the RIAM reserves the right to make small amendments to the handbook and small changes to the composition of audition and examination panels if circumstances require. The lecturer reserves the right to alter the content of individual modules during the year.

Please note that, in the event of any conflict or inconsistency between the General Regulations published in the regulations in the Academic Calendar and the provisions of the General Regulations will prevail.
Bachelor in Music Performance - General Information
1. Introduction 07
2. Rationale 07
3. Structure of Programme 07
3.1 Instruments/Disciplines 07
3.2 Aims and Objectives 07
3.3 Programme Learning outcomes 08
4. Governance Structure 08
4.1 RIAM Board of Governors 08
4.2 RIAM Board of Studies 08
4.3 RIAM Heads of Faculty 08
4.4 Governance structure between Trinity College Dublin and RIAM 08
5. Admissions 08
5.1 Minimum/maximum numbers 09
5.2 Delivery format 09
5.3 Admission requirements 10
5.4 Audition procedures 11
5.5 Administrative support 12
5.6 Accommodation 12
6. Academic quality assurance 12
6.1 RIAM Board of Studies 12
6.2 Evaluation/Student feedback 12
6.3 Role of External Examiners 12
6.4 Student services and facilities 12
7. Course Committee 13
7.1 Structure of Course Committee 13
7.2 Membership of the Admissions Sub-committee 13
7.3 Examination Results Liaison Representative 13
8. Academic Year and Terms 14
8.1 Module Co-ordinators/Lecturers 14
8.2 Integration and linking across years 1-4 14
9. Assessment procedures 14
9.1 Methods of Assessments 14
9.2 Examination Panels 16
9.3 Bachelor in Music Performance - Instrumental Marking Criteria 17
9.4 Re-sit Assessment 18
9.5 Result procedure 19
9.6 Appeals procedure 19
9.7 Academic progression 19
9.8 Awards 19
Bachelor in Music Performance - Instrumental
10. Bachelor in Music Performance - Instrumental Modules 20
10.1 Module delivery overview 23
10.2 Summary of student effort hours 24
11. Overall Assessment 28
Bachelor in Music Performance Junior Freshman [1]

Summary Table 35
Module 1: Principal Study 36
Module 2: Chamber Music Performance 38
Module 3: Performance Electives 40
Module 4: Compositional Techniques - Harmony & Counterpoint 42
Module 5a: Aural Training 45
Module 5b: Analysis 47
Module 6: History of Music 49
Module 7a: RIAM Holistic - The Working Musician - Pedagogy 53
Module 7b: RIAM Holistic - Performance Psychology 55
Module 7c: RIAM Holistic - Career Strategy 57
Module 7d: RIAM Holistic - Feldenkrais 59
### Bachelor in Music Performance Senior Freshman [2]

<table>
<thead>
<tr>
<th>Summary Table</th>
<th>62</th>
</tr>
</thead>
<tbody>
<tr>
<td>Module 1:</td>
<td>Principal Study</td>
</tr>
<tr>
<td>Module 2:</td>
<td>Chamber Music</td>
</tr>
<tr>
<td>Module 3:</td>
<td>Performance Electives</td>
</tr>
<tr>
<td>Module 4:</td>
<td>Compositional Techniques - Harmony &amp; Counterpoint</td>
</tr>
<tr>
<td>Module 5a:</td>
<td>Aural Training</td>
</tr>
<tr>
<td>Module 5b:</td>
<td>Analysis</td>
</tr>
<tr>
<td>Module 6:</td>
<td>History of Music</td>
</tr>
<tr>
<td>Module 7a:</td>
<td>RIAM Holistic - The Working Musician - Music in Healthcare and Community Setting</td>
</tr>
<tr>
<td>Module 7b:</td>
<td>RIAM Holistic - Performance Psychology</td>
</tr>
<tr>
<td>Module 7c:</td>
<td>RIAM Holistic - Career Strategy</td>
</tr>
<tr>
<td>Module 7d:</td>
<td>RIAM Holistic - Feldenkrais</td>
</tr>
</tbody>
</table>

### Bachelor in Music Performance Junior Sophister [3]

<table>
<thead>
<tr>
<th>Summary Table</th>
<th>91</th>
</tr>
</thead>
<tbody>
<tr>
<td>Module 1:</td>
<td>Principal Study</td>
</tr>
<tr>
<td>Module 2:</td>
<td>Chamber Music</td>
</tr>
<tr>
<td>Module 3:</td>
<td>Performance Electives</td>
</tr>
<tr>
<td>Module 4:</td>
<td>Compositional Techniques - Harmony &amp; Counterpoint</td>
</tr>
<tr>
<td>Module 5a:</td>
<td>Aural Training</td>
</tr>
<tr>
<td>Module 5b:</td>
<td>Analysis</td>
</tr>
<tr>
<td>Module 6:</td>
<td>History of Music</td>
</tr>
<tr>
<td>Module 7a:</td>
<td>RIAM Holistic - The Working Musician - New Music Collaboration</td>
</tr>
<tr>
<td>Module 7b:</td>
<td>RIAM Holistic - Performance Psychology</td>
</tr>
<tr>
<td>Module 7c:</td>
<td>RIAM Holistic - Career Strategy</td>
</tr>
<tr>
<td>Module 7d:</td>
<td>RIAM Holistic - Yoga</td>
</tr>
</tbody>
</table>

### Bachelor in Music Performance Senior Sophister [4]

<table>
<thead>
<tr>
<th>Summary Table</th>
<th>119</th>
</tr>
</thead>
<tbody>
<tr>
<td>Module 1:</td>
<td>Principal Study</td>
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<tr>
<td>Module 2:</td>
<td>Chamber Music</td>
</tr>
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<td>Module 3a:</td>
<td>Performance Electives</td>
</tr>
<tr>
<td>Module 3b:</td>
<td>Performance Elective - Accompaniment</td>
</tr>
<tr>
<td>Module 3c:</td>
<td>Performance Elective - Conducting</td>
</tr>
<tr>
<td>Module 3d:</td>
<td>Performance Elective - Related Instrument</td>
</tr>
<tr>
<td>Module 4a:</td>
<td>Academic Elective - Composition</td>
</tr>
<tr>
<td>Module 4b:</td>
<td>Academic Elective - Dissertation</td>
</tr>
<tr>
<td>Module 4c:</td>
<td>Academic Elective - Music Technology</td>
</tr>
<tr>
<td>Module 4d:</td>
<td>Academic Elective - Analysis</td>
</tr>
<tr>
<td>Module 5a:</td>
<td>RIAM Holistic - The Working Musician - Showcase Creative Project</td>
</tr>
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<td>Module 5b:</td>
<td>RIAM Holistic - Performance Psychology</td>
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<td>Module 5c:</td>
<td>RIAM Holistic - Career Strategy</td>
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<tr>
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<td>RIAM Holistic - Yoga</td>
</tr>
</tbody>
</table>

### Appendices

<table>
<thead>
<tr>
<th>Appendix 1:</th>
<th>Prescribed pieces for audition</th>
</tr>
</thead>
<tbody>
<tr>
<td>Appendix 2:</td>
<td>Performance Electives</td>
</tr>
<tr>
<td>Appendix 3a:</td>
<td>Keyboard Syllabus</td>
</tr>
<tr>
<td>Appendix 3b:</td>
<td>String Syllabus</td>
</tr>
<tr>
<td>Appendix 3c:</td>
<td>Wind/Brass/Percussion Syllabus</td>
</tr>
<tr>
<td>Appendix 4:</td>
<td>Performance Marking Criteria</td>
</tr>
<tr>
<td>Appendix 5:</td>
<td>Accompaniment Class Syllabus</td>
</tr>
<tr>
<td>Appendix 6:</td>
<td>Research Misconduct</td>
</tr>
<tr>
<td>Appendix 7:</td>
<td>Dissertation Criteria</td>
</tr>
<tr>
<td>Appendix 8:</td>
<td>Music Technology/Composition Marking Criteria</td>
</tr>
</tbody>
</table>

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**Bachelor in Music Performance Instrumental Modules**

**4**
Queries
For queries regarding the content of your Course Handbook 2016/17, please contact any one of the following:-
- Frances Hogan Administrative Officer [Registry]
or any member of the General Office staff,
or your relevant Head of Faculty.

Examinations and Assessments
Please note
- **Non-attendance penalties:**
  Students must attend all Principal Study lessons, Supporting Studies, RIAM Holistic and Performance Classes and lectures. Students who fail to attend without a certified and sanctioned excuse will have marks deducted from their end of year result.
  - Students should consult their lecturer for submission dates for assignments etc..
  - Students will automatically incur penalties for late submissions.
  - Students will receive their examination timetables in advance of the dates of examinations. Please note once scheduled students cannot request a change to day/time allocated to them.
  - No reminders will be sent to individual students.
  - If a student is unable to sit an examination due to unforeseen circumstances, the General Office staff must be notified in advance so that the Administrative Officer can seek permission for the correct course of action [deferral, withdrawal etc.]
  - An unexcused absence from an examination will result in a fail grade being recorded for the relevant examination.

Plagiarism
All students must go to http://tcd-ie.libguides.com/plagiarism to comply with TCD instructions regarding plagiarism.
## Important Dates

| September 2016 | 12th September | Commencement of Academic Year 2016-17 |
| November 2016 | Week of 7th | Performance Spotlight Week |
| November 2016 | RIAM Third-Level Academic Reading/Tutorial week |
| Friday 11th | Closing date for:- |
| Wednesday 25th | Maura Dowdall Senior Solo Competition |
| December 2016 | Irené Sandford Award for Singers Competition |
| Thursday 1st | Submission deadline for:- |
| Tuesday 6th | Third-level Mid-Year Examination Programmes |
| Wednesday 7th | Closing date for third-level applications |
| Thursday 22nd December | RIAM Third-Level Academic Reading/Tutorial week |
| January 2017 | Week of 2nd | Performance Spotlight Week |
| January 2017 | Week of 9th | Opera performance Week |
| Monday 9th | Third level Academic commence |
| Monday 16th | Lucien and Maura Teissier Scholarship Final |
| Wednesday 18th | Submission deadline for amendments to Mid-year programmes |
| February 2017 | Week of 6th | Commencement of Mid-year exams |
| February 2017 | Week of 27th | Performance Spotlight Week |
| March 2017 | RIAM Third-Level Academic Reading/Tutorial week |
| Wednesday 1st | Deadline for Third-Level Concerto/End-of-year Examination programmes |
| March 2017 | B Mus Ed End-of-year Programmes & Technical Examinations |
| Tuesday 7th | Finals of Maura Dowdall Senior Solo Competition |
| Week of 13th | Performance Spotlight Week |
| Week of 20th | Opera Performance Week |
| April 2017 | Friday 14th | Academic Closed – Good Friday |
| Tuesday 18th | Academy reopens after Easter weekend |
| Friday 28th | Closing date for Gaiety Bursary |
| May 2017 | Deadline for amendments to Third Level Concerti/End-of-year programmes |
| Tuesday 2nd | Submission deadline for third-level Theses/Portfolio/final Assignments |
| Week of 8th | Performance Spotlight Week |
| Week of 15th | Third-level Concerti exams |
| Friday 19th | 4th year Concerti Performance exams [highest marks for year 3 recital ] |
| Saturday 20th | 4th year Concerti Performance exams [highest marks for year 3 recital ] |
| Week of 29th | Commencement of Third-level Practical Exams |
| June 2016 | Submission deadline for Academic Electives Options [for existing Year 3 third-level Students] |
| Tuesday 6th | Third-Level End-of-year results published |
| Monday 26th | |
Bachelor in Music Performance - General Information

1. Introduction
This programme aims to bring students to the highest performing level, and to enhance the interpretative and intellectual qualities of their performance through supporting academic and professional practice studies.

The content and structure of the programme is comparable to the best performing courses available in Conservatories and Universities abroad, and has been prepared with reference to international models of best practice. In designing this programme, the Academy has allocated to the student a significant amount of individual tuition from the instrumental/vocal teacher.

Ireland has three conservatoires which offer Bachelor degrees in Western Art Music performance, of which RIAM is one. The number of applicants for places in all institutions far exceeds the available places, indicating an interest in such programmes in Ireland which shows no signs of abating. Irish universities offer academically-focused degrees in music, catering for the student for whom a career as a performing musician is not necessarily the final goal. Performance degrees such as the one proposed here are by definition narrow in their recruitment focus. The number of students admitted to the course is small, and applicants are expected to have attained considerable proficiency in their chosen instrument/voice prior to entry.

This Degree programme of performing studies provides opportunities for performers of inherent excellence to develop their potential to the best international standards.

2. Rationale
The primary emphasis of the course is on practical studies including both solo and ensemble work. These studies are supported by courses in Aural Training, Compositional Techniques, History of Music, Analysis and RIAM Holistic. These elements are designed to improve the quality of the student’s performance by developing aural, structural and stylistic awareness, and understanding of compositional techniques and the unique challenges of the music profession.

Integral to the course are secondary studies in Chorale, RIAM Orchestas/ensembles (for orchestral instruments), Accompaniment (for keyboard players).

The Bachelor in Music Performance has two main pathways - instrumental and vocal. Though both connect at a significant number of points along the degree, they also have separate modules and assessments particular to the demands of their chosen performance medium. The programme content for instrumental is described in this document.

3. Structure of Programme (Instrumental)

3.1 The following instruments/disciplines may be offered as Principal Study:

<table>
<thead>
<tr>
<th>Keyboard</th>
<th>String</th>
<th>Woodwind, Brass &amp; Percussion</th>
<th>Conducting</th>
</tr>
</thead>
<tbody>
<tr>
<td>Piano</td>
<td>Violin</td>
<td>Recorder</td>
<td>Choral</td>
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<tr>
<td>Organ</td>
<td>Viola</td>
<td>Flute</td>
<td>Instrumental</td>
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<tr>
<td>Harpischord</td>
<td>Violoncello</td>
<td>Oboe</td>
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<tr>
<td>Accordion</td>
<td>Double Bass</td>
<td>Clarinet</td>
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<tr>
<td>Accompaniment/</td>
<td>Concert Harp</td>
<td>Bassoon</td>
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<tr>
<td>Direction</td>
<td>Irish Harp</td>
<td>French Horn</td>
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<td></td>
<td>Classical Guitar</td>
<td>E flat Tenor Horn</td>
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<td></td>
<td></td>
<td>Trumpet</td>
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<td></td>
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<td>Trombone</td>
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<td>Euphonium</td>
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<td>Tuba</td>
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<td></td>
<td></td>
<td>Percussion</td>
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</tbody>
</table>

3.2 Aims and objectives
The aims and objectives of the programme are:

- To train and develop students to the highest professional performance level, enabling them to take their place in the music profession whether as a solo instrumentalist, chamber music and orchestral player, accompanist, solo and choral singer.
- To inculcate sound musicianship through supporting studies, which will deepen and enrich students’ perception and understanding of the music they perform, both analytically and stylishly.
- To provide students with a broad experience of practical music making, equipping them with the skills necessary to participate confidently in a wide variety of performance situations.
3.3 Programme Learning Outcomes
This programme leads to the award of a degree at Level 8 of the National Qualifications Authority of Ireland.

On successful completion of this programme students should be able to:

- Demonstrate high standards of musical performance commensurate with those of graduates’ future status as confident and successful performing musicians
- Communicate a strong artistic vision, supported by a sound technique and effective rehearsal strategies
- Work productively as part of a team within a variety of ensemble formats
- Demonstrate advanced knowledge of most compositional techniques
- Articulate orally and aurally an understanding of the techniques of musical composition
- Describe in detail the major developments of music through study of the musical score and secondary sources
- Improve use of the self through awareness of the physical experience associated with movement
- Control anxiety and stress in performance
- Plan, reflect on and progress their careers and in a range of professional settings

4. Governance structure

4.1 RIAM Board of Governors
The RIAM Board of Governors is responsible for the governance and management of the Academy and for the administration of the endowments. The Board consists of Vice Presidents, the Director and Governors representing the members of the Academy, the endowments, Dublin City Council, the Academic Board and staff.

4.2 RIAM Board of Studies
The RIAM Board of Studies is the Academic Board of the Academy. Subject to the supreme control of the Governors, this Board has charge of all matters directly appertaining to education in the Academy. The Board meets on a weekly basis during the Academic year and minutes of these meetings are submitted to the Board of Governors for approval.

4.3 RIAM Heads of Faculty
Five Heads of Faculty are appointed from the teaching staff. The faculties are broken into: Keyboard, Vocal Studies, Wind, Brass and Percussion, Strings and Musicianship. Heads of Faculty represent their faculties’ interests at RIAM Board of Studies meetings and also assist the Director in setting and implementing strategic plans for the RIAM.

4.4 Governance structure between TCD and RIAM
The governance structure of the validated course will be via the RIAM Associated College Degrees Committee. RIAM plans to integrate the RIAM Associated College Degrees Committee by having a Committee representative on the Examination Board.

5. Admissions
Admissions to the Bachelor in Music Performance programme at The Royal Irish Academy of Music will be administered through direct application to the RIAM. The closing date for applications is December 1st. Following the audition and interview process which will take place in RIAM, RIAM will furnish the TCD Admissions Office with a list of successful applicants who have accepted the offer. This offer is conditional on achieving the required academic school qualifications described below. Entry is possible only at the beginning of the Academic Year, in September.

Applications
All prospective applicants must submit online by December 1st the following documents:

- Completed online application form.
- Online payment of the relevant non-refundable application fee.
- A copy of applicant’s birth certificate.
- A detailed Curriculum Vitae which should include details of your performing career to date e.g. Concerts, Recitals, Feiseanna, Broadcasts, Orchestral/Chamber Music/Ensemble experience etc., as well as the applicant’s examination record and any other information they would consider helpful to your application.
- Proof of competence in English in the case of students for whom English is not the first language.
- Proof of Grade 8 Local Centre practical exam or its equivalent
- Written recommendations from two musicians, who may be the applicant’s teachers, confirming the suitability of the applicant for the course.
- Applicants may submit an unedited DVD of a recent performance [optional]
- A personal statement may be included. Applicants may choose to indicate why they wish to undertake this programme, what they hope to achieve and why they specifically wish to study at the Royal Irish Academy of Music.

Short-listed applicants will be notified of the day and time of their audition and interview.
5.1 Minimum/maximum numbers
Minimum 10 EU/non EU fee paying applicants each Academic Year
Maximum 20 EU/non EU fee paying applicants each Academic Year

5.2 Delivery format
The delivery format of the validated course: all modules are delivered by RIAM staff at the RIAM premises currently located in Westland Row.

Students who do not choose or are not allowed to proceed to the fourth year but who have successfully passed year 3 on the course will be eligible for an exit degree award of Ordinary B.A. Except by permission of the RIAM Associated College Degrees Committee, on the recommendation of the Course Committee, the Ordinary of B.A. may be conferred only on candidates who have spent at least three years registered on the course.

The structure of the validated course:
The primary emphasis of the course is on practical studies including solo and ensemble work. The course has two main pathways i.e. instrumental and vocal which have common and separate modules and assessments particular to the demands of their chosen performance medium.

**The total credit weighting for the instrumental pathway is distributed over 7 modules in years 1 - 3 and 5 modules in year 4. The Performance modules carry 40 ECTS with supporting studies modules carrying 20 ECTS each year.**

<table>
<thead>
<tr>
<th>Year 1</th>
<th>ECTS Credits</th>
<th>Student Effort Hours</th>
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<tr>
<td><strong>Performance</strong></td>
<td></td>
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<tr>
<td>Module 1: Principal Study [1]</td>
<td>30 [1 ECTS = 25 hours]</td>
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<tr>
<td>Module 2: Chamber Music [1]</td>
<td>05 [1 ECTS = 25 hours]</td>
<td>125</td>
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<tr>
<td>Module 3: Performing Electives [1]</td>
<td>05 [1 ECTS = 25 hours]</td>
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<tr>
<td><strong>Supporting Studies</strong></td>
<td></td>
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<tr>
<td>Module 4: Compositional Techniques [1]</td>
<td>05 [1 ECTS = 25 hours]</td>
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<td>Module 5a: Aural Training [1]</td>
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<td>Module 5b: Analysis [1]</td>
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<tr>
<td>Module 7a: RIAM Holistic - The Working Musician [1]</td>
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<td>Module 7b: RIAM Holistic - Performance Psychology [1]</td>
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<td>Module 7c: RIAM Holistic - Career Strategy [1]</td>
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<td>Module 7d: RIAM Holistic - Feldenkrais [1]</td>
<td>05 [1 ECTS = 25 hours]</td>
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<tr>
<td>Module 2: Chamber Music [2]</td>
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<td><strong>Supporting Studies</strong></td>
<td></td>
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<tr>
<td>Module 5a: Aural Training [2]</td>
<td></td>
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<td>Module 5b: Analysis [2]</td>
<td></td>
<td></td>
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<tr>
<td>Module 7a: RIAM Holistic - The Working Musician [2]</td>
<td></td>
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<tr>
<td>Module 7b: RIAM Holistic - Performance Psychology [2]</td>
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<th>Student Effort Hours</th>
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<tr>
<td>Module 2: Chamber Music [3]</td>
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<tr>
<td>Module 3: Performing Electives [3]</td>
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<tr>
<td><strong>Supporting Studies</strong></td>
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<tr>
<td>Module 4: Compositional Techniques [3]</td>
<td>05 [1 ECTS = 25 hours]</td>
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<tr>
<td>Module 5a: Aural Training [3]</td>
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<td>Module 5b: Analysis [3]</td>
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5.3 Admission Requirements

**Qualifications or equivalent**
To qualify for admission to the RIAM applicants must:

- Attain the standard of general education prescribed for matriculation
- Where applicable, satisfy specific requirements for the courses to which admission is sought
- Applicants for the course are required to have 85% or higher in the Grade VIII RIAM Local Centre examination, or Associated Board of the Royal Schools of Music, or Guildhall school of Music London, or Trinity College London, or from comparable institutions in other countries* or Satisfactory attendance at the RIAM’s Access Course
- Where there is competition for places, obtain a sufficiently high standard of entrance examination results to ensure inclusion among the number to whom offers are made

* Where a student has not attained the required audition requirements, he/she may apply with a recommendation from his/her teacher.

**Matriculation requirements**
To be considered for admission to the course applicants must have received the minimum matriculation requirements as denoted by TCD [please visit https://www.tcd.ie/study/assets/pdf/TCD-AdmReqs-2015.pdf]

In exceptional circumstances where the candidate shows a high level of musical ability but does not meet the matriculation requirements, such candidates may be accepted subject to the approval of the Senior Lecturer, TCD.

**Mature applicants**
An exemption from Leaving Certificate or equivalent academic requirements may be made in the case of mature students who have reached the age of 23 before commencing the course. Mature EU/EEA (including Swiss, Norwegian and Icelandic) candidates for full-time study should apply to the Royal Irish Academy of Music by 1st December in the year of entry.

**Competence in the English language** - all classes/lectures/seminars are conducted through English. Students whose first language is not English and who have not been educated through the medium of English must present one of the following qualifications in the English language:

<table>
<thead>
<tr>
<th>Examination</th>
<th>Minimum Level Required</th>
</tr>
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<tbody>
<tr>
<td>Irish Leaving Certificate</td>
<td>Grade D3 or better in Ordinary level English</td>
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<tr>
<td>GCSE</td>
<td>Grade C or better in English Language</td>
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<tr>
<td>US High School</td>
<td>Grade C in English taken in final year</td>
</tr>
<tr>
<td>TOEFL</td>
<td>233 - computer-based (with a score of 4.5 in essay)</td>
</tr>
<tr>
<td></td>
<td>570 - Paper based (with a TWE score of 4.5)</td>
</tr>
<tr>
<td></td>
<td>90 - internet-based (with a written score of 21)</td>
</tr>
</tbody>
</table>

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**Bachelor in Music Performance Instrumental Modules**


**Year 4**

**Performance**

| Module 2: Chamber Music [4] | 05 [1 ECTS = 25 hours] | 125 |

**Supporting Studies**

Students must choose one Academic Elective


**Total**

| 240 | 6000 |
Bachelor in Music Performance Instrumental Modules

<table>
<thead>
<tr>
<th>University of Cambridge</th>
<th>180+ on Cambridge English scale with no less than 175 in each skill and use of English i.e.</th>
</tr>
</thead>
<tbody>
<tr>
<td>IELTS</td>
<td>(Academic Version ) 6.5 (no individual band below 6)</td>
</tr>
<tr>
<td>Pearson Test of English (Academic)</td>
<td>PTE Academic: a minimum of 63 (with no section score below 59)</td>
</tr>
</tbody>
</table>

**Note:**
- Examination results for tests 4-8 above are only valid for 2 years
- Students whose standard is at IELTS 5.5 or equivalent may be made a conditional offer, and will be required to take part in TCD's 8 week IELTS Pathway Programme (or similar programme) prior to taking up the place in September. They must be certified at IELTS 6.5 by the time of starting the degree.

5.4 Audition Procedures

**Audition/interview**  
The audition/interview panel will normally consist of a selection of the following RIAM personnel:
- The Director or her/his nominee
- Heads of Faculty or their nominees:  
  - Head of Keyboard  
  - Head of Musicianship  
  - Head of Strings  
  - Head of Wind Brass and Percussion  
- Such specialist(s) as the Course Committee may consider necessary to appoint in an examining or advisory capacity

Applicants will be selected on the strength of their performing ability and on the basis of written application with only the best-qualified applicants accepted. Short-listed applicants will be notified of the day and time of their audition and interview. Auditions are usually held in person in January.

**Performance audition**  
All successful applicants called for audition will be required to perform, at audition, a balanced and stylistically contrasting programme of 15 minutes’ music, consisting of not less than two works/songs. The audition/interview panel reserves the right to hear all or part of any work presented. Such programmes must include item(s) prescribed [see Appendix 1] appropriate to the applicant’s instrument/voice. The panel may, at their discretion, require the applicant to sight-read/sight-sing a piece of suitable difficulty. Applicants must provide their own Accompanist if required.

**Interview**  
The interview will normally take approximately 10 - 15 minutes but may take more or less time than this depending on what the panel deem necessary. Applicants can be asked general questions such as why they applied for the course or what they hope to achieve through taking the course, to more specific questions such as particular technical issues they might wish to work on, repertoire they might like to specialise in, and more.

**Written examination**  
To sit a written paper, which will include rudiments, melody writing and a simple harmony question for SATB of approximately the current Leaving Certificate (higher-level paper) standard of difficulty. Candidates will also sit an aural paper. Applicants are required to pass in each the written paper and the aural tests in order to be considered for admission to the course. *

*Note:

In exceptional circumstances, a complementary pass may be awarded to applicants at the discretion of the audition/interview panel, subject to the following conditions being fulfilled:
- The applicant must display exceptional flair and potential
- The applicant must have obtained a mark within the compensatory range of 30% - 40% in both written and aural tests
- Applicants admitted to the course under these conditions will be required to attend supplementary lectures as deemed necessary by the interview/audition panel in order to satisfy the requirements of the course. In very exceptional circumstances (and where outstanding flair and ability have been demonstrated), candidates who fail to meet these requirements at their initial attempt may present themselves for further assessment at the beginning of the Academic Year [September] in which they wish to enter the course.
Audition/interview results
The panel produces a list of successful applicants in order of merit. Successful applicants who are offered a place on the programme (subject to attaining the relevant academic qualifications) receive a conditional letter of offer from the Academy within 10 working days of the auditions.

5.5 Administrative support
The RIAM has an administration team in place to support its existing programmes, the Access Programme; the Diploma in Music Teaching and Performance, the Bachelor of Music in Education, the Diploma in Community and Group Teaching; the Bachelor of Music Performance [Instrumental and Vocal], the Bachelor in Music Composition; the Master in Music Performance; the Recital Artist Programme and the Doctorate in Music Performance. Administration support includes admissions, examinations and student records.

5.6 Accommodation
The programme will be delivered by RIAM staff at the RIAM premises in Westland Row. While we do not have student accommodation facilities, our position in the centre of Dublin means that we are served by a wide number of transport options, particularly the bus, LUAS and DART.

6. Academic quality assurance

6.1 RIAM Board of Studies
The Board of Studies has overall responsibility for assuring the quality of all programmes delivered by the RIAM and are informed of all recommendations of the Bachelor in Music Performance Degree Committee. Part of the review to ensure the programme is meeting the needs of students and lecturers, is a self-review including student feedback and external review process. The Course Committee will report to the Board of Studies and to the Board of Governors on a regular basis.

6.2 Evaluation/Student feedback
Student feedback on module content, assessment, and teaching is sought directly from students. The questionnaire is disseminated to students in a hard copy format at the end of each Academic Year and is collected via an anonymous hand-in point in the General Office in RIAM.

Feedback from questionnaires is collated and presented to the Course Committee for consideration. Recommendations arising from this feedback are made to the course teaching staff. Implementation of such changes will be the responsibility of teaching staff, overseen by the Course Committee. The secretary of the Course Committee will report to the Board of Studies and, from this committee, reports will be issued to the Governing Body of the RIAM and to the RIAM Associated College Degrees Committee about the implementation of these changes.

This questionnaire is supplemented by formal monthly group feedback sessions with RIAM staff and both sets of data are added to the on-going quality assurance processes for this degree.

6.3 Role of external examiners
All programmes offered by the RIAM have programme-specific external examiners engaged. These will comprise:
- An overall External Examiner
- A specialist External Examiner to be appointed for each instrumental/vocal practical examination, subject to the approval of the RIAM Associated College Degrees Committee

Note:
- The specialist Exam Examiners will examine on the practical disciplines of Keyboard, Wind, String and Voice. Final year students will have a specialist for their particular instrument and this person would normally examine all other students in the discipline. Students will therefore have an expert in their individual instrument when the degree classification is decided.
- An overall External Examiner to be appointed for the appraisal of academic transcripts across years three and four and will join the specialist External Examiners for the final degree performance examinations in year four.

Procedure for the Appointment of overall External Examiners
The Bachelor in Music Performance Course Committee will nominate an External Examiner in consultation with the RIAM Associated College Degrees Committee.

6.4 Student services and facilities
The Georgian house at Dublin’s No. 36 Westland Row is a building of great architectural beauty and importance and together with the two adjoining houses provides an extremely pleasant and suitable environment in which to study and
teach. Facilities include the 150-seat Katherine Brennan Hall, a recital room which can seat sixty, a student common room, practice rooms, free Wi-Fi, use of Academy computers with own login and personal password, a recording studio and a large number of teaching rooms. The city-centre location, beside Pearse Street DART Station and numerous bus services, makes it one of the country’s most accessible music schools.

Library
The RIAM library provides access to the electronic and printed research resources required for The Bachelor in Music Performance Degree. As well as providing an Induction Day tour for new students, the library offers a series of tutorials on research and library skills, focusing on research resources, database searching, and electronic journals and sourcing and evaluating scholarly resources on the internet.

General Office
The Royal Irish Academy of Music has an efficient, well-staffed administrative Office to support students in relation to admissions, registration, examinations and records. The Office is also responsible for organising an Induction Day for new students. On Induction Day [which is held at the RIAM] students complete the necessary registration documents and will be introduced to RIAM staff - the Director, and other key personnel. Information regarding commencement of lessons and academic studies will be available on this day. New students will be given a tour of the RIAM Library and its facilities.

Use of computers
Valid usernames and passwords will give each student access to Moodle, the Internet, MS Word, music technology software and personal folders on the Student Server (RIAMTLS) to store course-related work, created on PCs [20] which are connected to the Student Network and installed in the Library and in the Computer Room.

7. Course Committee

7.1 Structure of Course Committee
The Bachelor in Music Performance Course Committee is the forum where all questions of policy, academic integrity and future curriculum development of the programme are discussed and recommendations will be formulated. The committee is responsible for designing module content, supervises student admissions, progress and examinations. It also nominates the External Examiners and External Specialists. The Course Committee reports to the Board of Studies and to the Board of Governors on a regular basis and consists of the following thirteen ex officio members:

- Director or her/his nominee
- Chairperson of the Course Committee [elected from the Course Committee each Academic Year]
- Heads of Faculty:
  - Head of Keyboard
  - Head of Musicianship
  - Head of Strings
  - Head of Vocal
  - Head of Wind, Brass and Percussion
- A representative of the RIAM Board of Studies
- Administrative Officer [Registry]
- One student representative, from each year, elected annually by the students from amongst their number

In addition, Lecturers of registered students on the Bachelor in Music Performance Degree are automatically members of the Course Committee.

The Course Committee will convene at least four times annually. The committee will be chaired by a member of the Course Committee who is nominated and elected each Academic Year.

7.2 Membership of the Admissions Sub-committee

- Director or her/his nominee
- Heads of Faculty:-
  - Head of Keyboard
  - Head of Musicianship
  - Head of Strings
  - Head of Vocal
  - Head of Wind, Brass and Percussion
- Administrative Officer [Registry]

7.3 Examination Results Liaison Representative
A nominee from the General Office of the RIAM will liaise with the Student Records Office (SRO) in Trinity College Dublin. The Examinations Results Liaison Representative will effectively deal with any queries and will ensure
submission of results to the SRO in a timely manner. The deadline for submission of annual examination results is the end of July and of supplemental results by the end of September.

8. Academic Year
   Principal Study
   The RIAM Academic Year consisting of 30 weeks of tuition commences on the second Monday of September each year. Students may be required to take lessons outside the working hours of 9am - 6pm and at weekends to accommodate those who work in orchestras and have other commitments.

   Performance Ensembles
   The 30 week RIAM Academic Year includes 6 intensive Performance Spotlight weeks for intensive ensemble study [Performance projects may include weekends and evening hours]

   Supporting Studies
   The RIAM Academic Year consisting of 24 weeks of lectures and 2 reading weeks

Examinations
   Chamber Music Examinations
   Mid-year examinations are held in February
   End-of-year examinations are held in May/June
   Supplemental periods for repeat exams is normally last week in August and first week in September.

   8.1 Module Co-ordinators/Lecturer
   The Bachelor in Music Performance Course Committee design, implement and monitor the delivery of the degree.

   Note:
   ➢ Each lecturer reserves the right to alter the course module at any stage during the Academic year.

   8.2 Integration and linking across years 1 - 4
   Years 1 - 4 of the Bachelor in Music Performance course will involve incremental learning, with each module building upon and linking with the previous section.

9. Assessment Procedures

9.1 Methods of assessments
   Assessment will be by:
   • Recital (including Chamber Music, and accompaniment where applicable) and continuous assessment for Principal Study
   • Written examination and continuous assessment for supporting studies [years 1 - 3]
   • Written assignments/editions/dissertation and continuous assessment for supporting studies [year 4, electives Dissertation, Composition, Music Technology and Analysis]

   Note:
   ➢ Non-attendance penalties:
     Students must attend all Principal Study lessons, Supporting Studies, RIAM Holistic and Performance Classes and lectures. Students who fail to attend without a certified and sanctoned excuse will have marks deducted from their end of year result. Deductions will be as follows:-
     Individual lessons and Performance classes
     The following penalties will apply to the overall end-of-year Performance mark:-
     2½% for any 2 out of 4 absences
     5% for any 4 out of 12 absences
     Such deductions shall be made for all absences without limit, and persistent non-attendance could result in failing the year
     Supporting Studies and RIAM Holistic
     Students should attend all Academic and RIAM Holistic lectures. Failure to do so will result in the he following penalties:
     5% will be deducted from the relevant module/component where students only attend a minimum of 75%; an additional 1 mark will be deducted from the relevant module/component for each lecture missed thereafter which will be deducted from the overall end of year Supporting Studies mark.
     Such deductions shall be made for all absences without limit, and persistent non-attendance could result in failing the year. The deductions will apply to the overall end-of-year Supporting Studies mark.
     ➢ Performance Ensemble Assessment penalties:
       • Full (100%) attendance is compulsory for all RIAM ensembles. Performance projects may include weekends and evening hours.
- Except where there is duly certified or other approved reason, students who miss a rehearsal or performance will be removed from the ensemble for that specific performance project and will bear a 10% deduction of their overall performance mark (weighted at 60% of their year’s total marks).
- A further absence in a further performance project will bear an additional 10% deduction and the student will again be removed from that project.
- Such deductions shall be made for all absences without limit, and persistent non-attendance could result in failing the year.

- All programmes must be approved by the student’s principal study tutor, the relevant Head of Faculty and the relevant Course Committee.
- Where a student does not submit their exam programme by the given deadline [please refer to the Academic Calendar] and as required by the Course Committee a deduction of 5 marks for that exam will be imposed as a penalty.
- Repertoire may be substituted [on the relevant form] subject to approval by the relevant Head of Faculty.
- Throughout the entire course, any work or study performed at examination may not be repeated again in any subsequent examination unless the work or study has only been performed in part and not as a whole in a previous examination. Utexit editions are recommended where possible and available.
- All performances will be open to the public.
- Where a student does not satisfactorily present Programme Notes for a performance exam, a penalty reduction of 5 marks will be imposed.
- Use of sheet music:-
  
  **Pianoforte**
  Students must perform from memory all requirements for every exam.
  
  **Harpischord**
  Students have no memory requirements.
  
  **Accordion**
  Students must perform from memory the virtuoso Scarlatti Sonatas and at least one work from End-of-year repertoire list.
  
  **Organ**
  Organ students must perform from memory any Schübler chorale (BWV 645-650) in the Mid-year examination of year 3.
  
  **String students** will be required to perform at least one piece from memory.
  
  **Wind, Brass, Percussion students** are not required to perform their examination programmes from memory but are encouraged to do so.

- Relevant Keyboard and Vocal students required to perform from memory [this does not include Chamber Music] who use sheet music without prior permission of the Course Committee, will incur the following penalties:-
  
  Up to 10 minutes of platform time students will incur a deduction of 2 marks
  Up to 20 minutes of platform time students will incur a deduction of 3 marks
  Up to 30 minutes of platform time students will incur a deduction of 4 marks
  Over 30 minutes of platform time students will incur a deduction of 5 marks

  Students may apply to the Course Committee for an exemption from this sanction, and this request will be reviewed in light of the demands of the works in question. [See Appendix 3a - 3c].

- String students required to perform a piece from memory [this does not include Chamber Music] who use sheet music without prior permission of the Course Committee, will incur a penalty of 5 marks. Students may apply to the Course Committee for an exemption from this sanction, and this request will be reviewed in light of the demands of the works in question.

- Students who play over the maximum duration of a performance exam will incur the following penalties:-
  3 minute latitude and then an initial 3 marks will be deducted followed by an increase of 1 mark per minute up to a max of 10 marks.

- Students who play under the maximum duration of a performance exam will incur the following penalties:-
  3 minute latitude and then an initial 3 marks will be deducted followed by an increase of 1 mark per minute up to a max of 10 marks.

- Students must submit all work assigned for academic modules in the RIAM. No extensions regarding due dates or specific assignments will be granted.

- Any academic work that is received up to one week after the official due date for submission will receive a deduction of 10% of the mark from that assignment.

- Any academic work that is received between one week and up to two weeks following the official due date will receive a deduction of 20% of the mark from that assignment.

- Any academic work that is received later than two weeks from the official due date will receive a mark of zero for that assignment.

- Students will be required to carry out such assignments in all areas of the course, as determined by the
lecturer, and to submit complete portfolios of all assignments for assessment.

- Students must provide two copies of music for each examination panel. Photocopies of music texts must not be used in examinations unless prior written permission has been obtained from the publisher, in which case the permission must be shown to the examination panel before the examination takes place. Any other exceptions (e.g. copying a single page for difficult page turns etc.) should be in line with the Code of Fair Practice (1992) published by the Music Publishers’ Association [3rd Floor, Strandgate, 18-20 York Building, London WC2N 6JU].
- In all examinations, the examiners’ decision is final. Please consult RIAM Rules and Regulations handbook for appeals criteria

9.2 Examination Panels

**Principal Study [Years 1 - 3]**
These will be conducted by a panel consisting of 2 examiners:-
- The specialist external examiner appropriate to the student’s discipline and, where possible appropriate to the students’ principal study
- The Head of Faculty in each discipline or his/her nominee:
  - Head of Keyboard
  - Head of Strings
  - Head of Wind, Brass and Percussion
- The instrumental teacher of each student may be in attendance at the examination and at the subsequent examination panel meeting

**Principal Study [Final Recital - Year 4]**
These will be conducted by a panel consisting of 3 examiners:-
- The specialist external examiner appropriate to the student’s discipline and, where possible appropriate to the students’ principal study
- The Head of Faculty in each discipline or his/her nominee:
  - Head of Keyboard
  - Head of Musicianship
  - Head of Strings
  - Head of Wind, Brass and Percussion
- 2nd Internal Faculty member, or suitable member from another faculty, including Academic
- The instrumental/vocal teacher of each student may be in attendance at the examination and at the subsequent examination panel meeting

**Note:**
- The Head of Faculty will only be required to attend the examination for his/her specific discipline
- A recording of the concerto/Voice and Orchestra repertoire performance may be sent to the overall Extern Examiner for his/her adjudication
- The overall Extern Examiner, or his /her nominee, will act as Chairperson of the panel of Examiners for all 4th year End-of-year performances
- There will be a separate panel for each specific discipline represented at the End-of-year examinations
- Each student will receive a short performance report written by the Specialist Extern Examiner

**Chamber Music**
Examinations - Chamber Music and Accompaniment
These will be conducted by a panel consisting of:
- Head of Faculty or their nominee
- A specialist extern examiner

**Performance Electives/group classes**
Examination of Electives and group classes
Marks or pass/fail will be awarded by:
- The candidate's teacher, performing group manager or class lecturer
- A specialist extern examiner in the case of conducting

**Supporting Studies**
Examination of years 1-3 and year 4 Electives - Dissertation, Composition, Music Technology and Analysis
These will be conducted by a panel consisting of:
- The student's teacher
- An internal examiner taken from within the Musicianship faculty
- The overall External Examiner who will examine written work for years 3 and 4

9.3 Bachelor in Music Performance - Instrumental Marking Criteria
The proportion of marks allocated to each of the components for the purposes of arriving at the overall percentage for each year's examinations will be as follows:
<table>
<thead>
<tr>
<th>Modules</th>
<th>Overall %</th>
<th>Year 1</th>
<th>Year 2</th>
<th>Year 3</th>
<th>Year 4</th>
</tr>
</thead>
<tbody>
<tr>
<td>Practical Performances Overall Proportion of Programme Course</td>
<td>60%</td>
<td>60%</td>
<td>60%</td>
<td>60%</td>
<td></td>
</tr>
<tr>
<td><strong>Module 1: Principal Study [1-4]</strong></td>
<td></td>
<td></td>
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<td></td>
</tr>
<tr>
<td>Mid-year Examination</td>
<td>20%</td>
<td></td>
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<tr>
<td>End-of-year Examination</td>
<td>35%</td>
<td></td>
<td></td>
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</tr>
<tr>
<td>Continuous Assessment</td>
<td>5%</td>
<td></td>
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</tr>
<tr>
<td><strong>Module 2: Chamber Music [1-4]</strong></td>
<td></td>
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<tr>
<td>Examination</td>
<td>8.75%</td>
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<td></td>
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</tr>
<tr>
<td>Continuous Assessment</td>
<td>1.25%</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Module 3: Performance Electives [1-4]</strong></td>
<td>0%</td>
<td>0%</td>
<td>0%</td>
<td>0%</td>
<td></td>
</tr>
<tr>
<td>Performance Electives (Pass/Fail)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Supporting Studies overall proportion of programme course</td>
<td>30%</td>
<td>30%</td>
<td>30%</td>
<td>30%</td>
<td></td>
</tr>
<tr>
<td><strong>Module 4: Compositional Techniques [1-3]</strong></td>
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<tr>
<td>Year 1</td>
<td></td>
<td></td>
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<td></td>
</tr>
<tr>
<td>Course Work</td>
<td>50%</td>
<td></td>
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<tr>
<td>Portfolio</td>
<td></td>
<td></td>
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</tr>
<tr>
<td>4-part Vocal Harmony including Figured Bass</td>
<td>20%</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>2-part Counterpoint</td>
<td>20%</td>
<td></td>
<td></td>
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<td></td>
</tr>
<tr>
<td>Classical Minuet</td>
<td>10%</td>
<td></td>
<td></td>
<td></td>
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</tr>
<tr>
<td>End-of-year Formal Examination</td>
<td>50%</td>
<td></td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>Year 2</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Course Work</td>
<td>40%</td>
<td></td>
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<tr>
<td>Portfolio</td>
<td></td>
<td></td>
<td></td>
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<td></td>
</tr>
<tr>
<td>Chorales</td>
<td>15%</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Counterpoint</td>
<td>15%</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Theme &amp; Variations</td>
<td>10%</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1 Free Composition portfolio</td>
<td>10%</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>End-of-year Formal Examination</td>
<td>50%</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Year 3</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Course Work</td>
<td>50%</td>
<td></td>
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</tr>
<tr>
<td>Portfolios</td>
<td></td>
<td></td>
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<td></td>
<td></td>
</tr>
<tr>
<td>Fugue: 1 analysis, 2 expositions, 1 complete fugue</td>
<td>20%</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Romantic Harmony: 1 short romantic piece [30 bars approx.]</td>
<td>10%</td>
<td></td>
<td></td>
<td></td>
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</tr>
<tr>
<td>Orchestration: complete 3 orchestrations</td>
<td>20%</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1 Free Composition portfolio</td>
<td>10%</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>End-of-year Formal Examination</td>
<td>40%</td>
<td></td>
<td></td>
<td></td>
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</tr>
<tr>
<td><strong>Module 4: Academic Elective [4]</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>30%</td>
</tr>
<tr>
<td>Composition (a)</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>Portfolio</td>
<td>85%</td>
<td></td>
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<td></td>
</tr>
<tr>
<td>Commentary</td>
<td>15%</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Dissertation (b)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Written Submission</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Music Technology (c)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3 Assignments</td>
<td>100%</td>
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<td></td>
<td></td>
</tr>
<tr>
<td>Analysis (d)</td>
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</tr>
<tr>
<td>Written submission or graphic/designs with commentary</td>
<td>100%</td>
<td></td>
<td></td>
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</tr>
<tr>
<td><strong>Module 5a: Aural Training [1-3]</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mid-year Examination</td>
<td>10%</td>
<td>10%</td>
<td>10%</td>
<td>10%</td>
<td></td>
</tr>
<tr>
<td>End-of-year Examination</td>
<td>50%</td>
<td></td>
<td></td>
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<tr>
<td><strong>Module 5b: Analysis [1]</strong></td>
<td></td>
<td></td>
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</tr>
<tr>
<td>Recognition of Form</td>
<td>40%</td>
<td></td>
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<tr>
<td>End-of-year Examination</td>
<td>60%</td>
<td></td>
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<tr>
<td><strong>Module 5b: Analysis [2]</strong></td>
<td></td>
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<tr>
<td>2 Assignments</td>
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<td><strong>Module 5b: Analysis [3]</strong></td>
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<tr>
<td>Schenker Exam</td>
<td>25%</td>
<td></td>
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</tr>
<tr>
<td>Fortean pitch Exam</td>
<td>25%</td>
<td></td>
<td></td>
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</tr>
<tr>
<td>Assignment</td>
<td>50%</td>
<td></td>
<td></td>
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<tr>
<td><strong>Module 6: History of Music [1-3]</strong></td>
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<tr>
<td>Year 1</td>
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</tr>
<tr>
<td>Academic Writing/ Research Skills</td>
<td>5%</td>
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<tr>
<td>2 short Essays @ 5% each</td>
<td>10%</td>
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</tr>
<tr>
<td>1st Listening test</td>
<td>20%</td>
<td></td>
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<tr>
<td>Essay Opera</td>
<td>20%</td>
<td></td>
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</tr>
</tbody>
</table>

Bachelor in Music Performance Instrumental Modules
Note:
- Accompaniment and Orchestra will be marked on a pass/fail basis subject to satisfactory participation and 100% attendance.
- Principal Study will be assessed annually by the appropriate teacher, and the mark shall form 5% of the Overall Performance Marks.
- The Portfolio (Instrument) will be assessed annually on a pass/fail basis by the appropriate teacher for all years and by the overall Extern Examiner for year 4 only.
- The Portfolio (Supporting Studies) will be assessed annually by the appropriate teacher for all years and by the overall Extern Examiner for year 4 only.
- All elements (including the Portfolios) must be passed in order for the candidate to proceed to the following year or to graduate.
- Each weighted element shall be marked out of 100 initially and weighted subsequently to conform to the overall percentages listed above.

9.4 Re-sit Assessments

Note:
- The result of a re-sit examination will be judged simply on a pass/fail basis [pass = 40%].

Practical Study [1-4]
Mid-year Examinations and Pass/Fail Examinations
Candidates who fail to meet the pass requirements may be permitted, subject to the approval of the Course Committee, to retake the outstanding examination(s) within three months of the date of the first attempt. Candidates who fail to meet the pass standards at this subsequent attempt or who have not been permitted to take the repeat examination(s) referred to above may be given, at the discretion of the Course Committee, a final opportunity to pass the outstanding examination(s) at the next available opportunity which will be February/March of the next academic year. Candidates who do not meet the pass requirements subsequent to the above repeat opportunities will be normally required to terminate their studies at this point.

Chamber Music Examination and End-of-year Examination
Candidates who fail to meet the pass requirements may be permitted, subject to the approval of the Board of Examiners, to retake the outstanding examination(s) in late August/early September period immediately following the first attempt. Candidates who fail to meet the pass standards at this subsequent attempt or who have not been permitted to take the repeat examinations referred to above, may be given, at the discretion of the Course Committee, a final opportunity to pass the outstanding examination(s) at the next available opportunity which will be May/June of the next academic year. Candidates who do not meet the pass requirements at this time will be normally required to terminate their studies at this point.

Performance Electives [1-4]
For Accompaniment by examination, the student will be required to repeat the examination at the re-sit session in late August or early September immediately following his/her first attempt. Candidates who fail to meet the pass standards at this subsequent attempt or who have not been permitted to take the repeat examinations referred to above, may be given, at the discretion of the Course Committee, a final opportunity to pass the outstanding examination(s) at the next available opportunity which will be May/June of the next academic year. Candidates who do not meet the pass requirements at this time will be normally required to terminate their studies at this point.

With all Performance electives, students who fail will be required to repeat the relevant option with attendance and attend another non-compulsory performance elective or the student may be assigned a duty other than a performance elective during the following Academic Year.

RIAM Holistic Modules [1-4]
Students who fail will be required to repeat the module with attendance.

Compositional Techniques, Aural Training, History of Music, and Academic Elective(s) [4]
With all academic electives, students who fail will be required to repeat the year. For Compositional Techniques, Aural Training, Analysis, History of Music and Academic Electives, the student will be required to repeat the examination at the re-sit session in last week in August/early September immediately following his/her first attempt. Candidates who
fail to meet the pass standards at this subsequent attempt or who have not been permitted to take the repeat examinations referred to above, may be given, at the discretion of the Course Committee, a final opportunity to pass the outstanding examination(s) at the next available opportunity which will be May/June of the next academic year. Candidates who do not meet the pass requirements at this time will be normally required to terminate their studies at this point.

Students who fail to submit any assignment, essay or portfolio will be recored as incomplete and will be required to submit the outstanding work for supplemental. Such works will have to be submitted before late-august in order to be marked and presental to the Supplemental Examination Board. Students who fail Free Composition only may be permitted to repeat this component whilst being allowed to move to the next year.

9.5 Result procedures

Students will receive copies of their results and detailed remarks in the case of Principal study and chamber music from specialist extern by e-mail sent from the General Office and copied to the relevant lecturer. This process ensures students receive feedback on their strengths and areas for improvement.

End-of-year results

The results of the individual assessed components for each student for each year will be moderated at a formally constituted Board of Examiners. This Board will consider all relevant matters to a student’s level of performance and attainment at a particular session of examinations and agree a recommended result in respect of each student. Such results certified by the RIAM Director or Director’s nominee will be posted out to the students.

The Board of Examiners will consist of:

- Director of the RIAM [Chair]
- Overall External Examiner
- Administrative Officer [Registry]
- Heads of Faculty:
  - Head of Keyboard
  - Head of Musicianship
  - Head of Strings
  - Head of Vocal
  - Head of Wind, Brass and Percussion
- Academic lecturers/Principal tutor
- Internal Examiners
- A representative from the RIAM Associated College Degrees Committee

9.6 Appeals procedure

Please refer to the RIAM Regulations and Policy Documents for full-time students.

9.7 Academic progression

- All students registered on the Bachelor in Music Performance course must successfully pass all requirements each year in order to progress to the next year of the programme.
- The Board of Examiners will meet at the end of the year to moderate assignment marks from all modules, in order to record End-of-year results and to confirm each student’s progression each year.
- Students who successfully complete and pass all compulsory modules on the four-year degree course will be eligible for the degree of Bachelor in Music Performance.
- Students who do not choose or are not allowed to proceed to the fourth year but who have successfully passed year 3 of the course are eligible for an exit degree award of Ordinary B.A. Except by permission of the RIAM Associated College Degrees Committee, on the recommendation of the Course Committee, the Ordinary B.A. may be conferred only on candidates who have spent at least three years registered on the course.

9.8 Awards

The results of the individually assessed components for each student will be considered by a formally constituted Board of Examiners which will consider all relevant matters pertaining to a student’s level of attainment across all examinations and declare a recommended result in respect of each student.

<table>
<thead>
<tr>
<th>Honors First Class</th>
<th>70% and above</th>
</tr>
</thead>
<tbody>
<tr>
<td>Honors Second Class 1st Division</td>
<td>60% - 69%</td>
</tr>
<tr>
<td>Honors Second Class 2nd Division</td>
<td>50% - 59%</td>
</tr>
<tr>
<td>Honors Third Class</td>
<td>40% - 49%</td>
</tr>
</tbody>
</table>

**Note:**

- To be eligible for the award of Honors First Class, the candidate must achieve at least 70% in the final year Recital.
10. **Bachelor in Music Performance - Instrumental Modules [1-4]**

1 ECTS Credit = 25 hours  
60 ECTS Credits = 1500 hours

**Note:**
- Lecturers reserve the right to alter the course module at any stage during the year

### Bachelor in Music Performance Junior Freshman Summary Table [1]

<table>
<thead>
<tr>
<th>Module</th>
<th>Components within Modules</th>
<th>Assessment</th>
<th>Overall %</th>
<th>Contact Hours</th>
<th>Student Workload</th>
<th>ECTS</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Performance</strong></td>
<td></td>
<td></td>
<td>60%</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1 Principal Study [1] [Keyboard]</td>
<td>Main Instrument/Performance Class</td>
<td>Exam, Mid-year, End-of-year, Continuous Assessment</td>
<td>60%</td>
<td>100approx</td>
<td>650</td>
<td>30</td>
</tr>
<tr>
<td>2 Principal Study [1] [Instrumental] *</td>
<td>Main Instrument/Performance Class</td>
<td>Exam, Mid-year, End-of-year, Continuous Assessment</td>
<td>60%</td>
<td>120approx</td>
<td>630</td>
<td>30</td>
</tr>
<tr>
<td>3 Chamber Music [1]</td>
<td>Main Instrument</td>
<td>Exam</td>
<td>8¾%</td>
<td>20approx</td>
<td>105</td>
<td>5</td>
</tr>
<tr>
<td>4 Performance Electives [1]</td>
<td>Chorale [Compulsory for Keyboard students]</td>
<td>Pass/Fail</td>
<td>0%</td>
<td>80</td>
<td>45</td>
<td>5</td>
</tr>
<tr>
<td>5 Supporting Studies:</td>
<td></td>
<td></td>
<td>30%</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4 Compositional Techniques</td>
<td>Compositional Techniques, Computer Notation and Typesetting</td>
<td>Portfolio, Written Exam, Pass/Fail</td>
<td>10%</td>
<td>67</td>
<td>55</td>
<td>5</td>
</tr>
<tr>
<td>5b Analysis [1]</td>
<td></td>
<td></td>
<td></td>
<td>24</td>
<td>38½</td>
<td></td>
</tr>
<tr>
<td>7a RIAM Holistic [1]</td>
<td>Pedagogy, Performance Psychology, Career Strategy, Feldenkrais</td>
<td>Pass/Fail</td>
<td>0%</td>
<td>16</td>
<td>80</td>
<td>5</td>
</tr>
<tr>
<td>7b RIAM Holistic [1]</td>
<td></td>
<td></td>
<td></td>
<td>9</td>
<td>108½</td>
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</tr>
<tr>
<td>7c RIAM Holistic [1]</td>
<td></td>
<td></td>
<td></td>
<td>12</td>
<td>1103½</td>
<td></td>
</tr>
<tr>
<td>7d RIAM Holistic [1]</td>
<td></td>
<td></td>
<td></td>
<td>7½</td>
<td>1058½</td>
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<tr>
<td><strong>Total</strong></td>
<td></td>
<td></td>
<td>100%</td>
<td></td>
<td>396½</td>
<td>60</td>
</tr>
</tbody>
</table>

*Instrumental  **Bowed String Students
<table>
<thead>
<tr>
<th>Module</th>
<th>Components within Modules</th>
<th>Assessment</th>
<th>Overall %</th>
<th>Contact Hours</th>
<th>Student Workload</th>
<th>ECTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Performance</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1 Principal Study [2] [Keyboard]</td>
<td>Main Instrument/Performance Class</td>
<td>Exam Mid-year</td>
<td>20%</td>
<td>100approx</td>
<td>650</td>
<td>30</td>
</tr>
<tr>
<td></td>
<td></td>
<td>End-of-year</td>
<td>35%</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Continuous Assessment</td>
<td>5%</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2 Principal Study [2] [Instrumental] *</td>
<td>Main Instrument/Performance Class</td>
<td>Exam Mid-year</td>
<td>20%</td>
<td>120approx</td>
<td>630</td>
<td>30</td>
</tr>
<tr>
<td></td>
<td></td>
<td>End-of-year</td>
<td>35%</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Continuous Assessment</td>
<td>5%</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2 Chamber Music [2]</td>
<td>Main Instrument Accompaniment (Keyboard students only)</td>
<td>Exam</td>
<td>8%</td>
<td>20approx</td>
<td>105</td>
<td>5</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Pass/Fail</td>
<td>13%</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3 Performance Electives [2]</td>
<td>Chorale [Compulsory for Keyboard students]</td>
<td>Pass/Fail</td>
<td>0%</td>
<td>80</td>
<td>45</td>
<td>5</td>
</tr>
<tr>
<td></td>
<td>Instrumental Students must attend all relevant Performance ensembles they are assigned throughout the Academic Year.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Supporting Studies:</td>
<td></td>
<td></td>
<td>30%</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4 Compositional Techniques [2]</td>
<td>Harmony &amp; Counterpoint Free Composition Introduction to Digital Audio Editing</td>
<td>Portfolio</td>
<td>40%</td>
<td>60</td>
<td>17</td>
<td>5</td>
</tr>
<tr>
<td>5a Aural Training [2]</td>
<td>Analysis</td>
<td>Mid-year Exam</td>
<td>50%</td>
<td>24</td>
<td>38%</td>
<td>5</td>
</tr>
<tr>
<td>5b</td>
<td></td>
<td>End-of-year Exam</td>
<td>50%</td>
<td>24</td>
<td>38%</td>
<td></td>
</tr>
<tr>
<td>6 History of Music[2]</td>
<td></td>
<td>2 Listening Tests</td>
<td>50%</td>
<td>36</td>
<td>89</td>
<td>5</td>
</tr>
<tr>
<td>7b</td>
<td></td>
<td>2 Essays</td>
<td>50%</td>
<td>12</td>
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<td></td>
</tr>
<tr>
<td>7c</td>
<td></td>
<td></td>
<td></td>
<td>7½</td>
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<td></td>
<td></td>
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<tr>
<td>Total</td>
<td></td>
<td></td>
<td>100%</td>
<td>412½</td>
<td>1187½</td>
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<tr>
<td>*Instrumental **Bowed String Students</td>
<td></td>
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<td>432½*</td>
<td>1167½*</td>
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<td></td>
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<td>457½***</td>
<td>1042½**</td>
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## Bachelor in Music Performance Junior Freshman Summary Table [3]

<table>
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<tr>
<th>Module</th>
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<th>Assessment</th>
<th>Overall %</th>
<th>Contact Hours</th>
<th>Student Workload</th>
<th>ECTS</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Performance</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1 Principal Study [3]</td>
<td>Main Instrument/Performance Class</td>
<td>Exam</td>
<td>60%</td>
<td>100approx</td>
<td>650</td>
<td>30</td>
</tr>
<tr>
<td>[Keyboard]</td>
<td>Mid-year</td>
<td>20%</td>
<td></td>
<td></td>
<td></td>
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</tr>
<tr>
<td></td>
<td>End-of-year</td>
<td>35%</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Continuous Assessment</td>
<td>5%</td>
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<td></td>
<td></td>
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</tr>
<tr>
<td>2 Principal Study [3]</td>
<td>Main Instrument/Performance Class</td>
<td>Exam</td>
<td>60%</td>
<td>120approx</td>
<td>630</td>
<td>30</td>
</tr>
<tr>
<td>[Instrumental] *</td>
<td>Mid-year</td>
<td>20%</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>End-of-year</td>
<td>35%</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Continuous Assessment</td>
<td>5%</td>
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<tr>
<td>[Keyboard students only]</td>
<td>[Keyboard students only]</td>
<td>Pass/Fail</td>
<td>1%</td>
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<td>3 Performance Electives [3]</td>
<td>Chorale [Compulsory for Keyboard students]</td>
<td>Pass/Fail</td>
<td>0%</td>
<td>80</td>
<td>45</td>
<td>5</td>
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<tr>
<td></td>
<td>Instrumental Students must attend all relevant Performance ensembles they are assigned throughout the Academic Year.</td>
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<tr>
<td>Supporting Studies:</td>
<td></td>
<td></td>
<td>30%</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4 Compositional Techniques</td>
<td>Harmony &amp; Counterpoint Free Composition</td>
<td>Portfolio</td>
<td>50%</td>
<td>60</td>
<td>29</td>
<td>5</td>
</tr>
<tr>
<td>[3]</td>
<td></td>
<td>Exam</td>
<td>40%</td>
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<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Portfolio</td>
<td>10%</td>
<td>24</td>
<td>12</td>
<td></td>
</tr>
<tr>
<td>5a Aural Training [3]</td>
<td></td>
<td>Mid-year Exam</td>
<td>50%</td>
<td>24</td>
<td>38½</td>
<td>5</td>
</tr>
<tr>
<td>5b Analysis [3]</td>
<td></td>
<td>End-of-year Exam</td>
<td>50%</td>
<td>24</td>
<td>38½</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Schenker Exam</td>
<td>25%</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Fortean pitch exam</td>
<td>25%</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Assignment</td>
<td>50%</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>6 History of Music [3]</td>
<td></td>
<td>Listening Tests</td>
<td>50%</td>
<td>36</td>
<td>89</td>
<td>5</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Essays</td>
<td>50%</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>7b RIAM Holistic [3]</td>
<td></td>
<td></td>
<td></td>
<td>16</td>
<td>9</td>
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</tr>
<tr>
<td>7c RIAM Holistic [3]</td>
<td></td>
<td></td>
<td></td>
<td>12</td>
<td>12</td>
<td></td>
</tr>
<tr>
<td>7d RIAM Holistic [3]</td>
<td></td>
<td></td>
<td></td>
<td>11</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td></td>
<td></td>
<td>100%</td>
<td>416</td>
<td>1084*</td>
<td>60</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>436*</td>
<td>1064*</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>461**</td>
<td>1039**</td>
<td></td>
</tr>
</tbody>
</table>

*Instrumental  **Bowed String Players
### Bachelor in Music Performance Senior Sophister Summary Table [4]

<table>
<thead>
<tr>
<th>Module</th>
<th>Components within Modules</th>
<th>Assessment</th>
<th>Overall %</th>
<th>Contact Hours</th>
<th>Student Workload</th>
<th>ECTS</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Performance</strong></td>
<td></td>
<td></td>
<td>60%</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1 Principal Study [4] (Keyboard)</td>
<td>Main Instrument/Performance Class</td>
<td>Exam Mid-year 20% End-of-year 35% Continuous Assessment 5%</td>
<td>60%</td>
<td>100approx</td>
<td>650</td>
<td>30</td>
</tr>
<tr>
<td>2 Principal Study [4] (Instrumental)*</td>
<td>Main Instrument/Performance Class</td>
<td>Exam Mid-year 20% End-of-year 35% Continuous Assessment 5%</td>
<td>60%</td>
<td>125approx</td>
<td>625</td>
<td>30</td>
</tr>
<tr>
<td>2 Chamber Music [4]</td>
<td>Main Instrument</td>
<td>Exam Continuous Assessment 1%</td>
<td>10%</td>
<td>20approx</td>
<td>105</td>
<td>5</td>
</tr>
<tr>
<td>3 Performance Electives [4]</td>
<td>Students must choose <strong>two</strong> electives: Chorale [Compulsory for Keyboard students] Instrumental Students must attend all relevant Performance ensembles they are assigned throughout the Academic Year. Student must select <strong>one</strong> of the following Electives in addition to the performance ensembles they are assigned: Accompaniment Conducting Related Instrument</td>
<td>Pass/Fail</td>
<td>0%</td>
<td>160</td>
<td>90</td>
<td>10</td>
</tr>
</tbody>
</table>

#### Supporting Studies:

<table>
<thead>
<tr>
<th>Study</th>
<th>Overall %</th>
<th>Contact Hours</th>
<th>Student Workload</th>
<th>ECTS</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>4 Academic Elective [4]</strong> (One must be chosen)</td>
<td>(a) Composition (b) Dissertation (c) Music Technology (d) Analysis</td>
<td>Portfolio/Commentary Written Submission Portfolio</td>
<td>30% 30% 30% 30%</td>
<td>24 32 36 24</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>100%</td>
<td>352 377* 427**</td>
<td>1148 1123* 1073**</td>
<td>60</td>
</tr>
</tbody>
</table>

---

**Note:**
Add 15 hours to contact hours and deduct 15 hours if Music Technology is chosen as Academic Elective

### 10.1 Module delivery Overview

Students will be required to successfully complete the following modules:

**Years 1 - 3**

**Performance**

- Module 1: Principal study
- Module 2: Chamber Music
- Module 3: Performance Electives
Supporting Studies
- Module 4: Compositional Techniques
- Module 5a: Aural Training
- Module 5b: Analysis
- Module 6: History of Music

RIAM Holistic Modules
- Module 7a: The Working Musician
- Module 7b: Performance Psychology
- Module 7c: Career Strategy

Years 1 - 2
- Module 7d: Feldenkrais

Year 3
- Module 7d: Yoga

Year 4
Performance
- Module 1: Principal Study
- Module 2: Chamber Music
- Module 3: Performance Electives

Supporting Studies
- Module 4: Academic Elective

RIAM Holistic Modules
- Module 7a: The Working Musician
- Module 7b: Performance Psychology
- Module 7c: Career Strategy
- Module 7d: Yoga

10.2 Summary of student effort hours

Module 1: Principal Study [1-4] - Keyboard

<table>
<thead>
<tr>
<th>Years 1 – 4</th>
<th>Year 1 hours</th>
<th>Year 2 hours</th>
<th>Year 3 hours</th>
<th>Year 4 hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>Individual Tuition 2 hours per week x 30 weeks</td>
<td>60</td>
<td>60</td>
<td>60</td>
<td>60</td>
</tr>
<tr>
<td>Performance Class approximately 40 hours per year</td>
<td>40</td>
<td>40</td>
<td>40</td>
<td>40</td>
</tr>
<tr>
<td>Self-study 21 1/2 hours x 30 weeks</td>
<td>650</td>
<td>650</td>
<td>650</td>
<td>650</td>
</tr>
<tr>
<td>Total</td>
<td>750</td>
<td>750</td>
<td>750</td>
<td>750</td>
</tr>
</tbody>
</table>

Module 1: Principal Study [1-4] - Instrumental

<table>
<thead>
<tr>
<th>Years 1 – 4</th>
<th>Year 1 hours</th>
<th>Year 2 hours</th>
<th>Year 3 hours</th>
<th>Year 4 hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>Individual Tuition 2 hours per week x 30 weeks</td>
<td>60</td>
<td>60</td>
<td>60</td>
<td>60</td>
</tr>
<tr>
<td>Performance Class approximately 40 hours per year</td>
<td>40</td>
<td>40</td>
<td>40</td>
<td>40</td>
</tr>
<tr>
<td>Accompanying 30 hours per year</td>
<td>20</td>
<td>20</td>
<td>20</td>
<td>25</td>
</tr>
<tr>
<td>Self-study 21 hours x 30 weeks [Years 1 – 3]</td>
<td>630</td>
<td>630</td>
<td>630</td>
<td>625</td>
</tr>
<tr>
<td>Self-study 625 hours over year</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Total</td>
<td>750</td>
<td>750</td>
<td>750</td>
<td>750</td>
</tr>
</tbody>
</table>

A generous amount of time has been set aside for intensive study of the student’s instrumental discipline. These lessons, delivered on a one-to-one basis, are the foundation for establishing the appropriate technical and artistic skill.

Module 2: Chamber Music [1-4]

<table>
<thead>
<tr>
<th></th>
<th>Year 1 hours</th>
<th>Year 2 hours</th>
<th>Year 3 hours</th>
<th>Year 4 hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>Coaching: 1 hour per week x 8 weeks</td>
<td>8</td>
<td>8</td>
<td>8</td>
<td>8</td>
</tr>
<tr>
<td>Masterclasses (attendance and performance): 12 hours over the Academic Year</td>
<td>12</td>
<td>12</td>
<td>12</td>
<td>12</td>
</tr>
<tr>
<td>Self-study/group rehearsal</td>
<td>105</td>
<td>105</td>
<td>105</td>
<td>105</td>
</tr>
<tr>
<td>Total</td>
<td>125</td>
<td>125</td>
<td>125</td>
<td>125</td>
</tr>
</tbody>
</table>

Chamber music forms a core part of many performing musicians’ lives. The ability to perform in a small group requires different skills to solo repertoire or the demands of orchestral playing. It requires all the technical and musical
competence necessary in other repertoire, but in addition demands deep listening and coordination between complex and interwoven parts.

**Accompaniment Class**

There is an obligatory requirement for years 2 and 3 for all keyboard students on the course to study the art of accompaniment, testing the student's ability to blend, balance, support and, where necessary, to achieve equal partnership with a soloist.

**Module 3: Performance Electives [1-4]**

<table>
<thead>
<tr>
<th>Year 1</th>
<th>Year 1 hours</th>
<th>Year 2 hours</th>
<th>Year 3 hours</th>
<th>Year 4 hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>Group ensemble</td>
<td>80</td>
<td>80</td>
<td>80</td>
<td>160</td>
</tr>
<tr>
<td>Self-study</td>
<td>45</td>
<td>45</td>
<td>45</td>
<td>90</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>125</strong></td>
<td><strong>125</strong></td>
<td><strong>125</strong></td>
<td><strong>250</strong></td>
</tr>
</tbody>
</table>

**Module 3: Performance Electives [1-4] [Bowed Stringed]**

<table>
<thead>
<tr>
<th>Year 1</th>
<th>Year 1 hours</th>
<th>Year 2 hours</th>
<th>Year 3 hours</th>
<th>Year 4 hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>Group ensemble</td>
<td>105</td>
<td>105</td>
<td>105</td>
<td>210</td>
</tr>
<tr>
<td>Self-study</td>
<td>20</td>
<td>20</td>
<td>20</td>
<td>40</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>125</strong></td>
<td><strong>125</strong></td>
<td><strong>125</strong></td>
<td><strong>250</strong></td>
</tr>
</tbody>
</table>

The maximum amount of flexibility will be afforded to the student in order to facilitate his/her pursuit of individual interests. However, it is expected that the Performance electives chosen by the student will support the study of his/her Principal Study e.g. keyboard players might choose Vocal ensemble and Accompaniment as their electives, orchestral instrumentalists might choose Orchestra and Vocal ensemble and vocal students might choose Opera etc.

Chorale is obligatory for all full-time vocal students and non-orchestral students who study at the Academy. [See Appendix 2 for more information on Performing Electives]

**Note:**

Instrumental students will participate each academic year in orchestras/ensembles they are assigned to:

- RIAM Philharmonia (to include RIAM New Music Ensemble, RIAM Opera Orchestra and RIAM Early Music Ensemble)
- RIAM Chorale
- RIAM Jazz Ensemble
- RIAM Chamber Orchestra
- RIAM Wind Ensemble

Students must choose **two** Electives in year 4:

- All Orchestras/ensembles as assigned are counted as **one** elective
  
  - RIAM Philharmonia (to include RIAM New Music Ensemble, RIAM Opera Orchestra and RIAM Early Music Ensemble) (Mandatory for all orchestral players)
  - RIAM Chorale
  - RIAM Jazz Ensemble
  - RIAM Chamber Orchestra (Mandatory for string players)
  - RIAM Wind Ensemble (Mandatory for wind and brass players)

- Accompaniment
- Related Instrument
- Conducting

Students who are required for only a portion of the year in a given ensemble may be redeployed, at the discretion of the conductors of the performing groups, to another ensemble.

**Module 4: Compositional Techniques Harmony & Counterpoint [1-3]**

<table>
<thead>
<tr>
<th>Years 1 - 3</th>
<th>Year 1 hours</th>
<th>Year 2 hours</th>
<th>Year 3 hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>Compositional Techniques: 1½ hour lecture per week x 24 weeks</td>
<td>36</td>
<td>36</td>
<td>36</td>
</tr>
<tr>
<td>Compositional Techniques: Tutorial 1 hour per week x 24 weeks</td>
<td>24</td>
<td>24</td>
<td>24</td>
</tr>
<tr>
<td>Computer Notation and Typesetting [year 1]: 1½ hour lecture per week x 4 weeks</td>
<td>6</td>
<td>n/a</td>
<td>n/a</td>
</tr>
</tbody>
</table>
Introduction to Digital Audio Editing (year 2):
1 hour lecture per week x 8 weeks

<table>
<thead>
<tr>
<th></th>
<th>Year 1</th>
<th>Year 2</th>
<th>Year 3</th>
</tr>
</thead>
<tbody>
<tr>
<td>Aural</td>
<td>24</td>
<td>24</td>
<td>24</td>
</tr>
<tr>
<td>Analysis: 1 hour lecture per week x 24 weeks</td>
<td>24</td>
<td>24</td>
<td>24</td>
</tr>
<tr>
<td>Self-study: 95 hours over 26 weeks</td>
<td>77</td>
<td>77</td>
<td>77</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>125</strong></td>
<td><strong>125</strong></td>
<td><strong>125</strong></td>
</tr>
</tbody>
</table>

Free Composition (year 2):
1 hour lecture per week x 15 weeks

<table>
<thead>
<tr>
<th></th>
<th>Year 1</th>
<th>Year 2</th>
<th>Year 3</th>
</tr>
</thead>
<tbody>
<tr>
<td>Aural</td>
<td>n/a</td>
<td>16</td>
<td>24</td>
</tr>
<tr>
<td>Analysis: 1 hour lecture per week x 24 weeks</td>
<td>n/a</td>
<td>24</td>
<td>24</td>
</tr>
<tr>
<td>Self-study: 95 hours over 26 weeks</td>
<td>59</td>
<td>41</td>
<td>31</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>125</strong></td>
<td><strong>125</strong></td>
<td><strong>125</strong></td>
</tr>
</tbody>
</table>

Self-study hours per year

<table>
<thead>
<tr>
<th></th>
<th>Year 1</th>
<th>Year 2</th>
<th>Year 3</th>
</tr>
</thead>
<tbody>
<tr>
<td>Aural</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Analysis: 1 hour lecture per week x 24 weeks</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Self-study: 95 hours over 26 weeks</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>0</strong></td>
<td><strong>0</strong></td>
<td><strong>0</strong></td>
</tr>
</tbody>
</table>

Total

<table>
<thead>
<tr>
<th></th>
<th>Year 1</th>
<th>Year 2</th>
<th>Year 3</th>
</tr>
</thead>
<tbody>
<tr>
<td>Aural</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Analysis: 1 hour lecture per week x 24 weeks</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Self-study: 95 hours over 26 weeks</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>125</strong></td>
<td><strong>125</strong></td>
<td><strong>125</strong></td>
</tr>
</tbody>
</table>

Consolidation of the basic harmonic vocabulary and developing into advanced chromatic harmony and atonal writing in year 3. The study of counterpoint grows from two-part with imitation to fugal writing in year 3. The study of melodic writing in the Classical style with an emphasis on developing and generating musical ideas, e.g. Minuet structures, expanding to 19th and 20th century melodic language.

**Module 5a/5b: Aural Training/Analysis [1-3]**

<table>
<thead>
<tr>
<th></th>
<th>Year 1</th>
<th>Year 2</th>
<th>Year 3</th>
</tr>
</thead>
<tbody>
<tr>
<td>Aural Training: 1 hour lecture per week x 24 weeks</td>
<td>24</td>
<td>24</td>
<td>24</td>
</tr>
<tr>
<td>Analysis: 1 hour lecture per week x 24 weeks</td>
<td>24</td>
<td>24</td>
<td>24</td>
</tr>
<tr>
<td>Self-study: 95 hours over 26 weeks</td>
<td>77</td>
<td>77</td>
<td>77</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>125</strong></td>
<td><strong>125</strong></td>
<td><strong>125</strong></td>
</tr>
</tbody>
</table>

Aural Training:
Development of melodic, rhythmic and harmonic perception; sight singing; assessment of musical extracts in stylistic and historical perspective on a wide range of selected works.

Analysis
This module will address a number of basic analytical considerations, widening students’ musical capacity developing a deeper and more musical understanding of what they are writing, reading and performing, creating global links in their performance.

**Module 6: History of Music [1-3]**

<table>
<thead>
<tr>
<th></th>
<th>Year 1</th>
<th>Year 2</th>
<th>Year 3</th>
</tr>
</thead>
<tbody>
<tr>
<td>Academic Writing &amp; research Skills 2-hours x 4 weeks</td>
<td>8</td>
<td>36</td>
<td>36</td>
</tr>
<tr>
<td>History of Music: 1½ hour lecture per week x 20 weeks</td>
<td>30</td>
<td>30</td>
<td>30</td>
</tr>
<tr>
<td>Self-study: over 26 weeks</td>
<td>87</td>
<td>89</td>
<td>89</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>125</strong></td>
<td><strong>125</strong></td>
<td><strong>125</strong></td>
</tr>
</tbody>
</table>

This module aims to give students a broad view of the main musical developments of the period concerned for each year; to equip them aurally to identify genres, styles and techniques; to be able to write about this music in an informed and critical way; and it aims to equip students to undertake independent historical and musical investigation.

**Module 4a: Academic Electives - Composition [4]**

<table>
<thead>
<tr>
<th></th>
<th>Year 4</th>
</tr>
</thead>
<tbody>
<tr>
<td>Supervision 1 hour per week x 24 weeks</td>
<td>24</td>
</tr>
<tr>
<td>Self-study 11½ hours per week x 26 weeks</td>
<td>351</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>375</strong></td>
</tr>
</tbody>
</table>

Students will be examined by presenting a portfolio of works that involve a variety of instrumental/vocal groupings.

**Module 4b: Academic Elective - Dissertation [4]**

<table>
<thead>
<tr>
<th></th>
<th>Year 4</th>
</tr>
</thead>
<tbody>
<tr>
<td>Research and information skills 1-hour x 4 weeks</td>
<td>4</td>
</tr>
<tr>
<td>Engaging with research 1-hour x 4 weeks</td>
<td>4</td>
</tr>
<tr>
<td>Supervision 1 hour per week x 24 weeks</td>
<td>24</td>
</tr>
<tr>
<td>Self-study: 343 hours x 26 weeks</td>
<td>343</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>375</strong></td>
</tr>
</tbody>
</table>

Students will undertake a study of a topic drawn from the previous three years’ study, and chosen in consultation with the teacher at the end of year three; study will be conducted in a tutorial situation.

<table>
<thead>
<tr>
<th>Year 4</th>
<th>Year 4 hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>Group tuition 1½ hours per week x 24 weeks</td>
<td>36</td>
</tr>
<tr>
<td>Self-study: 339 hours x 26 weeks</td>
<td>339</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>375</strong></td>
</tr>
</tbody>
</table>

The Music Technology course aims to introduce the students to the area over a period of 24 weeks. Various issues will be dealt with over the year and a number of assignments will be set. Topics covered in the past include Sound Design for film, Digital Audio Editing, Sampling, Multi-track sequencing and Synthesis Design.

Module 4d Academic Electives – Analysis [4]

<table>
<thead>
<tr>
<th>Year 4</th>
<th>Year 4 hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>Individual supervision 1 hour per week x 24 weeks</td>
<td>24</td>
</tr>
<tr>
<td>Self-study: 339 hours x 26 weeks</td>
<td>351</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>375</strong></td>
</tr>
</tbody>
</table>

Students can choose this academic elective demonstrating the knowledge and skills acquired in their analytical studies throughout years 1-3.

Module 7a - d: RIAM Holistic 1-4]

<table>
<thead>
<tr>
<th>Years 1 - 4</th>
<th>Year 1 hours</th>
<th>Year 2 hours</th>
<th>Year 3 hours</th>
<th>Year 4 Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Working Musician: Lectures 12 hours</td>
<td>12</td>
<td>12</td>
<td>12</td>
<td>12</td>
</tr>
<tr>
<td>Reflective Practice</td>
<td>4</td>
<td>4</td>
<td>4</td>
<td>4</td>
</tr>
<tr>
<td>Performance Psychology: Lectures 6 x 1½ hours</td>
<td>9</td>
<td>9</td>
<td>9</td>
<td>9</td>
</tr>
<tr>
<td>Career Strategy: Lectures 6 x 2 hours</td>
<td>12</td>
<td>12</td>
<td>12</td>
<td>12</td>
</tr>
<tr>
<td>Feldenkrais: Group classes 6 x 1½</td>
<td>7½</td>
<td>7½</td>
<td>n/a</td>
<td>n/a</td>
</tr>
<tr>
<td>Yoga</td>
<td>n/a</td>
<td>n/a</td>
<td>11</td>
<td>11</td>
</tr>
<tr>
<td>Self Study:</td>
<td>80½</td>
<td>80½</td>
<td>77</td>
<td>77</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>125</strong></td>
<td><strong>125</strong></td>
<td><strong>125</strong></td>
<td><strong>125</strong></td>
</tr>
</tbody>
</table>

All Bachelor in Music Performance students are required to attend scheduled RIAM Holistic modules, which are geared towards skills which will inform a musician's professional life in a range of situations. Subjects included are: The Working Musician, Performance Psychology, Career Strategy, Feldenkrais, and Yoga. Attendance is compulsory.

The Working Musician
As careers in music are more flexible and diverse, this module introduces students to instrumental pedagogy, enterprise skills, community and hospital outreach and new music collaboration. In year 4 students will deliver a creative showcase project chosen on areas covered in this module over the entire programme.

Performance Psychology
This module focuses on the psychology of performance. It aims to raise awareness of the necessity for emotional and mental well-being in the quest to reach peak performance.

Career Strategy
Students are taken through an introduction to taxation, instrumental pedagogy, concert planning and promotion, biography writing, CV writing, mock auditions, leadership skills and interviews.

Feldenkrais
The Feldenkrais Method is designed to improve movement repertoire aiming to expand the use of self through awareness in order to reduce pain or limitations in movement and promote general wellbeing. These lessons are designed to provide concrete information for attending to and learning about the physical experience associated with movement.

Yoga
This module will encourage students to integrate Yoga into their practice routines. Increased awareness of how to use the body to allow for good posture and ease of movement while performing will help avoid overuse injuries and encourage freedom of expression.

Bachelor in Music Performance Instrumental Modules
Masterclasses
In addition to the components listed above, students will be required to attend and/or participate in such masterclasses as are deemed beneficial to their study by the relevant principal study teacher(s) or lecturer(s).

Masterclasses given by national and international musicians are a regular feature of the RIAM’s musical life. Recent visiting artists have included John Wallace, Elizabeth Powell, Andras Adjaron, Stephen Doane, Mikael Eliasen, Philippe Cassard, Paul Gregory, Michael Collins, Prina Salzman, Ann Murray, Dr John O’Conor, Sir Thomas Allen and the Vanbrugh String Quartet. Students on this course will therefore have access to the widest range of musical excellence provided by distinguished performers from all musical disciplines.

11. Overall Assessment
Students will be required to successfully complete the following components:

Module 1: Principal study
5% of the evaluation in this discipline, for the duration of the course, is by continuous assessment by the principal study teacher. The student will be required to assemble a portfolio containing a record of music studied and performed, tutorials, programme notes, related performing activities and other external stimuli. This portfolio will be built up over the four years of the course, and be assessed annually.

Practical Examinations - Technical Requirements [Mid-year Examination]
Except where otherwise specified all scales and arpeggios must be performed from memory.

Practical Examinations - Recitals [End-of-year Examination]
Over the life of the course, the repertoire of each instrument will be covered in depth and this broad range of study will be reflected in the student's programmes presented for examination. Such programmes must be approved by the student's teacher and Course Committee and in all years must be balanced and display contrasting styles and periods.

The student may present a work or works for examination, which are not specified in the Syllabi. However, such work(s) must be:

(a) Of a commensurate technical standard and musical quality as the works listed

(b) Must be approved by the student’s teacher and the relevant Head of Faculty

Throughout the entire course, any work or study performed at examination may not be repeated again in any subsequent examination unless the work or study has only been performed in part and not as a whole in a previous examination. Urtext editions are recommended where possible and available. All performances will be open to the public.

Year 4 - Concerto
The top 5 students [4 and 1 reserve] who are awarded a 2:1 or above in the performance element of their year 3 exams will perform a work for instrument and orchestra in year 4. This piece must be chosen in consultation with the student's teacher, relevant Head of Faculty and the conductor of the RIAM Orchestra before the summer recess of year 3.

Module 2: Chamber Music
There is an obligatory requirement for all course participants to study chamber music during the course.

Year 1
Performing with and without keyboard. Exploration and study of the repertoire with experience of as many combinations of instruments as resources will permit.

Year 2
Further exploration and study of the repertoire (as for year 1).

Years 3 and 4
Extension of experience into larger groups with and without keyboard, e.g. quartets, quintets. Emphasis on more demanding works in the repertoire. Fourth year piano students may opt to study a combination of chamber music/accompaniment or accompaniment only.

Module 3: Performance Electives
For a full list of Performance Elective options please see Appendix 2. Students receive a mark based on attendance from the relevant music director/conductor. Students select one Performance Elective in years 1 -3 and two Performance Electives in year 4. Bowed string students will attend two Performance Electives for all years. Elective(s) will be assessed on a Pass/Fail basis.

Module 3: Performance Electives
Years 1 - 3
RIAM Chorate is compulsory for Keyboard students. All other instrumentalists will be required to participate in the relevant orchestra/ensembles they are assigned to. Students must select two electives for year 4 of the programme. Students will receive a mark based on attendance/participation. Electives will be assessed on a Pass/Fail basis.
Supporting Studies
The student's practical training is combined with a course in Supporting Studies consisting of four modules:

**Module 4:** Compositional Techniques
**Module 5a:** Aural Training
**Module 5b:** Analysis
**Module 6:** History of Music
**Module 7:** Professional Practice

In year 4 students chose one elective from the following:
- Dissertation
- Composition
- Music Technology
- Analysis

Depending on their choice of electives for this module, students are required to submit a dissertation or portfolio of acoustic or acousmatic compositions.

50% of the evaluation in these areas, for the duration of the course, is by continuous assessment. Students are also required to sit written papers at the end of the year in years 1 - 3. In year 4, depending on their choice of electives, students are required to submit a project and/or assignments and/or a dissertation as part of their final examination.

**Year 1**

**Module 4: Compositional Techniques**
A systematic and carefully graded approach to the teaching of harmony beginning with the basic 4-part chord moving on to successful progressions involving an understanding of voice leading and forms of decoration. Consolidation of the basic harmonic vocabulary will include root, 1st & 2nd inversion chords, the dominant 7th and its inversions, passing notes (accented and unaccented), suspensions and modulations to closely related keys. Realisation of figured bass. The study of basic counterpoint; the completion of a simple 2-part contrapuntal texture including imitation. Studies will also include melodic writing in the Classical style with an emphasis on developing and generating musical ideas, e.g. Minuet structures.

Continuous Assessment - 3 portfolios 50%
End-of-year written Examination 50%

**Computer Notation and Typesetting**
This four-week course aims to introduce and develop student's competency with computer based Music Notation Software (Finale/Sibelius).

Students are required to typeset 4 score extracts. A printed copy of the student’s work is submitted for examination and will be marked on a Pass/Fail basis.

**Module 5a: Aural Training**
Development of melodic, rhythmic and harmonic perception; sight singing (in year 1, this ranges from simple diatonic melodies to more extended structures which include modulation); assessment of musical extracts in stylistic and historical perspective on a wide range of selected works.

Continuous assessment will be conducted through observation of each student's response in class and Mid-year [50%] and End-of-year examination [50%]

**Module 5b: Analysis**
An introduction to basic analytical techniques divided into two strands, beginning with formal analysis (sonata, rondo, theme & variation etc.) pertinent to the Baroque, Classical and early Romantic eras. The second strand will address a number of basic analytical considerations, widening the students’ musical capacity, developing a deeper and more musical understanding of what they are writing, reading, and performing; creating global links throughout all their studies.

Recognition of Form 40%
1 take-away assignment 60%

**Module 6: History of Music**
This module introduces students to the necessary standards required in academic writing & basic research skills. It aims to give students a broad overview of the main historical eras and musical developments from the Renaissance to the current day; and to explore and understand the musical evolution of two topics in detail – Opera and Keyboard. To equip students aurally to identify genres, styles and techniques; to be able to write about this music in an informed and critical way; and it aims to equip students to undertake independent historical and musical investigation.
### Academic Writing
2½%

### Research Skills
2½%

### 2 short Assignments
5% each

### 2 Essays
20% each

### 1st Listening Test
20%

### 2nd Listening Test
20%

#### Modules 7a - 7d: RIAM Holistic
In year 1 students focus on pedagogy - the principles of being an instrumental or vocal teacher. In addition, Performance Psychology addresses techniques in this sphere that any teacher would need to draw on. Feldenkrais looks at common issues students face with posture and good physical health. Career strategy focuses on the business aspect of becoming a professional teacher.

Students are assessed on a continuous basis and a pass/fail is awarded on the basis of attendance, assignments and coursework.

#### Year 2

##### Module 4: Compositional Techniques
Continuation and development of melodic and harmonic techniques acquired in year 1, introducing students to compositional writing in specific genres. The study of Bach chorales, two-part inventions and theme and variations.

- Continuous assessment via 3 portfolios: 40%
- End-of-year written examination: 50%

##### Free composition
This 15-week course introduces the student to original composition in acoustic and electroacoustic music.

- Continuous Assessment via a portfolio of 3 works: 10%

##### Introduction to Digital Audio Editing
This 8-week course introduces students to basic digital audio editing techniques. Students will be given tasks to complete during the module that demonstrate their understanding of a particular tool set examined during classes. Assessment involves the production of an electro-acousmatic composition.

- Marks will be awarded on a Pass/Fail basis.

##### Module 5a: Aural Training
Further development of melodic, rhythmic and harmonic perception. Dictation to include atonal melodies and clusters. Sight singing is also included.

- Continuous assessment will be conducted through observation of each student's response in class and Mid-year (50%) and End-of-year examination (50%)

##### Module 5b: Analysis
This module will consist of the study of major works throughout the Baroque, Classical and Romantic eras. Score analysis of carefully chosen repertoire from the Baroque, Classical and Romantic periods consisting of an in-depth study of harmonic, melodic and rhythmic aspects; enhancing and expanding the vocabulary. There will be a strong focus on score and aural linkage, creating a bridge between the two elements. Where appropriate, students will analyse works relevant to their instrumental training. Furthermore, the module will endeavor to link in with appropriate works undertaken in the Performance Spotlight weeks. Works studied may include movements from symphonies, concertos, operatic scenes etc.

- 2 take-away assignments: 50% each

##### Module 6: History of Music
The module aims to give students a detailed understanding of the evolution and main musical developments of three topics in detail from 1600 to the current day: Orchestral, Vocal and Chamber music. To equip students aurally to identify genres, styles and techniques; to be able to write about this music in an informed and critical way; and it aims to equip students to undertake independent historical and musical investigation.

- 2 Essays: 25% each
- 2 listening tests: 25% each

#### Modules 7a - 7d: RIAM Holistic
In year 2 students focus on a career in the community music setting that includes schools, hospitals and more. Lectures with specialists in the field are supplemented by on-site work. Performance psychology addresses the skills associated with...
with performances in this sphere. Feldenkrais continues the work on posture and good physical health. Career strategy addresses the practicalities associated with the community musician’s life.

Students are assessed on a continuous basis and a pass/fail is awarded on the basis of attendance, assignments and coursework.

Year 3

Module 4: Compositional Techniques
To equip the student with the necessary skills and techniques appropriate to orchestrate up to and including Romantic forces. To further the students’ foundation in harmonic and contrapuntal writing by composing Fugues and to build on the harmonic vocabulary undertaken in the Senior Freshman year by introducing the students to Romantic harmony.

Continuous assessment via 3 portfolios 50%
End-of-year written examination 40%

Free composition
A continuation of the introduction to Free Composition in year 2. Students will be assessed by portfolio. Marks will be incorporated into the overall Harmony and Counterpoint grade.

Continuous Assessment via a portfolio of 4 works 10%

Module 5a: Aural Training
As in previous years, but expanded to take account of twentieth century idioms; melodic and harmonic dictation may also be from CD.

Continuous assessment will be conducted through observation of each student’s response in class and Mid-year [50%] and End-of-year examination [50%]

Module 5b: Analysis
This course will build on the analytical skills acquired in year 2 and explore 2 further strands of Musical analysis in the 20th century; Shenkerian and Fortean pitch-class theory, in Semester 1. Shenkerian Analysis: This unique way of looking at and listening to music will enhance the students understanding of key subjects such as harmonic reduction, descending line, bass arpeggiation and fundamental structure in tonal music. Fortean pitch-class theory: This will address segmentation, complementarity and numerical notation of pitch collections. In Semester 2, Modern works will be addressed, along with the specialized analytical vocabulary associated with the study of this repertoire. The skills learned will transfer over to practical studies, influencing musical decisions and deepening musical interpretation and performance skills.

2 Examinations 25% each
1 Take-away assignment 50%

Module 6: History of Music
The module aims to give students a broad view of the main musical developments in the period concerned within the 20th/21st Century. It will equip students aurally to identify genres, styles and techniques; to be able to write about this music in an informed and critical way and to equip students to undertake independent historical and musical investigation.

2 Essays 25% each
2 Listening Tests 25% each

Modules 7a - 7d: RIAM Holistic
Following on from years 1 and 2, 3rd year students will focus on collaborative work in contemporary music - the creation and performance of new music, with special focus on the works of student composers at the RIAM. Performance psychology addresses aspects of collaborative work and Feldenkrais can be continued, with yoga offered as a new option. Career strategy focus on project managing performances from repertoire to marketing and on the night operations.

Students are assessed on a continuous basis and a pass/fail is awarded on the basis of attendance, assignments and coursework.

Students in year three who have passed all modules including Year 1 - Pedagogy will be eligible to sit the viva voce part of the LRIAM Teaching Diploma, which will be assessed in the June exams. Students will need to incorporate one piece from the LRIAM syllabus in their June examination, or a piece of equivalent standard that is approved by the Head of Faculty. They will also undertake the viva voce aspect of the RIAM Licentiate Teaching Diploma in the June session of year 3.
The LRIAM examination breakdown is as follows:

<table>
<thead>
<tr>
<th>Section</th>
<th>Marks</th>
<th>Pass Mark</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Section I</strong></td>
<td></td>
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</tr>
<tr>
<td>Theoretical Component</td>
<td>200</td>
<td>150</td>
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<tr>
<td>(Covered in years 1 and 2 supporting studies examinations)</td>
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<td></td>
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<tr>
<td><strong>Section II</strong></td>
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</tr>
<tr>
<td>Aural</td>
<td>100</td>
<td>60</td>
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<tr>
<td>(Covered in years 1 and 2 aural training examination)</td>
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<td></td>
</tr>
<tr>
<td><strong>Section III</strong></td>
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</tr>
<tr>
<td>Performance</td>
<td>100</td>
<td></td>
</tr>
<tr>
<td>(One piece from LRIAM set list, or one of equivalent standard approved by Head of Faculty in addition to third year practical examination)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Technical Requirements</td>
<td>40</td>
<td></td>
</tr>
<tr>
<td>(Covered in years 1 and 2 Mid-year technical examination)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Viva Voce</td>
<td>60</td>
<td></td>
</tr>
<tr>
<td></td>
<td>200</td>
<td>150</td>
</tr>
</tbody>
</table>

Students who achieve first class honours marks in their Theoretical, Aural, Performance components and an honour mark in the Viva Voce element will receive an LRIAM Teaching Diploma [Honours]. A Pass Licentiate Diploma will be awarded to all other successful students.

**Year 4**

**Module 4: Academic Elective**

Students will be required to choose one of the following electives:

- **Dissertation**
  - Dissertation 100%
  - Students who opt to take the Dissertation elective must attend the 2-hour supporting classes for weeks 1-4 inclusive in Semester 1. These classes will cover two strands: Research and Information Skills - 1 hour and Engaging with Research - 1 hour. Attendance is obligatory.
  - Students will undertake a study of a topic drawn from the previous three years' study, and chosen in consultation with the teacher at the end of year three; study will be conducted in a tutorial situation. The subject matter must be treated in depth to a length of approximately 7000-10,000 words; research into the subject matter must be supported by original critical comment. The completed dissertation, suitably bound, must be submitted by 1st May of Year 4 [should this date fall on a weekend or Bank Holiday the deadline for submission will be the previous Friday].

- **Composition**
  - Portfolio 80%
  - Commentary 20%
  - Students will be examined by presenting a portfolio of works that involve a variety of instrumental/vocal groupings. The completed portfolio and commentary must be submitted by 1st May of Year 4 [should this date fall on a weekend or Bank Holiday the deadline for submission will be the previous Friday].

- **Music Technology**
  - Portfolio via 3 Assignments 100%
  - The Music Technology course aims to introduce the students to the area over a period of 30 weeks. Various issues will be dealt with over the year and a number of assignments will be set. Topics covered in the past include Sound Design for film, Digital Audio Editing, Sampling, Multi-track sequencing and Synthesis Design. The completed portfolio and commentary must be submitted by 1st May of Year 4 [should this date fall on a weekend or Bank Holiday the deadline for submission will be the previous Friday].

- **Analysis**
  - Students can choose this academic elective demonstrating the knowledge and skills acquired in their analytical studies throughout years 1-3. Two small projects or one larger academic project will be undertaken by the student and the lecturer will provide guidance and supervision. A mature level of engagement and discussion of the music is expected with a command of the appropriate skills required. At this stage student will display independent musical judgement and increased perception and discrimination as listeners and become more reflective and 'thoughtful' performers. The completed analysis portfolio must be submitted by 1st May of Year 4 [should this date fall on a weekend or Bank Holiday the deadline for submission will be the previous Friday].
  - 2 small projects 100% or 1 large academic project 100%

**Modules 7a - 7d: RIAM Holistic**

RIAM Holistic culminates in a major project in year 4, in which the student engages in a large project in a self-directed...
way. The project can draw on any of the threads from the previous years - pedagogy, performance, new music collaboration or community music. The year provides support from career strategy, Feldenkrais/Yoga and Performance Psychology.
Junior Freshman
Bachelor in Music Performance Junior Freshman Summary Table [1]

**Note:**
- Lecturers reserve the right to alter the course module at any stage during the year

<table>
<thead>
<tr>
<th>Module</th>
<th>Components within Modules</th>
<th>Assessment</th>
<th>Overall %</th>
<th>Contact Hours</th>
<th>Student Workload</th>
<th>ECTS</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Performance</strong></td>
<td></td>
<td></td>
<td>60%</td>
<td></td>
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<td></td>
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<tr>
<td>1</td>
<td>Principal Study [1] [Keyboard]</td>
<td>Main Instrument/ Performance Class</td>
<td>Exam Mid-year 20% End-of-year 35% Continuous Assessment 5%</td>
<td>60%</td>
<td>100approx</td>
<td>650</td>
</tr>
<tr>
<td></td>
<td>Principal Study [1] [Instrumental] *</td>
<td>Main Instrument/ Performance Class</td>
<td>Exam Mid-year 20% End-of-year 35% Continuous Assessment 5%</td>
<td>60%</td>
<td>120approx</td>
<td>630</td>
</tr>
<tr>
<td>2</td>
<td>Chamber Music [1]</td>
<td>Main Instrument</td>
<td>Exam 83% Continuous Assessment 14%</td>
<td>10%</td>
<td>20approx</td>
<td>105</td>
</tr>
<tr>
<td>3</td>
<td>Performance Electives [1]</td>
<td>Chorale [Compulsory for Keyboard students] Instrumental Students must attend all relevant Performance ensembles they are assigned throughout the Academic Year.</td>
<td>Pass/Fail</td>
<td>0%</td>
<td></td>
<td>105**</td>
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<tr>
<td>Supporting Studies:</td>
<td></td>
<td></td>
<td>30%</td>
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<td></td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>Compositional Techniques</td>
<td>Compositional Techniques Computer Notation and Typesetting</td>
<td>Portfolio 50% Written Exam 50%</td>
<td>10%</td>
<td>60</td>
<td>55</td>
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<tr>
<td>5a</td>
<td>Aural Training [1]</td>
<td></td>
<td>Mid-year Exam 50% End-of-year Exam 50% Aural Assignment 40%</td>
<td>10%</td>
<td>24</td>
<td>38½</td>
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<tr>
<td>5b</td>
<td>Analysis [1]</td>
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<td></td>
<td>24</td>
<td>38½</td>
</tr>
<tr>
<td>6</td>
<td>History of Music [1]</td>
<td></td>
<td>Academic Writing / Research Skills 5% 2 short Essays 10% 1st Listening test 20% Essay Opera 20% Essay Keyboard 20% 2nd Listening test 25%</td>
<td>10%</td>
<td>38</td>
<td>87</td>
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<tr>
<td>7a</td>
<td>RIAM Holistic [1]</td>
<td>Pedagogy Performance Psychology Career Strategy Feldenkrais</td>
<td>Pass/Fail</td>
<td>0%</td>
<td>16</td>
<td>9</td>
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<tr>
<td>7b</td>
<td>RIAM Holistic [1]</td>
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<tr>
<td>7c</td>
<td>RIAM Holistic [1]</td>
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<td></td>
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<tr>
<td>7d</td>
<td>RIAM Holistic [1]</td>
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<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td></td>
<td></td>
<td>100%</td>
<td>396½ 416½* 441½**</td>
<td>1103½ 1083½*</td>
<td>1058½**</td>
</tr>
</tbody>
</table>

*Instrumental  **Bowed String Students*
Module 1: Principal Study [1]

1. Module Code
   BAPSJF1

2. Entry Requirement
   None

3. Module Size
   Keyboard
   Individual tuition 2 hours per week x 30 weeks
   Performance Class approximately 40 hours per Academic Year
   Self-study 21⅔ hours x 30 weeks
   
   Instrumental
   Individual tuition 2 hours per week x 30 weeks
   Accompaniment 20 per year
   Performance Class approximately 40 hours per Academic Year
   Self-study 20⅔ hours x 30 weeks

4. ECTS Value
   30

5. Rationale and Aims
   Rationale
   A generous amount of time has been set aside for intensive study of the student’s instrumental discipline. These lessons, delivered on a one-to-one basis, are the foundation for establishing the appropriate technical and artistic skill.

   The student will be required to assemble a portfolio containing a record of music studied and performed, tutorials, programme notes, related performing activities and other external stimuli. This portfolio will be built up over the four years of the course, to be assessed annually.

   Over the life of the course, the repertoire appropriate to the instrument will be covered in depth, and this broad range of study will be reflected in the student’s programmes presented for examination. Such programmes must be approved by the student’s teacher and the Course Committee and in all years must be balanced and display contrasting styles and periods.

   Aims
   • To develop students’ musical awareness for instrumental performance
   • To establish the foundation for productive practice and independent learning
   • To introduce students to a wide variety of repertoire
   • To develop confidence in stylistic and interpretive issues

6. Learning Outcomes
   Mid-year Exam [Technical]
   On successful completion of this module students should be able to:
   • Identify and address the technical challenges in a given work (see Appendix 3 for indicative syllabus)
   • Perform with confidence, technical exercises appropriate to their level
   • Display the foundations of good instrumental technique

   End-of-year Exam [Recital]
   On successful completion of this module students should be able to:
   • Perform a high level of artistic and interpretive confidence
   • Choose and prepare pieces to produce a varied and balanced programme at the required standard for Junior Freshman year [See Appendix 3 for indicative syllabus]

7. Module Content and Syllabus
   For syllabi appropriate to the range of instruments see Appendix 3

8. Teaching and Learning Methods
   Masterclasses with visiting guest artists
9. **Methods of Assessment** [Performance criteria see Appendix 4]
   Exams Overall proportion of programme course = 60%:
   - Mid-year Exam [100%] 20%
   - End-of-year Exam [100%] 35%
   - Continuous assessment [100%] 5%
   - Portfolio Pass/fail

10. **Pass Requirement**
    Students must reach 40% in each element which is marked in order to pass.

11. **Method of Supplemental Assessment**
    Re-sit of formal examination and coursework

12. **Module Teaching Team**
    Relevant principal study lecturers and RIAM accompanists

Group performance classes with a range of RIAM staff
Exchange field trips to international conservatoires for performances and masterclasses [funded by Irish Government under Erasmus programme by application. For shorter projects contributory finance is available from RIAM upon application].
One-to-one tuition with principal study teacher
One-to-one coaching with RIAM accompanist
Module 2: Chamber Music [1]

Note:
- Chamber Music Exams will be held in December and programme of works presented for examination will be chosen by the Head of Chamber Music in consultation with the relevant Heads of Faculty. Groups will be formed by the Head of Chamber Music and students will receive notification regarding their assigned group and works to be performed.

1. Module Code
   BACMJF1

2. Entry Requirement
   None

3. Module Size
   Coaching up to 8 hours over 8 weeks
   Masterclass [attendance and performance] 12 hours over the year
   Self-study/group rehearsal approx. 105 hours per Academic Year

4. ECTS Value
   5

5. Rationale and Aims
   Chamber music forms a core part of many performing musicians' lives. The ability to perform in a small group requires different skills to solo repertoire or the demands of orchestral playing. It requires all the technical and musical competence necessary in other repertoire, but in addition demands deep listening and coordination between complex and interwoven parts.

   Aims
   - To develop students' musical awareness for chamber music
   - To establish the foundation for productive practice in a small group
   - To introduce students to a wide variety of chamber music repertoire

6. Learning Outcomes
   On successful completion of this module students should be able to:
   - Perform with a high level of artistic and interpretive confidence in chamber music repertoire appropriate to developmental level
   - Perform this repertoire with a sense of communication and value
   - Engage in leadership, team work and negotiation in relation to small ensemble work

7. Module Content and Syllabus
   Students will work on a programme of chosen works, selected by the Head of Chamber Music in consultation with the relevant Heads of Faculty. Students may work on other chamber music projects throughout the year subject to approval of the Head of Chamber Music.

   Chamber Music Exam timings:
   15 minutes duration [group may consist of a duo]

8. Teaching and Learning Methods
   Masterclasses with visiting guest artists
   Group performance classes with a range of RIAM staff
   Small group with designated chamber music tutor

9. Method of Assessment
   Overall proportion of programme course = 10%
   Formal Examination [performance criteria see Appendix 4] 87½%
   Continuous assessment [teacher’s mark] 12½%

10. Pass Requirement
    Students must reach 40% in each element which is marked in order to pass.

11. Method of Supplemental Assessment
    Re-sit of formal examination
12. Module Teaching Team
Relevant Chamber Music Coaches
Module 3: Performance Electives [1]

1. **Module Code**
   BAPEJF1

2. **Module Size**
   - **Group rehearsal approximately 80 hours over Academic Year**
   - **Self-Study 45 hours over the Academic Year**

   **Bowed String Students**
   - **Group rehearsal approximately 105 hours over Academic Year**
   - **Self-Study 20 hours over the Academic Year**

3. **ECTS Value**
   5

4. **Rationale and Aims**
   **Rationale**
   In 2016 the RIAM inaugurated RIAM Podium, Ireland's first Centre for Performing Ensembles in a conservatoire setting. Participation in an officially recognised ensemble performance activity is compulsory for all students. Performance projects and concerts are devised each year to explore representative repertoire for the following groupings:
   - RIAM Chorale (compulsory for non-orchestral players)
   - RIAM Philharmonia (compulsory for all orchestral players)
   - RIAM Chamber Orchestra (compulsory for bowed string students)
   - RIAM Wind Ensemble
   - RIAM Jazz Ensemble
   - RIAM Early Music Ensemble (a sub-group of the RIAM Philharmonia)
   - RIAM Opera Orchestra (a sub-group of the RIAM Philharmonia)
   - RIAM New Music Ensemble (a sub-group of the RIAM Philharmonia)

   Orchestral players are encouraged to join the Chorale in addition to their own instrumental group and full attendance is compulsory for all rehearsals and performances.

   **Aims**
   - To develop students’ musical awareness for large ensemble music
   - To establish the foundation for productive practice in a large group
   - To encourage students to explore a wide variety of large ensemble music repertoire

5. **Learning Outcomes**
   On successful completion of this module students should be able to:
   - Rehearse using quick study musical reading skills
   - Follow a conductor’s beat
   - Listen critically as part of a large ensemble
   - Work with others on joint projects and activities

6. **Module Content and Syllabus**
   Works are assigned by the ensemble conductors at the beginning of the academic year for study

7. **Teaching and Learning Methods**
   Intensive work with RIAM staff conductor
   Workshop sessions with visiting guest conductors

8. **Methods of Assessment**
   Continuous Assessment/attendance for each of the following:-
   - RIAM Chorale (compulsory for non-orchestral players)
   - RIAM Philharmonia (compulsory for orchestral players)
   - RIAM Chamber Orchestra (compulsory for bowed string students)
   - RIAM Wind Ensemble
   - RIAM Jazz Ensemble
   - RIAM Early Music Ensemble (a sub-group of the RIAM Philharmonia)
   - RIAM Opera Orchestra (a sub-group of the RIAM Philharmonia)
   - RIAM New Music Ensemble (a sub-group of the RIAM Philharmonia)
Performance Ensemble Assessment penalties:
- Full (100%) attendance is compulsory for all RIAM ensembles. Performance projects may include weekends and evening hours.
- Except where there is duly certified or other approved reason, students who miss a rehearsal or performance will be removed from the ensemble for that specific performance project and will bear a 10% deduction of their overall performance mark (weighted at 60% of their year’s total marks)
- A further absence in a further performance project will bear an additional 10% deduction and the student will again be removed from that project.
- A third absence will result in a student failing this module

9. **Pass Requirement**
   Pass/Fail for all Orchestras/ensembles

10. **Method of Supplemental Assessment**
    Repeat the course and attend a second non compulsory Performance Elective

11. **Module Teaching Team**
    Relevant conductor/director
Module 4: Compositional Techniques [Harmony & Counterpoint] [1]

1. **Module Code**
   BACPJF1

2. **Module Size**
   **Compositional Techniques:**
   Lectures 1½ hours per week x 24 weeks + 2 reading weeks
   Tutorial 1 hour per week x 24 weeks
   Self-study 55 hours over 26 weeks

   **Computer Notation and Typesetting [Semester 2 - Weeks 1 - 4]**
   Lectures 1½ Hours per week x 4 weeks
   Self-study 1 hour per week x 4 weeks

3. **ECTS Value**
   5

4. **Rationale and Aims**
   **Rationale**
   Compositional Techniques: Classes are designed to improve the quality of the student's performance by developing structural and stylistic awareness, and an understanding of historical compositional techniques relevant to the first year of an undergraduate programme.

   **Aims**
   - To develop an understanding of functional tonal harmony for SATB
   - To develop stylistic composition in the form of Baroque counterpoint
   - To introduce stylistic composition in the form of Classical Minuet

   **Computer Notation and Typesetting**
   Rationale
   To introduce and develop students’ competency with computer based Music Notation Software (Finale/Sibelius)

   **Aims**
   - Provide a step by step introduction to Computer based Music Notation Software
   - Produce professional standard printed musical scores and parts
   - Work towards becoming an independent user, learning the skills to find solutions to problems encountered in the future

5. **Learning Outcomes**
   **Compositional Techniques**
   On successful completion of this module students should be able to:
   - Write 4-part tonal harmony
   - Respond to and articulate 4-part harmony via figured bass
   - Compose in a manner that evinces an understanding of melodic and rhythmic control in two-part textures
   - Analyse and compose phrase structures and melodic contours appropriate to Classical Minuets

   **Computer Notation and Typesetting**
   On successful completion of this module students should be able to:
   - Utilise appropriate methods and techniques to input, edit, layout and optimize a computer based score
   - Print full scores and produce independent instrumental parts
   - Extract musical examples for use in word processor/image based software
   - Transpose scores for transposing instruments, singers and accompanists

6. **Module Content and Syllabus**
   **Compositional Techniques**
   A systematic and carefully graded approach to the teaching of harmony beginning with the basic 4-part chord moving on to successful progressions involving an understanding of voice leading and forms of decoration. Weekly assignments on topics taught will form the basis of the learning activities and weekly feedback will indicate to students their progress, strengths and weaknesses.
Topics include root, 1st & 2nd inversion chords, the dominant 7th and its inversions, passing notes (accented and unaccented), suspensions and modulations to closely related keys. Realisation of figured bass.

The writing of two-part contrapuntal textures in Baroque style and the study of Classical Minuets in the style of Haydn - analysis of appropriate examples from the music repertoire will form a core ingredient in the teaching of these aspects. Specific weekly skill-assignments with feedback will form part of the learning activity.

**Computer Notation and Typesetting**
Each week will focus on a particular set of tools within the software, for example a typical course would cover:-

- **Week 1:**
  To include methods for inputting notes, dynamics and articulations

- **Week 2:**
  Will expand on the first week to include smart shapes (slurs, cresc., decresc.), inputting lyrics

- **Week 3:**
  Score optimization and layout, methods for how to present your score in preparation for printing and produce parts

- **Week 4:**
  Advanced layout and special tools, tricks and tips

7. **Teaching and Learning Methods**
   **Compositional Techniques**
   Class demonstration and weekly assignments are the core elements. Tutorial of 60 minutes duration will support students in their study. The purpose of the tutorial is to target any weakness or difficulties in the Harmony & Counterpoint. Students will be given individual attention specific to their needs. Support of this nature is essential in securing a solid foundation and building student confidence.

**Computer Notation and Typesetting**
During each class students will be provided with an extract from a musical score that they will typeset during the time allotted. Scores are selected to demonstrate particular functions within the software and to build upon previous weeks' examples.

8. **Methods of Assessment**
   Overall proportion of programme course = 10%

   **Compositional Techniques**
   - Course work 50%
   - Portfolios
     - 4-part Vocal Harmony including Figured Bass 20%
     - 2-part Counterpoint 20%
     - Classical Minuet 10%
   - End of Academic Session Formal Examination 50%
   - 3 questions to be answered:
     - 4-part harmonisation via figured bass
     - 4-part harmonisation without figured bass
     - 2-part counterpoint

   **Computer Notation and Typesetting**
   Students are given 4 score extracts and instructed to typeset the examples in a particular way, for example they may be instructed to typeset a piece in a transposed key. Scores are selected to test every area covered during the module and challenge the student’s independent learning skills. A printed copy of the student’s work is submitted for examination.

9. **Pass Requirement**
   **Compositional Techniques**
   - Portfolios 40%
   - End-of-year examination 40%

   **Computer Notation and Typesetting** [Pass/Fail]
   - Pass 40%

10. **Method of Supplemental Assessment**
    **Compositional Techniques**
    - Re-submission of portfolios
    - Resit of End-of-year examinations

    **Computer Notation and Typesetting**
    - Re-submission
11. Recommended Reading Materials / Indicative Resources

**Compositional Technique**
ISBN: 1854728334

*Music Workout*, Grade 8. Jean Archibald and Bernadette Marmion (Royal Irish Academy of Music)

**Computer Notation and Typesetting**
Online Finale and Sibelius user forums
Quick-Start tutorial videos
Integrated User Help Guides

12. Module Teaching Team
Relevant Musicianship lecturer
Module 5a: Aural Training [1]

1. **Module Code**
   BAATJF1

2. **Module Size**
   Lecture 1 hour per week x 24 weeks + 2 reading weeks
   Self-study 38½ hours over 26 weeks

3. **ECTS Value**
   5 [Total for Modules 5a and 5b]

4. **Rationale and Aims**
   **Rationale**
   Aural training supports the skills needed in compositional techniques and performance, by developing in the student the ability to accurately read the musical score without recourse to an instrument.

   **Aims**
   - To build a secure foundation with regard to the approach to sight singing
   - To achieve proficiency in the dictation of pitch and rhythm
   - To sing and take dictation in two-part textures

5. **Learning Outcomes**
   On successful completion of this module students should be able to:
   - Sing and recognise intervals and triads
   - Sight sing tonal melodies in major and minor keys with basic modulation and chromatic notes
   - Assimilate and recreate/notate rhythmic patterns which include syncopation in simple and compound time signatures via clapping and dictation
   - Sight sing two-part melodies with basic modulation
   - Notate diatonic melodies with basic modulation in single line
   - Notate diatonic melodies in two-part

6. **Module Content and Syllabus**
   **Sight singing:** systematic training in sight singing based on the use of tonic solfa - (movable doh), involving a progression from simple diatonic major and minor tonalities to more complex melodies incorporating modulation and chromatic tones (single line & two-part).

   **Dictation:** systematic instruction in both melodic and rhythmic dictation. The rhythmic dictation will involve the recognition of beats, division of beats and internal beat patterns in simple, compound, and irregular time signatures. The melodic dictation will progress from simple diatonic major and minor tonalities to more complex melodies incorporating modulation and chromatic tones (single line & two-part). The recognition of intervals, triads and chordal progressions.

   Both melodic and rhythmic dictation will be closely linked into and feed off the sight singing and sight clapping strands.

   Active class participation and weekly preparation of material is essential.

7. **Teaching and Learning Methods**
   Class demonstration and weekly assignments are the core elements. Students will be given individual attention specific to their needs. Support of this nature is essential in securing a solid foundation and building student confidence.

8. **Required Equipment and Resources**

9. **Methods of Assessment**
   Overall proportion of programme course = 5%

   **Weekly Assignments**
   Weekly work based on the topics covered - sight singing, sight clapping, intervallic work, melodic & rhythmic dictation and chordal progressions. Class participation is essential.
Mid-year formal examination 50%
Aural and dictation covering all the elements above

End-of-year formal examination 50%
Aural and dictation covering all the elements above

10. **Pass Requirement**
40% for each component

11. **Method of Supplemental Assessment**
Re-sit formal examinations

12. **Recommended Reading Materials / Indicative Resources**
Class work sheets for tonal and rhythmic practice at all levels.

13. **Module Teaching Team**
Relevant Musicianship lecturer
Module 5b: Analysis [1]

1. **Module Code**
   - BAASJF1

2. **Module Size**
   - Lecture 1 hour per week x 24 weeks + 2 reading weeks
   - Self-study 38½ hours over 26 weeks

3. **ECTS Value**
   - 5 [Total for Modules 5a and 5b]

4. **Rationale and Aims**
   - **Rationale**
     - This course is an introduction to basic analytical techniques and is divided into two strands, beginning with formal analysis (sonata, rondo, theme & variation etc.) pertinent to the Baroque, Classical and early Romantic eras. The second strand will address a number of basic analytical considerations, widening the students’ musical capacity, developing a deeper and more musical understanding of what they are writing, reading, and performing; creating global links throughout all their studies.
   - **Aims**
     - To equip students with the basic analytical tools for music analysis.
     - To create a bridge between analysis and performance.

5. **Learning Outcomes**
   - On successful completion of this module students should be able to:
     - Apply appropriate basic analytical techniques to simple scores
     - Aurally recognise and distinguish between the basic standard forms
     - Recognize small and large forms of the Baroque, Classical and early Romantic periods

6. **Module Content and Syllabus**
   - **Semester 1:**
     - Recognition of small and large forms of the Baroque, Classical and early Romantic periods; possibilities include binary, ternary, theme & variations, minuet & trio, rondo, sonata form, fugue, canons and ground bass. The focus will be on aural recognition with some additional supporting score study. A high level of aural attentiveness will be expected.
   - **Semester 2:**
     - This module will focus on basic harmonic analysis, and also cover a number of basic analytical considerations; phrase structure, motivic analysis, rhythmic cells and melodic considerations. The analysis of carefully selected works will tie in with the harmonic vocabulary covered in the Harmony & Counterpoint component; enhancing and expanding the harmonic vocabulary. There will be a strong focus on score and aural linkage, creating a bridge between the two elements. Where appropriate, students will analyse works relevant to their instrumental studies. A high level of engagement with the works studied is expected.

7. **Teaching and Learning Methods**
   - The classes are participatory involving a combination of aural recognition and score study.
   - **Semester 1:**
     - The recognition of musical forms will be achieved through weekly listening and aural development. A large selection of music will be covered tracing both the evolution of the form from era to era and the salient musical features which pin point aural recognition of the form without recourse to the score. Small and large scale forms may include the following: binary, ternary, theme & variations, minuet & trio, rondo, sonata form, fugue, canons and ground bass.
   - **Semester 2:**
     - The study of harmonic analysis will be achieved through score study of a number of carefully selected works appropriate to standard of the harmonic vocabulary in the Harmony and Counterpoint component, expanding and enhancing the vocabulary. Other musical considerations will be addressed; phrase structure, motivic analysis, rhythmic cells and melodic contour. Weekly class score study and analytic commentary will form the basis of the module. Where appropriate, students will analyse works relevant to their instrumental studies and appropriate works covered in the History module. Other possibilities include the study of simple Piano Sonatas by Mozart, Haydn and Beethoven. Class participation is essential and a high level of engagement with the works studied is expected.
8. **Methods of Assessment**

   Overall proportion of programme course = 5%
   
   **Course work 100%**
   
   **Semester 1**  40%
   
   Recognition of Form: Aural identification of a selection of forms studied, (without recourse to the score).
   
   **Semester 2**  60%
   
   A take-away assignment to be completed demonstrating all analytical aspects covered; formal structure, harmonic analysis, rhythmic, melodic, motivic issues, salient and relevant points etc. Discs and scores of the work chosen will be provided. Students will sign a form declaring that the assignment is entirely their own work.

9. **Pass Requirement**

   40% for each component

10. **Method of Supplemental Assessment**

    Retake assessment or resubmit assignment

11. **Recommended Reading Materials / Indicative Resources**

    **General:**
    
    **Forms:**
    Lovelock, William. *Form in brief* Norwich: William Elkin, c1954
    
    **Analysis:**

12. **Module Teaching Team**

    Relevant Musicianship lecturer
Module 6: History of Music [1]

1. **Module Code**
   BAHOMJF1

2. **Module Size**
   **History of Music**
   Academic writing & research skills 2 hours x 4 weeks
   Lecture 1½ hours per week x 20 weeks + 2 reading weeks
   Self-study 87 hours over 26 weeks

3. **ECTS Value**
   5

4. **Rationale and Aims**
   **Rationale**
   This module introduces students to the necessary standards required in academic writing & basic research skills. It aims to give students a broad overview of the main historical eras and musical developments from the Renaissance to the current day; and to explore and understand the musical evolution of two topics in detail – Opera and Keyboard. To equip students aurally to identify genres, styles and techniques; to be able to write about this music in an informed and critical way; and it aims to equip students to undertake independent historical and musical investigation.

   **Aims**
   - To be able to write coherently with a sense of style developing
   - To engage with a variety of resources and encourage independent study
   - To introduce eras, genres, composers and styles of music
   - To identify techniques and styles in music
   - To trace the development and evolution of 2 topics in detail

5. **Learning Outcomes**
   On successful completion of this module students should be able to:
   - Communicate effectively through the written word
   - Use library catalogues, online journals, databases and the web for research
   - Posses a global understanding of the general musical developments from 1400 to date
   - Critically discuss the evolution of Opera and Keyboard from the period 1600 to date
   - Give a detailed account of the relevant repertoire, comment on scores, texts and other sources

6. **Module Content and Syllabus**
   **Writing and research skills:**
   To enable students to undertake historical and musical investigation. Topics will include sentence construction, grammar and syntax; the reading and extraction of information from artist biographies, CD liner notes and programme notes. To familiarise students with library catalogues, online journals and databases; to use the web for research; plagiarism and copyright issues, the production of references and citations.

   **Historical Survey:**
   To furnish the students with the main musical developments from the Renaissance to the current day. Topics will include a general study of the main musical eras, composers, chief genres of composition and general stylistic features of each era.

   **Opera and Keyboard:**
   To study in detail, tracing the development and evolution of these two topics from the Baroque period to the current day developing students’ knowledge of the relevant repertoire through score study, texts and other sources. To highlight and study representative works chosen from the period, as a means of understanding the evolution and musical particulars of the two strands, and as far as possible be relevant to the instrumental/vocal capabilities of the class.

   It is envisaged that the history modules will strongly link in with the Performance Spotlight events where appropriate, historically underpinning and complementing works undertaken, aiming to result in an informed musical performance.
7. **Teaching and Learning Methods**

**Semester 1:**
Commencing with an initial 4-week block, students will be introduced to the necessary standards required in academic writing & basic research skills. Learning activities will include demonstration and in-class exercises; short reading exercises, short writing exercises, editing and reviewing their own work, peer review, writing short programme notes on pieces they have performed, using appropriate electronic communication e.g. (moodle/email), using the web to research, finding online journals and search databases. A general survey of the history of Music from the Renaissance to the current day will follow, divided into two blocks: Survey Part 1 (3 weeks), Survey Part 2 (4 weeks), introducing the main musical eras, composers, chief genres of composition and general stylistic features of each era. Learning activities will include class discussion, reading, discovering, listening, score study, assessing and writing about music of these eras. Assigned reading and listening, relevant to the specific musical eras will also form part of the course content. Students are encouraged to contribute to class discussion.

**Semester 2:**
Baroque to the current day. Two strands will be explored Opera (7 weeks) and Keyboard (6 weeks). Learning activities will include class discussion, reading, discovering, listening, score study, assessing and writing about the aforementioned topics. Assigned reading and listening, relevant to the specific musical topics/eras will also form part of the course content. Students are encouraged to contribute to class discussion.

8. **Methods of Assessment**

**Overall proportion of programme course = 10%**

**History of Music**

**Academic Writing**
Due before the end of academic week 7
1 precis of a musical article
2½%

**Research Skills**
Due before the end of academic week 7
1 citation exercise producing bibliography and footnotes
2½%

**Historical Survey**
2 short writing assignment (250 words)
5% for each assignment
Possibilities include a concert review that you have attended, writing about a topic of interest in the survey…

**End of Semester 1**
Covering Historical survey
Listening test
20%

**Opera**
1 essay - emphasis on using different resources (1500 words)
20%

**Keyboard**
1 essay - emphasis on using different resources (1500 words)
20%

**End of Semester 2**
Covering Opera and Keyboard
Listening test
25%

9. **Pass Requirement**
Pass 40% for each component

10. **Method of Supplemental Assessment**
Academic writing and research skills: students to resubmit exercise by the end of academic week 10.
2 short writing assignments and 2 history essays: resubmit in late August/early September.
2 listening tests: retake in late August/early September.
A second failure will normally result in the student being required to terminate his/her studies.
With all academic electives students who fail on attendance will be required to repeat the year.

11. **Recommended Reading Materials / Indicative Resources**
**General:**
Bianconi, Lorenzo, David Bryant (trans), Music in the seventeenth century (Cambridge: Cambridge University Press, 1987)
Einstein, Alfred, Music in the romantic era (New York & London: W. W. Norton, 1947)
Nyman, Michael, Experimental music: Cage and beyond, 2nd ed. (Cambridge: Cambridge University Press, 1999)

**OPERA**

**KEYBOARD**
Ferguson, Howard, Keyboard interpretation from the 14th to the 19th century : an introduction, (Oxford: Oxford University Press, 1975)
Russell, Raymond, Early keyboard instruments, (London: Her Majesty's Stationery Office, 1959)

12. **Module Teaching Team**
   Relevant Librarian lecturer
   Relevant Musicianship lecturers
Module 7a: RIAM Holistic - The Working Musician - Pedagogy [1]

1. **Module Code**
   BAHWMJF1

2. **Module Size**
   Lectures x 12 hours
   Reflective Practice x 4 hours
   Self study 80½ hours over Academic Year for RIAM Holistic Modules a - d

3. **ECTS Value**
   5 [Total credits for all Holistic modules]

4. **Rationale and Aims**
   **Rationale**
   This module has been designed to introduce students to general pedagogical principles relating to the instrumental teaching and learning environment.
   **Aims**
   - To introduce students to general pedagogical principles
   - To prepare students for the instrumental teaching and learning environment
   - To broaden student knowledge of literature and research relating to the teaching and learning environment

5. **Learning Outcomes**
   On successful completion of this module students should be able to:
   - Articulate the role of the instrumental teacher from a theoretical and practical perspective
   - Articulate general pedagogical principles
   - Develop a clear personal teaching philosophy
   - Plan and evaluate instrumental lessons
   - Identify and describe in detail the stages of musical development in the context of instrumental teaching
   - Competently deal with common issues that can arise in the instrumental lesson
   - Undertake research and present findings in oral and written format to peer groups and/or other specialist/non-specialist audiences

6. **Module Content and Syllabus**
   **Semester 1**
   Students will attend and actively participate in a series of lectures. Topics may include the following areas:
   - The Instrumental Teacher in the 21st Century
   - Planning and Profiling: A Practical Approach
   - Assessment in instrumental teaching
   - Principles and Philosophies relating to Kodály, Dalcroze, Suzuki and Orff
   - Music Potential and related theories of Musical Development
   - Learning Styles, Memory, Practice and Sight-reading
   - Learning Difficulties
   - Performance Anxiety

   **Semester 2**
   Semester two will explore selected topics introduced in Semester 1 in greater detail with an increased focus on reflective practice and peer based learning. Preparation for the pedagogy assignment will be explored.

7. **Teaching and Learning Methods**
   An inclusive curriculum is ensured by:
   Using PowerPoint presentations.
   Providing handouts to summarise lecture content as appropriate.
   Including a wide range of weekly readings (compulsory and suggested additional reading) to include books, peer-reviewed journals, music magazines and official reports. Video based resources are also suggested where appropriate.
   Providing a reference folder to ensure access to all information.
   Allocating class discussion time.
   Setting individual and group tasks as appropriate.
8. **Methods of Assessment**
   - Formative assessment: Semester one and two
   - Summative assessment: Semester two in the form of a pedagogy report/reflection
   - Pedagogy report/reflection 100%

9. **Pass Requirement**
   - 40%

10. **Method of Supplemental Assessment**
    - Repeat module with attendance

11. **Recommended Reading Materials / Indicative Resources**
    - Harris, P. *Improve your Teaching* (London, Faber, 2008)
    - Harris, P. *Simultaneous Learning* (London: Faber, 2004).

12. **Module Teaching Team**
    - Music Education Lecturer
Module 7b: RIAM Holistic - Performance Psychology [1]

1. Module Code
   BAHPPJF1

2. Module Size
   6 Lectures x 1.5 hours
   Self study 80½ hours over Academic Year for RIAM Holistic Modules a - d

3. ECTS Value
   5 [Total credits for all Holistic modules]

4. Rationale and Aims
   Rationale
   This module focuses on developing student awareness and understanding around psychological health and its impact on the ability to meet the demands of the profession.

   Aims
   - To realise the importance of psychological health
   - To develop self-awareness around psychological health
   - To identify needs
   - To develop a sense of self-acceptance.
   - To develop a sense of positive regard in relation to self and others.

5. Learning Outcomes
   On successful completion of this module students should be able to:
   - Understand the importance of psychological health
   - Develop an acute awareness around psychological health and the necessity for the mind and body to be in tune with each other.
   - Develop self-acceptance
   - Have an awareness of the impact of the psychological state on the outcome of a performance
   - Be equipped with some basic strategies to help in dealing with issues around performance and performance anxiety.

6. Module Content and Syllabus
   In year 1 topics such as environmental influences, brain mechanism, emotional communication and family and peer influences will be discussed. Students will be asked to fill in a questionnaire to determine their understanding of performance anxiety and how it might relate to them at this time in their lives. Manifestations of performance anxiety are explored and behavioural and cognitive coping strategies are practised.

7. Teaching and Learning Methods

8. Methods of Assessment
   Attendance and engagement in the process of the class.

9. Pass Requirement
   Students are awarded pass/fail based on attendance and observations of the lecturer

10. Method of Supplemental Assessment
    Repeat module with attendance

11. Recommended Reading Materials:
    Kerr, V. 2014 Stage Fright Dublin: Turning Point Training Institute
    Gallway, T. with Green, B. 1986 The Inner Game of Music New York: Doubleday & Company Inc

12. **Module Teaching Team**
Relevant Lecturers
Module 7c: RIAM Holistic - Career Strategy [1]

1. **Module Code**
   BAHCSJF1

2. **Module Size**
   6 Lectures x 2 hours
   Self study 80½ hours over Academic Year for RIAM Holistic Modules a - d

3. **ECTS Value**
   5 [Total credits for all Holistic modules]

4. **Rationale and Aims**
   **Rationale**
   Careers in music are more diverse and multi-faceted than ever before. The Career and Enterprise skills module is designed to equip students with the tools and techniques required to meet the demands and realities of a fast-moving 21st century music profession. Students are given a comprehensive entrepreneurial toolkit to support a 21st century ‘portfolio’ career.

   **Aims**
   - To develop new ideas.
   - To become business savvy.
   - To develop negotiation and communication skills.
   - To self-promote effectively through new technologies.
   - To manage the financial aspects of self-employment.
   - To become tech savvy.

5. **Learning Outcomes**
   On successful completion of this module students should be able to:
   - Demonstrate presentation skills.
   - Show a willingness to engage in new ideas and ventures.
   - Demonstrate skills in leadership, teamwork, organisation and problem-solving.
   - Demonstrate effective communication skills.
   - Show knowledge and understanding of social media and technology.
   - Market themselves through a variety of different channels.
   - Sustain ‘portfolio’ careers in the 21st century music industry.

6. **Module Content and Syllabus**
   In year 1, students will produce a press kit which will include a CV, biography and a sample press release. Various career pathways will be explored with the emphasis on career sustainability and diversity.

7. **Teaching and Learning Methods**
   Learning activities will include class discussion, role play, guest lectures and written work. Individual career advice sessions will be offered by RIAM staff. Interactive workshop based classes will be delivered. Students will be encouraged to keep up to date with current music industry trends by engaging with relevant websites and bloggers. Students will deliver short presentations to the class on various topics to solidify and clarify their learning.

8. **Methods of Assessment**
   Continuous assessment/attendance 100%

9. **Pass Requirement**
   Students are awarded pass/fail based on the observations of the lecturers

10. **Method of Supplemental Assessment**
    Repeat module with attendance

11. **Reading Materials**
http://www.savvymusician.com/blog/
http://lateralaction.com/

12. Module Teaching Team
Relevant lecturers
Module 7d: RIAM Holistic - Feldenkrais [1]

1. Module Code
   BAHFJF1

2. Module Size
   6 sessions of 1¼ hours
   Self study 80½ hours over Academic Year for RIAM Holistic Modules a - d

3. ECTS Value
   5 [Total credits for all Holistic modules]

4. Rationale and Aims
   Rationale
   Life as a professional musician is exciting and arduous. Students on this course of Feldenkrais lessons will learn how to protect themselves from excessive physical strain. Over the years, the long hours of rehearsal and the poor chair designs both contribute to discomfort, and indeed pain. An understanding of how the body works best is crucial in enabling students to perform well.
   Aims
   - To have a clear idea of the skeletal structure of the body
   - To understand through experience, the benefits of better usage
   - To become aware of those habits which result in unnecessary tensions
   - To learn to use positive and effective effort in performance
   - To understand the best movement is that which combines minimum effort with maximum output

5. Learning Outcomes
   On successful completion of this module students should be able to:
   - Have gained knowledge of personal habits of tensions in performance and have learned how to deal with them
   - Have achieved greater freedom of expression through more developed self-awareness
   - Be enabled to explore these aspects further through the notes provided from the lessons

6. Module Content and Syllabus
   In year 1, Students will develop their sensory perception and be guided into greater self-awareness. This will then be applied to performance on their particular instrument. Lessons will be targeted to the physical involvement of performance. Students will explore breathing, jaw, shoulders, and balance as part of the whole-body participation.

7. Teaching and Learning Methods
   Lessons are taught in class; they are carefully constructed to address the specific needs of musicians. The students are encouraged to think beyond common assumptions, to explore the habits they form, and to question them. Lessons will be targeted to singers, and to wind players, string players, pianists and percussionists in individual groups. Time will be allotted for any individual student wishing to seek advice on their own issues.

8. Methods of Assessment
   Continuous assessment/attendance 100%

9. Pass Requirement
   Students are awarded pass/fail based on the observations of the lecturers

10. Method of Supplemental Assessment
    Repeat module with attendance Recommended

11. Reading Materials
    Relaxercise: David Zemach-Bersin; HarperCollins
    Singing with Your Whole Self: SH Nelson and E Blades-Zeller; Scarecrow Press
    Awareness through Movement: Moshe Feldenkrais; Penguin
    The Thinking Body: Mabel Todd; Dance Horizons, Princeton Book Company
Module Teaching Team
Relevant lecturers

*The Human Skeleton, A Photographic Manual*: McMinn, Hutchings and Logan; Mosby-Wolf
*The Busy Person’s Guide to Easier Movement*: Frank Wildman; Intelligent Body Press
Senior Freshman
### Bachelor in Music Performance Senior Freshman Summary Table [2]

**Note:**
- Lecturers reserve the right to alter the course module at any stage during the year

<table>
<thead>
<tr>
<th>Module</th>
<th>Components within Modules</th>
<th>Assessment</th>
<th>Overall %</th>
<th>Contact Hours</th>
<th>Student Workload</th>
<th>ECTS</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Performance</strong></td>
<td></td>
<td></td>
<td>60%</td>
<td>100approx</td>
<td>650</td>
<td>30</td>
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<tr>
<td>1 Principal Study [2]</td>
<td>Main Instrument/Performance Class</td>
<td>Mid-year</td>
<td>20%</td>
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<tr>
<td>[Keyboard]</td>
<td></td>
<td>End-of-year</td>
<td>35%</td>
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<td></td>
<td></td>
<td>Continuous Assessment</td>
<td>5%</td>
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<tr>
<td>2 Principal Study [2]</td>
<td>Main Instrument/Performance Class</td>
<td>Mid-year</td>
<td>20%</td>
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<tr>
<td>[Instrumental] *</td>
<td></td>
<td>End-of-year</td>
<td>35%</td>
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<td></td>
<td></td>
<td>Continuous Assessment</td>
<td>5%</td>
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<tr>
<td></td>
<td>Accompaniment</td>
<td>Pass/Fail</td>
<td>14%</td>
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<td></td>
<td>(Keyboard students only)</td>
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<tr>
<td>3 Performance Electives [2]</td>
<td>Chorale [Compulsory for Keyboard students]</td>
<td></td>
<td>0%</td>
<td>80</td>
<td>45</td>
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<tr>
<td></td>
<td>Instrumental Students must attend all relevant</td>
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<tr>
<td></td>
<td>Performance ensembles they are assigned</td>
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<tr>
<td></td>
<td>throughout the Academic Year.</td>
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<tr>
<td><strong>Supporting Studies:</strong></td>
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<td></td>
<td>30%</td>
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<tr>
<td>4 Compositional Techniques</td>
<td>Harmony &amp; Counterpoint</td>
<td>Mid-year Exam</td>
<td>50%</td>
<td>16</td>
<td>16</td>
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<tr>
<td>[2]</td>
<td>Free Composition</td>
<td>End-of-year Exam</td>
<td>50%</td>
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<td></td>
<td>Introduction to Digital Audio Editing</td>
<td>2 Assignments</td>
<td>100%</td>
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<td></td>
<td></td>
<td>Pass/Fail</td>
<td>10%</td>
<td>16</td>
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<td>5a Aural Training [2]</td>
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<td>50%</td>
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<td>38½</td>
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<td>5b Analysis [2]</td>
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<td>End-of-year Exam</td>
<td>50%</td>
<td>24</td>
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<tr>
<td></td>
<td></td>
<td>2 Assignments</td>
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<tr>
<td>6 History of Music[2]</td>
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<td>2 Listening Tests</td>
<td>50%</td>
<td>36</td>
<td>89</td>
<td>5</td>
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<tr>
<td></td>
<td></td>
<td>2 Essays</td>
<td>50%</td>
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<tr>
<td>7a RIAM Holistic [2]</td>
<td>The Working Musician</td>
<td></td>
<td>0%</td>
<td>16</td>
<td>80½</td>
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<tr>
<td>7b RIAM Holistic [2]</td>
<td>Performance Psycholog y</td>
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<tr>
<td>7d RIAM Holistic [2]</td>
<td>Feldenkrais</td>
<td></td>
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<tr>
<td><strong>Total</strong></td>
<td></td>
<td></td>
<td>100%</td>
<td>412½</td>
<td>1187½</td>
<td>60</td>
</tr>
</tbody>
</table>

*Instrumental **Bowed String Students
Module 1: Principal Study [2]

1. Module Code
   BAPSSF2

2. Module Size
   Keyboard
   Individual tuition 2 hours per week x 30 weeks
   Performance Class approximately 40 hours per Academic Year
   Self-study 21½ hours x 30 weeks

   Instrumental
   Individual tuition 2 hours per week x 30 weeks
   Accompaniment 20 per year
   Performance Class approximately 40 hours per Academic Year
   Self-study 20½ hours x 30 weeks

3. ECTS Value
   30

4. Rationale and Aims
   Rationale
   A generous amount of time has been set aside for intensive study of the student’s instrumental discipline. These lessons, delivered on a one-to-one basis, are the foundation for establishing the appropriate technical and artistic skill.

   The student will be required to assemble a portfolio containing a record of music studied and performed, tutorials, programme notes, related performing activities and other external stimuli. This portfolio will be built up over the four years of the course, to be assessed annually.

   Over the life of the course, the repertoire appropriate to the instrument will be covered in depth, and this broad range of study will be reflected in the student’s programmes presented for examination. Such programmes must be approved by the student’s teacher and the Course Committee and in all years must be balanced and display contrasting styles and periods.

   Aims
   - To further develop students’ musical awareness for instrumental performance
   - To establish the foundation for productive practice and independent learning
   - To introduce students to a wide variety of repertoire
   - To develop confidence in stylistic and interpretive issues

5. Learning Outcomes
   Mid-year Exam [Technical]
   On successful completion of this module students should be able to:
   - Identify and address the technical challenges in a given work at an appropriate level for Senior Freshman students (See appendix 3)
   - Perform with confidence, technical exercises appropriate to their level
   - Display the foundations of good instrumental technique

   End-of-year Exam [Recital]
   On successful completion of this module students should be able to:
   - Choose and prepare pieces of increasing complexity to produce a varied and balanced programme required through engagement with such increasingly demanding repertoire (See indicative syllabus - Appendix 3)
   - Perform with an expanded level of artistic and interpretive confidence
   - Demonstrate practice and rehearsal techniques commensurate with tackling more challenging repertoire in Senior Freshman year (See indicative syllabus - Appendix 3)

6. Module Content and Syllabus
   For syllabi appropriate to the range of instruments please see Appendix 3
7. **Teaching and Learning Methods**
   - Masterclasses with visiting guest artists
   - Group performance classes with a range of RIAM staff
   - Exchange field trips to international conservatoires for performances and masterclasses [funded by Irish Government under Erasmus programme by application. For shorter projects contributory finance is available from RIAM upon application].
   - One-to-one tuition with principal study teacher
   - One-to-one coaching with RIAM accompanist

8. **Methods of Assessment** [Performance criteria see Appendix 4]
   Exams Overall proportion of programme course = 60%:
   - Mid-year Exam [100%] 20%
   - End-of-year Exam [100%] 35%
   - Continuous assessment [100%] 5%
   - Portfolio Pass/fail

9. **Pass Requirement**
   Students must reach 40% in each element which is marked in order to pass

10. **Method of Supplemental Assessment**
    Re-sit of formal examination and coursework

11. **Module Teaching Team**
    Relevant principal study lecturers and RIAM accompanists
Module 2: Chamber Music [2]

Note:
- Chamber Music Exams will be held in December and programme of works presented for examination will be chosen by the Head of Chamber Music in consultation with the relevant Heads of Faculty. Groups will be formed by the Head of Chamber Music and students will receive notification regarding their assigned group and works to be performed.

1. Module Code
   BACMSF2

2. Module Size
   Coaching up to 8 hours over 8 weeks
   Masterclass [attendance and performance] 12 hours over the Academic Year
   Self-study/group rehearsal approx. 3½ hours per week x 30 weeks

3. ECTS Value
   5

4. Rationale and Aims
   Rationale
   Chamber music forms a core part of many performing musicians' lives. The ability to perform in a small group requires different skills to solo repertoire or the demands of orchestral playing. It requires all the technical and musical competence necessary for other repertoire, but in addition demands deep listening and coordination between complex and interwoven parts.

   Aims
   - To further develop students' musical awareness for chamber music
   - To further develop productive practice in a small group
   - To expand students' knowledge of a wide variety of chamber music repertoire

5. Learning Outcomes
   Chamber Music
   On successful completion of this module students should be able to:
   - Demonstrate a high level of artistic and interpretive confidence in chamber music repertoire appropriate to developmental level
   - Perform this repertoire with a sense of communication and value
   - Demonstrate levels of leadership, team work and negotiation in relation to small ensemble work

   Accompaniment [See Appendix 5 for Accompaniment syllabus]
   On successful completion of this module students should be able to:
   - Demonstrate knowledge of the various styles of both vocal and instrumental accompaniment (See indicative syllabus - Appendix 5)
   - Prepare and perform 'quick study' pieces with confidence

6. Module Content and Syllabus
   Students will work on a programme of chosen works, selected by the Head of Chamber Music in consultation with the relevant Heads of Faculty. Students may work on other chamber music projects throughout the year subject to approval of the Head of Chamber Music.

   Chamber Music Exam timings
   20 minutes

   Accompaniment Exam timings:
   15 minutes

   Keyboard students must undertake a project in accompaniment. The study of vocal and instrumental repertoire in a range of styles such as folk song and instrumental accompaniment of a straightforward nature. To accompany a singer and an instrumentalist in a programme not longer than 15 minutes.

   Organ and Harpsichord students will also study accompaniment from figured bass.

7. Teaching and Learning Methods
   Chamber Music
   Masterclasses with visiting guest artists
Group performance classes with a range of RIAM staff
Small group with designated chamber music tutor

**Accompaniment**
Masterclasses with visiting guest artists
Group performance classes with a range of RIAM staff
Individual coaching with a range of instrumental/vocal teachers

8. **Method of Assessment**
Chamber Music Overall proportion of programme course = 10%
Formal Examination [performance criteria see Appendix 4] 87½%
Continuous assessment [teacher’s mark] 12½%
Accompaniment Pass/Fail

9. **Pass Requirement**
Students must reach 40% in each element which is marked in order to pass.

10. **Method of Supplemental Assessment**
Re-sit of formal examination

11. **Module Teaching Team**
Relevant chamber music coaches
Module 3: Performance Elective [2]

1. **Module Code**
   BAPESF2

2. **Module Size**
   Group rehearsal approximately 80 hours over Academic Year
   Self-Study 45 hours over the Academic Year

   **Bowed String Students**
   Group rehearsal approximately 105 hours over Academic Year
   Self-Study 20 hours over the Academic Year

3. **ECTS Value**
   5

4. **Rationale and Aims**
   **Rationale**
   Participation in an officially recognised ensemble performance activity is compulsory for all students. Performance projects and concerts are devised each year to explore representative repertoire for the following groupings:
   - RIAM Chorale (compulsory for non-orchestral players)
   - RIAM Philharmonia (compulsory for all orchestral players)
   - RIAM Chamber Orchestra (compulsory for bowed string students)
   - RIAM Wind Ensemble (compulsory for wind players)
   - RIAM Jazz Ensemble
   - RIAM Early Music Ensemble (a sub-group of the RIAM Philharmonia)
   - RIAM Opera Orchestra (a sub-group of the RIAM Philharmonia)
   - RIAM New Music Ensemble (a sub-group of the RIAM Philharmonia)

   Orchestral players are encouraged to join the Choral Ensemble in addition to their own instrumental group and full attendance is compulsory for all rehearsals.

   **Aims**
   - To develop students’ musical awareness for large ensemble music
   - To establish the foundation for productive practice in a large group
   - To encourage students to explore a wide variety of large ensemble music repertoire

5. **Learning Outcomes**
   On successful completion of this module students should be able to:
   - Rehearse quick study musical reading skills
   - Follow a conductor’s beat
   - Listen critically as part of a large ensemble
   - Work with others on joint projects and activities

6. **Module Content and Syllabus**
   Works are assigned by the ensemble conductors at the beginning of the academic year for study.

7. **Teaching and Learning Methods**
   Intensive work with RIAM staff conductor
   Workshop sessions with visiting guest conductors

8. **Methods of Assessment**
   Continuous Assessment/attendance for each of the following:
   - RIAM Chorale (compulsory for non-orchestral players)
   - RIAM Philharmonia (compulsory for orchestral players)
   - RIAM Chamber Orchestra (compulsory for bowed string students)
   - RIAM Wind Ensemble (compulsory for all wind players)
   - RIAM Jazz Ensemble
   - RIAM Early Music Ensemble (a sub-group of the RIAM Philharmonia)
   - RIAM Opera Orchestra (a sub-group of the RIAM Philharmonia)
   - RIAM New Music Ensemble (a sub-group of the RIAM Philharmonia)

   Performance Ensemble Assessment penalties:
- Full (100%) attendance is compulsory for all RIAM ensembles. Performance projects may include weekends and evening hours.
- Except where there is duly certified or other approved reason, students who miss a rehearsal or performance will be removed from the ensemble for that specific performance project and will bear a 10% deduction of their overall performance mark (weighted at 60% of their year’s total marks).
- A further absence in a further performance project will bear an additional 10% deduction and the student will again be removed from that project.
- A third absence will result in a student failing this module.

9. **Pass Requirement**
   Pass/Fail for all Orchestras/ensembles

10. **Method of Supplemental Assessment**
    Repeat the course and attend a second non compulsory Performance Elective

11. **Module Teaching Team**
    Relevant conductor/director
Module 4: Compositional Techniques - Harmony & Counterpoint [2]

1. **Module Code**
   BACTSF2

2. **Module Size**
   **Compositional Techniques**
   Lecture 1½ hours per week x 24 weeks + 2 readings weeks
   Tutorial 1 hour per week x 24 weeks
   Self-study 17 hours over 24 weeks
   **Free Composition**
   Lecture 1 hour per week x 16 weeks
   Self-study 15 hours over 16 weeks
   **Introduction to Digital Audio Editing**
   Lecture 1 hour per week x 8 weeks
   Self-study 8 hours over 8 weeks

3. **ECTS Value**
   5

4. **Rationale and Aims**
   **Compositional Techniques**
   **Rationale**
   This module introduces the student to compositional writing in specific stylistic genres.
   Bach Chorale
   Two-part invention
   Theme & Variations
   **Aims**
   - To build on the foundation in harmonic and contrapuntal writing established in the Junior Freshman H&C module
   - To equip the students with the necessary skills and techniques appropriate to selected stylistic composition
   - To provide students with a thorough understanding of phrase structure, melodic contour and variation technique

   **Free Composition**
   **Rationale**
   Students are encouraged to begin writing original compositions.
   **Aims**
   - To encourage the students to write original compositions
   - To encourage students to write for a variety of solo instruments/voice
   - To stimulate discussion on compositional writing which takes account of individual instrumental/vocal characteristics

   **Introduction to Digital Audio Editing**
   **Rationale**
   An introduction to basic digital audio editing techniques
   **Aims**
   - To learn about digital audio
   - Provide a step by step introduction to editing techniques within a software environment
   - Work towards becoming an independent user, learning the skills to creatively and correctely manipulate digital audio

5. **Learning Outcomes**
   **Compositional Techniques**
   On successful completion of this module students should be able to:
   - Compose in the Chorale idiom in the appropriate style and musical language
   - Compose instrumental counterpoint in two-parts
   - Compose a set of Variations in the Classical style
   - Write 4-part tonal harmony with stylistic phrase structure and melodic contour
Free Composition
On successful completion of this module students should be able to:
- Write an original composition for solo instrument/voice
- Write a rhythm based piece
- Write a piece with accompaniment (duo)
- Demonstrate awareness of the demands of different instruments/voice types

Introduction to Digital Audio Editing
On successful completion of this module students should be able to:
- Import audio into a software environment and perform basic editing (extract selections, fades, volume manipulation)
- Correctively edit digital audio (apply noise reduction processes, corrective filters, volume and pan edits etc.)
- Creatively manipulate digital audio Generating new and interesting sonic material from pre-existing files through the use of effects
- Compose an electro-acoustic composition through the combination/mixing of digitally processed sound as generated by the user
- Use industry standard red-book CD tracking and burning to produce a hardcopy (fixed media copy) of a digital audio file/files

6. Module Content and Syllabus
Compositional Techniques
This module will consist of three strands:
- Bach Chorale
- Two-part invention
- Theme & Variations

Free Composition
- Analysis and discussion of key 20th century compositional techniques as the foundation stone of original compositions
- Writing and peer reviewing own and others compositions
- Write a piece for their own instrument
- Write a rhythm based piece
- Write a piece with accompaniment (duo)
- Performing own compositions and the compositions of the class

Introduction to Digital Audio Editing
Each week will focus on a particular set of tools with the software environment, for example:
- Basic Editing, importing sound, making selections, deleting selections, pasting, mix-pasting, saving
- Corrective Processes (noise reduction, volume manipulation, filters)
- Creative processes (reverb, time stretching, delay effects)
- Multi-track editing

7. Teaching and Learning Methods
Compositional Techniques
The module is delivered through weekly lectures and demonstrations. Students are expected to take an active part in the lectures and will be expected to submit their work for peer review.

Bach Chorales: The acquisition of appropriate stylistic usage in relation to the harmonic vocabulary including harmonic analysis, singing and playing of Chorales. Working through examples in class and completing weekly assignments to acquire the skills and secure the knowledge.

Counterpoint: The study and analysis of appropriate works from the Baroque era e.g. Bach Anna Magdalena & Two-part inventions.

Bach Two part inventions
Working through examples in class and completing weekly assignments to acquire the appropriate skills and secure the knowledge.

Theme & Variations: The study and analysis of appropriate works from the Classical period (Mozart, Haydn & Beethoven). Working through examples in class and completing weekly assignments to acquire the skills and secure the knowledge.

Specific weekly skill-assignments with feedback will form part of the learning activity.
Tutorial:
A tutorial of 1 hour duration will support students in their study. The purpose of the tutorial is to target any weakness or difficulties in the Harmony & Counterpoint (and Aural Training) areas. Students will be given individual attention specific to their needs. Support of this nature is essential in securing a solid foundation and building student confidence.

Free Composition
16 weeks of classroom teaching involving student performances, analysis of 20th century compositional techniques and peer review of the students’ works composed in addition to comments from the relevant lecturer.

Introduction to Digital Audio Editing
An 8-week module where students will be provided with audio samples for manipulation during class time. These files are selected to demonstrate certain tool sets within the software environment. Students will also be introduced to key figures and their compositional output from the electro-acoustic and acousmatic field of composition.

8. Required Equipment and Resources
Introduction to Digital Audio Editing
Access to university or personal computers running digital audio editors (Adobe Audition, Sony SoundForge, Audacity), portable recorder, USB Flash Drives, Circumaural Headphones, Blank CD-R.

9. Methods of Assessment
Overall proportion of programme course = 10%

Compositional Techniques
Weekly Assignments: Specific weekly skill-assignments with feedback will form part of the learning activity.
Portfolio 40%
Chorales 15%
Counterpoint 15%
Theme & Variations 10%

End-of-year written Examination 50%
Answer 2 questions
Chorale [Obligatory] 25%
Counterpoint or Theme and variations 25%

Free Composition
Portfolio 10%
Compose a piece for the student’s own instrument
Composed a piece based on a rhythm
Compose a piece with accompaniment (duo)

Introduction to Digital Audio Editing
Students will be given tasks to complete during the module that demonstrate their understanding of a particular tool set examined during classes. Assignment: to compose an electronic piece. This component will be marked on a Pass/Fail basis.

10. Pass Requirement
Compositional Techniques
40% in Portfolio
40% in Examination

Free Composition
40% in Portfolio

Introduction to Digital Audio Editing
40% in assignment

11. Method of Supplemental Assessment
Compositional Techniques
Repeat Examination and/or Portfolio requirements

Free Composition
Re-submission of Portfolio requirements

Introduction to Digital Audio Editing
Re-submission of Assignments
12. **Recommended Reading Materials / Indicative Resources**

**Compositional Techniques**

**Chorales:**
Bach, Johann Sebastian, Albert Riemenschneider (ed.), *371 harmonised chorales and 69 chorale melodies with figured bass* (New York: G. Schirmer, 1941)

**Counterpoint:**

**Theme & Variations:**
Mozart Piano Sonatas
Haydn Piano Sonatas
Beethoven Piano Sonatas

**Introduction to Digital Audio Editing**

Online forums for digital audio software

Reading (Representative Shortlist):
- Thom Holmes: “Electronic and Experimental Music”
- Simon Emmerson: “The Language of Electroacoustic Music”

Listening (Representative Shortlist):
- Pierre Schaefer: “Cinq Études de Bruits”
- Karlheinz Stockhausen: “Gesang der Junglinge” “Kontakte” “Hymnen”
- Steve Reich: “Come Out” “It’s Gonna Rain”

13. **Module Teaching Team**

Relevant Musicianship lecturer
Module 5a: Aural Training [2]

1. **Module Code**
   BAATSF2

2. **Module Size**
   Lecture 1 hour per week x 24 weeks + 2 reading weeks
   Self-study 38½ hours over 26 weeks

3. **ECTS Value**
   5 [Total for Modules 5a and 5b]

4. **Rationale and Aims**
   **Rationale**
   The purpose of this course is to build on the skills acquired in year 1 and follow through with a graded increase in difficulty.
   - To sight sing and sight clap more complex melodies and rhythmic patterns
   - To achieve a proficiency in the dictation of more complex rhythmic phrases. (Irregular time signatures and two-part rhythmic dictation)
   - To achieve a proficiency in the dictation of more complex melodic phrases. (Atonal melodies and three-part tonal dictation)
   - To continue to develop the inner ear

   **Aims**
   - To build on the foundations acquired in the Aural training programme in the Junior Freshman year.
   - To sight sing with a high degree of fluency.
   - To continue the development of melodic and rhythmic memory.
   - To develop the inner ear – increase the assimilation of more complex rhythmic and melodic strands and develop the skills required to recreate/notate accurately on paper - (dictation).
   - To continue the development of melodic and rhythmic memory.

5. **Learning Outcomes**
   On successful completion of this module students should be able to:
   - Memorise melodic and rhythmic phrases involving chomaticism extended tonality
   - Sight sing with a high degree of accuracy and fluency
   - Notate atonal melodies
   - Notate three-part melodic dictation (tonal)
   - Notate rhythmic phrases in irregular times and in two-part textures
   - Notate clusters
   - Notate for SATB (Chorale Phrases)
   - Clap/recreate complex rhythmic patterns

6. **Module Content and Syllabus**
   This module will consist of the following:
   - Sight singing and sight clapping - More complex melodies and rhythmic patterns
   - To dictate more complex rhythmic patterns. (Irregular time signatures and two-part rhythmic dictation)
   - To achieve a proficiency in the dictation of more complex melodic phrases. (Atonal melodies)
   - The recognition of intervals.
   - Clusters
   - Three-part melodic dictation (tonal)
   - SATB dictation (Chorale phrases)

7. **Teaching and Learning Methods**
   The module is delivered through weekly classes. Students are expected to take an active part in the classes.
   **Sight singing:**
   Systematic instruction in aural training and sight singing to include single strands and two-part textures. Also, the development of melodic memory.
   **Dictation:**
   Systematic instruction in both melodic and rhythmic dictation. Securing the translation of metre and beat divisions. The rhythmic dictation will include two-part textures. The melodic dictation will now include atonal
strands and three-part tonal textures. Both melodic and rhythmic dictation will be closely linked into and feed off the sight singing and sight clapping strands.

Active class participation and weekly preparation of material is essential. Specific weekly skill-assignments with feedback will form part of the learning activity.

8. Methods of Assessment
   Overall proportion of programme course = 10%
   Mid-year Examination 50%
   End-of-year Examination 50%

   Weekly Assignments: Specific weekly skill-assignments with feedback will form part of the learning activity.

9. Pass Requirement
   40% pass

10. Method of Supplemental Assessment
    Repeat Examination

11. Recommended Reading Materials/Indicative Resources
    Class work sheets for tonal, atonal and rhythmic practice at all levels

12. Module Teaching Team
    Relevant Musicianship lecturer
Module 5b: Analysis [2]

1. **Module Code**
   BAASSF2

2. **Module Size**
   Lecture 1 hour per week x 24 weeks + 2 reading weeks
   Self-study 38½ hours over 26 weeks

3. **ECTS Value**
   5 [Total for Modules 5a and 5b]

4. **Rationale and Aims**

   **Rationale**
   To build on the foundations of Junior Freshman Analysis with more detailed treatment of key aspects of analysis. It introduces analysis of major works in the Baroque, Classical and Romantic eras widening the students’ musical capacity, developing a deeper and more musical understanding of what they are writing, reading, and performing; creating global links throughout all their studies. Students will gain a deeper appreciation and wider knowledge of their instrumental repertoire and will be introduced to teasing out and discussing creative problems in a musically intelligent fashion.

   **Aims**
   - To equip students with further analytical approaches/tools, building on those acquired in year 1, to embrace discussion of larger orchestral works
   - To create a bridge between analysis and performance.

5. **Learning Outcomes**

   On successful completion of this module students should be able to:
   - Apply appropriate analytical techniques to musical scores
   - Extract performance observations based on the information gathered in the analysis of the work at hand
   - Undertake independent musical investigation into new works/repertoire
   - Deepen their engagement with the work performed
   - Utilise the necessary analytical vocabulary to discuss creative issues
   - Apply increased perception and discrimination as a listener

6. **Module Content and Syllabus**

   This module will consist of the study of major works throughout the Baroque, Classical and Romantic eras.

   **Semester 1:**
   Score analysis of carefully chosen repertoire from the Baroque and Classical periods consisting of an in-depth study of harmonic, melodic and rhythmic aspects; enhancing and expanding the vocabulary. There will be a strong focus on score and aural linkage, creating a bridge between the two elements. Where appropriate, students will analyse works relevant to their instrumental training. Furthermore, the module will endeavor to link in with appropriate works undertaken in the Performance Spotlight weeks. Works studied may include movements from symphonies, concertos etc.

   **Semester 2:**
   Score analysis of carefully chosen repertoire from the Classical and Romantic periods consisting of an in-depth study of harmonic, melodic and rhythmic aspects; enhancing and expanding the vocabulary. There will be a strong focus on score and aural linkage, creating a bridge between the two elements. Where appropriate, students will analyse works relevant to their instrumental training. Furthermore, the module will endeavor to link in with appropriate works undertaken in the Performance Spotlight weeks. Works studied may include movements from symphonies, concertos, operatic scenes, etc.

   The discussion of recorded performances (comparisons), including where appropriate students’ performance of the work will also form part of the course. The performances will provide opportunities for comparison/contrast and discussion relating to interpretive choices based on the analysis of the work. Global aspects will be addressed where possible involving an examination/assessment regarding the approaches/choices of the performer and their results in revealing the overall arch of the musical structure. A high level of engagement with the works studied is expected.
7. Teaching and Learning Methods
The module is delivered through weekly practical classes consisting of analysis, discussion, active participation from students, listening and performance. Class discussion with feedback and peer learning, will form part of the learning activity.

8. Methods of Assessment
Course work 100%
Semester 1 50%
A take-away assignment to be completed demonstrating all analytical aspects covered: formal structure, harmonic analysis, rhythmic, melodic, motivic issues, salient and relevant points etc. Discs and scores of the work chosen will be provided. Students will sign a form declaring that the assignment is entirely their own work.
Semester 2 50%
A take-away assignment to be completed demonstrating all analytical aspects covered: formal structure, harmonic analysis, rhythmic, melodic, motivic issues, salient and relevant points etc. Discs and scores of the work chosen will be provided. Students will sign a form declaring that the assignment is entirely their own work.

9. Pass Requirement
40%

10. Method of Supplemental Assessment
Repeat assignments

11. Recommended Book Resources
General:

Analysis:
Green, Langer, Susanne K. Feeling and Form. Charles Scribner’s Sons, 1953.

12. Module Teaching Team
Relevant Musicianship lecturer
Module 6: History of Music [2]

1. Module Code
   BAHOMSF2

2. Module Size
   History of Music
   Lecture 1½ hours per week x 24 weeks + 2 reading weeks
   Self-study 89 hours over 26 weeks

3. ECTS Value
   5

4. Rationale and Aims
   History of Music
   Rationale
   The module aims to give students a detailed understanding of the evolution and main musical developments of three topics in detail from 1600 to the current day: Orchestral, Vocal and Chamber music. To equip students aurally to identify genres, styles and techniques; to be able to write about this music in an informed and critical way; and it aims to equip students to undertake independent historical and musical investigation.

   Aims
   - To introduce a variety of genres and styles of music from the musical period concerned.
   - To develop the understanding of techniques used in the music
   - To identify techniques and styles in music
   - To trace the development and evolution of 3 topics in detail
   - To develop engagement with a variety of resources and encourage independent study

5. Learning Outcomes
   On successful completion of this module students should be able to:
   - Critically discuss the evolution of Orchestral music, Vocal music and Chamber music from 1600 to the current day
   - Critically discuss the major composers, forms and the changing musical styles from 1600 to the current day
   - Give a detailed account of the main composers associated with the Orchestral, Vocal and Chamber music from 1600 to the current day
   - Analyse and assimilate the stylistic traits of various musical genres associated with the 3 strands
   - Amplify their understanding of the music through the exploration of scores and published historical studies
   - Extrapolate relevant information from text sources and scores, and write about this music in an informed and critical way

6. Module Content and Syllabus
   To study in detail three strands; Orchestral music, Vocal music and Chamber music from 1600 to the current day, tracing the main developments and evolution within various genres of compositions developing students’ knowledge of the relevant repertoire through score study, texts and other sources. To highlight and study representative works chosen from the period, as a means of understanding the evolution and the musical particulars of the three strands and, as far as possible be relevant to the instrumental/vocal capabilities of the class. The module will continue to equip students to undertake effective historical and musical investigation. It is envisaged that the history modules will strongly link in with the Performance Spotlight events where appropriate, historically underpinning and complementing works undertaken, aiming to result in an informed musical performance.

7. Teaching and Learning Methods
   Semester 1:
   Orchestral Music 7 weeks
   Haydn to the current day: Symphony/Programmatic 4 weeks
   Baroque to the current day: Concerto 3 weeks
   Vocal Music 4 weeks
   Madrigals to Mahler 4 weeks
Senior Freshman - Year 2

Semester 2:
Chamber Music: Corelli to contemporary - Trio Sonata/Quartet/Quintet etc 7 weeks
Music in Society: Bach to date 6 weeks

Learning activities will include class discussion, reading, discovering, listening, score study, assessing and writing about the aforementioned topics. Assigned reading and listening, relevant to the specific musical topics/eras will also form part of the course content. Students are encouraged to contribute to class discussion.

8. Methods of Assessment
Overall proportion of programme course = 10%
2 essays each worth 25% (2000 – 2500 words) 1 essay from each semester
2 listening tests each worth 25% - to take place at the end of each semester reflecting the topics studied

9. Pass Requirement
40% must be achieved in each of the essays and listening tests

10. Method of Supplemental Assessment
Essay[s]: students to resubmit for supplemental exams - end of August/early September
Listening test[s]: to retake in September.

11. Recommended Reading Materials / Indicative Resources
General:
Bianconi, Lorenzo, David Bryant (trans), Music in the seventeenth century (Cambridge: Cambridge University Press, 1987)
Einstein, Alfred, Music in the romantic era (New York & London: W. W. Norton, 1947)
Nyman, Michael, Experimental music: Cage and beyond, 2nd ed. (Cambridge: Cambridge University Press, 1999)

** Semester 1 **

**Orchestral Music:**
- **Haydn to the current day:** Symphony/Programmatic - 4 weeks
  - Del Mar, Norman, Orchestral variations: confusion and error in the orchestral repertoire, (London: Eulenburg, 1981)
- **Baroque to the current day:** Concerto - 3 weeks
- **Vocal Music:** Madrigals to Mahler - 4 weeks
  - Arnold, Denis, Monteverdi Madrigals, (London: BBC Productions, 1967)
  - Barford, Philip, Mahler symphonies and songs, (London: BBC, 1970)

** Semester 2:**

**Chamber Music:** Corelli to contemporary - Trio Sonata/Quartet/Quintet etc - 7 weeks
- Luedbetter, David, Unaccompanied Bach: Performing the solo works (New Haven and London: Yale University Press, 2009)
- McCulla, James, Twentieth-century chamber music, 2nd ed. (New York: Routledge, 2003)

**Music in Society:** Bach to date - 6 weeks
- Baur, Steven and Raymond Knapp, Jacqueline Warwick (eds), Musicological identities: essays in honour of Susan McClary, (Aldershot: Ashgate, 2008)
Martin, Peter J., Music and the sociological gaze: arts worlds and cultural production, (Manchester: Manchester University Press, 2006)
Subotnik, Rose Rosengard, Developing variations: style and ideology in western music, (Minneapolis: University of Minnesota Press, 1991)

12. **Module Teaching Team**
Relevant Musicianship lecturer

1. **Module Code**
   BAHWMSF2

2. **Module Size**
   6 Lectures x 2 hours
   Reflective Practice x 4 hours
   Self study 80½ hours over Academic Year for RIAM Holistic Modules a - d

3. **ECTS Value**
   5 [Total credits for all Holistic modules]

4. **Rationale and Aims**
   **Rationale**
   The module will present students with an overview of the concepts and approaches of music workshops and performances in various community and healthcare settings. Lectures will take the form of open discussions, musical explorations, improvisations and video analysis. Classes will allow students to explore and understand the differences between performing in a concert hall and in community or healthcare setting, and in the approaches to facilitation of music exploration with a group as opposed to teaching for the purposes of exams or musical instrument education. Guest lectures will expand on various elements of community music. The rationale behind this module is grounded in the following assertions:
   - Everyone has a right to access live music regardless of their circumstances
   - Musicians need to be aware that specific competences need to be developed to work in community and healthcare settings

   **Aims**
   - To understand and imagine the place of music, and of the musician in community and healthcare settings
   - To develop an understanding of the dynamics of community and health environments including sensitivities, ethics and spatial awareness
   - To explore the theoretical and practical skills and competencies necessary to carry out quality musical interactions
   - To introduce students to the concept of working as part of a music team in Community Settings.
   - To look at partnership building with community institutions, management and healthcare staff
   - To consider the necessary tools for a musician to work in community and healthcare such as repertoire, improvisation, group settings, and the importance of programming for your audience

5. **Learning Outcomes**
   On successful completion of this module students should have:
   - Developed an awareness of the sensitivities around placing music in community and healthcare settings
   - A proper understanding of the best approaches to music workshops and performance delivery in these environments
   - Developed a set of basic skills for use in creative and interactive music workshops settings
   - The capacity to develop responses to group dynamics and other issues involved in effective the field of community music.
   - The ability to examine the needs of particular settings in relation to music and identify ways to work effectively in the area.

6. **Module Content and Syllabus**
   This will be a practice-based module presented by a team of Community and Healthcare professionals providing hands-on experience in aspects workshop facilitation and music performance and related topics in these settings. Students will work individually and in teams on exercises which address different aspects of music facilitation in groups.
   Students are encouraged to research relevant written documentation and are assessed by means of attendance, reflective journal writing, article presentation and completion of a short performance in an appropriate setting. Students completing this module will demonstrate a basic understanding of the place of music and approaches to music facilitation, and a knowledge of music programming for community audiences.
   Lectures will take the form of workshops, discussions, role play and video analysis.
Topics covered will include:
- An overview of Music in Community and Healthcare Settings
- The place of music and the musician in Community and Healthcare Settings
- Music workshop facilitation
- Music in Geriatric Settings
- Programming repertoire for Community and Healthcare Settings

There will be an opportunity during reflective practice to observe Music in Healthcare facilitation in a local setting. Students will also have the opportunity of a short music performance in a non-formal setting.

7. Teaching and Learning Methods
Six lectures jointly presented by the team will be 2 hours in length plus a 4 hours reflective practice period to include practical observation, reflective journal writing and short performance.

Lecture 1: An Overview of Music in Community and Healthcare Settings
Lecture 2: Music for Geriatric settings and how to place music in this environment
Lecture 3: Nurturing Music Creativity with Community Groups
Lecture 4: Music Programming in Healthcare Settings
Lecture 5: Music in Partnership with Community Groups
Lecture 6: Selected Reading Article presentation by students and short group performance.

Reflective Work: 4 hours
- Music in Healthcare/Community Observation
- Reflective Journal Completion
- Music in Healthcare/Community Performance

8. Methods of Assessment
- Attendance
- Article Presentation
- Music in Healthcare/Community Observation & Short Performance
- Reflective Journal

9. Pass Requirement
Students are awarded pass/fail based on attendance and observations of the tutors

10. Method of Supplemental Assessment
Repeat module with attendance

11. Recommended Book Resources
And as a general book: Community Music - by Lee Higgins

Supplementary Reading:
Manchester Metropolitan University. (2014) Arts for Health Resources, [online]
http://www.artsforhealth.org/resources/

Resources:
- ArtsandHealth.ie
- Artsforhealth.org
12. Module Teaching Team
   Relevant Lecturers
Module 7b: RIAM Holistic - Performance Psychology [2]

1. **Module Code**
   BAHPPSF2

2. **Module Size**
   6 Lectures x ½ hours
   Self study 80½ hours over Academic Year for RIAM Holistic Modules a - d

3. **ECTS Value**
   5 [Total credits for all Holistic modules]

4. **Rationale and Aims**
   **Rationale**
   This module focuses on developing student awareness and understanding around psychological health and its impact on the ability to meet the demands of the profession.

   **Aims**
   - To realise the importance of psychological health
   - To develop self-awareness around psychological health
   - To identify needs
   - To develop a sense of self-acceptance.
   - To develop a sense of positive regard in relation to self and others.

5. **Learning Outcomes**
   On successful completion of this module students should be able to:
   - Understand the importance of psychological health
   - Develop an acute awareness around psychological health and the necessity for the mind and body to be in tune with each other.
   - Develop self-acceptance
   - Have an awareness of the impact of the psychological state on the outcome of a performance
   - Be equipped with some basic strategies to help in dealing with issues around performance and performance anxiety.

6. **Module Content and Syllabus**
   In years 2, 3, 4 a psychological business plan and vision statement is put in place to identify strengths and weaknesses to achieving the student’s overall goal.

7. **Teaching and Learning Methods**

8. **Methods of Assessment**
   Attendance and engagement in the process of the class.

9. **Pass Requirement**
   Students are awarded pass/fail based on attendance and observations of the tutors

10. **Method of Supplemental Assessment**
    Repeat module with attendance

11. **Recommended Reading Materials:**
    Kerr, V. 2014 *Stage Fright* Dublin: Turning Point Training Institute
    Gallaway, T. with Green, B. 1986 *The Inner Game of Music* New York: Doubleday & Company Inc
12. Module Teaching Team
Relevant Lecturers
Module 7c: RIAM Holistic – Career Strategy [2]

1. **Module Code**
   BAHPPSF2

2. **Module Size**
   6 Lectures x 2 hours
   Self study 80½ hours over Academic Year for RIAM Holistic Modules a - d

3. **ECTS Value**
   5 [Total credits for all Holistic modules]

4. **Rationale and Aims**
   **Rationale**
   Careers in music are more diverse and multi-faceted than ever before. The Career and Enterprise skills module is designed to equip students with the tools and techniques required to meet the demands and realities of a fast-moving 21st century music profession. Students are given a comprehensive entrepreneurial toolkit to support a 21st century ‘portfolio’ career.

   **Aims**
   - To develop new ideas.
   - To become business savvy.
   - To develop negotiation and communication skills.
   - To self-promote effectively through new technologies.
   - To manage the financial aspects of self-employment.
   - To become tech savvy.

5. **Learning Outcomes**
   On successful completion of this module students should be able to:
   - Demonstrate presentation skills.
   - Show a willingness to engage in new ideas and ventures.
   - Demonstrate skills in leadership, teamwork, organisation and problem-solving.
   - Demonstrate effective communication skills.
   - Show knowledge and understanding of social media and technology.
   - Market themselves through a variety of different channels.
   - Sustain ‘portfolio’ careers in the 21st century music industry.

6. **Module Content and Syllabus**
   In year 2, classes in digital marketing, email marketing, and Google and Facebook advertising campaigns will be delivered by industry professionals and RIAM staff.

7. **Teaching and Learning Methods**
   Learning activities will include class discussion, role play, guest lectures and written work. Individual career advice sessions will be offered by RIAM staff. Interactive workshop based classes will be delivered. Students will be encouraged to keep up to date with current music industry trends by engaging with relevant websites and bloggers. Students will deliver short presentations to the class on various topics to solidify and clarify their learning.

8. **Methods of Assessment**
   Continuous assessment/attendance 100%

9. **Pass Requirement**
   Students are awarded pass/fail based on the observations of the lecturers

10. **Method of Supplemental Assessment**
    Repeat module with attendance

11. **Recommended Reading Materials**
http://www.savvymusician.com/blog/
http://lateralaction.com/

12. **Module Teaching Team**
   Relevant lecturers
Module 7d: RIAM Holistic - Feldenkrais [2]

1. Module Code
   BAHFSF2

2. Module Size
   6 sessions of 1¼ hours
   Self study 80½ hours over Academic Year for RIAM Holistic Modules a - d

3. ECTS Value
   5 [Total credits for all Holistic modules]

4. Rationale and Aims
   Rationale
   Life as a professional musician is exciting and arduous. Students on this course of Feldenkrais lessons will learn how to protect themselves from excessive physical strain. Over the years, the long hours of rehearsal and the poor chair designs both contribute to discomfort, and indeed pain. An understanding of how the body works best is crucial in enabling students to perform well.

   Aims
   - To have a clear idea of the skeletal structure of the body
   - To understand through experience, the benefits of better usage
   - To become aware of those habits which result in unnecessary tensions
   - To learn to use positive and effective effort in performance.
   - To understand the best movement is that which combines minimum effort with maximum output

5. Learning Outcomes
   On successful completion of this module students should be able to:
   - Have gained knowledge of personal habits of tensions in performance and have learned how to deal with them
   - Have achieved greater freedom of expression through more developed self-awareness
   - Be enabled to explore these aspects further through the notes provided from the lessons

6. Module Content and Syllabus
   In year 2, the focus will be short lessons to be used by the student in preparation for a concert. Students will be invited to explore aspects of playing where co-contracton occurs. A culmination of understanding of how the body works, and the sensory awareness of good and bad habits, will allow more complex lessons. The student will be able to self-diagnose what is essential for them.

7. Teaching and Learning Methods
   Lessons are taught in class; they are carefully constructed to address the specific needs of musicians. The students are encouraged to think beyond common assumptions, to explore the habits they form, and to question them. Lessons will be targeted to singers, and to wind players, string players, pianists and percussionists in individual groups. Time will be allotted for any individual student wishing to seek advice on their own issues.

8. Methods of Assessment
   Continuous assessment/attendance 100%

9. Pass Requirement
   Students are awarded pass/fail based on the observations of the lecturers

10. Method of Supplemental Assessment
    Repeat module with attendance

11. Recommended Reading Materials
    Relaxercise: David Zemach-Bersin; Harper Collins
    Singing with Your Whole Self: SH Nelson and E Blades-Zeller; Scarecrow Press
    Awareness through Movement: Moshe Feldenkrais; Penguin
    The Thinking Body: Mabel Todd; Dance Horizons, Princeton Book Company
    The Human Skeleton, A Photographic Manual: McMinn, Hutchings and Logan; Mosby-Wolf
    The Busy Person’s Guide to Easier Movement: Frank Wildman; Intelligent Body Press
12. **Module Teaching Team**
   Relevant lecturers
Junior Sophister
Bachelor in Music Performance Junior Sophister Summary Table [3]

**Note:**
- Lecturers reserve the right to alter the course module at any stage during the year

<table>
<thead>
<tr>
<th>Module</th>
<th>Components within Modules</th>
<th>Assessment</th>
<th>Overall %</th>
<th>Contact Hours</th>
<th>Student Workload</th>
<th>ECTS</th>
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<tr>
<td>Performance</td>
<td>Main Instrument/ Performance Class</td>
<td>Exam</td>
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<td>Principal Study [3] [Keyboard]</td>
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<td></td>
<td></td>
<td>Continuous Assessment</td>
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<td>Performance</td>
<td>Main Instrument/ Performance Class Exam</td>
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<td>60%</td>
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<td>[Keyboard students only]</td>
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<td>Essays</td>
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*Instrumental **Bowed String Players
Module 1: Principal Study [3]

1. **Module Code**
   BAPSJS3

2. **Module Size**
   **Keyboard**
   Individual tuition 2 hours per week x 30 weeks
   Performance Class approximately 40 hours per Academic Year
   Self-study 21 ⅔ hours x 30 weeks

   **Instrumental**
   Individual tuition 2 hours per week x 30 weeks
   Accompaniment 20 per year
   Performance Class approximately 40 hours per Academic Year
   Self-study 20 ⅔ hours x 30 weeks

3. **ECTS Value**
   30

4. **Rationale and Aims**
   **Rationale**
   A generous amount of time has been set aside for intensive study of the student’s instrumental discipline. These lessons, delivered on a one-to-one basis, are the foundation for establishing the appropriate technical and artistic skill.

   The student will be required to assemble a portfolio containing a record of music studied and performed, tutorials, programme notes, related performing activities and other external stimuli. This portfolio will be built up over the four years of the course, to be assessed annually.

   Over the life of the course, the repertoire appropriate to the instrument will be covered in depth, and this broad range of study will be reflected in the student’s programmes presented for examination. Such programmes must be approved by the student’s teacher and the Course Committee and in all years must be balanced and display contrasting styles and periods.

   **Aims**
   - To further develop students’ musical awareness for instrumental performance
   - To build on the established foundation to achieve productive practice and independent learning
   - To develop further a student’s study of variety of repertoire
   - To develop confidence in increasingly complex and specialised stylistic and interpretive issues

5. **Learning Outcomes**
   **Mid-year Exam**
   On successful completion of this module students should be able to:
   - Identify and address the technical challenges in a given work appropriate to the developmental stage of the student (see indicative syllabus, appendix 3)
   - Perform with confidence, technical exercises appropriate to their level
   - Display an advanced level of good instrumental technique

   **End-of-year Exam [Recital]**
   On successful completion of this module students should be able to:
   - Perform a high level of artistic and interpretive confidence appropriate to more demanding repertoire as reflected in the indicative syllabus and recital length [See Appendix 3]
   - Choose and prepare pieces of increasing complexity to produce a varied and balanced programme
   - Perform with a sense of communication and value

6. **Content and Syllabus**
   For syllabi appropriate to the range of instruments see Appendix 3

7. **Teaching and Learning Methods**
   Masterclasses with visiting guest artists
   Group performance classes with a range of RIAM staff
Exchange field trips to international conservatoires for performances and masterclasses [funded by Irish Government under Erasmus programme by application. For shorter projects contributory finance is available from RIAM upon application]
One-to-one tuition with principal study teacher
One-to-one coaching with RIAM accompanist

8. **Methods of Assessment** [Performance criteria see Appendix 4]
Exams Overall proportion of programme course = 60%:
- Mid-year Exam [100%] 20%
- End-of-year Exam [100%] 35%
- Continuous assessment [100%] 5%
- Portfolio Pass/fail

Students will normally be required to perform their examination programmes from memory. Failure to do so will result in a 5% reduction of marks per work performed with music. Students may apply to the Course Committee for an exemption from this sanction, and this request will be reviewed in light of the demands of the works in question.

The top 5 students [4 and 1 reserve] who are awarded a 2:1 or above in the performance element of their year 3 exams will perform a work for instrument and orchestra in year 4. This piece must be chosen in consultation with the student’s teacher, relevant Head of Faculty and the conductor of the RIAM Symphony Orchestra before the summer recess of year 3.

The work must be performed from memory although students may apply to the Board of Studies in advance if they wish to use music.

Students who fail to secure a 2:1 in the performance element in Year 3 or do not reach the top 5 marks must perform their chosen work with piano accompaniment.

9. **Pass Requirement**
Students must reach 40% in each element which is marked in order to pass

10. **Method of Supplemental Assessment**
Re-sit of formal examination and coursework

11. **Module Teaching Team**
Relevant principal study lecturers and RIAM accompanists
Module 2: Chamber Music [3]

Note:
- Chamber Music Exams will be held in December and programme of works presented for examination will be chosen by the Head of Chamber Music in consultation with the relevant Heads of Faculty. Groups will be formed by the Head of Chamber Music and students will receive notification regarding their assigned group and works to be performed.

1. Module Code
   BACMJS3

2. Module Size
   Coaching up to 8 hours over 8 weeks
   Masterclass [attendance and performance] 12 hours over the year
   Self-study/group rehearsal approx. 3½ hours per week x 30 weeks

3. ECTS Value
   5

4. Rationale and Aims
   Rationale
   Chamber music forms a core part of many performing musicians’ lives. The ability to perform in a small group requires different skills to solo repertoire or the demands of orchestral playing. It requires all the technical and musical competence necessary for other repertoire, but in addition demands deep listening and coordination between complex and interwoven parts.
   Aims
   - To develop students’ musical awareness for chamber music at an advanced level
   - To demonstrate through performance of challenging repertoire the ability to practice productively in a small group
   - To expand students’ knowledge of a wide variety of chamber music repertoire

5. Learning Outcomes
   On successful completion of this module students should be able to:
   - Perform a high level of artistic and interpretive confidence in repertoire appropriate to developmental level
   - Perform this repertoire with a sense of communication and value
   - Engage in leadership, team work and negotiation in relation to small ensemble work
   Accompaniment [Piano students only]
   Accompaniment [See Appendix 5 for Accompaniment syllabus]
   On successful completion of this module students should be able to:
   - Demonstrate increased knowledge of the various styles of both vocal and instrumental accompaniment at a more demanding level [See indicative syllabus - Appendix 5]
   - Prepare and perform ‘quick study pieces with confidence

6. Module Content and Syllabus
   Students will work on a programme of chosen works, selected by the Heads of Chamber Music in consultation with the relevant Heads of faculty. Students may work on other chamber music projects throughout the year subject to approval of the Head of Faculty.
   Chamber Music Exam timings:
   Year III 30 minutes
   Accompaniment Exam timings
   Year III 30 minutes

7. Teaching and Learning Methods
   Masterclasses with visiting guest artists
   Group performance classes with a range of RIAM staff
   Small group with designated chamber music tutor

8. Methods of Assessment [For Performance Criteria see Appendix 4]
   Overall proportion of programme course = 10%
   Formal Examination [performance criteria see Appendix 4] 87.5%
   Continuous assessment (teacher’s mark) 12.5%
9. **Pass Requirement**  
Students must reach 40% in each element which is marked in order to pass.

10. **Method of Supplemental Assessment**  
Re-sit of formal examination

11. **Module Teaching Team**  
Relevant chamber music coaches
Module 3: Performance Electives [3]

1. **Module Code**
   BAPEJF3

2. **Module Size**
   Group rehearsal approximately 80 hours over Academic Year
   Self-Study 45 hours over the Academic Year
   **Bowed String Students**
   Group rehearsal approximately 105 hours over Academic Year
   Self-Study 20 hours over the Academic Year

3. **ECTS Value**
   5

4. **Rationale and Aims**
   **Rationale**
   Participation in an officially recognised ensemble performance activity is compulsory for all students. Performance projects and concerts are devised each year to explore representative repertoire for the following groupings:
   - RIAM Chorale (compulsory for non-orchestral players)
   - RIAM Philharmonia (compulsory for orchestral players)
   - RIAM Chamber Orchestra (compulsory for bowed string students)
   - RIAM Wind Ensemble (compulsory for all wind players)
   - RIAM Jazz Ensemble
   - RIAM Early Music Ensemble (a sub-group of the RIAM Philharmonia)
   - RIAM Opera Orchestra (a sub-group of the RIAM Philharmonia)
   - RIAM New Music Ensemble (a sub-group of the RIAM Philharmonia)

   Orchestral players are encouraged to join the Choral Ensemble in addition to their own instrumental group and full attendance is compulsory for all rehearsals.
   **Aims**
   - To develop students' musical awareness for large ensemble music
   - To establish the foundation for productive practice in a large group
   - To encourage students to explore a wide variety of large ensemble music repertoire

5. **Learning Outcomes**
   On successful completion of this module students should be able to:
   - Rehears quick study musical reading skills
   - Follow a conductor's beat
   - Listen critically as part of a large ensemble
   - Work with others on joint projects and activities

6. **Module Content and Syllabus**
   Works are assigned by the ensemble conductors at the beginning of the academic year for study

7. **Teaching and Learning Methods**
   Intensive work with RIAM staff conductor
   Workshop sessions with visiting guest conductors

8. **Methods of Assessment**
   Continuous Assessment/attendance for each of the following:
   - RIAM Chorale (compulsory for non-orchestral players)
   - RIAM Philharmonia (compulsory for orchestral players)
   - RIAM Chamber Orchestra (compulsory for bowed string students)
   - RIAM Wind Ensemble (compulsory for wind players)
   - RIAM Jazz Ensemble
   - RIAM Early Music Ensemble (a sub-group of the RIAM Philharmonia)
   - RIAM Opera Orchestra (a sub-group of the RIAM Philharmonia)
   - RIAM New Music Ensemble (a sub-group of the RIAM Philharmonia)
   Performance Ensemble Assessment penalties:
- Full (100%) attendance is compulsory for all RIAM ensembles. Performance projects may include weekends and evening hours.
- Except where there is duly certified or other approved reason, students who miss a rehearsal or performance will be removed from the ensemble for that specific performance project and will bear a 10% deduction of their overall performance mark (weighted at 60% of their year’s total marks)
- A further absence in a further performance project will bear an additional 10% deduction and the student will again be removed from that project.
- A third absence will result in a student failing this module

9. Pass Requirement
   Pass/Fail for all Orchestras/ensembles

10. Method of Supplemental Assessment
    Repeat the course and attend a second non compulsory Performance Elective

11. Module Teaching Team
    Relevant performing ensemble conductor
Module 4: Compositional Techniques - Harmony & Counterpoint [Stylistic] [3]

1. Module Code
   BACTJS3

2. Module Size
   Compositional Techniques
   Lecture 1½ hours per week x 24 weeks + 2 reading weeks
   Tutorial 1 hour per week x 24 weeks
   Self-study 29 hours over 26 weeks
   Free Composition
   Lecture 1 hour per week x 24 weeks
   Self-study 12 hours over 24 weeks

3. ECTS Value
   5

4. Rationale and Aims
   Compositional Technique
   Rationale
   To equip the student with the necessary skills and techniques appropriate to orchestrate up to and including Romantic forces. To further the students’ foundation in harmonic and contrapuntal writing by composing fugues and to build on the harmonic vocabulary undertaken in the S.F. year by introducing the students to Romantic harmony.

   Aims
   - To consolidate understanding of baroque, harmonic and contrapuntal style through the study of fugue
   - To introduce orchestral instruments and the development of the orchestra in order to create students’ own orchestrations (up to Romantic forces)
   - To extend the harmonic vocabulary addressing that of the Romantic era

   Free Composition
   Rationale
   The course will build upon the skills acquired in Senior Freshman year. Performance students are encouraged to explore through original work, some of the fundamental processes of free composition. Emphasis in Junior Sophister will fall on writing pieces for ensemble (including choir). There is a six-week technology component and the work for this will be submitted on CD.

   Aims
   - To deepen the student's understanding of the principles of free composition
   - To further the student's grasp writing for ensemble
   - To deepen the student's understanding of performance practice as it relates to contemporary music
   - To lay the technical foundations for further study in Senior Sophister year (Academic Elective option)
   - To lay the foundations for an understanding of music technology in its creative aspect

5. Learning Outcomes
   Compositional Techniques
   On successful completion of this module students should be able to:
   - Assess and analyse fugues
   - Compose fugues
   - Assess and analyse orchestral scores
   - Examine a non-orchestral score and orchestrate it for the appropriate orchestral forces.
   - Compose short minatures evincing the Romantic harmony vocabulary

   Free Composition
   On successful completion of this module students should be able to:
   - Compose using contemporary musical language in medium-scale forms with a wide palette of instrumentation
   - Utilise sound technology in creative work
   - Compose for both singers and instrumentalists
   - Give a detailed account of creative decisions in clear prose, for example in writing programme notes
6. **Module Content and Syllabus**

**Compositional Techniques**

**Fugue, Orchestration and Romantic Harmony:**

**Fugue: 11 weeks**
An exploration of advanced harmonic and contrapuntal techniques and their application to the form of fugue.

**Romantic Harmony: 4 weeks**
To extend the harmonic vocabulary to include that of the Romantic era and compose short pieces demonstrating control over the harmonic idiom.

**Orchestration: 9 weeks**
An introduction to orchestral instruments, the development of the orchestra and application of this to the orchestration of pieces up to and including Romantic Forces.

**Free Composition: 24 weeks**
Teaching is by classroom groups and includes instrumental demonstrations and workshop of all works written.

7. **Teaching and Learning Methods**

**Compositional Techniques**

**Fugues:**
Analysis of fugues followed by composing fugues

**Romantic Harmony:**
Analysis and study of works in the Romantic style and a thorough study of the harmonic vocabulary involved. 1 piece to be presented for portfolio – eg an accompaniment to a melody/solo miniature/ composition for small ensemble

**Orchestration:**
Score studies of varying styles followed by students’ own orchestrations

**Exercises throughout teaching, worked independently and in tutorials**

**Free Composition**
Teaching sessions are as much as possible conducted on a practical basis with discussion arising from performance of student works. Individual feedback is given by the tutor on details of technique, and by players on aspects of the instrumentation.

8. **Methods of Assessment**

Overall proportion of programme course = 10%

**Compositional Techniques**

<table>
<thead>
<tr>
<th>Component</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Portfolios</strong></td>
<td>50%</td>
</tr>
<tr>
<td><strong>Fugue</strong></td>
<td>20%</td>
</tr>
<tr>
<td>1 analysis, 2 expositions, 1 complete fugue</td>
<td></td>
</tr>
<tr>
<td><strong>Romantic Harmony</strong></td>
<td>10%</td>
</tr>
<tr>
<td>Compose 1 short Romantic piece (30 bars approx)</td>
<td></td>
</tr>
<tr>
<td><strong>Orchestration</strong></td>
<td>20%</td>
</tr>
<tr>
<td>Complete four orchestrations of varying styles</td>
<td></td>
</tr>
<tr>
<td><strong>End-of-year written Examination</strong></td>
<td>40%</td>
</tr>
<tr>
<td>Choose one of two questions, either orchestration or fugue</td>
<td></td>
</tr>
<tr>
<td><strong>Free Composition</strong></td>
<td>10%</td>
</tr>
<tr>
<td>Submission of folio consisting of four contrasting pieces</td>
<td></td>
</tr>
</tbody>
</table>

**Student work and concerns are continuously addressed throughout the course**

**Pass Requirement**

**Compositional Techniques**
40% in each component

Thee continuous Assessment portfolios and written exam

**Free Composition**
40% for total submission

9. **Method of Supplemental Assessment**

**Compositional Techniques**

Re-submission of portfolios

Resit written examination

**Free Composition**

Re-submission of portfolios
10. **Recommended Reading Materials / Indicative Resources**

**Compositional Techniques**
- J.S Bach, 48 Preludes and Fugues
- Samuel Adler, The study of orchestration

**Free Composition**
- Arnold Schoenberg *Fundamentals of Musical Composition* (Faber)
- George Perle *Serial Music and Atonality* (Faber)
- Michael Nyman *Experimental Music*
- Elliott Carter *Essays on Music*
- Richard Taruskin *Oxford History of Western Music*
- Nicholas Cook *A Guide to Musical Analysis* (Dent)
- George Perle *The Listening Composer* (U of California Press)

11. **Module Teaching Team**

Relevant Musicianship lecturers
Module 5a: Aural Training [3]

1. **Module Code**
   BAATJS3

2. **Module Size**
   Lecture 1 hour per week x 24 weeks + 2 reading weeks
   Self-study 37½ hours over 26 weeks

3. **ECTS Value**
   5 [Total for Modules 5a and 5b]

4. **Rationale and Aims**
   **Rationale**
   The purpose of this course is to build on the skills acquired in year 2 and follow through with a graded increase in difficulty.
   - To achieve proficiency in the dictation of more complex rhythmic and melodic phrases. (Alternating time signatures)
   - To achieve proficiency in the dictation of more complex melodic phrases. (Atonal melodies, single strand and two-part)
   - To increase melodic memorisation of tonal music to include keyboard textures
   - To move away from keyboard based dictation and introduce various texture and timbres (string quartet and vocal music)
   - To continue to develop the inner ear

   Students will be introduced to a module in Advanced rhythmic training, which will include rhythms common to the Baroque, Classical, Romantic & Modern repertory. Students will study complex rhythmic patterns, (e.g. polyrhythms, cross rhythms), subdividing techniques and metric modulation. All will assist in the study, approaches and reading of modern/contemporary works.

   **Aims**
   - To build on the foundations acquired in the Aural training programme in the Senior Freshman year
   - To sight sing with a high degree of fluency
   - To continue the development of melodic and rhythmic memory
   - To continue to develop the inner ear – increase the assimilation of more complex rhythmic and melodic strands and develop the skills required to recreate/ notate accurately on paper (dictation)
   - To continue the development of melodic and rhythmic memory
   - Assimilate and recreate complex rhythmic patterns associated with the Baroque, Classical, Romantic & Modern repertory
   - Understand and clap cross rhythms and poly rhythms

5. **Learning Outcomes**
   On successful completion of this module students should be able to:
   - Memorise atonal melodic and rhythmic phrases
   - Sight sing with atonal melodies a high degree of accuracy and fluency
   - Notate atonal melodies (single strand, two-part and appropriate keyboard textures)
   - Notate Violin 1 & Cello parts from a string quartet texture
   - Notate rhythmical phrases with alternating time signatures
   - Notate clusters
   - Notate for SATB (Chorale Phrases)
   - Assimilate and recreate complex rhythmic patterns associated with the Baroque, Classical, Romantic & Modern repertory
   - Understand and clap cross rhythms and poly rhythms

6. **Module Content and Syllabus**
   This course will consist of the following:
   - To dictate more complex rhythmic patterns. (Alternating time signatures)
   - To achieve a proficiency in the dictation of more complex melodic phrases. (Atonal melodies - single strand and two-parts)
   - Clusters
   - String quartet textures (extract Violin 1 & Cello parts)
- Keyboard textures (piano pieces of appropriate standard)
- Vocal/choral textures
- SATB dictation (Chorale phrases)

7. **Teaching and Learning Methods**
The module is delivered through weekly classes. Students are expected to take an active part in the classes.

**Sight singing:**
Systematic instruction in aural training and sight singing to include single strands, two-part, three-part and four-part textures. Also, the development of melodic memory.

**Dictation:**
Systematic instruction in both melodic and rhythmic dictation. Securing the translation of metre and beat divisions. The rhythmic dictation will include alternating time signatures. The melodic dictation will now include atonal melodies (single and two-part strands); two-part tonal textures (Violin1 & Cello parts from String quartet), three-part tonal textures (vocal works), four-part textures (Chorales).

**Advanced rhythmic training:**
This is a practical oriented class where students are introduced to common rhythms of the Baroque, Classical, Romantic & Modern repertory. Complex rhythmic patterns, (e.g. polyrhythms, cross rhythms), and approaches to subdividing techniques and metric modulation will be addressed. All will assist in the study, approaches and reading of, modern/contemporary works. This is an aural skills course and affords students with the opportunity fine-tune their rhythmic sense, ability to sight read, their aural identification and analysis of various types of music. Weekly assignments and active participation is essential.

Specific weekly skill-assignments with feedback will form part of the learning activity.

8. **Methods of Assessment**
Overall proportion of programme course = 10%
Mid-year Examination = 50%
End-of-year Examination = 50%

Weekly Assignments:
Specific weekly skill-assignments with feedback will form part of the learning activity.

9. **Pass Requirement**
40% for each component

10. **Method of Supplemental Assessment**
Repeat Examination

11. **Recommended Reading Materials / Indicative Resources**
Suitable material/textures from repertoire appropriate to the level

12. **Module Teaching Team**
Relevant Musicianship lecturer
Module 5b: Analysis [3]

1. **Module Code**
   BAASJ3

2. **Module size**
   Lecture 1 hour per week x 24 weeks + 2 reading weeks
   Self-study 104 hours over 26 weeks

3. **ECTS Value**
   5 [Total for Modules 5a and 5b]

4. **Rationale and aims**
   **Rationale**
   This course will build on the analytical skills acquired in Year 2 and explore 2 further strands of Musical analysis in the 20th century: Shenkerian and Fortean pitch-class theory, in Semester 1. Shenkerian Analysis: This unique way of looking at and listening to music will enhance the students understanding of key subjects such as harmonic reduction, descending line, bass arpeggiation and fundamental structure in tonal music.
   Fortean pitch-class theory: This will address segmentation, complementarity and numerical notation of pitch collections. In Semester 2, Modern works will be addressed, along with the specialized analytical vocabulary associated with the study of this repertoire. The skills learned will transfer over to practical studies, influencing musical decisions and deepening musical interpretation and performance skills.

   **Aims**
   To equip students with the appropriate analytical tools for music analysis.
   To give the student a comprehensive grasp of the analytic vocabulary needed for modern and contemporary music.
   To expand the student's awareness of important aspects of analysis such as serialism (applied to rhythm as well as pitch, where appropriate).

5. **Learning Outcomes**
   On successful completion of this module students should be able to:
   - Critically discuss basic concepts in Schenkerian analysis
   - Decode a linear analysis of moderate complexity
   - Locate basic key concepts such as descending line and Ursatz in a graph or short piece
   - Make a basic harmonic reduction
   - Critically discuss basic concepts in Fortean pitch-class theory
   - Discuss music using the special vocabulary of contemporary musical language
   - Give a detailed account of these principles in clear prose or (where helpful) by means of diagrams

6. **Module Content and Syllabus**
   **Semester 1:**
   The module will divide as follows; Shenkerian Analysis (6 weeks) and Fortean pitch-class theory (5 weeks). The Shenkerian analysis will cover concepts such as cover a number of important analytical concepts including harmonic reduction, descending line, Ursatz, bass arpeggiation prolongation and fundamental structure in tonal music. The Fortean pitch-class theory will address segmentation, complementarity and numerical notation of pitch collections. A high level of engagement with the works studied is expected.
   **Semester 2:**
   An indepth study of a selection of works from the 20th Century addressing the specialised vocabulary of works associated with the modern idiom. There will be a strong focus on score and aural linkage, creating a bridge between the two elements. Where appropriate, students will analyse works relevant to their instrumental training. Furthermore, the module will endeavor to link in with appropriate works undertaken in the Performance Spotlight weeks.

7. **Teaching and Learning Methods**
   The module is delivered through weekly practical classes consisting of discussion, active participation from students, listening and where possible, performance. Students will be given assignments with feedback forming part of the learning activity. In later components of the course visual and graphic presentation of findings is encouraged.
8. **Methods of Assessment**

**Examination**
50%

**Semester 1:**
- Schenker Examination - after 6 weeks 25%
- Fortean pitch-class Examination - after 5 weeks 25%

**Semester 2:**
- **Course Work:** 50%

A take-away assignment to be completed. A number of responses are possible - analytical essay, graphic design with written commentary etc. Discs and scores of the work chosen will be provided. Students will sign a form declaring that the assignment is entirely their own work.

9. **Pass Requirement**
40% Pass in each section of the module

10. **Method of Supplemental Assessment**
- Semester 1 activities - Repeat with attendance
- Semester 2 activities – repeat assignment

11. **Recommended Book Resources**

**General:**

**Analysis:**
- Green, Forte, Alan. *The Structure of Atonal Music*
- Langer, Susanne K. *Feeling and Form*. Charles Scribner’s Sons, 1953.

12. **Module Teaching Team**

Relevant Musicianship lecturers
Module 6: History of Music [3]

1. **Module Code**
   BAHOMJS3

2. **Module Size**
   1½ hours per week x 24 weeks + 2 reading weeks
   Self-study 89 hours over 26 weeks

3. **ECTS Value**
   5

4. **Rationale and Aims**
   **Rationale**
   The module aims to give students a broad view of the main musical developments in the period concerned within the 20th/21st Century. It will equip students aurally to identify genres, styles and techniques; to be able to write about this music in an informed and critical way and to equip students to undertake independent historical and musical investigation.

   **Aims**
   - To introduce a variety of genres and styles of music from the musical period concerned.
   - To develop the understanding of techniques used in the music
   - To develop engagement with a variety of resources and encourage independent study

5. **Learning Outcomes**
   On successful completion of this module students should be able to:
   - Demonstrate a broad knowledge of the major composers and compositional trends of the 20th/21st Centuries
   - Critically discuss the music of the main composers associated with this era
   - Give a detailed account of stylistic traits of various musical compositions from these centuries
   - Extrapolate relevant information from text sources and scores, and write about this music in an informed and critical way

6. **Module Content and Syllabus**
   This module will consist of a survey of the main developments of Modern music from 1910 to the present day. To introduce students to the main musical trends and developments of the century, to include: Expressionism/Impressionism/Dodecaphonicism/Neoclassicism/Serilasim/Chance/Minimalism/Microtonality/Pointalism/Spectralism/Electronic music/Electo-acoustic music. Pop, Ethnomusicology and Music in Ireland will also be addressed. The module will develop students’ knowledge of the relevant repertoire through score study, texts and other sources, highlighting and studying representative works chosen from the period as a means of understanding the musical particulars of the era and, as far as possible be relevant to the instrumental/vocal capabilities of the class. The module will continue to further equip students to undertake historical and musical investigation. It is envisaged that the history modules will strongly link in with the Performance Spotlight events where appropriate, historically underopinning and complementing works undertaken, aiming to result in an informed musical performance.

7. **Teaching and Learning Methods**
   **Semester 1:**
   7 weeks: New Paths (Expressionism/Impressionism)
   Dodecaphonic Music/Neoclassicism
   Seralism/Chance/Minimalism/Spectralism
   4 weeks: Electro-acoustic/Electronic/Spectral Composition
   **Semester 2:**
   4 weeks: Ethnomusicology
   3 weeks: Pop Music
   5 weeks: Music in Ireland
   1 week: Where to next?

   Learning activities will include class discussion, reading, discovering, assessing and writing about music of this era. Assigned reading and listening, relevant to specific lectures and topics will also form part of the course content. Students are encouraged to contribute to class discussion.
8. **Methods of Assessment**

   Overall proportion of programme course = 10%

   2 essays each worth 25% (2000 - 2500 words) 1 essay from each semester

   2 listening tests each worth 25% - to take place at the end of each semester reflecting the topics studied

9. **Pass Requirement**

   40% in both essays and in both listening tests

10. **Method of Supplemental Assessment**

    Essay[s]: students to resubmit for supplemental exams - end of August/early September

    Listening test[s]: to retake in September.

11. **Recommended Reading Materials / Indicative Resources**

    **General:**


20th Century Focus
Dahlhaus, Carl, Schoenberg and the new music (Cambridge: Cambridge University Press, 1987)
Nyman, Michael, Experimental music: Cage and beyond, 2nd ed. (Cambridge: Cambridge University Press, 1999)
Perle, George, Serial composition and atonality: an introduction to the music of Schoenberg, Berg, and Webern (London: Faber and Faber, 1975)
Potter, Keith, Four musical minimalists (Cambridge: Cambridge University Press, 2000)

Semester 1:
New Paths (Expressionism/Impressionism), Dodecaphonic Music/Neoclassicism, Serialism/Chance/Minimalism/Spectralism - 7 weeks
Palmer, Christopher, Impressionism in Music (London: Hutchinson, 1973)
Dahlhaus, Carl, Schoenberg and the new music (Cambridge: Cambridge University Press, 1987)
Perle, George, Serial composition and atonality: an introduction to the music of Schoenberg, Berg, and Webern (London: Faber and Faber, 1975)
Potter, Keith, Four musical minimalists (Cambridge: Cambridge University Press, 2000)
Electro-acoustic/Electronic/Spectral Composition - 4 weeks

**Semester 2:**

**Ethnomusicology - 4 weeks**
West, Cornel, Race Matters, (Beacon Press, 1993)

**Pop Music - 3 weeks**
Berlatsky, Noah (ed.), The music industry, (Detroit, MI: Greenhaven Press, 2012)
Fineberg, Joshua, Classical music, why bother? hearing the world of contemporary culture through a composer's ears, (New York: Routledge, 2006)
Pöhlert, Werner, Basic mediantic; blues mediantic : new improvisation method. Modern jazz, mainstream and others for keyboard, piano, guitar, bass, single tone or melody instruments  (Schwetzingen: Schimper Verlag, 1994)

**Music in Ireland - 5 weeks**
Boydell, Barra and Kerry Houston (eds), Music, Ireland and the seventeenth century, (Dublin: Four Courts Press, 2009)
Cox, Gareth (ed), Irish music in the twentieth century, (Dublin: Four Courts Press, 2003)
Cox, Gareth, Seóirse Bodley, (Dublin: Field Day Publications, 2010)
Cox, Gareth and Julian Horton (eds), Irish musical analysis, (Dublin: Four Courts Press, 2014)
de Barra, Séamus, Aloys Fleischmann. (Dublin : Field Day Publications, 2006)
Dibble, Jeremy, Michele Esposito, (Dublin: Field Day Publications in association with the Keough-Naughton Institute for Irish Studies at the University of Notre Dame, 2010)
Dwyer, Benjamin, Constellations: The Life and Music of John Buckley, (Dublin: Carysfort Press, 2011)
Dwyer, Benjamin, Different voices: Irish music and music in Ireland / Benjamin Dwyer (Wolke Verlag, 2014)
Fitzgerald, Mark and John O'Flynn (eds), Music and identity in Ireland and beyond, (Burlington, VT: Ashgate, 2014)
Gillen, Gerard and Harry White (eds), Musicology in Ireland, (Dublin: Irish Academic Press, 1990)
Gillen, Gerard and Andrew Johnstone (eds), A historical anthology of Irish church music, (Dublin, Ireland; Portland, OR: Four Courts Press, 2001)
Graves, Alfred Perceval, Irish literary and musical studies (London: Elkin Mathews, 1913)
Murphy, Michael and Jan Smaczny (eds), Music in nineteenth-century Ireland, (Dublin: Four Courts Press, 2007)
Zuk, Patrick, Raymond Deane, (Dublin: Field Day Publications, 2006)
12. **Module Teaching Team**
Relevant Musicianship lecturer
Module 7a: RIAM Holistic - The Working Musician - New Music Collaboration [3]

1. **Module Code**
   BAHWMJS1

2. **Module Size**
   - 6 Lectures x 2 hours
   - Reflective Practice x 4 hours
   - Self study 77 hours over Academic Year for RIAM Holistic Modules a - d

3. **ECTS Value**
   5 [Total credits for all Holistic modules]

4. **Rationale and Aims**
   **Rationale**
   Careers in music are more flexible and diverse than ever before. Increasingly, musicians are collaborating with composers and practitioners of other art forms. This module provides a forum where singers, instrumentalists and composers collaborate to create and project manage a new music project.

   **Aims**
   - To be able to develop and lead creative projects.
   - To engage new audiences.
   - To apply project management techniques and artistic understanding in a variety of cultural contexts.
   - To be able to initiate and work with others on group projects.
   - To present a new music project to a wider audience in an accessible attractive format.

5. **Learning Outcomes**
   On successful completion of this module students should be able to:
   - Demonstrate project management skills.
   - Show a flexible approach to interacting and working with others on group projects.
   - Demonstrate skills in leadership, teamwork, organisation and problem-solving.
   - Create and realise a new music project to audiences in a variety of contexts.
   - Demonstrate creative and transformative skills.
   - Show knowledge and understanding of context.

6. **Module Content and Syllabus**
   Students will be introduced to the concept of collaboration through the delivery of an interactive workshop designed to generate innovative and diverse ideas. Following the initial workshop, students will then nominate the collaborations in which they are to be assessed to the relevant module teaching team for approval. The development of students’ project management and communication skills through interactive workshop based learning will be central to this module. Students will be encouraged to create original musical material inspired by collaborative practices and conversations. There will be coaching and mentoring support in the production phase of the project.

7. **Teaching and Learning Methods**
   Learning activities will include class discussion, improvisation, observation and guest lectures.
   Group collaboration coaching with RIAM staff.
   Student groups will be given individual attention specific to their nominated new music collaboration project.
   On completion of the nominated project, a reflection period is facilitated where students are encouraged to critically assess their project.

8. **Methods of Assessment**
   Continuous assessment/attendance 100%
   The presentation of a New Music Collaborative Project

9. **Pass Requirement**
   Students are awarded pass/fail based on the observations of the lecturers

10. **Method of Supplemental Assessment**
    Repeat module with attendance
11. Recommended Book Resources
http://www.kaleidoscopenight.com/
http://www.cmc.ie/

12. Module Teaching Team
Relevant lecturers
Module 7b: RIAM Holistic - Performance Psychology [3]

1. **Module Code**
   BAHPPJS3

2. **Module Size**
   6 Lectures x 1.5 hours
   Self study 77 hours over Academic Year for RIAM Holistic Modules a - d

3. **ECTS Value**
   5 [Total credits for all Holistic modules]

4. **Rationale and Aims**
   **Rationale**
   This module focuses on developing student awareness and understanding around psychological health and its impact on the ability to meet the demands of the profession.

   **Aims**
   - To realise the importance of psychological health
   - To develop self-awareness around psychological health
   - To identify needs
   - To develop a sense of self-acceptance.
   - To develop a sense of positive regard in relation to self and others.

5. **Learning Outcomes**
   On successful completion of this module students should be able to:
   - Understand the importance of psychological health
   - Develop an acute awareness around psychological health and the necessity for the mind and body to be in tune with each other.
   - Develop self-acceptance
   - Have an awareness of the impact of the psychological state on the outcome of a performance
   - Be equipped with some basic strategies to help in dealing with issues around performance and performance anxiety.

6. **Module Content and Syllabus**
   In years 2, 3, 4 a psychological business plan and vision statement is put in place to identify strengths and weaknesses to achieving the student’s overall goal. Year 3 will complete a wellbeing check list and concentrate on building mental resilience.

7. **Teaching and Learning Methods**

8. **Methods of Assessment**
   Attendance and engagement in the process of the class.

9. **Pass Requirement**
   Pass/Fail will be determined by the observations of the lecturer

10. **Method of Supplemental Assessment**
    Repeat module with attendance

11. **Recommended Reading Materials:**
    Kerr, V. 2014 *Stage Fright*. Dublin: Turning Point Training Institute

12. **Module Teaching Team**  
Relevant Lecturers
Module 7c: RIAM Holistic - Career Strategy [3]

1. **Module Code**
   BAHCSJS3

2. **Module Size**
   6 Lectures x 2 hours
   Self study 77 hours over Academic Year for RIAM Holistic Modules a - d

3. **ECTS Value**
   5 [Total credits for all Holistic modules]

4. **Rationale and Aims**
   **Rationale**
   Careers in music are more diverse and multi-faceted than ever before. The Career and Enterprise skills module is designed to equip students with the tools and techniques required to meet the demands and realities of a fast-moving 21st century music profession. Students are given a comprehensive entrepreneurial toolkit to support a 21st century ‘portfolio’ career.

   **Aims**
   - To develop new ideas.
   - To become business savvy.
   - To develop negotiation and communication skills.
   - To self-promote effectively through new technologies.
   - To manage the financial aspects of self-employment.
   - To become tech savvy.

5. **Learning Outcomes**
   On successful completion of this module students should be able to:
   - Demonstrate presentation skills.
   - Show a willingness to engage in new ideas and ventures.
   - Demonstrate skills in leadership, teamwork, organisation and problem-solving.
   - Demonstrate effective communication skills.
   - Show knowledge and understanding of social media and technology.
   - Market themselves through a variety of different channels.
   - Sustain ‘portfolio’ careers in the 21st century music industry.

6. **Module Content and Syllabus**
   In year 3, project management skills, funding, business planning and the financial aspects of career management such as tax, record keeping, insurance and contract writing will be covered within the lecture series. The Career and Enterprise skills module will support the year 3 New Music Collaboration Project by offering project management and presentation skills support.

7. **Teaching and Learning Methods**
   Learning activities will include class discussion, role play, guest lectures and written work.
   Individual career advice sessions will be offered by RIAM staff.
   Interactive workshop based classes will be delivered.
   Students will be encouraged to keep up to date with current music industry trends by engaging with relevant websites and bloggers.
   Students will deliver short presentations to the class on various topics to solidify and clarify their learning.

8. **Methods of Assessment**
   Continuous assessment/attendance 100%

9. **Pass Requirement**
   Students are awarded pass/fail based on the observations of the lecturers

10. **Method of Supplemental Assessment**
    Repeat module with attendance
11. **Recommended Reading Materials**
http://www.savvymusician.com/blog/
http://lateralaction.com/

12. **Module Teaching Team**
Relevant lecturers
Module 7d: RIAM Holistic - Yoga [3]

1. **Module Code**
   BAHYJS3

2. **Module Size**
   11 sessions x 1 hour
   Self study 77 hours over Academic Year for RIAM Holistic Modules a - d

3. **ECTS Value**
   5 [Total credits for all Holistic modules]

4. **Rationale and Aims**
   **Rationale**
   Yoga has been proven to prevent, or rehabilitate performance-related injuries and reduce anxiety for musicians. This module will encourage students to integrate Yoga into their practice routines. Increased awareness of how to use the body to allow for good posture and ease of movement while performing will help avoid overuse injuries and encourage freedom of expression.
   **Aims**
   - To be able to perform using healthy posture and technique.
   - To learn yoga postures that will help musicianship.
   - To practice breathing techniques.
   - To develop awareness both mentally and physically.

5. **Learning Outcomes**
   On successful completion of this module students should be able to:
   - Master various yoga postures.
   - Integrate Yoga into pre-performance routines.
   - Use the breath to improve performance and to ease performance anxiety.
   - Play using a healthy posture and technique.
   - Develop an awareness of the body in order to prevent performance related injuries.

6. **Module Content and Syllabus**
   In year 3, this module will teach the students how to practise yoga in a way which corrects and prevents misalignments. Breathing and relaxation techniques will be demonstrated and practised within the class. Yoga postures that stretch the body in an effective way will be taught, with the emphasis being on the parts of the body commonly put under strain in the music profession.

7. **Teaching and Learning Methods**
   Expert led interactive Yoga classes.
   Learning activities will include class discussion and observation.
   Students will be encouraged to engage in regular personal yoga practice.

8. **Methods of Assessment**
   Continuous assessment/attendance 100%

9. **Pass Requirement**
   Students are awarded pass/fail based on the observations of the lecturers

10. **Method of Supplemental Assessment**
    Repeat module with attendance

11. **Recommended Reading Materials**
    http://www.bapam.org.uk/
    http://www.musicianshealth.co.uk/
12. Module Teaching Team
Relevant lecturers
Bachelor in Music Performance [Instrumental] Senior Sophister Summary Table [4]

**Note:**
- Lecturers reserve the right to alter the course module at any stage during the year

<table>
<thead>
<tr>
<th>Module</th>
<th>Components within Modules</th>
<th>Assessment</th>
<th>Overall %</th>
<th>Contact Hours</th>
<th>Student Workload</th>
<th>ECTS</th>
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<tr>
<td><strong>Performance</strong></td>
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<td>60%</td>
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<td>1 Principal Study [4] [Keyboard]</td>
<td>Main Instrument/ Performance Class</td>
<td>Exam Mid-year 20% End-of-year 35% Continuous Assessment 5%</td>
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<td>650</td>
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<tr>
<td><strong>Principal Study [4] [Instrumental]</strong></td>
<td>Main Instrument/ Performance Class</td>
<td>Exam Mid-year 20% End-of-year 35% Continuous Assessment 5%</td>
<td>60%</td>
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<td>625</td>
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<tr>
<td>2 Chamber Music [4]</td>
<td>Main Instrument</td>
<td>Exam 8.3% Continuous Assessment 13%</td>
<td>10%</td>
<td>20appox</td>
<td>105</td>
<td>5</td>
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<tr>
<td>3 Performance Electives [4]</td>
<td>Students must choose two electives: Chorale [Compulsory for Keyboard/Composition students] Instrumental Students must attend all relevant Performance ensembles they are assigned throughout the Academic Year. Student must select one of the following Electives in addition to the performance ensembles they are assigned: Accompaniment Conducting Related Instrument</td>
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**Supporting Studies:**

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<th>One must be chosen</th>
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<td>(c) Music Technology</td>
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<td>(d) Analysis</td>
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<td>The Working Musician Performance Psychology</td>
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<td>Yoga</td>
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<td>7d RIAM Holistic [4]</td>
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**Total**

* Instrumentalist ** Bowed String Students

**Note:**
Add 15 hours to contact hours and deduct 15 hours if Music Technology is chosen as Academic Elective
Module 1: Principal Study [4]

1. **Module Code**
   BAPSSS4

2. **Module Size**
   **Keyboard**
   Individual tuition 2 hours per week x 30 weeks
   Performance Class approximately 40 hours per Academic Year
   Self-study 21⅔ hours x 30 weeks
   **Instrumental**
   Individual tuition 2 hours per week x 30 weeks
   Accompaniment 25 per year
   Performance Class approximately 40 hours per Academic Year
   Self-study 20⅔ hours x 30 weeks

3. **ECTS Value**
   30

4. **Rationale and Aims**
   **Rationale**
   A generous amount of time has been set aside for intensive study of the student’s instrumental discipline. These lessons, delivered on a one-to-one basis, are the foundation for establishing the appropriate technical and artistic skill.

   The student will be required to assemble a portfolio containing a record of music studied and performed, tutorials, programme notes, related performing activities and other external stimuli. This portfolio will be built up over the four years of the course, to be assessed annually.

   Over the life of the course, the repertoire appropriate to the instrument will be covered in depth, and this broad range of study will be reflected in the student’s programmes presented for examination. Such programmes must be approved by the student’s teacher and the Course Committee and in all years must be balanced and display contrasting styles and periods.

   **Aims**
   - To further develop students’ musical awareness for instrumental performance
   - To achieve productive practice and independent learning
   - To develop further a student’s study of variety of repertoire
   - To develop confidence in increasingly complex and specialised stylistic and interpretive issues

5. **Learning Outcomes**
   **Mid-year Examination [Concerto]**
   On successful completion of this module students should be able to:
   - Perform with a high level of artistic and interpretive confidence appropriate to concerto repertoire
   - Perform this repertoire with a sense of communication and value

   **Note:**
   Students of wind, brass and percussion undertake a mock orchestral audition which is incorporated into the concerto mark

   **End-of-year Examination**
   On successful completion of this module students should be able to:
   - Perform with a high level of artistic and interpretive confidence appropriate to more demanding repertoire at Senior Sophister level [See indicative syllabus - Appendix 4]
   - Choose and prepare pieces of increasing complexity to produce a varied and balanced programme based on the indicative syllabus
   - Perform with a sense of communication and value

6. **Module Content and Syllabus**
   For syllabi appropriate to the range of instruments see Appendix 3
7. **Teaching and Learning Methods**
   Masterclasses with visiting guest artists
   Group performance classes with a range of RIAM staff
   Exchange field trips to international conservatories for performances and masterclasses [funded by Irish Government under Erasmus programme by application. For shorter projects contributory finance is available from RIAM upon application].
   One-to-one tuition with principal study teacher
   One-to-one coaching with RIAM accompanist

8. **Methods of Assessment** [Performance Criteria see Appendix 4]
   Exams Overall proportion of programme course = 60%:
   - Concerto [100%] 25%
   - End-of-year Exam [100%] 30%
   - Continuous assessment [100%] 5%
   - Portfolio Pass/fail

   Students will normally be required to perform their examination programmes from memory. Failure to do so will result in a 5% reduction on marks per work performed with music. Students may apply to the Course Committee for an exemption from this sanction, and this request will be reviewed in light of the demands of the works in question.

9. **Pass Requirement**
   Students must reach 40% in each element which is marked in order to pass

10. **Method of Supplemental Assessment**
    Re-sit of formal examination and coursework

11. **Module Teaching Team**
    Relevant principal study lecturers and RIAM accompanists
Module 2: Chamber Music [4]

Note:
- Chamber Music Exams will be held in December and programme of works presented for examination will be chosen by the Head of Chamber Music in consultation with the relevant Heads of Faculty. Groups will be formed by the Head of Chamber Music and students will receive notification regarding their assigned group and works to be performed.

1. Module Code
   BACMSS4

2. Module Size
   Coaching up to 8 hours over 8 weeks
   Masterclass [attendance and performance] 12 hours over the year
   Self-study/group rehearsal approx. 3½ hours per week x 30 weeks

3. ECTS Value
   5

4. Rationale and Aims
   Rationale
   Chamber music forms a core part of many performing musicians' lives. The ability to perform in a small group requires different skills to solo repertoire or the demands of orchestral playing. It requires all the technical and musical competence necessary for other repertoire, but in addition demands deep listening and coordination between complex and interwoven parts.

   Aims
   - To develop students' musical awareness for chamber music at an advanced level
   - To build on the foundation established in earlier years for productive practice in a small group
   - To continue students’ exposure to a wide variety of chamber music repertoire

5. Learning Outcomes
   On successful completion of this module students should be able to:
   - Perform at a high level of artistic and interpretive confidence in chamber music repertoire appropriate to developmental level
   - Perform this repertoire with an expanded sense of communication and value
   - Engage in leadership, team work and negotiation in relation to small ensemble work

6. Module Content and Syllabus
   Students will work on a programme of chosen works, selected by the Head of Chamber Music in consultation with the relevant Heads of Faculty. Students may work on other chamber music projects throughout the year subject to approval of the Head of Chamber Music.

   Chamber Music Exam timings:
   30 minutes

7. Teaching and Learning Methods
   Masterclasses with visiting guest artists
   Group performance classes with a range of RIAM staff
   Small group with designated chamber music tutor

8. Methods of Assessment [For Performance Criteria see Appendix 4]
   Overall proportion of programme course = 10%
   Formal Examination [performance criteria see Appendix 4] 87.5%
   Continuous assessment (teacher’s mark) 12.5%

9. Pass Requirement
   Students must reach 40% in each element which is marked in order to pass.

10. Method of Supplemental Assessment
    Re-sit of formal examination
11. **Module Teaching Team**
   Relevant chamber music coaches
Module 3a: Performance Elective [4] - [Two electives must be chosen]

1. **Module Code**
   BAPESS4

2. **Module Size [Ensembles]**
   Group rehearsal approximately 80 hours over Academic Year
   Self-Study 45 hours over the Academic Year

   **Bowed String Students**
   Group rehearsal approximately 105 hours over Academic Year
   Self-Study 20 hours over the Academic Year

3. **ECTS Value**
   10 [5 ECTS credits per Elective]

4. **Rationale and Aims**
   **Rationale**
   Participation in an officially recognised ensemble performance activity is compulsory for all students.
   Performance projects and concerts are devised each year to explore representative repertoire for the following groupings:
   - Student must study **two Electives in year 4**
   - All Ensembles/ensembles as assigned are counted as one elective
     - RIAM Philharmonia (compulsory for all orchestral players)
     - RIAM Chorale (compulsory for all non-orchestral players)
     - RIAM Jazz Ensemble
     - RIAM Chamber Orchestra (compulsory for all bowed instrumentalists)
     - RIAM Wind Ensemble (compulsory for all wind players)
     - RIAM Early Music Ensemble (a sub-group of the RIAM Philharmonia)
     - RIAM Opera Orchestra (a sub-group of the RIAM Philharmonia)
     - RIAM New Music Ensemble (a sub-group of the RIAM Philharmonia)
   - Accompaniment
   - Conducting
   - Related Instrument

   Orchestral players are encouraged to join the Choral Ensemble in addition to their own instrumental group and full attendance is compulsory for all rehearsals.

   **Aims**
   - To develop students' musical awareness for large ensemble music
   - To establish the foundation for productive practice in a large group
   - To encourage students to explore a wide variety of large ensemble music repertoire

5. **Learning Outcomes**
   On successful completion of this module students should be able to:
   - Rehearsing quick study reading musical notational skills
   - Follow a conductor's beat
   - Listen critically as part of a large ensemble
   - Work with others on joint projects and activities

6. **Module Content and Syllabus**
   Works are assigned by the ensemble conductors at the beginning of the academic year for study

7. **Teaching and Learning Methods**
   Intensive work with RIAM staff conductor
   Workshop sessions with visiting guest conductors

8. **Methods of Assessment**
   Continuous Assessment/attendance for each of the following:-
   - RIAM Chorale (compulsory for non-orchestral players)
   - RIAM Philharmonia (compulsory for orchestral players)
   - RIAM Chamber Orchestra (compulsory for bowed string students)
   - RIAM Wind Ensemble (compulsory for all wind players)
   - RIAM Jazz Ensemble
- RIAM Early Music Ensemble (a sub-group of the RIAM Philharmonia)
- RIAM Opera Orchestra (a sub-group of the RIAM Philharmonia)
- RIAM New Music Ensemble (a sub-group of the RIAM Philharmonia)

**Performance Ensemble Assessment penalties:**

- Full (100%) attendance is compulsory for all RIAM ensembles. Performance projects may include weekends and evening hours.
- Except where there is duly certified or other approved reason, students who miss a rehearsal or performance will be removed from the ensemble for that specific performance project and will bear a 10% deduction of their overall performance mark (weighted at 60% of their year’s total marks)
- A further absence in a further performance project will bear an additional 10% deduction and the student will again be removed from that project.
- A third absence will result in a student failing this module

9. **Pass Requirement**

Pass/Fail for all Orchestras/ensembles

10. **Method of Supplemental Assessment**

Repeat the course and attend a second non compulsory Performance Elective

11. **Module Teaching Team**

Relevant performing ensemble conductor

1. Module Code:
   BAPESSC4

2. Module Size
   Accompaniment tuition 10 hours over the Academic Year
   Self-Study 115 hours over the Academic Year

3. Module Credits
   10 [Total of credits for all Performance Electives]

4. Rationale and Aims
   Rationale
   Pianists are offered the opportunity to continue the study of accompaniment, building on the work done in years two and three. In year 4, pianists will be allowed to specialise either in vocal or instrumental accompaniment.

   Aims
   - To develop more assurance as an accompanist
   - To develop the ability to study a score quickly and to perform it
   - To develop the skills to accompany in a recital, class or masterclass setting

5. Learning Outcomes
   On successful completion of this module students should be able to:
   - Perform with assurance in a class, masterclass or recital setting
   - Appraise and quick-study a score
   - Display strong critical analysis and understanding of duo music
   - Interact in a positive and communicative manner with a performance partner and coach
   - Engage with and rehearse music of either instrumental or vocal repertoire

6. Module Content and Syllabus
   - Quick study and sight-reading
   - Rehearsal techniques for duo works
   - Communication skills, verbal and non-verbal
   - Score preparation and analysis
   - Awareness of styles over a minimum of 150 years

7. Teaching and Learning Methods
   Group tuition in a lesson, group class or masterclass.

8. Methods of Assessment
   Pass/Fail 100%
   One performance will be assessed to achieve this result.

9. Pass Requirement
   Pass = 40%

10. Method of Supplemental Assessment
    Resit performance in last week in August/first week in September

11. Recommended Reading Materials/Indicative Resources

12. Module Teaching Team
    Relevant tutor
Module 3c: Performance Elective [4] - [Conducting]

1. Module Code:
   BAPESSC4

2. Module Size
   Lecture 1½ hours per week x 24 weeks + 2 reading weeks
   Self-study 89 hours over 26 weeks

3. Module Credits
   10 [5 ECTS credits per Elective]

4. Rationale and Aims
   Rationale
   Elements studied will consist of basic conducting techniques with and without Baton. All common times
   signatures will be studied as well as relevant musical styles. Tempo, dynamics and articulation will also be
   addressed. The course will also deliver insights into issues directly related to the student. These will include
   choral and orchestral conducting, rehearsal technique and accompaniment of solo singers (to include
   recitative), and instrumentalists. The study of score reading and analysis will be an element which will also
   address the study of clefs, transposition, form and harmonic implications of a given work.

   Aims
   - To acquire the basic conducting skills
   - To develop the ability to appraise a score for the purposes of conducting
   - To develop the appropriate leadership and team building skills for conducting

5. Learning Outcomes
   On successful completion of this module students should be able to:
   - Perform with the co-ordination skills and appropriate physical delivery of metre & beat with and
     without a baton
   - Appraise and study a score in preparation for rehearsal and performance
   - Display strong critical analysis and understanding of conducting and other conductors especially in
     the vocal and orchestral area
   - Interact in a positive and communicative manner and display a strong disposition towards teamwork
   - Engage with and rehearse choirs of all genres

6. Module Content and Syllabus
   Individual evaluation
   Baton Technique:
   Hold, stance, integration of fingers, wrist, lower arm, full arm, torso and full body
   Beat directions:
   Preparatory beat - Starting, intensity and dynamics
   Pauses:
   Holding, cutting off, continuing, with and without breaks, changes of dynamics
   Choral work:
   Analysis, form, harmonic implications, tempo, mood and text, line, phrasing
   Dynamics:
   Technique and Musical intention. Dynamics, tempo variation, accelerando,
   rallentando, interpretation, legato, staccato, phrasing
   Cueing and relationship to preparatory beat
   The left hand
   Rehearsal techniques:
   Communication skills, verbal and non-verbal
   Score preparation and analysis:
   Tempo selection
   Tempo changes
   Transposition
   Clefs

7. Teaching and Learning Methods
   Group tuition. Weekly classes involving class participation and discussion. Weekly preparation of material is
   essential. Peer learning.
8. **Methods of Assessment**  
**Course Work** 100%  
Written assignment 40%  
Practical units on Conducting 60%  

**Written assignment** 40%  
1 Essay (Based on the history and art of conducting)  

**Practical units** 60%  
Continuous assessment based on class activities, including performing, conducting, class discussion, participation, rehearsal planning and score study.

9. **Pass Requirement**  
40%  

10. **Method of Supplemental Assessment**  
Repeat with attendance  

11. **Recommended Reading Materials/Indicative Resources**  
BBC Documentaries on the Art of conducting pub. BBC

12. **Module Teaching Team**  
Relevant conductor
Module 3d: Performance Elective - Related instrument

1. **Module Code:**
   BAPESSRI4

2. **Module Size**
   10 hours one-to-one lessons per Academic Year
   Self-study 115 hours over Academic Year

3. **Module Credits**
   10 [5 ECTS credits per Elective]

4. **Rationale and Aims**
   **Rationale**
   Principal study instrumentalists who perform on instruments from their family (B flat and E flat trumpet, for instance) generally are more employable and adaptable in the profession. This module offers instrumentalists the opportunity to take lessons and expand their skill range and is open to all instruments as appropriate.
   **Aims**
   - To acquire the basic skills in a related instrument
   - To develop the ability to appraise a score for a related instrument
   - To develop sufficient understanding of the instrument to take tuition further, if desired

5. **Learning Outcomes**
   On successful completion of this module students should be able to:
   - Perform a programme of 10 minutes on a related instrument
   - Appraise and study a score for a related instrument and negotiate technical challenges
   - Display strong critical analysis and understanding of the repertoire in which a related instrument will be used

6. **Module Content and Syllabus**
   - Technical work on the instrument
   - Repertoire survey and selected study
   - Rehearsal techniques for the instrument
   - Score preparation and analysis

7. **Teaching and Learning Methods**
   Individual classes

8. **Methods of Assessment**
   Summative 10-minute performance Pass/Fail

9. **Pass Requirement**
   40% = Pass

10. **Method of Supplemental Assessment**
    Resit performance in the last week of August/first week of September

11. **Recommended Reading Materials/Indicative Resources**

12. **Module Teaching Team**
    Relevant tutor
Module 4a: Academic Elective - Composition [4]

1. **Module Code**
   BAAECOMSS4

2. **Module Size**
   1 hour individual supervision per week x 24 weeks + 2 reading weeks
   Self-study 226 hours per week x 26 weeks

3. **ECTS Value**
   10

4. **Rationale and Aims**
   **Rationale**
   This option is open to students who have already shown a strong ability for composition in the year 3 module. The student is to produce a folio of work in varied musical genres showing a firm grasp of technique and a degree of original thought. The folio should include one piece for medium-to-large forces. This might mean choir, or chamber group, or orchestra. The other projects for the folio should be discussed with the course tutor. Overall, five pieces will be required for the portfolio. In cases where students compose a multi-movement work allowances may be made in consultation with the supervisor.

   **Aims**
   - Introducing students to various branches of compositional writing
   - Cover a broad range of modern styles and techniques, with emphasis on the student finding his or her personal style
   - Techniques covered will include a more intensive treatment and application of those found in earlier modules
   - instrumentation will feature more widely than in previous years
   - Aspects of score presentation will figure more largely than in previous years, including problems of presentation in Finale or Sibelius software
   - Reflect on their compositional writing in a written commentary

5. **Learning Outcomes**
   On successful completion of this module students should be able to:
   - Compose works at an advanced level of technical competence across a range of idioms (solo, chamber and large ensemble works)
   - Explain creative decisions made in essay form or programme note
   - Present scores in a professional manner (Sibelius, Finale)

6. **Module Content and Syllabus**
   Techniques covered will include a more intensive treatment and application of those found in earlier modules. For example, serialism will be treated with reference to rhythm and dynamics and not only pitch. Instrumentation will feature more widely than in previous years. Aspects of score presentation will figure more largely than in previous years, including problems of presentation in Finale or Sibelius software. A written commentary, which reflects on the compositional method employed in the works, will accompany the portfolio.

   **Note:**
   ➢ While typed scores are preferred, good hand-copied scores are also acceptable at this level

7. **Teaching and Learning Methods**
   Students will receive one-to-one tutorials with their supervisor working on original material including copying and proper presentation of scores. Work in progress is continuously assessed and feedback given. In addition, students are invited to take part in workshops by RIAM students, visiting ensembles and the Kirkos Ensemble. Students’ work is evaluated during tutorial sessions where creative decisions and technical problems are dealt with before the final submission of work.

8. **Methods of Assessment**
   Overall proportion of programme course = 30%
   Final portfolio submissions examined within the RIAM by a qualified RIAM Musicianship Faculty member with experience in Composition. The RIAM External Examiner will examine both the portfolio and written
commentary, and a final mark will be agreed with the RIAM Internal Examiner. In addition, student work and concerns are continuously addressed throughout the course.

<table>
<thead>
<tr>
<th>Portfolio</th>
<th>80%</th>
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<tbody>
<tr>
<td>Large-scale work</td>
<td>25%</td>
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<tr>
<td>Smaller work</td>
<td>15%</td>
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<tr>
<td>Smaller work</td>
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<tr>
<td>Smaller work</td>
<td>15%</td>
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<tr>
<td>Commentary</td>
<td>20%</td>
</tr>
</tbody>
</table>

9. **Pass Requirement**
   40%

10. **Method of Supplemental Assessment**
    Re-Submission of portfolio

11. **Recommended Reading Materials / Indicative Resources**
    George Perle, Serial composition and atonality, Faber, 1962
    Arnold Schoenberg, The musical idea and the logic, technique and art of its presentation Indiana UP, 2006
    Milton Babbitt, Words about music, University of Wisconsin press, 1987
    Charles Marie Widor, Treatise on Instrumentation, Dover publications
    Samuel Adler, The study of Orchestration 3rd edition, W.W. Norton

12. **Module Teaching Team**
    Relevant Musicianship lecturer

1. **Module Code**
   BAAEDSS4

2. **Module Size**
   1 hour individual supervision per week x 24 weeks + 2 reading weeks
   
   **Supporting Classes [Obligatory]**
   Students who opt to take the Dissertation elective must attend the 2 hour supporting classes for weeks 1-4 inclusive in Semester 1.
   
   Self-study - 218 hours over 26 weeks

3. **ECTS Value**
   10

4. **Rationale and Aims**
   
   **Rationale**
   Students will be introduced to the core body of knowledge and current research debates relating to their chosen research topic. The subject matter will be treated in depth to a length of approximately 7,000 - 10,000 words and must evince a mature analytical judgement. Research into the topic is to be supported by a substantial addition of original critical comment.
   
   Students receive one-to-one tutorials with a supervisor who guides in the framing of the hypothesis, in research methods and as an advisor in terms of style and presentation.
   
   **Aims**
   - Students will gain a greater understanding of the nature and principles of enquiry within their research area
   - The Dissertation option will expand and develop their intellectual awareness equipping them with the necessary research and analytical tools, enabling them to explore the subject matter in a detailed fashion and fully tease out the implications of their findings.

5. **Learning Outcomes**
   On successful completion of this module students should be able to:
   - Devise, develop and complete a substantial, intellectually challenging research project related to their field of study, within a set timeframe, and with limited guidance from a supervisor
   - Assimilate and selectively apply concepts, theories, methods and subject-specific terminology used in their field of study
   - Sustain a coherent argument that draws on an engagement with and critical appraisal of existing knowledge relevant to their research project
   - Relate their specific research topic to wider issues, debates and concerns in the general field of Music Performance
   - Reflect on and self-critically manage their own learning in the context of limited access to constructive feedback

6. **Module Content and Syllabus**
   
   **Dissertation:**
   Students will receive one-to-one tuition in the form of supervisions in the research area. They will be guided and directed in the framing of the hypothesis, the research material, the research methods, the analysis of the music and the style and presentation of the material.
   
   **Supporting Classes - Attendance is obligatory:**
   These classes will cover two strands:
   - Research and Information skills (1 hour)
   - Engaging with Research (1 hour)
   
   **Part 1 - Research and Information skills tutorials.**
   **Overview**
   The purpose of these classes is to equip students with the skills and confidence to use a range of information resources effectively; also to explore information resources beyond the RIAM library. It is aimed at students who take the Dissertation module in the BA (Perf, Comp. & Vocal studies) degrees, in particular for the literature review (an essential component of the dissertation).
These are a mixture of presentations and practical exercises during the classes to reinforce what students have learnt and highlight any areas of uncertainty during the class. There are no assignments.

**Week 1: Overview of classes**
- Online library catalogues for research
- Search strategies and techniques

**Week 2: Using Grove Online**
- Using research databases (RILM, ERIC)

**Week 3: Open Access journal sources**
- Using electronic journals (JSTOR)
- References and citations

**Week 4: Advanced web searching**
- Open access research resources on the Web
- Critical evaluation of information sources
- Ethics of research and information use (Plagiarism; copyright)

**PART 2 - Engaging with Research**

**Overview**
These classes will introduce students to methods of research and styles of writing as way of preparing them for their independent research project. The expectations of a research project will be considered; including the planning and undertaking of tasks, meeting and reporting to a supervisor, as well as the intention and format of the final dissertation. Weekly tasks will present students with the opportunity to develop their research skills, including searching, reading and writing on resources that are relevant to their own topic(s) of interest.

**Topics and Tasks**

**Week 1 - Where to start?**
- Introduction to research: expectations of a dissertation
- Undertaking research: a basic method for longer projects; managing time and material

Task 1: Compile a list of topics / search terms that are relevant to own project. Find two resources that might be of use and bring to the next class.

**Week 2 - Reducing mountains to molehills**
- Approaching scholarly documentation effectively; reading styles; processing of information; citing sources; language and numbers

Task 2: Address the two resources of relevance to own research and create a word document of points of interest, including paraphrasing and citation (with correct reference detail)

**Week 3 - Putting your own stamp on it**
- Presenting own thoughts in writing; writing style; academic support and justification of opinion
- Incorporating illustrations; presenting material through tables, charts, music notation and other visual representations of information

Task 3: Prepare a review of the two resources previously addressed assessing relevance, commendation and criticism in relation to own research topic.

**Week 4 - Looking backwards to go forwards**
- Evaluating various methods of research; finding own working style and pace
- Reviewing styles of reading and writing; peer review and critiquing own writing

Task 4: Enjoy researching!

7. **Teaching and Learning Methods**
Guidance and direction from the supervisor on one-to-one including discussion, advice, problem solving, and reading of work. Research will cover listening, reading, analysing, and preparation of material, and writing.

Students’ work is evaluated during tutorial sessions where creative decisions and technical problems are dealt with before the final submission of work.

8. **Required Equipment and Resources**
It is advisable, though not mandatory, that each student have access to their own computer. Students will also need to speak with RIAM librarians regarding obtaining documentation for access to other University libraries as needed.

9. **Methods of Assessment**
Overall proportion of programme course = 30%
Final Dissertation submissions will be examined within the RIAM by a qualified RIAM Musicianship Faculty member. The RIAM External Examiner will examine the Dissertation and Dissertation mark and a final mark will be agreed with the RIAM Internal Examiner.

10. **Pass Requirement**
   40%

11. **Method of Supplemental Assessment**
    Re-submission of dissertation

12. **Recommended Reading Materials / Indicative Resources**
    **Supporting Classes**
    **Sample reading:**
    Herbert, Trevor, _Music in words: a guide to researching and writing about music_ (New York: Oxford University Press, 2009)
    
    **General Material - Core Material**
    Writing about music (two useful style guides)
    
    **Historical treatment**
    
    **Interpretation**
    
    **Analysis**
    Lester, Joel. _Analytical approaches to twentieth century music_. New York; London: W.W. Norton & Co, 1989
    Langer, Susanne K. _Feeling and Form_. Charles Scribner's Sons, 1953

13. **Module Teaching Team**
    Relevant Musicianship lecturer

1. Module Code
   BAAEMTSS4

2. Module Size
   1½ hours per week x 24 weeks + 2 weeks
   Self-study 224 hours over 26 weeks

3. ECTS Value
   10

4. Rationale and Aims
   Rationale
   Electro-Acoustic Composition/Acousmatic Composition through computer based Software and music technology related hardware
   Aims
   - Introducing students to various branches of 21st century music technology
   - Provide step by step introduction to specific software environments
   - Work towards becoming an independent user, learning the skills required to produce computer assisted compositions

5. Learning Outcomes
   On successful completion of this module students should be able to:
   - Design new and engaging sonic material with a variety of software applications
   - Combine material via a multi-track Digital Audio Workstation into a composed piece of acousmatic/electro-acoustic music
   - Outline the physical properties of sound and explain how these can be applied to a musical composition
   - Combine mixed media forms, e.g. integration of sound and video image, use of interactive systems (sensors/multi-touch tablets)
   - Reflect on their original contribution to acousmatic music composition through the completion of a commentary on their own work

6. Module Content and Syllabus
   A typical Music Technology course is divided into three 8-week sessions. Each session will look at one particular topic in-depth with an assignment to follow. Topics covered have ranged from Synthesis Design via Reaktor/Absynth, Composition for Multi-Channel Speaker Array, Sound Design and Foley for Film, Composition through Field Recording through Live Electronic Processing via MaxMSP, Interactive Installation Design and Composition for Mixed-Media
   Content is subject to change due to the acquisition and continual release of new software packages

7. Teaching and Learning Methods
   Topics are covered over an 8-week duration:
   **Week 1:**
   Will typically introduce students to the area of study through the use of historical and contemporary examples from leading figures in the field.
   **Weeks 2-6 (approx.):**
   Will deal with the software packages required to complete an assignment in the topic of study. These classes are a mixture of step-by-step instruction and tutorial-based activities designed to familiarise students with the software and the aesthetic discipline of the subject.
   **Weeks 6-8 (approx.):**
   Are tutorial weeks where students begin work on their assignment and may present work in progress for initial feedback or request particular clarification of certain principles.

8. Required Equipment and Resources (if applicable)
   Access to university or personal computers running appropriate software, Circumaural Headphones, USB Flash Drives, Blank CD-R
9. **Methods of Assessment**
   Overall proportion of programme course = 30%
   Students are set 3 assignments in total, each assignment specific to the topic covered during a 10-week module. Students are expected to demonstrate a creative understanding of the subject topic.

   Formative - informal assessments are used to ‘check in’ with students to find out what they are learning and what they do not understand; they do not contribute towards a final grade. If applicable, indicate any such means of formative assessment and whether the students are subsequently provided with feedback.

   Students’ reaction to software environments can influence the level at which subsequent tutorial sessions will engage. General understanding of topics may also result in re-evaluation of assignment criteria.

   Students’ work is evaluated during tutorial sessions where creative decisions and technical problems are dealt with before the final submission of work.

10. **Pass Requirement**
    Pass - 40%

11. **Method of Supplemental Assessment**
    Re-submission

12. **Recommended Reading Materials / Indicative Resources**
    Online User Forums relating to specific software packages.
    Tutorial materials (online and print) - specific to Software packages
    Audio - CD’s
    Video - DVD, Online Video Streaming Sites
    Reading (Representative Shortlist on Generic Topics)
    Trevor Wishart - “On Sonic Art”, “Sound Composition”, “Audible Design”
    Thom Holmes - “Electronic and Experimental Music”
    Simon Emmerson - “The Language of Electroacoustic Music”

13. **Module Teaching Team**
    Relevant Musicianship lecturer

1. **Module Code**
   BAAEASS4

2. **Module size**
   Individual supervision of 1 hour per week x 24 weeks + 2 reading weeks
   Self-study 226 hours over 26 weeks

3. **ECTS Value**
   10

4. **Rationale and aims**
   **Rationale**
   Students can choose this academic elective demonstrating the knowledge and skills acquired in their analytical studies throughout years 1-3. Two small projects or one larger academic project will be undertaken by the student and the lecturer will provide guidance and supervision. A mature level of engagement and discussion of the music is expected with a command of the appropriate skills required. At this stage students will display independent musical judgement and increased perception and discrimination as listeners and become more reflective and ‘thoughtful’ performers.

   **Aims**
   - To encourage reflective thinking and appropriate analytic techniques in the chosen project

5. **Learning Outcomes**
   On successful completion of this module students should be able to:
   - Undertake independent musical investigation into new works/repertoire
   - Critically analyse music using the appropriate analytical tools/vocabulary in a musically intelligible and precise way
   - Deepen their engagement with the works performed
   - Critically appraise and evaluate performance choices displaying independent musical judgement
   - Illustrate via performance the more ‘thoughtful’ performer

6. **Module Content and Syllabus**
   Mature discussion, reflection, listening, reading, analysing is core activity. This will be reinforced by supervision and guidance in relation to the student’s academic topic/s. Reflection in terms of a student’s artistic ‘individual’ approach to a work will also be discussed and examined.

7. **Teaching and Learning Methods**
   Individual supervision and guidance throughout the 24-week period with feedback.

8. **Methods of Assessment**
   **Course work** **100%**
   Student research, listening, 2 written assignments or 1 larger academic project (to be discussed with the relevant supervisor).

9. **Pass Requirement**
   40%

10. **Method of Supplemental Assessment**
    Repeat

11. **Recommended Reading Materials / Indicative Resources**
    **Interpretation:**
    **Analysis:**
Langer, Susanne K. *Feeling and Form*. Charles Scribner’s Sons, 1953

12. **Module Teaching Team**
Relevant Musicianship lecturer

1. **Module Code**
   BAHWMSS4

2. **Module Size**
   3 Lectures x 4 hours
   Reflective Practice x 4 hours
   Self study 77 hours over Academic Year for RIAM Holistic Modules a - d

3. **ECTS Value**
   5 [Total credits for all Holistic modules]

4. **Rationale and Aims**
   **Rationale**
   This module focuses on the delivery of a showcase creative project. Students will specialise in a chosen area or areas from ‘The Working Musician’ component of RIAM Holistic. These could include instrumental pedagogy, enterprise skills, community and hospital outreach and new music collaboration. The Showcase Creative Project is a culmination of the previous years of learning on ‘The Working Musician’ module.

   **Aims**
   - To solidify the learning experiences gained on ‘The Working Musician’ module.
   - To encourage creative thinking and innovation.
   - To facilitate and support a self-directed project.
   - To act as a Launchpad for emerging musicians.
   - To train a new generation of music leaders.
   - To produce musicians with multiple skill sets.

5. **Learning Outcomes**
   On successful completion of this module students should be able to:
   - Create and project manage a successful showcase creative project.
   - Demonstrate organisational and leadership skills.
   - Demonstrate the capacity to develop and coordinate a project from start to finish.
   - Express artistic concepts through self-directed project management.
   - Demonstrate a deep understanding of ‘The Working Musician’ module as a whole.
   - Present a showcase creative project in accessible form.

6. **Module Content and Syllabus**
   Students must nominate their Showcase Creative Project in which they are to be assessed to the relevant module teaching team for approval.
   Students will be guided and coached throughout their chosen project by the relevant RIAM staff members. Project management, leadership and time management skills will be facilitated through interactive workshop based learning. Students will take the position of artist as leader and will be encouraged to identify new business models to promote their Showcase Creative Project.
   As this is a self-directed project, reflective practice will be encouraged throughout and on completion of the Showcase Creative Project.

7. **Teaching and Learning Methods**
   Learning activities will include class discussion, observation and guest lectures. Individual coaching and mentoring with RIAM staff.
   Students will be given individual attention specific to their nominated Showcase Creative Project. Interactive workshop based sessions. On completion of the nominated project, a reflection period is facilitated where students are encouraged to critically assess their project.

8. **Methods of Assessment**
   Continuous assessment/attendance 100%
   The presentation of a Showcase Creative Project

9. **Pass Requirement**
   Students are awarded pass/fail based on the observations of the lecturers
10. **Method of Supplemental Assessment**
   Repeat module with attendance

11. **Recommended Book Resources**
    Harris, P. *Simultaneous Learning* (London: Faber, 2004).
    [http://lateralaction.com/](http://lateralaction.com/)

12. **Module Teaching Team**
    Relevant lecturers
Module 5b: RIAM Holistic - Performance Psychology [4]

1. Module Code
   BAHWMSS4

2. Module Size
   6 Lectures x 1½
   Self study 77 hours over Academic Year for RIAM Holistic Modules a - d

3. ECTS Value
   5 [Total credits for all Holistic modules]

4. Rationale and Aims
   Rationale
   This module focuses on developing student awareness and understanding around psychological health and its impact on the ability to meet the demands of the profession.

   Aims
   - To realise the importance of psychological health
   - To develop self-awareness around psychological health
   - To identify needs
   - To develop a sense of self-acceptance.
   - To develop a sense of positive regard in relation to self and others.

5. Learning Outcomes
   On successful completion of this module students should be able to:
   - Understand the importance of psychological health
   - Develop an acute awareness around psychological health and the necessity for the mind and body to be in tune with each other.
   - Develop self-acceptance
   - Have an awareness of the impact of the psychological state on the outcome of a performance
   - Be equipped with some basic strategies to help in dealing with issues around performance and performance anxiety.

6. Module Content and Syllabus
   In years 2, 3, 4 a psychological business plan and vision statement is put in place to identify strengths and weaknesses to achieving the student’s overall goal. In year 4 students will have an introduction to mindfulness. Each group will revisit the business plan at the final lecture to see what has been achieved and which areas still need to be addressed.

7. Teaching and Learning Methods

8. Methods of Assessment
   Students are awarded pass/fail based on attendance and observations of the tutors

9. Pass Requirement
   Students are awarded pass/fail based on attendance and observations of the tutors

10. Method of Supplemental Assessment
    Repeat module with attendance

11. Recommended Reading Materials:
    Kerr, V. 2014 Stage Fright Dublin: Turning Point Training Institute
    Gallway, T. with Green, B. 1986 The Inner Game of Music New York: Doubleday & Company Inc

12. **Module Teaching Team**
Relevant Lecturers

1. **Module Code**
   BAHCSSS4

2. **Module Size**
   6 Lectures x 2 hours
   Self study 77 hours over Academic Year for RIAM Holistic Modules a - d

3. **ECTS Value**
   5 [Total credits for all Holistic modules]

4. **Rationale and Aims**
   **Rationale**
   Careers in music are more diverse and multi-faceted than ever before. The Career and Enterprise skills module is designed to equip students with the tools and techniques required to meet the demands and realities of a fast-moving 21st century music profession. Students are given a comprehensive entrepreneurial toolkit to support a 21st century ‘portfolio’ career.
   **Aims**
   - To develop new ideas.
   - To become business savvy.
   - To develop negotiation and communication skills.
   - To self-promote effectively through new technologies.
   - To manage the financial aspects of self-employment.
   - To become tech savvy.

5. **Learning Outcomes**
   - On successful completion of this module students should be able to:
     - Demonstrate presentation skills.
     - Show a willingness to engage in new ideas and ventures.
     - Demonstrate skills in leadership, teamwork, organisation and problem-solving.
     - Demonstrate effective communication skills.
     - Show knowledge and understanding of social media and technology.
     - Market themselves through a variety of different channels.
     - Sustain ‘portfolio’ careers in the 21st century music industry.

6. **Module Content and Syllabus**
   In year 4, the Career and Enterprise Skills module will focus on business planning and project management. It will draw on the expertise of working industry professionals in order to keep the learning up to date and relevant. The Career and Enterprise skills module will support the year 4 Showcase Creative Project by offering project management and presentation skills support.

7. **Teaching and Learning Methods**
   Learning activities will include class discussion, role play, guest lectures and written work. Individual career advice sessions will be offered by RIAM staff. Interactive workshop based classes will be delivered. Students will be encouraged to keep up to date with current music industry trends by engaging with relevant websites and bloggers. Students will deliver short presentations to the class on various topics to solidify and clarify their learning.

8. **Methods of Assessment**
   Continuous assessment/attendance 100%

9. **Pass Requirement**
   Students are awarded pass/fail based on the observations of the lecturers

10. **Method of Supplemental Assessment**
    Repeat module with attendance
11. **Recommended Reading Materials**
http://www.savvymusician.com/blog/
http://lateralaction.com/

12. **Module Teaching Team**
Relevant lecturers

1. **Module Code**
   BAHYSS4

2. **Module Size**
   11 sessions x 1 hour
   Self study 77 hours over Academic Year for RIAM Holistic Modules a - d

3. **ECTS Value**
   5 [Total credits for all Holistic modules]

4. **Rationale and Aims**
   **Rationale**
   Yoga has been proven to prevent, or rehabilitate performance-related injuries and reduce anxiety for musicians. This module will encourage students to integrate Yoga into their practice routines. Increased awareness of how to use the body to allow for good posture and ease of movement while performing will help avoid overuse injuries and encourage freedom of expression.

   **Aims**
   - To be able to perform using healthy posture and technique.
   - To learn yoga postures that will help musicianship.
   - To practice breathing techniques.
   - To develop awareness both mentally and physically.

5. **Learning Outcomes**
   On successful completion of this module students should be able to:
   - Master various yoga postures.
   - Integrate Yoga into pre-performance routines.
   - Use the breath to improve performance and to ease performance anxiety.
   - Play using a healthy posture and technique.
   - Develop an awareness of the body in order to prevent performance related injuries.

6. **Module Content and Syllabus**
   In year 4, this module will teach the students how to practise yoga in a way which corrects and prevents misalignments. Breathing and relaxation techniques will be demonstrated and practised within the class. Healthy performance practices will be encouraged and the students will devise individualised effective pre-performance routines.

7. **Teaching and Learning Methods**
   Expert led interactive Yoga classes.
   Learning activities will include class discussion and observation.
   Students will be encouraged to engage in regular personal yoga practice.

8. **Methods of Assessment**
   Continuous assessment/attendance 100%

9. **Pass Requirement**
   Students are awarded pass/fail based on the observations of the lecturers

10. **Method of Supplemental Assessment**
    Repeat module with attendance

11. **Recommended Reading Materials**
    http://www.bapam.org.uk/
    http://www.musicianshealth.co.uk/
12. Module Teaching Team
Relevant lecturers
Appendix 1: Prescribed Pieces for Performance Audition

Performance Audition
All successful applicants called for audition will be required to perform, at audition, a balanced and stylistically contrasting programme of 15 minutes music, consisting of not less than two works/three songs. The audition/interview panel reserves the right to hear all or part of any work presented.

Keyboard Faculty
Piano:
First Movement of a Sonata by Haydn, Mozart or Beethoven

Classical Accordion:
One movement from any French Suite by J.S. Bach

Organ:
One choral prelude or one Fugue by J.S. Bach

Harpischord:
One three part invention by J.S. Bach

Strings Faculty
Violin, Viola, Cello and Guitar:
One unaccompanied movement by J.S.Bach

Double Bass:
Any study from Simandl Book No. 2.

Concert Harp:
J.L Dussek: Two movements (one fast one slow) from Sonata in C minor, Op. 2 No. 3

Wind, Brass and Percussion

Wind
Recorder:
Study No. 1 by Bruggen from Five Studies in Finger Control

Flute:
A movement of a Mozart Flute Concerto

Oboe:
Study No. 20 or No. 30 by Ferling from 48 Studies or one study by Luft 24 Studies

Clarinet:
Any two studies from '30 Studies' by Muller [Publ: Ricordi]

Bassoon:
Study No. 5, by Jancourt, from 26 Melodic Studies Op. 15

Saxophone
Ferling Study No. 7 (Largo)
Ignition by James Rae from 12 modern etudes

Brass
French Horn:
One Study from: Kopprash - Book 2, or Maxim Alphonse - Books 3, 4, 5, - or J. F. Gallay - All 6 Books, - or Herman Neuling - Book 2

Tuba
Capriccio by Rodney Newton or the 1st movement of the Edward Gregson Tuba Concerto

Trumpet:
Two movements (one fast one slow) from Haydn or Hummel Concerto or Donato, Prelude and Allegro

Trombone:
Guilmant: Concertino
**Percussion:**
Two pieces; one from either list A, B, or C
   A. Side drum - Skinner, Any study from Roll Review Bk. 1
   B. Tuned Percussion - Creston, concertino for Marimba, 2mts
   C. Timpani - Delecleuse, Study No. 1 from 20 Studies

The audition/interview panel reserves the right to hear all or part of any work presented. Applicants must provide their own Accompanist if required.
Appendix 2: Performance Electives for Instrumental/Non-Orchestral

RIAM Chorale is compulsory for all non-orchestral students on the course. The student will sing in a number of works of different styles and periods both a capella and accompanied. Emphasis will be placed on cultivating the ability to pitch, sight-sing and listen critically as part of a vocal ensemble.

It is compulsory for all string, woodwind, brass and percussion students to attend RIAM Orchestras/ensemble in all four years of the course that they are assigned to. The student will be afforded the opportunity of performing as much as possible of the standard orchestral and choral repertoire playing, if possible, in a principal position. There will also be occasions for performing concertos orchestra.

Students who are required for only a portion of the year in a given ensemble may be redeployed, at the discretion of the conductors of the performing groups, to another ensemble.

Note:
- All non-orchestral students (including keyboard and singers) must attend Chorale
- All orchestral instrumentalists must attend RIAM Philharmonia Orchestra unless otherwise assigned
- Note that the RIAM Early Music Ensemble, RIAM Opera Orchestra and RIAM New Music Ensemble are sub-groups of the RIAM Philharmonia, and as such attendance at these ensembles is compulsory
- Students are encouraged to attend both Chorale and Orchestra where possible
- Students assigned to Chorale/RIAM Orchestras/Ensembles must attend all rehearsals and concerts of the performing groups to which they have been assigned. [As stated in Performing groups regulations which are circulated to students each Academic Year]
- In 4th year students must choose two Performing Electives
- Students who are assigned a performing group for one portion of the year may, as the discretion of the performing group conductor, be redeployed to another performing group for the remainder of the year

Performance Ensemble Assessment penalties: -
- Full (100%) attendance is compulsory for all RIAM ensembles. Performance projects may include weekends and evening hours.
- Except where there is duly certified or other approved reason, students who miss a rehearsal or performance will be removed from the ensemble for that specific performance project and will bear a 10% deduction of their overall performance mark (weighted at 60% of their year’s total marks)
- A further absence in a further performance project will bear an additional 10% deduction and the student will again be removed from that project.

RIAM Philharmonia

International guest conductors

The RIAM Philharmonia is the central ensemble in RIAM’s centre for performing ensembles, known as RIAM Podum. The RIAM Philharmonia performs works of the second half of the 18th century, early Romantic and late 19th/early 20th century works suitable to a sinfonietta sized ensemble. In addition to the works outlined above, the RIAM Philharmonia also covers the following repertoire:

- Early Music (under the banner of RIAM Early Music Ensemble)
- New Music (under the banner RIAM Contemporary Music Ensemble)
- Opera (under the banner RIAM Opera Orchestra)

RIAM Chorale

Conductor - Blánaid Murphy

The RIAM Chorale consists of 50 singers, all of whom are students of the Academy, and its repertoire spans the sixteenth to the twentieth centuries, ranging from madrigals and motets to oratorios and operas. Emphasis is placed on the student's ability to sing at sight, and the development of a sense of ensemble. Membership is open to students whose Principal Study is not necessarily singing but who demonstrate a high degree of musicianship. Members of the choir and senior singing students are given the opportunity to perform as soloists in the concerts which the choir gives throughout the year. The Chorale has performed on RTÉ radio and television and at many venues around the country.

Conducting

Conductor Lecturer - Professor James Cavanagh

This elective delivers insights into practical matters such as the difference between choral and orchestral conducting, rehearsal technique and accompaniment of solo performers. Elements studied will consist of basic conducting techniques with and without baton. All common time signatures will be studied as well as relevant musical styles. Tempo, dynamics and articulation will also be addressed.
RIAM Chamber Orchestra  
Director - Professor Elizabeth Csibi  
Regarded as one of Ireland’s most exciting young ensembles, the Royal Irish Academy of Music Chamber Orchestra was founded in 1997. Bringing together some of the Academy’s finest string players, the Orchestra usually performs standing up without a conductor and soloists are generally drawn from within the Orchestra. Its wide-ranging repertoire of music has been heard in some of Ireland’s finest performances spaces in addition to concert halls in France, the United States, Korea, China and Japan.

The RIAM Senior Wind Ensemble  
Director - Fergus O’Carroll  
Victor Malirish formed the RIAM Concert Band [formally RIAM Wind Ensemble] in September 1994. The concept of the Senior Concert Band is one of the fastest growing developments in music worldwide, with an enormous outpouring of original compositions for the idiom in recent times. The RIAM Senior Concert Band at the Academy provides all wind, brass and percussion students with the experience of this new and exciting repertoire. Rehearsals take place once a week during the Academic Year under its director Fergus O’Carroll.

RIAM Jazz Ensemble  
Conductor - Kevin Hanafin  
Founded in 2000 by an enthusiastic group of classical musicians wishing to explore the medium of jazz, the Royal Irish Academy of Music Jazz Ensemble has firmly established itself as one of the most exciting groups of young musicians championing this exhilarating medium in Ireland. Ranging in age from fifteen to twenty-five, the twenty-strong Ensemble comprises musicians from all over Ireland who meet weekly. Since its highly acclaimed début performance at the National Concert Hall in November 2000, the Ensemble has performed in concert at the National Gallery of Ireland, Dublin Castle, The Helix, as well as in a number of theatres around the country. An exciting collaboration with one of Ireland’s finest pianists, Thérèse Fahy, saw the group perform Gershwin’s Rhapsody in Blue in its original form throughout Ireland. The Ensemble once again joined forces with this dynamic pianist in a new concerto for piano and jazz ensemble by Conor Linehan. Commissioned by the RIAM and funded by the Arts Council of Ireland, this new work received its world première at the National Concert Hall and toured New York.

RIAM Percussion Ensemble  
Director - Richard O’Donnell  
Under the directorship of the National Symphony Orchestra’s Principal Percussionist, Richard O’Donnell, the RIAM Percussion Ensemble is one of Ireland’s leading exponents of music for the medium. It has a strong commitment to presenting contemporary music to a wide audience in venues from Dublin’s National Concert Hall to The Helix, as well as other leading venues around the country. The Ensemble has also broadcast on lyric fm. In addition to an annual exchange programme with the Brooklyn College of Music in New York, the Ensemble has also travelled to Spain and South America to participate in international music festivals. Future plans include a return visit to New York and a series of concerts at The Helix in Dublin.

GuitaRIAM  
Director - Marion Hyland  
The Royal Irish Academy of Music guitar ensemble was formed in late 2011 by its director and head of guitar studies Marion Hyland. The ensemble is made up of past and present guitar students, ranging from senior to masters level, and many are prizewinners in the Academy and the Feis Ceol. Its aim is to explore the possibilities of a larger guitar group and its repertoire. As the guitar is generally a solo instrument, it gives the players the opportunity to experience larger scale works and have a positive and educational musical experience. GuitaRIAM gave its first successful performance of the ensemble version of Steve Reich’s Electric Counterpoint for the RIAM’s 2012 chamber music programme last April, followed by a performance at the Kevin Barry Room of the National Concert Hall at the invitation of the Great Music in Irish Houses Festival. The ensemble has been given the great honour of presenting the first performance of a new work by composer and guitarist Roland Dyens, commissioned by the Guitar Festival of Ireland to celebrate the tenth anniversary of the festival. So in honour of the occasion the programme will have three Roland Dyens works, all getting their first Irish Performance!
Appendix 3a: Keyboard Syllabus

- Non-attendance penalties:
  Students must attend all Principal Study lessons, Supporting Studies, RIAM Holistic and Performance Classes and lectures. Students who fail to attend without a certified and sanctioned excuse will have marks deducted from their end of year result. Deductons will be as follows:-

  - Individual lessons and Performance classes
    The following penalties will apply to the overall end-of-year Performance mark:-
    - 2½% for any 2 out of 4 absences
    - 5% for any 4 out of 12 absences
    Such deductions shall be made for all absences without limit, and persistent non-attendance could result in failing the year

  - Supporting Studies and RIAM Holistic
    Students should attend all Academic and RIAM Holistic lectures. Failure to do so will result in the he following penalties:
    - 5% will be deducted from the relevant module/component where students only attend a minimum of 75%; an additional 1 mark will be deducted from the relevant module/component for each lecture missed thereafter.
    - Such deductions shall be made for all absences without limit, and persistent non-attendance could result in failing the year. The deductions will apply to the overall end-of-year Supporting Studies mark.

- Performance Ensemble Assessment penalties:
  - Full (100%) attendance is compulsory for all RIAM ensembles. Performance projects may include weekends and evening hours.
  - Except where there is duly certified or other approved reason, students who miss a rehearsal or performance will be removed from the ensemble for that specific performance project and will bear a 10% deduction of their overall performance mark (weighted at 60% of their year’s total marks)
  - A further absence in a further performance project will bear an additional 10% deduction and the student will again be removed from that project.
  - Such deductions shall be made for all absences without limit, and persistent non-attendance could result in failing the year.

- Appendices
Appendices

- String students required to perform a piece from memory [this does not include Chamber Music] who use sheet music without prior permission of the Course Committee, will incur a penalty of 5 marks. Students may apply to the Course Committee for an exemption from this sanction, and this request will be reviewed in light of the demands of the works in question.
- Students who play over the maximum duration of a performance exam will incur the following penalties:
  - 3 minute latitude and then an initial 3 marks will be deducted followed by an increase of 1 mark per minute up to a max of 10 marks.
- Students who play under the maximum duration of a performance exam will incur the following penalties:
  - 3 minute latitude and then an initial 3 marks will be deducted followed by an increase of 1 mark per minute up to a max of 10 marks.
- Students must submit all work assigned for academic modules in the RIAM. No extensions regarding due dates or specific assignments will be granted.
- Students must provide two copies of music for each examination panel. Photocopies of music texts must not be used in examinations unless prior written permission has been obtained from the publisher, in which case the permission must be shown to the examination panel before the examination takes place. Any other exceptions (e.g. copying a single page for difficult page turns etc.) should be in line with the Code of Fair Practice (1992) published by the Music Publishers’ Association [3rd Floor, Strandgate, 18-20 York Building, London WC2N 6JU].
- In all examinations, the examiners' decision is final. Please consult RIAM Rules and Regulations handbook for appeals criteria.
- The Portfolio (Instrument/voice) will be assessed annually on a pass/fail basis by the appropriate teacher.
- All elements (including the Portfolios) must be passed in order for the candidate to graduate.
- In all examinations, the examiners' decision is final. Please consult RIAM Regulations and Policy Documents Handbook for appeals criteria.
Keyboard Faculty - Piano

Year I

Mid-year Examination - Technical requirements

1) At least two technically demanding studies by composers such as Czerny, Cramer, Moscheles etc., in which scale and passage-work occurs. The range of studies should reflect a balanced testing of independence, dexterity, fluency, stamina and control of finger technique in both hands.

2) Either one study in thirds or one study in octaves or the following scales and arpeggios:
   Scales: Major, melodic and harmonic minor scales in all keys, hands an octave apart and a third apart, legato and staccato, similar motion, four octaves;
   Major and harmonic minor scales in all keys, contrary motion, two octaves;
   Major scales in double thirds in all keys, separate hands, two octaves;
   Major scales in double octaves in all keys, similar motion, two octaves.
   Arpeggios: Major and minor common chords, root position and inversions, four octaves;
   Dominant and diminished 7th chords, root position only, four octaves.

3) Quick Memorisation:
   To perform a solo work from memory the music of which will be made available to the candidate one week before the examination

End-of-year Examination - Recital [45 minutes duration] -

1) Two Sonatas by Scarlatti
   or
   A work by Bach comprising three or more voices
2) One complete classical sonata or a set of variations by a composer of the first Viennese school
3) One or more works by Romantic or Impressionist composers
4) One or more works published after 1st January 1900

Year II

Mid-year Examination - Technical Requirements

1) Two virtuoso studies, one by Chopin and one by Liszt or Stravinsky, or Scriabin, or Bartok or Debussy
2) Two contrasting sonatas by D. Scarlatti
3) Quick Memorisation:
   To perform a solo work from memory, the music of which will be made available to the candidate one week before the exam

End-of-year Examination - Recital [60 minutes duration] -

1) One prelude and fugue in at least three parts by J.S. Bach
2) A contrasting prelude and fugue by J.S. Bach or a prelude and fugue from Op. 87 by Shostakovich or an interlude and fugue form Ludus Tonalis by Hindemith
3) One major work (excluding sonatas) by a romantic composer not longer than 15 minutes or a number of shorter pieces by one romantic composer not longer than 15 minutes
4) One or more pieces by any of the following composers:
   • Debussy
   • Ravel
   • Fauré
   • Poulenc
   • Granados
   • Albeniz
5) One or more pieces written after 1945

Year III

Mid-year Examination -
The first movement of a Concerto from the standard repertoire (with cadenza where applicable)

End-of-year Examination -
A full-length solo recital of approximately 60 minutes (an interval may be included) containing works from various stylistic periods
Year IV

**Mid-year Examination** (at an appropriate time, date to be set by the Course Committee) -
Prepare and perform one complete Concerto. The Course Committee will give reasonable notice of the date of performance to the candidate

**End-of-year Examination** -
A full-length solo recital of approximately 60 minutes (an interval may be included)
Appendices

Bachelor in Music Performance Instrumental Modules

Keyboard Faculty - Harpsichord

Year I

Mid-year Examination

1) J.P. Sweelinck - One of the following Toccatas (Dover Ed. 24935-2) No.20, No.21, No.22 or No. 31
2) J.P. Sweelinck - One of the following Echo Fantasias (Dover) No. 14, No.15, or No.19
3) Realization of Figured Bass -
   a) Prepared: The student will be required to play any of the following exercises from Handel’s ‘Figured Bass Exercises’ (O. U. P., ed. D. Ledbetter): No’s. 10-22
   b) At Sight: A suitable 16-bar test
4) Sight Reading - 17th Century

End-of-year Examination (approximately 35 minutes)

1) Either:
   J. Froberger - one of the following Toccatas: FbWV 101, 102, 103 or 104. (Livre de 1646 - Bärenreiter Ed.)
   or
   G. Frescobaldi - A Toccata from Toccate d’Involatura (1637),
2) 2. Fitzwilliam Virginal Book (Dover Ed.): Choose either:
   a) A Fantasia or
   b) A Pavan / Galliard Pair or
   c) A Selection of Pieces (8-10 mins)

Note:
➢ A work by Sweelinck may not be selected
3) J. S. Bach - Any 2 of the 3-part Inventions (Sinfonias)
4) Either:
   J. Duphly - 2 contrasting pieces from ‘Pièces pour Clavecin’ (Heugel)
   or
   J.Ph. Rameau - 2 contrasting pieces from the following list (Bärenreiter 3800):
   a) L’Enharmonique
   b) La Poule
   c) L’Egyptienne
   d) La Livri
   e) La Timide
   f) La Dauphine

Year II

Mid-year Examination

1) J. S. Bach
   a) Any 3-part Fugue and its Prelude from ‘The 48’
   b) Any 4-part Fugue and its Prelude from ‘The 48’
2) Realization of Figured Bass -
   a) 2 contrasting movements prepared from printed text, with soloist
   b) At sight, without soloist, a short movement
3) Sight Reading - 18th Century

End-of-year Examination (approximately 45 minutes)

1) J. P. Sweelinck - One of the Sets of Variations on Secular Songs (Dover Ed.): No’s 58-63
2) J.S. Bach - Any one of the 6 French Suites (Complete)
3) F. Couperin - A Selection of movements (not more than 6) from any one of the ‘Ordres’
4) D. Scarlatti or A. Soler - 2 Contrasting Sonatas

Year III

Mid-year Examination

1) Realization of Figured Bass -
   a) Corelli - Two Contrastng movements from one of the Sonatas for Violin and Keyboard, Facsimilie Edition (Edition - S.P.E.S.) with Violin soloist
b) Recitatives - One by J.S. Bach and one by Handel, prepared with Singer and continuo cello

2) Obbligato Playing - 2 contrasting movements from any of the Bach Sonatas for Violin, Gamba (Cello) or Flute with Harpsichord, prepared with soloist

**End-of-year Examination (approximately 55 minutes)**

1) A 17th Century French Suite, with an Unmeasured Prelude by one of the following:
   a) Louis Couperin
   b) E. Jacquet de la Guerre
   c) J. H. d'Anglebert.

2) J.S. Bach - Any one of the 6 Partitas or the 6 English Suites (Complete)

3) **Either:**
   a) An Early Classical work by one of the following: C. P. E. Bach; T. Arne; F.W. Marpurg; J. C. Bach; J. Haydn.
   or
   b) 20th Century Repertoire.

4) D. Scarlatti - A Virtuoso Sonata.

**Year IV**

**Concerto**

One of the following (complete):

a) J.S. Bach - Concerto in D Minor BWV 1052
b) J.S. Bach - Concerto in E Major BWV 1053
c) J.S. Bach - Concerto in A Major BWV 1055
d) C.P.E. Bach - Concerto in D Minor

**End-of-year Recital (approximately 60 minutes)**

To include a major work by J.S. Bach, balanced by a free choice of repertoire from the French, German, Italian, Spanish, Flemish and English Composers of the 16th, 17th and 18th Centuries. Pieces performed in previous years may not be included, and a good balance of Programme structure will be taken into consideration.
Keyboard Faculty - Classical Accordion

Year I
Mid-year Examination - Technical Requirements
1) Two contrasting virtuoso studies
2) Two contrasting Scarlatti sonatas (to be performed from memory)
3) Quick Memorisation: To perform a solo work from memory, the music of which will be made available to the candidate one week before the exam

End-of-year Examination Recital (35 minutes) - at least one work to be performed from memory
The programme should include a work by Bach and an original work composed after 1960

Year II
Mid-year Examination - Technical Requirements
1) One virtuosic Scarlatti sonata. (to be performed from memory)
2) J. S. Bach - Any 3-part Fugue and its Prelude from ‘The 48’
   Any 4-part Fugue and its Prelude from ‘The 48’
3) Quick Memorisation: To perform a solo work from memory, the music of which will be made available to the candidate one week before the exam

End-of-year Examination Recital (40 minutes) - at least one work to be performed from memory
The programme should include a work from the baroque period and an original work composed after 1960

Year III
End-of-year Examination
1) The first movement of a Concerto (with cadenza where applicable)
2) A solo recital of approximately 50 minutes - at least one work to be performed from memory
   The programme should include any one of the six French or English Suites by Bach and a significant original work composed after 1960

Year IV
Mid-year Examination (at an appropriate time, date to be set by the Course Committee).
To prepare and perform one complete Concerto. The Course Committee will give reasonable notice of the date of performance to the candidate

End-of-year Examination - at least one work to be performed from memory.
A Solo Recital of approximately 60 minutes including a major work or works by Bach and a significant original work written after 1960
Keyboard Faculty - Organ

Year 1
Mid-year Examination
1) Bach Trio Sonata in D minor, BWV 527, 2nd. Movt.
2) A realisation of a short figured bass
3) A short improvisation on a simple ground bass
4) Sight Reading

End-of-year Examination (approximately 35 minutes)
1) A Renaissance piece
2) A prelude and fugue by Bach
3) Two Brahms chorales
4) Alain, Fantasie 1 or 2, or Litanies

Year 2
Mid-year Examination
1) Bach Trio Sonata in D minor, BWV 527, 1st Movement
2) A continuo realisation of movements 2 and 3 from Bach’s Cantata No. 61 (Nun komm)
3) Sight reading

End-of-year Examination (approximately 45 minutes)
1) A North German Baroque work
2) Two Bach chorales
3) A Mendelssohn sonata
4) A 20th or 21st century work

Year 3
Mid-year Examination
1) Bach Trio Sonata in D minor, BWV 527, 3rd Movement
2) Perform from memory any Schübler chorale (BWV 645-650) to be performed from memory
3) Prepare a complete concerto by Handel that includes improvisation

End-of-year Recital
A solo recital of approximately 60 minutes containing works from various stylistic periods, and to include, if possible, one work by an Academy composition student

Year 4
Mid-year Examination
To perform a complete concerto, or piece for solo organ and orchestra of comparable length, from the 19th or 20th century.

End-of-year Recital
A solo recital of approximately 60 minutes containing works from various stylistic periods
Appendix 3b: String Syllabus

Please note:

- **Non-attendance penalties:**
  Students must attend all Principal Study lessons, Supporting Studies, RIAM Holistic and Performance Classes and lectures. Students who fail to attend without a certified and sanctioned excuse will have marks deducted from their end of year result. Deductions will be as follows:

  **Individual lessons and Performance classes**
  - The following penalties will apply to the overall end-of-year Performance mark:
    - 2½% for any 2 out of 4 absences
    - 5% for any 4 out of 12 absences
  - Such deductions shall be made for all absences without limit, and persistent non-attendance could result in failing the year.

  **Supporting Studies and RIAM Holistic**
  - Students should attend all Academic and RIAM Holistic lectures. Failure to do so will result in the following penalties:
    - 5% will be deducted from the relevant module/component where students only attend a minimum of 75%; an additional 1 mark will be deducted from the relevant module/component for each lecture missed thereafter, which will be deducted from the overall end of year Supporting Studies mark.
  - Such deductions shall be made for all absences without limit, and persistent non-attendance could result in failing the year. The deductions will apply to the overall end-of-year Supporting Studies mark.

  **Performance Ensemble Assessment penalties:**
  - Full (100%) attendance is compulsory for all RIAM ensembles. Performance projects may include weekends and evening hours.
  - Except where there is duly certified or other approved reason, students who miss a rehearsal or performance will be removed from the ensemble for that specific performance project and will bear a 10% deduction of their overall performance mark (weighted at 60% of their year’s total marks).
  - A further absence in a further performance project will bear an additional 10% deduction and the student will again be removed from that project.
  - A third absence will result in a student failing this module.

- All programmes must be approved by the student’s principal study tutor, the relevant Head of Faculty and the relevant Course Committee.
- Where a student does not submit their exam programme by the given deadline (please refer to the Academic Calendar) and as required by the Course Committee a deduction of 5 marks for that exam will be imposed as a penalty.
- Repertoire may be substituted [on the relevant form] subject to approval by the relevant Head of Faculty.
- Throughout the entire course, any work or study performed at examination may not be repeated again in any subsequent examination unless the work or study has only been performed in part and not as a whole in a previous examination. Urtext editions are recommended where possible and available.
- All performances will be open to the public.
- Repertoire may be substituted [on the relevant form] subject to approval by the Head of Faculty.
- Where a student does not satisfactorily present Programme Notes for performance exams, a penalty reduction of 5 marks will be imposed.
- Use of sheet music:
  - **String students** will be required to perform at least one piece from memory.
  - Students required to perform a piece from memory [this does not include Chamber Music] who use sheet music without prior permission of the Course Committee, will incur a penalty of 5 marks. Students may apply to the Course Committee for an exemption from this sanction, and this request will be reviewed in light of the demands of the works in question.
  - Students who play **over** the maximum duration of a performance exam will incur the following penalties:
    - A 3 minute latitude and then an initial 3 marks will be deducted followed by an increase of 1 mark per minute up to a max of 10 marks.
  - Students who play **under** the maximum duration of a performance exam will incur the following penalties:
    - 3 minute latitude and then an initial 3 marks will be deducted followed by an increase of 1 mark per minute up to a max of 10 marks.
  - Students must provide **two** copies of music for each examination panel. Photocopies of music texts must not be used in examinations unless prior written permission has been obtained from the publisher, in which case the permission must be shown to the examination panel before the examination takes place. Any other exceptions (e.g. copying a single page for difficult page turns etc.) should be in line with the Code of Fair Practice (1992) published by the Music Publishers’ Association [3rd Floor, Strandgate, 18-20 York Building, London WC2N 6JU].
  - The Portfolio (Instrument/voice) will be assessed annually on a pass/fail basis by the appropriate teacher.
- All elements (including the Portfolios) must be passed in order for the candidate to graduate.
- In all examinations, the examiners' decision is final. Please consult RIAM Regulations and Policy Documents Handbook for appeals criteria.
String Faculty - Violin

Year I

Mid-year technical examination

1) One study selected from Kreutzer, Dont op.35, Rode, Fiorillo or Gavines.

2) Sight Reading

3) (i) Scales and arpeggios, three octaves, slurred one octave per bow.
   Major, melodic and harmonic minor, and chromatic scales and major and minor arpeggios, dominant 7ths and diminished 7ths starting on:
   G, G sharp/A flat, A, B flat, B and C.
   G and A major scales slurred 3 octaves per bow.
   (ii) Double stops, separate bows, two octaves.
   One example of major and both minors in 3rds, 6ths and 8ths
   Choice of key. [Total 9 scales].
   (iii) One octave major or minor scale in 10ths, separate bows, one own choice key.

All scales must be played from memory.

End of Year Recital: (duration: 40 - 45 minutes)

1) Concerto: First movement (with cadenza, where appropriate) of a major concerto
   (eg, Bach, Mozart, Kabalevsky, Barber: or a work of a similar standard).

2) Duo Sonata: One substantial movement.
   (Bach, Mozart, Beethoven, Schubert, Schumann, Franck, or similar)

3) Repertoire: A substantial concert piece
   (eg Kreisler, Sarasate, Wieniawski, Smelana, Bartok or similar)

4) Solo Bach: One movement from Sonatas and Partitas BWV 1000/1006

Year II

Mid-year technical examination

1) Two etudes/caprices of different styles from Kreutzer,Rode, Dont op. 35, Wieniawski, Fiorillo, Paganini or Gavines.

2) Sight Reading.

3) (i) Scales and arpeggios, three octaves,
   Major, melodic and harmonic minor, chromatic scales, major and minor arpeggios,
   dominant 7ths and diminished 7ths starting on:
   C sharp, D, D sharp/E flat, E, F and F sharp.
   All major and minor scales and arpeggios, dominant 7ths and diminished 7ths slurred 3 octaves per bow.
   Chromatic scales slurred one octave per bow
   (ii) Double stops, slurred two notes to a bow. Two octaves.
   One example of major and both minor scales in 3rds, 6ths, 8ths
   Choice of key from above keys (Total 9 scales).
   (iii) Two octave major or minor scale in 10ths and one octave scale in fingered octaves,
   one own choice key. Separate bows.

All scales must be played from memory.

End of Year Recital: (duration 45-50 minutes)

1) Concerto: First movement (with cadenza, where appropriate) of a major concerto.
   (eg, Mozart, Bruch, Mendelssohn, Lalo or a work of a similar standard).

2) Duo Sonata: Two contrasting movements.
   (eg Beethoven, Brahms, Schubert, Schumann, Grieg, Prokofiev or similar)

3) Repertoire
   Technically and musically advanced piece(s), 19th/20th/21st Century or contemporary, varied in Style insofar as possible.

4) Solo Bach
   Two contrasting movements from Sonatas & Partitas BWV 1000-1006

Year III

Orchestral Audition.

The student will be required to perform:

1) First movement from Mozart violin concerto, K216 in G, K218 in D or K219 in A, with
2) One piece of own-choice, not to exceed eight minutes duration.
3) Prepared Sight Reading (selection to be chosen by the panel on the day from a pre-given list of eight excerpts. The list of excerpts will be chosen at the beginning of the academic year by the principal study teacher and the head of faculty).
4) Unprepared Sight Reading (one piece will be heard at the audition).

**End of Year Recital:** (duration 50 - 55 minutes)
1) Concerto: Two movements of a major Classical, Romantic or 20th Century Concerto.
2) Duo Sonata: A complete major work from the Classical, Romantic or 20th Century period.
3) Repertoire: To include a virtuoso piece and at least one late 20th Century or contemporary work, which may be unaccompanied.
4) Solo Bach: Choice of:
   - Siciliano & Presto from G minor Sonata BWV 1001
   - Allemande and Double from B minor Partita BWV 1002
   - Corrente and Double from B minor Partita BWV 1002
   - Andante & Allegro from A minor Sonata BWV 1003
   - Largo & Allegro from C major Sonata BWV 1005

**Year IV**

**Mid-year examination**
A complete performance of a major concerto. From memory where appropriate.

**End of Year Recital:** (duration 55 - 60 minutes)
Recital must include:
1) A complete Duo Sonata
2) A 20th/21st Century work of stature, which may be unaccompanied
3) Solo Bach:
   - Choice from the following:
     - Adagio & Fuga from G minor Sonata BWV 1001
     - Grave & Fuga from A minor Sonata BWV 1003
     - Adagio & Fuga from C major Sonata BWV 1005
     - Chaconne from D minor Partita BWV 1004
4) Repertoire of commensurate level, to provide stylistic contrast insofar as possible
String Faculty - Viola

Year I

Mid-year - Technical Examination

1) One study selected from Kreutzer or Rode
2) Sight-Reading
3) (i) Scales and arpeggios, three octaves, slurred one octave per bow
   Major, melodic and harmonic minors and chromatic scales, and major and minor arpeggios,
   diminished 7ths and dominant 7ths starting on:
   C, C sharp/D flat, D, E flat and F
   (ii) Double stops, separate bows. Two octaves.
        Two octave scales in 3rds, 6ths and 8ths
        Major and melodic and harmonic minor. One example of each prepared from the above
        keys.

Note:
➢ All scales and arpeggios stipulated must be prepared and the examination panel may request any selection
  of these to be performed by the candidate.

End-of-year Recital: (duration 40 - 45 minutes)

Note:
➢ At least one work must be performed from memory

1) First movement of a Concerto by J.C. Bach, Handel, Hoffmeister, Milhaud, K. Stamitz.
2) Two contrasting movements from duo sonatas by Brahms, Glinka, Hindemith, Hummel, Schubert, Shostakovich
3) Repertoire piece(s)
   Brahms: Sonatensatz
   Fauré: Elegie Op.24
   Rachmaninov: Vocalise
   Schumann: Adagio and Allegro
   Vieuxtemps: Elegie or Capriccio op. posth.
4) At least one movement from any one of the six cello suites by J. S. Bach

Year II

Mid-year - Technical Examination

1) One study from each of the following:
   Rode
   Kreutzer
2) Sight-reading
3) (i) Scales and Arpeggios, three octaves, slurred one octave per bow:
   Major, melodic and harmonic minor and chromatic scales, and major and minor arpeggios,
   dominant 7ths and diminished 7ths starting on:
   E, E flat/G flat, G, A flat and A
   Double stops, separate bows. Two octaves
   Two octave scales in 3rds, 6ths, and 8ths
   Major and melodic and harmonic minor. One example of each prepared from the above
   keys

Note:
➢ All scales must be played from memory

End-of-year Recital: (duration 45 - 50 minutes)

To perform one work chosen from each of the following sections, at least one work must be performed from memory.
It is possible to replace a work listed below with a suitable alternative:

1) J.S. Bach - 3 movements from a Solo Suite OR a complete Baroque Sonata, for example: Bach
   Gamba Sonatas BWV 1027-29, Eccles Sonata in G minor
   2) Duo Sonata - 2 movements from one of the following:
      Brahms Op. 120 No 1
      Brahms Op. 120 No 2
      Glinka Sonata in D minor
      Rubinstein Sonata in F minor Op 49
      Schubert Arpeggione Sonata
      Shostakovich Sonata Op 147a
3) Concerto or work for Viola and Orchestra
   Britten:    Lachrymae op 48
   Schnittke:  Monolog for viola and strings (1989)
   Alan Schulman:  Theme and Variations for viola and Orchestra
   Weber:      Andante and Rondo Ungarishe Op. 35
   or
   2 movements from a concerto by J C Bach, Hoffmeister or Karl Stamitz

4) Repertoire Piece(s):
   Brahms Sonatensatz
   Kodaly Adagio
   Mihaud Quatre Visage (minimum 2 pieces)
   Schumann Märchenbilder (minimum 2 movements)
   Vieuxtemps Capriccio
   Vieuxtemps Elegie

**Year III**
Mock orchestral audition

   1) 1st movement of Hoffmeister Concerto or K. Stamitz Concerto to be played from memory, and a piece of own choice not to exceed 8 minutes duration
   2) Sight-reading
   3) 6 - 8 prepared excerpts (contrasting) from orchestral repertoire

**End-of-year Recital:** (duration 50 - 55 minutes)
**Note:**
   ➢ At least one work must be performed from memory
      1) J.S. Bach - 4 movements from one Solo Suite or a complete Baroque Sonata
      2) Duo Sonata (see list for year two)
      3) 2 movements from a major Concerto
      4) Own choice contemporary piece

**Year IV**
Mid-year - Examination
Concerto

**Note:**
   ➢ To be performed from memory

**End-of-year Recital:** (duration 55 - 60 minutes)
Recital to include a Contemporary work of stature which may be unaccompanied, a complete sonata and a complete Bach solo Suite
String Faculty - Violoncello

Year I

Mid-year - Technical Examination

1) One study from each of the following:
   Popper High School
   Duport

2) Scales: Major and both minors of C, D flat and D (compass 4 octaves) and G, A flat and A (compass 3 octaves) played detached and one octave to a bow
   Arpeggios, Dominant 7ths and Diminished 7ths, same keys as for scales same compass
   (starting on G string - 3 octaves) - played detached and slurred 1 and 2 octaves to a bow
   Chromatics: Starting on above notes compass 3 octaves played detached and 12 notes to a bow
   Double stops: 2 scales - one major, one minor (harmonic or melodic) in 3rds, 6ths and 8ths played detached and slurred 2 notes to a bow (compass 2 octaves)

3) Sight-reading

End-of-year Recital: (duration 40 - 45 minutes)
To perform one work chosen from each of the following lists:

Note:
- At least one work must be performed from memory. It is possible to replace a work listed below with a suitable alternative.

1) A first movement from a Concerto
   Monn in G minor
   Saint-Saens in A minor
   J.C. Bach in C minor
   Boccherini in B flat major
   Lalo in D minor

2) J.S. Bach 2 contrasting movements from one Solo Suite

3) Duo Sonata
   Beethoven Sonata Op.5 no.1 Adagio/Allegro
   Brahms in E minor Op. 38, 1st movement
   Grieg in A minor Op. 36, 1st movement
   Beethoven Variations on “Ein Mädchen” Op. 66

4) Repertoire piece(s)
   Schumann Fantasy Pieces or Adagio and Allegro
   Bloch Meditation (Hebrew)
   Boccherini Rondo
   Hindemith Phantasiestücke
   Granados Intermezzo

Year II

Mid-year - Technical Examination

1) One study from each of the following:
   Franchomme
   Piatti

2) Scales: Major and both minors of E flat, E, F and F sharp, compass 4 octaves and B flat, B compass 3 octaves, played detached and one octave to a bow. Also to be played evenly in 4, 6 and 8 notes to a bow
   Arpeggios: Dominant 7ths and Diminished 7ths same keys as for scales same compass (starting on G string - 3 octaves) played detached and slurred 1 and 2 octaves to a bow
   Chromatics: starting on the above notes compass 3 octaves played detached and 12 notes to a bow
   Double Stops: 4 scales, 2 major and 2 minor in 3rds, 6ths and 8ths played detached and slurred 2 notes to a bow. (One of the minors to be harmonic and the other to be melodic.) Compass 2 octaves.

3) Sight-reading.
**End-of-year Recital:** (duration 45 - 50 minutes)
To perform one work chosen from each of the following lists.

**Note:**
- At least one work must be performed from memory. It is possible to replace a work listed below with a suitable alternative.

1) 2 movements from a Concerto  
   Lalo in D minor  
   Khachaturian  
   Kabalevsky  
   Haydn C major  
   Boccherini B flat

2) J.S. Bach 3 movements from a Solo Suite  
   or  
   a complete Baroque Sonata for example: Bach Gamba Sonatas BWV 1027-29, Sammartini, Boccherini, or Eccles in G minor

3) Duo Sonata - 2 movements from one of the following:  
   Mendelssohn Op. 45 or Op. 58  
   Bridge  
   Grieg  
   Brahms in E minor  
   Fauré

4) Repertoire piece(s);  
   Fauré Elegie  
   Cassado Requiebos  
   Van Goens Scherzo  
   Bruch Kol Nidrei  
   Boulanger Three pieces

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**Year III**

**Mid-year - Technical Examination.**

Mock orchestral audition:
1) 1st Movement of a Haydn Concerto (C Major or D Major) with cadenza played from memory, and a piece of your own choice
2) Sight-reading
3) 6-8 prepared excerpts (contrasting) from the orchestral repertoire

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**End-of-year Recital:** (duration 50 - 55 minutes)

**Note:**
- At least one work must be performed from memory:
  1) 2 movements from a major Concerto  
  2) J.S. Bach 4 movements from one Solo Suite  
     or  
     A complete Baroque Sonata  
  3) Duo Sonata (see list for year four)  
  4) Own choice contemporary piece

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**Year IV**

**Concerto**

**Note:**
- To be performed from memory:
  Dvorak Op. 104  
  Schumann Op. 108  
  Haydn D major  
  Haydn C major  
  Elgar  
  Shostakovich No. 1 or No. 2  
  Bloch Schelomo  
  Or any other major concerto
End-of-year Recital: (duration 55 - 60 minutes)

Note:

- At least one work must be performed from memory:
  1) A Baroque Sonata
  2) J. S. Bach one Solo Suite
  3) Duo Sonata:
     Beethoven
     Brahms in F
     Debussy
     Shostakovich
     Franck
     Fauré Op. 109 or Op. 117
  4) A contemporary work of stature, which may be unaccompanied
String Faculty - Double Bass

Year I

Mid-year Technical Examination
1) One study from the following:
   Storch-Hrabe 57 Studies: Volume I or Volume II
2) Scales:
   E Major  Three octaves
   E Minor  Three octaves (harmonic only)

Note:
- The above should also be prepared in intervals. All separate bows

Arpeggios:
   E Major  Three octaves
   E Minor  Three octaves

3) Orchestral Excerpts:
   Schubert - Unfinished Symphony
   Beethoven - Symphonies 1 & 2
   Mozart - Symphonies 39 & 41
   Mozart - Overtures ‘The Marriage of Figaro’
   ‘Magic Flute’

4) Sight Reading

End-of-year Recital: (duration 40 - 45 minutes)
One from each list to be played in recital:
1) Vivaldi: Sonata 1, 2, 3, 4, 5 or 6
   Telemann: Sonata in A Minor
   Telemann: Sonata in E Minor
2) Eccles: Sonata in G Minor
   Marcello: Sonata 1, 2, 3, 4, 5, 6 or 7
3) Rachmaninov: Vocalise
   Bottesini: Elegy
   Bottesini: Romanza Dramatica
4) Koussevitzky: Chanson Triste
   Koussevitzky: Valse Miniature
   Koussevitzky: Humoresque

Year II

Mid-year -Technical Examination
1) One study from either - Montanari: 14 Studies or Billé: Studies
2) Orchestral Excerpts:
   Complete Beethoven Symphonies
   Mozart - Requiem
   Berlioz - Symphony Fantastique
3) Scales: E-B three octaves major or minor (both versions)

Note:
- Above scales to be prepared detached and slurred. One octave to a bow

Arpeggios:
   E-B  Three octaves major and minor
   E Major  One octave in thirds

Chromatic Scales:
   E-G inclusive  Two octaves (separate bows)

4) Sight Reading

End-of-year - Recital: (duration 45 - 50 minutes)
1) Classical Concerto:
   Dittersdorf Concerto 1 or 2
   Dragonetti Concerto in A
   Vanhal Concerto in D
2) Repertoire Piece:
   Gliere - Scherzo
   Paganini - Variations on one string, on a theme from ‘Moses’ by Rossini
   Bottesini - Variations ‘Sento’
   Bruch - Kol Nidrei
Year III

Mid-year Technical Examination
Mock Orchestral Audition

1) 1st movement of Koussevitzky concerto and a piece of your own choice
2) Sight Reading
3) 6 - 8 prepared excerpts (contrasting) from the orchestral repertoire

End-of-year Recital: (duration 50 - 55 minutes)
1) Romantic Concerto:
   Koussevitzky - Concerto
   Bottesini - Concerto in B Minor
   Bottesini - Concerto in F# Minor
2) Repertoire Piece:
   Bottesini - Elegy & Tarantella
   Schubert - Arpeggione (1st Movement)
   Bottesini - 'I Puritani'
   Bottesini - Gavotta
   Vivaldi - Violin Concerto in A Minor (Complete)

Year IV

End-of-year Recital (duration 55 - 60 minutes)
1) Complete Double Bass Concerto (from memory)
2) Recital (two pieces from memory)
   Must include one work written after 1960
Mid-year Examination - Technical Examination

Scales
Arpeggios
Studies
Sight Reading

1) Scales
   All major, harmonic and melodic minor and chromatic scales, starting on E, F, Fsharp and G.
   i. Even and dotted rhythm and in repeated pairs and triplets
   ii. Apoyando and tirando
   iii. With right hand fingerings im, ma, ia, ima
   iv. Three octaves

   Double stopping
   C major in 3rds, and 6ths two octaves
   C major in octaves and 10ths one octave
   A harmonic minor in 3rds and 6ths two octaves
   A harmonic minor in octaves and 10ths one octave

2) Arpeggios
   All major, minor and diminished 7ths on E, F, F sharp and G and dominant 7ths of A, B flat, B and C three octaves

3) Study
   Two studies to be chosen from the study repertoire of the following composers:
   Sor
   Aguado
   Coste
   Tarrega
   Giuliani
   Barrios
   Villa Lobos
   Brouwer
   Dwyer

4) Sight Reading
   A piece of suitable difficulty

End-of-year Examination (duration 40 - 45 minutes)
Recital from memory, to include:

1) A piece from the Renaissance period
2) J S Bach
   Two movements from any of the Lute suites, Cello suites or Violin sonatas or Partitas
3) Any two of the following:
   Albeniz
   Barrios
   Brouwer
   Brouwer
   Brouwer
   Dyens
   Falla
   Ohana
   Ponce
   Rodrigo
   Takemitsu
   Tarrega
   Villa Lobos
   Villa Lobos
   Walton
   York
   Mallorca
   Aconquija
   Danza del Atiplano
   Canticum
   Elogio de la Danza
   Valse en Skai
   Homenaje: Le tombeau de Claude Debussy
   Tiento
   First movement of Sonatina Meridonal
   En Los Trigales No 1 from Por los Campos de Espana
   Equinox
   Recuerdos de la Alhambra
   Gavotta Choros or Valsa Choro from Suite Bresilienne
   Preludes no 5 and 6
   Bagatelle no 2 and 3 from Bagatelles
   Sunburst
   4) Own choice to complete the programme with works of a commensurate technical and musical standard as above
Year II

Mid-year Examination - Technical Examination

Scales
Arpeggios
Studies
Sight Reading

1) Scales
   All major, harmonic and melodic minor and chromatic scales, starting on A flat, A, B flat and B
   i. Even and dotted rhythm in triplet and quadruplet rhythm
   ii. Slurred in pairs
   iii. Apoyando and Tirando
   iv. Right hand fingering ia, ima, imam
   v. Three octaves

   Double stopping
   G and D major in 3rds and 6ths two octaves
   G and D major in octaves and 10ths one octave
   E harmonic minor in 3rds and 6ths two octaves
   E harmonic minor in octaves and 10ths one octave

2) Arpeggios
   All major, minor and diminished 7ths starting on A flat, A B flat and B and dominant 7ths starting on
   D flat, D, E Flat and E three octaves

3) Study
   Two studies to be chosen from the study repertoire of the following composers:
   Sor
   Aguado
   Coste
   Tarrega
   Giuliani
   Barrios
   Villa Lobos
   Brouwer
   Dwyer

4) Sight Reading
   A piece of suitable difficulty

End-of-year Examination (duration 45 - 50 minutes)

1) Two contrasting movements from one of the Lute Suites, or Violin Sonatas and Suites or Cello Suites
   of J. S. Bach
2) One Scarlatti sonata
3) Two works to be chosen from the following list:
   Aguado Polonaise in E Major
   Albeniz Leyenda
   Barrios Waltz op 8 no 4 or op 8 no 3
   Brouwer Suite in D Major
   Coste La Source du Lyson Op 47
   Castenuovo Tedesco Tarantella
   Domeniconi Variations on a Turkish Folk Song
   Dyens Fuoco from Libre Sonatine
   Farrell 1st Movement from Shannon Suite
   Giuliani Variations on a Theme of Handel op 107
   Martin Prelude and plainte from 4 Pieces Breves
   Mompou Prelude and one other movement from Suite Compostelana
   Piazzolla Any 2 Tangos from 5 Tangos
   Pujol Guajira
   Sor La Despedida les Adieux op 21
   Takemitsu Any three pieces from In The Woods
   Moreno Torroba Madronos and Nocturno
   Moreno Torroba Suite Castellana
Appendices

Bachelor in Music Performance Instrumental Modules

Year III

Mid-year Examination - Technical Examination

Scales
Arpeggios
Studies
Sight Reading

1) Scales
   All major, harmonic and melodic minor and chromatic scales, starting on E, F, Fsharp and G:
   i. Even and dotted rhythm
   ii. In triplet, quadruplet, quintuplet and sextuplet repeated notes
   iii. Slurred in pairs
   iv. Apoyando and tirando
   v. Three octaves

   Double stopping
   A and E major in 3rds and 6ths, octaves and 10ths
   E and D harmonic minor in 3rds, 6ths octaves and 10ths
   3rds and 6ths two octaves. Octaves and 10ths one octave

   Chordal scales
   In C and G major
   In A and E harmonic minor
   All one octave

2) Arpeggios
   Chordal arpeggios of the above keys major, minor, dominant 7th and diminished 7ths

3) Study
   Two studies to be chosen from the study repertoire of the following composers:
   Sor
   Aguado
   Coste
   Tarrega
   Giuliani
   Barrios
   Villa lobos
   Brouwer
   Dwyer

4) Sight Reading
   A piece of suitable difficulty

End-of-year Examination (duration 50 - 55 minutes)

A recital to include:

   1) J S Bach
      A Fugue from BWV 997 or 998 or 1000/1

   2) A complete sonata by any one of the following:
      Giuliani
      Sor
      Paganini
      Torroba
      Ponce
      Castelnuovo-Tedesco
      Turina
      Lauro
      Ginastera Brouwer
      Buckley
      Assad
      Dyens

Turina Hommage a Tarrega

4) Own choice to complete the programme with works of a commensurate technical and musical standard as above
3) First movement of a concerto or piece for guitar and orchestra:
   - Giuliani
   - Villa Lobos
   - Ponce
   - Castelnuovo-Tedesco
   - Rodrigo
   - Arnold
   - Berkeley
   - Rodrigo
   - Brouwer
   - Dwyer
   - Takemitsu

4) Own choice to complete the programme, with works of a commensurate standard

**Year IV**

**Concerto**

**Note:**
- To be performed from memory one of the following:
  - Ponce: Concierto de Sur
  - Villa-Lobos: Concerto for Guitar and Small Orchestra
  - Giuliani: Concerto for Guitar Op. 30
  - Castelnuovo-Tedesco: Concerto No. 1 Op. 99
  - Rodrigo: Concierto de Aranjuez
  - Rodrigo: Fantasia para un Gentilhombre
  - Berkeley: Concerto Op. 88
  - Ohana: Concerto
  - Brouwer: Concerto no 3 “Elegiaco”

**End-of-year Examination** (duration 55 - 60 minutes)

**Note:**
- From memory
  1) J S Bach
     One complete suite to be chosen from
     The Lute Suites or Cello Suites or Violin Partitas or Sonatas or Chaconne from Partita No 2 in D minor BWV1004
  2) Two of the following:
     - Britten: Noturnal
     - Domeniconi: Koyunbaba
     - Berkeley: Sonata
     - Brouwer: The Decameron
     - Brouwer: Sonata
     - Farrell: The Shannon Suite
     - Ginastera: Sonata op 47
     - Buckley: Sonata No 1 or 2
     - Jose: Sonata
     - Rodrigo: Invocation and Dance
     - Walton: 5 Bagatelles
  3) Own choice to complete the programme with works of a commensurate technical and musical standard
Appendix 3c: Wind, Brass and Percussion Faculty

Please note:

- Non-attendance penalties:
  Students must attend all Principal Study lessons, Supporting Studies, RIAM Holistic and Performance Classes and lectures. Students who fail to attend without a certified and sanctioned excuse will have marks deducted from their end of year result. Deductions will be as follows:

  Individual lessons and Performance classes
  The following penalties will apply to the overall end-of-year Performance mark:
  2½% for any 2 out of 4 absences
  5% for any 4 out of 12 absences

  Such deductions shall be made for all absences without limit, and persistent non-attendance could result in failing the year.

Supporting Studies and RIAM Holistic
  Students should attend all Academic and RIAM Holistic lectures. Failure to do so will result in the following penalties:
  5% will be deducted from the relevant module/component where students only attend a minimum of 75%; an additional 1 mark will be deducted from the relevant module/component for each lecture missed thereafter.

  Such deductions shall be made for all absences without limit, and persistent non-attendance could result in failing the year. The deductions will apply to the overall end-of-year Supporting Studies mark.

- Performance Ensemble Assessment penalties:

  - Full (100%) attendance is compulsory for all RIAM ensembles. Performance projects may include weekends and evening hours.
  - Except where there is duly certified or other approved reason, students who miss a rehearsal or performance will be removed from the ensemble for that specific performance project and will bear a 10% deduction of their overall performance mark (weighted at 60% of their year’s total marks).
  - A further absence in a further performance project will bear an additional 10% deduction and the student will again be removed from that project.
  - A third absence will result in a student failing this module.

  All programmes must be approved by the student’s principal study tutor, the relevant Head of Faculty and the relevant Course Committee.

  Where a student does not submit their exam programme by the given deadline (please refer to the Academic Calendar) and as required by the Course Committee a deduction of 5 marks for that exam will be imposed as a penalty.

  Repertoire may be substituted [on the relevant form] subject to approval by the relevant Head of Faculty.

  Throughout the entire course, any work or study performed at examination may not be repeated again in any subsequent examination unless the work or study has only been performed in part and not as a whole in a previous examination. Urtext editions are recommended where possible and available.

  All performances will be open to the public.

  Where a student does not satisfactorily present Programme Notes for performance exams, a penalty reduction of 5 marks will be imposed.

  Use of sheet music:

  Wind, Brass, Percussion students are not required to perform their examination programmes from memory but are encouraged to do so.

  Students who play over the maximum duration of a performance exam will incur the following penalties:

    - A 3 minute latitude and then an initial 3 marks will be deducted followed by an increase of 1 mark per minute up to a max of 10 marks.

  Students who play under the maximum duration of a performance exam will incur the following penalties:

    - 3 minute latitude and then an initial 3 marks will be deducted followed by an increase of 1 mark per minute up to a max of 10 marks.

  Students must provide two copies of music for each examination panel. Photocopies of music texts must not be used in examinations unless prior written permission has been obtained from the publisher, in which case the permission must be shown to the examination panel before the examination takes place. Any other exceptions (e.g. copying a single page for difficult page turns etc.) should be in line with the Code of Fair Practice (1992) published by the Music Publishers’ Association [3rd Floor, Strandgate, 18-20 York Building, London WC2N 6JU].

  The Portfolio (Instrument/voice) will be assessed annually on a pass/fail basis by the appropriate teacher.

  All elements (including the Portfolios) must be passed in order for the candidate to graduate.

  In all examinations, the examiners’ decision is final. Please consult RIAM Regulations and Policy Documents Handbook for appeals criteria.
Wind, Brass and Percussion Faculty - Flute

Year I

Mid-year Examination - Technical Examination

1) Scales and Arpeggios
   Exercised Journaliers Marcel Moyse Leduc
   Section A and B; (both without repeat) legato and tongued.
   Grands Exercises Journalier Taffanel/Gaubert Leduc
   Section 9 Arpeggios
   All of the above from memory
   Minimum crochet speed = 80
   One breath may be inserted in an appropriate place.

2) Studies
   Any two studies chosen from the following list:
   Henri Altes Selected Etudes (Barrere) Schirmer
   Joachim Andersen 24 Studies Op. 15 I.M.C.
   Theobald Boehm 24 Caprices Chester
   Jacques Casterede 12 Etudes (1,2,3,4,5,8) Leduc
   Louis Drouet 25 Etudes Schott
   Jacques Hotteterre 48 Preludes from Op. 7 Schott

3) Sight Reading

4) Orchestral Excerpts chosen from the following
   Clarke Orchestral Extracts Trinity
   Smith Orchestral Studies Vol 1-4 U.M.P.
   Wye/Morris Orchestral Flute Practice Book Vol. 1 and 2 Novello
   Wummer Orchestral Excerpts Vol. 1-9 I.M.C.

Note:
   ➢ All scales, arpeggios and orchestral excerpts stipulated must be prepared and the examination panel may request any selection of these to be performed by the candidate.

End-of-year Examination

Recital of 30 minutes duration to include one work chosen from each of the following lists:
Suitable substitutions may be made subject to approval by the Head of Faculty. Programme balance must be maintained.

1) C.P.E. Bach Any Sonata
   J.S. Bach Sonata in Eb BWV 1031 Bärenreiter/Peters
   J.S. Bach Sonata in G minor BWV 1020 Bärenreiter/Peters
   Handel Sonata in E minor Op. 1 No. 1b Bärenreiter

2) One movement from a concerto (including cadenza) chosen from the following:
   Quantz Concerto in G Breitkopf
   Mozart Concerto in G K.313 Bärenreiter
   Mozart Concerto in D K. 314 Bärenreiter/Peters
   Devienne Concerto in G No. 4 Schott FTR30
   Stamitz Concerto in G Breitkopf
   or
   The following to be performed complete:
   Vivaldi Concerto "Il Cardellino" Op. 10 Schott FTR81
   Vivaldi Concerto "la Notte" Op. 10 Schott FTR80

3) Godard Suite Chester
   Hindemith Sonata Schott
   Henza Sonatina Schott
   Milhaud Sonatina Leduc
   Roussel Joueurs de Flute U.M.P.

Year II

Mid-year Examination - Technical Examination

1) Scales and Arpeggios:
   Exercises Journaliers Marcel Moyse Leduc
   Sections A, B, C, and D (all without repeats except C); Legato, Tongued and Minimum
   All of the above from memory EXCEPT D which may be read.
   Crochet speed = 90
2) Studies
Any two studies chosen from the following list:
- Marcel Bitsch: Douze Etudes, Leduc
- Albert Camus: 12 Studies, Leduc/Pan
- Jacques Casterede: 12 Etudes (6,7,9,10,11,12), Leduc
- Astor Piazzola: Etudes de Tango, U.M.P.
- Siegfried Karg-Elert: 30 Caprices Op. 107, I.M.C.

3) Sight Reading

4) Orchestral Excerpts (including excerpts performed on Piccolo and Alto Flute) chosen from the following:
- Clarke: Orchestral Extracts, Trinity
- Smith: Orchestral Studies Vol 1-4, U.M.P.
- Wummer: Orchestral Excerpts Vol 1-9, I.M.C.
- Wye/Morris: Orchestral Flute Practice Book Vol 1 & 2, Novello
- Wye/Morris: Piccolo Practice Book, Novello
- Wye/Morris: Alto Flute Practice Book, Novello

Note:
- All scales, arpeggios and orchestral excerpts stipulated must be prepared and the examination panel may request any selection of these to be performed by the candidate.

End-of-year Examination
Recital of 45 minutes duration to include one work chosen from each of the following lists:
Suitable substitutions may be made subject to approval by the Head of Faculty. Programme balance must be maintained.

1) Telemann: One of 12 Fantasias, Bärenreiter
   J.S. Bach: Sonata in B minor BWV 1030, Bärenreiter
   J.S. Bach: Sonata in A Major BWV 1032, Bärenreiter
   J.S. Bach: Sonata in E minor BWV 1034, Bärenreiter
   J.S. Bach: Sonata in E Major BWV 1035, Bärenreiter

2) Franz Doppler: Hungarian Pastoral Fantasy, Chester
   Cécile Chaminade: Concertino, Enoch
   Georges Enesco: Cantabile et Presto, Enoch
   Gabriel Fauré: Fantasie, Chester
   Phillippe Gaubert: Fantasie, U.M.P.
   Georges Hue: Fantasie, Billaudot
   Charles Widor: Suite, Huegel

3) Lennox Berkeley: Sonatina, Schott
   Jindrich Feld: Sonata, Leduc
   Jacques Ibert: Jeux, Leduc
   Charles Koechlin: Sonata Op. 52, Salabert
   Poulenc: Sonata, Chester

Year III

Mid-year Examination - Technical Examination

1) Scales and Arpeggios:
   - Exercises Journaliers, Marcel Moyse, Leduc
   - Sections A, B, C, D, E and F (All without repeats excerpt C):

Note:
- All of the above from memory EXCEPT D which may be read Legato, tongued and minimum crochet speed = 100

2) Studies
Any two studies chosen from the following list:
- Robert Dick: Flying Lessons Multiple Breath
- Pierre Jeanjean: Etudes Modernes, Leduc
- Marcel Moyse: 48 Etudes de Virtuosité Vol. 1, Leduc
- Aurele Nicolet: Pro Musica Nova, Breitkopf
- Niccolo Paganini: 24 Caprices Op 1 ed. Gallois, Leduc
- Ruggiero: 16 Atonal Etudes, Leduc

3) Sight Reading

4) Orchestral Excerpts (including excerpts performed on Piccolo and Alto Flute) chosen from the following:
   - Clarke: Orchestral Extracts, Trinity
Appendices

Bachelor in Music Performance Instrumental Modules

<table>
<thead>
<tr>
<th>Author</th>
<th>Title</th>
<th>Publisher</th>
</tr>
</thead>
<tbody>
<tr>
<td>Smith</td>
<td>Orchestral Studies Vol 1-4</td>
<td>U.M.P.</td>
</tr>
<tr>
<td>Richard Strauss</td>
<td>Orchestral Excerpts</td>
<td>I.M.C.</td>
</tr>
<tr>
<td>Wummer</td>
<td>Orchestral Excerpts Vol. 1-9</td>
<td>I.M.C.</td>
</tr>
<tr>
<td>Wye/Morris</td>
<td>Orchestral Flute Practice Book Vol. 1 and 2</td>
<td>Novello</td>
</tr>
<tr>
<td>Wye/Morris</td>
<td>Piccolo Practice Book</td>
<td>Novello</td>
</tr>
<tr>
<td>Wye/Morris</td>
<td>Alto Flute Practice Book</td>
<td>Novello</td>
</tr>
<tr>
<td>Karl Heinz Zoller</td>
<td>Moderne Orchester Studien</td>
<td>Schott</td>
</tr>
</tbody>
</table>

Note:
- All scales, arpeggios and orchestral excerpts stipulated must be prepared and the examination panel may request any selection of these to be performed by the candidate.

End-of-year Examination

A Recital of 45 minutes duration to include one work chosen from each of the following lists:

Suitable substitutions may be made subject to approval by the Head of Faculty. Programme balance must be maintained. [Students may opt to have a break of up to 5 minutes during their recital if they chose, this break is in addition to the recital duration].

1) C.P.E. Bach  Sonata in A minor Solo Flute  Bärenreiter
   J.S. Bach    Partita for Solo Flute  Bärenreiter
   Eugene Bozza Image for Solo Flute  Leduc
   John Buckley 3 Pieces for Solo Flute  CMC
   Jacques Ibert Piece for Solo Flute  Leduc
   Kazuo Fukushima Mei for Solo Flute  Zerboni

2) François Borne Carmen Fantasy  Chester
   Jules Demersseman Solo de Concert No. 6  Leduc
   Paul Taffanel Andante Pastorale et Scher  Leduc
   (All of the above are also available in *Romantic Flute Virtuosos vol. 2 EMB)

   Philippe Gaubert  Sonata  Durand
   Philippe Gaubert Nocturne et Allegro Scherzando  U.M.P.

3) Aaron Copland Duo  Boosey
   Henri Dutilleux Sonatina  Leduc
   Jean Rivier Concerto  U.M.P.
   Carl Reinecke Concerto Op. 283  Breitkopf
   Carl Reinecke Sonata Undira Op. 167  I.M.C.
   Frank Martin Ballade  Universal
   Vivaldi Any Piccolo Concerto

Year IV

Mid-year Examination

This will take the form of a mock orchestral audition and will be comprised of the following requirements:

1) Performance of some or all of a classical concerto
2) Performance of a contrasting work of own choice
3) A selection of orchestral excerpts submitted by the student in advance and approved by the teacher and/or Course Committee
4) Orchestral sight reading, including doubling and transpositions where appropriate

A complete concerto different from that stipulated in the Mid-year exam above, details of which must be submitted on or before a date specified by the Course Committee.

End-of-year Examination

Full length recital [approx. 40-50 minutes duration] Suitable substitutions may be made subject to approval by the Head of Faculty. Programme balance must be maintained. [Students may opt to have a break of up to 5 minutes during their recital if they chose, this break is in addition to the recital duration].

The recital to include:

1) A work from the Baroque / Classical repertoire
2) A contemporary piece or group of pieces
3) One work may be played on a related instrument i.e. piccolo or alto flute
Wind, Brass and Percussion Faculty - Recorder

Year 1

Mid-year Examination - Technical Examination

1) Scales
   To be played on treble recorder both tongued and slurred.
   A, C, B flat, F sharp major to a 12th
   F, A flat major 2 octaves
   F sharp, A, G minor to a 12th
   F minor 2 octaves
   Chromatic on all keys 1 octave, on F 2 octaves
   Dominant 7th in the key of D flat, E 1 octave
   Dominant 7th in the key of B flat, A 1 octave
   Diminished 7th in the key of E flat, A 1 octave
   Diminished 7th in the key of F sharp, C sharp 2 octaves
   Arpeggios of the above for the ranges indicated
   Minors in both harmonic and melodic form

2) Studies
   Any two from:
   Bousquet book 1 for treble
   Bruggen Studies for treble
   C. Hand Inventions
   Quantz Caprices and Fantasies

3) Sight-Reading

End-of-year Examination

Recital of 30 minutes choosing at least 3 works from 3 of the selections below. Other own choice pieces may be included in this recital. Individual movements may be selected from complete works. Suitable substitutions may be made subject to approval by the Head of Faculty. Programme balance must be maintained.

1) Early Baroque; Castello, Fontana, Frescobaldi, Marini, Cima etc
2) Unaccompanied; Jacob van Eyck, Telemann Fantasies etc
3) Italian Sonatas; Mancini, Bellinzani, Marcello, Sammartini, Vivaldi etc
4) Variations; Matteis, Anon etc.
5) Concerto; Babell, Scarlatti, Naudot, Telemann, Marcello, Heberle, Albinoni
6) Modern Work; Buckley No 1, Norman Fulton Scottish Suite, Bergmann Sonata, Rubbra Meditations, Linde Amarilli or Sonata, Andriessen Sweet

Year II

Mid-year Examination - Technical Examination

1) Scales:
   All major scales and arpeggios, minor scales and arpeggios, chromatics, dominant 7ths, diminished 7ths, and whole tone scales 1 octave tongued and slurred on descant and treble.
   All major scales and arpeggios, minor scales and arpeggios to a 12th starting on the pitches C, C sharp, D, E flat, E, F and G, to be played tongued and slurred on descant only.
   F and A flat major scale and arpeggio, F minor scale and arpeggio, chromatic on F, dominant 7th in the key of B flat and C, diminished 7th in the key of F sharp and G sharp 2 octaves. To be played tongued and slurred on treble only.

2) Studies
   Any two from:
   Quantz Caprices and Etudes Bousquet Book 2
   Haverkate Advanced Studies Book 1 Alan Davis for descant

3) Sight Reading
End-of-year Examination
Recital of 45 minutes choosing at least 3 works from 3 of the sections below. Other own choice pieces may be included in this recital. Individual movements may be selected from complete works. Suitable substitutions may be made subject to approval by the Head of Faculty. Programme balance must be maintained.

1) Early Baroque; Uccellini, Fontana, Salaverde etc
2) Unaccompanied; Van Eyck, CPE Bach, Bassano etc
3) Sonata or suite; Telemann, Handel, Corelli, Quantz, etc
4) French suite or sonata
5) 19th Century; Krahmer, Heberle etc
6) Concerto; Sammartini, Telemann, Vivaldi, Ridout etc
7) Modern Work; Golland New World, Johnston Psyche, Staeps Virtuoso Suite, Jacob Suite, Casken Thymehaze, Shinohara Fragmente, Rob du Bois Muziek voor Altblokhfluit

Year 3
Mid-year Examination - Technical Examination
1) Scales:
   All major scales and arpeggios, minor scales and arpeggios, chromatics, dominant
   7ths, diminished 7ths, and whole tone scales 1 octave tongued and slurred on descant and treble.
   All major scales and arpeggios, minor scales and arpeggios to a 12th starting on the pitches C, C sharp, D, E flat, E, F and G, to be played tongued and slurred on descant only.
   F and A flat major scale and arpeggio, F minor scale and arpeggio, chromatic on F, dominant 7th in the key of B flat and C, diminished 7th in the key of F sharp and G sharp 2 octaves. To be played tongued and slurred on treble only.
2) Studies
   Any two from:
   Bouquet Studies Alan Davies studies for treble
   Haverkate Advanced Studies Book 2 Victor Forkin Top 14
3) Sight Reading

End-of-Year Examination
Recital of 45 minutes choosing at least 3 works from 3 of the sections below. Other own choice pieces may be included in this recital. Individual movements may be selected from complete works. Suitable substitutions may be made subject to approval by the Head of Faculty. Programme balance must be maintained. [Students may opt to have a break of up to 5 minutes during their recital if they chose, this break is in addition to the recital duration].

1) Early Baroque; Bassano, Castello, Fontana, Uccellini, Cazzati etc
2) Unaccompanied; Bassano, Virgiliano, Van Eyck, Bach etc
3) Work by Corelli, Bach, CPE Bach, Couperin, Hotteterre, Locke
4) 19th Century; Krahmer, Heberle etc
5) Modern Work; Berkeley, Buckley 1 and 2, Berio Gesti, Andriessen Sweet
6) Concerto; Vivaldi, Arnold

Year 4
Mid-year Examination
This will take the form of a mock orchestral audition and will be comprised of the following requirements:

i. Performance of some or all of a concerto
ii. Performance of an contrasting work of own choice
iii. A selection of excerpts from Bach Cantatas submitted by the student in advance and approved by the teacher and/or Course Committee
iv. Sight-reading of a slow movement with improvised ornamentation on the repeats

A complete concerto different from that stipulated in the Mid-Year exam above details of which must be submitted on or before a date specified by the Course Committee.

**End-of-year Examination**

Recital of 40-50 minutes on at least 2 different recorders. Individual movements may be selected from complete works but include suitable substitutions may be made subject to approval by the Head of Faculty. Programme balance must be maintained. [Students may opt to have a break of up to 5 minutes during their recital if they chose, this break is in addition to the recital duration].

1) A work from the early baroque
2) A baroque work
3) An unaccompanied work
4) A contemporary work
Wind, Brass and Percussion Faculty - Clarinet

Year I

Mid-year Examination - Technical Examination

1) Scales:
   All major scales and all melodic minor scales and all major scales and melodic minor scales in thirds as in "The Clarinet" by Frederic Thurston (B&H).

2) Arpeggios:
   Major and minor arpeggios in E, F, F sharp and G three octaves, all others in two octaves.
   Diminished sevenths on E, F, F sharp, G in three octaves.
   Chromatic scales on E, F, F sharp, G, three octaves all others two octaves.
   All scales and arpeggios legato and staccato.
   Minimum crochet speed = 80

3) Studies:
   One chosen from each of the following lists:
   a) Perier 30 studies [Leduc]
   b) Muller 30 studies [except no 1] [Ricordi]
   c) Thurston and Frank Tutor for Clarinet [Boosey & Hawkes] Studies Pages 52, 60 or 76

4) Sight Reading

5) Orchestral excerpts:
   Chosen from The Clarinet by Thurston and Frank or suitable substitution. A list of not less than 10 must be submitted at the relevant time and approved by the teacher and Head of Faculty.

Note:
   ➢ All scales, arpeggios and orchestral excerpts stipulated must be prepared and the examination panel may request any selection of these to be performed by the candidate.

End-of-year Examination

Recital: 30 minutes duration
A contrasting programme to be chosen from the following list:

Note:
   ➢ At least one contemporary work must be included. Single movements of full works may be selected:
   Hindemith Sonata
   Finzi Five Bagatelles Op. 23
   Poulenc Sonata
   Lutoslawski Dance Preludes
   Schumann Fantasiestucke Op. 73
   Arnold Sonatine (Lengnick)
   Grovelz Sarabande et Allegro (UMP)
   Honegger Sonatine (Salabert)
   Brahms Sonata Op 120 No 2 E flat
   Ries Ferdinand Sonata Eb op. 169
   Burgmüller Duo (Schott)
   R. Strauss Romanze (Schott)
   Weber Grand Duo Concertant Op.48
   Stanford Sonata Op. 129
   L. Berkeley Three Pieces (solo)
   K. Penderecki Prelude (solo)
   F. Chagrin Improvisation and Toccatina (solo)
   E. Maconchy Fantasia
   E. Farrell Six Candles on a Birthday Cake

Year II

Mid-year Examination - Technical Examination

1) Scales:
   All majors and minors in both forms. All major and melodic minors in thirds. All scales where practical up to high A.

2) Arpeggios:
   E, F, F sharp, G, G sharp, A, three octaves all others two octaves
   Diminant and Diminished sevenths in all keys to the range of instrument
   Whole tone scales on any note range of instrument
   Chromatic scales to range of instrument

Note:
Note: All scales and arpeggios to be played with the following articulations: legato, staccato, legato tonguing and in fours with two slurred and two tongued
Minimum crochet speed = 90

3) Studies:
   One study to be chosen from each of the following lists:
   a) Jean-Jean Etudes progressives et melodiques, Book 2, Nos. 23, 24
      or
   Jettel The Accomplished Clarinettist Book 2, nos. 5, 10, 13
   b) Bozza Etudes de mecanisme, 14 Studies Nos. 3, 6
   c) Alfred Uhl48 Studies book 1, 2 to 12 inclusive

4) Sight Reading

5) Orchestral Excerpts
   Chosen from Orchestral Excerpts [published Trinity College London] complete book, excluding Miraculous Mandarin. A list of not less than 10 must be submitted at the relevant time and approved by the teacher and Head of Faculty.

Note:
   All scales, arpeggios and orchestral excerpts stipulated must be prepared and the examination panel may request any selection of these to be performed by the candidate.

End-of-year Examination
Recital: 45 minutes duration. A contrasting programme chosen from the following list:
Suitable substitutions may be made subject to approval by the Head of Faculty. Programme balance must be maintained.

Note:
   At least one contemporary work must be included. Individual movements may be selected from complete works:
   Jorgen Bentzon Theme and variations
   Sutermeister Capriccio (solo)
   Lefevre J.X. Sonata Bb (OUP 1973)
   Cooke Sonata
   McCabe Three pieces
   Milhaud Duo Concertante, Op. 351
   Brahms Sonata No 1 f minor, Op. 120 No. 1
   Weber Concerto No. 1
   Reger Sonata op. 49 no. 1
   Victory Trois Contes De Fée
   Henri Rabaud Solo de Concours
   Stravinsky Three pieces
   Crusell Concerto in F minor op. 5
   Debussy Premiere Rhapsodie
   A. Messager Solo de Concours
   Leo Weiner Ballata op. 8
   R.R. Bennett Scena 3 (solo)
   M. Rosza Sonatina (solo)
   N. Lefanu Lullaby
   P. Martin 6 Dances
   E. Carter Pastoral
   William O. Smith Variants for solo clarinet

Year III
Mid-year Examination - Technical Examination
1) Clarinet Scales:
   As year two plus scales in fourths (major and melodic minor). All scales to the full extent of the instrument, where practical except those in fourths
   Scales in fourths (in semiquavers) minimum metronome mark of quaver = 140
   All other scales (in semiquavers) minimum metronome of crotchet = 100
   Additional Scales:
   Chromatic in major thirds on E, 3 octaves. Whole tone in thirds, 3 octaves on E, F, F sharp and G. In semiquavers crotchet = 90
   Broken arpeggios as in Thurston and Frank in semiquavers crotchet = 90
2) Clarinet excerpts:
All excerpts from Orchestral Repertoire for the Clarinet, vols. 1 and 2. (Drucker/McGinnis) Publ. IMP
A list of not less than 10 must be submitted at the relevant time and approved by the teacher and Head of Faculty.
Eb clarinet / Bass clarinet option:
Bass excerpts:
Dukas                                         The Sorcerer's Apprentice
Gershwin                                      An American in Paris
Grofe                                        Grand Canyon Suite
Mahler                                        Symphony No. 1
Prokofiev                                     Symphony No. 5
Rachmaninoff                                  Symphony No. 2
Ravel                                         Concerto for Left Hand
Shostakovich                                  Violin Concerto
Tchaikovsky                                   Nutcracker Ballet
(All taken from symphonic repertoire for the bass clarinet by Michael Drapkin published by Roncorp.)
Eb excerpts:
Berlioz                                       Symphonie Fantastique
Mahler                                        Symphony No. 1
Ravel                                         Bolero
Ravel                                         Concerto for Piano in G
Shostakovich                                  Symphony no. 5
Shostakovich                                  Symphony no. 6
Strauss                                       Till Eulenspiegel
Stravinsky                                    The Rite of Spring
(All taken from Orchestral studies for Eb clarinet by Peter Hadcock published by Roncorp)
3) Clarinet Studies:
a) Any study from Rose 32 studies after Ferling
b) Any 2 studies from UHL 48 Studies Book II
c) Any study from Bozza Etudes de Mechanisme excluding 3 and 6
4) Sight Reading
5) Transposition of short piece for C clarinet to Bb clarinet at sight

Note:
- All scales, arpeggios and orchestral excerpts stipulated must be prepared and the examination panel may request any selection of these to be performed by the candidate

End-of-year Examination
Recital of 45 minutes duration chosen from the following; (individual movements may be included for the purpose of timing). At least one contemporary work must be included:
Suitable substitutions may be made subject to approval by the Head of Faculty. Programme balance must be maintained. [Students may opt to have a break of up to 5 minutes during their recital if they chose, this break is in addition to the recital duration].

John Ireland                                      Fantasy Sonata  
William Alwyn                                     Sonata  
Arthur Benjamin                                   Le Tombeau de Ravel  
Debussy                                          Premiere Rhapsodie  
Bernstein                                        Sonata  
Reger                                             Sonata op.49 no. 2  
Arnold Bax                                       Sonata  
Malcolm Arnold                                   Sonatina  
Brahms                                           Sonatas Op. 120 Nos. 1 and 2  
Saint-Saens                                      Sonata  
Rossini                                          Introduction, Theme and Variations.  
Spohr                                            Any of the 4 Concertos  
Weber                                            Either of the 2 Concertos  
Martinu                                          Sonatine  
Chagrin                                          Improvisation and Toccataina  
Tomasi                                           Introduction and Dance  
Francaix                                         Theme and Variations  
Berio                                             Sequenza (solo)
Appendices

Bachelor in Music Performance Instrumental Modules

D. Milhaud Scaramouche
E. Denisov Sonata (solo)
J. Wilson Three Playthings (solo)
A. Berg 4 pieces
R. Muczynski Time Pieces

Year IV
Mid-year Examination

a) This will take the form of a mock orchestral audition and will be comprised of the following requirements:
   i. Performance of some or all of a named concerto [relevant to each instrument]
   ii. Performance of a contrasting work of own choice
   iii. A selection of orchestral excerpts, not less than 10 must be submitted at the relevant time
        and approved by the teacher and Head of Faculty.
   iv. Orchestral sight reading, including doubling where appropriate

Note:
   ➢ This exam would be marked as a pass/fail basis, but will be subject to the regulations governing all other
     mid-year examinations. A report of the examination will be made available to the Course Committee, the
     Extern Examiner and the student, following ratification of the results.

b) To prepare, and perform one complete concerto, different from that specified for the examination under (a) i
   above. Reasonable notice of the date of performance will be given to the student by the Course Committee

Note:
   ➢ All scales, arpeggios and orchestral excerpts stipulated must be prepared and the examination panel may
     request any selection of these to be performed by the candidate.

End-of-year Examination

Full length recital [approx. 40-50 minutes duration] Suitable substitutions may be made subject to approval by the Head
of Faculty. Programme balance must be maintained. [Students may opt to have a break of up to 5 minutes during their
recital if they chose, this break is in addition to the recital duration].

1) A work from the classical era.
2) A contemporary work chosen from the following list:
   J. O'Leary Within Without (solo)
   L. Berio Sequenza (solo)
   P. Maxwell Davies The Seven Brightnesses (solo)
   G. Barry Low
   H. Birtwhistle Linoi
   S. Reich New York Counterpoint (with tape)
   D. Martino A Set for clarinet
   F. Chagrin Improvisation and Toccatina
   J. Buckley Arabesque
Wind, Brass and Percussion Faculty - Oboe

Year I

Mid-year Examination - Technical Examination

1) All Scales:
   a) All major and minors (both forms) and chromatics.
   b) Whole-tone scales on B and B flat
   c) Scales in 3rds (major only).

2) Arpeggios:
   a) Major and minor, straight and broken in groups of 3.
   b) Scales and arpeggios to be played both legato and detached.
   c) All two octaves.

3) Sight Reading

4) Orchestral excerpts
   Chosen from Rothwell Book 1, and passages from Bach, Rothwell book. A list of not less than 10 must be submitted at the relevant time and approved by the teacher and Head of Faculty.

5) Studies: One fast and one slow study from Ferling 48 Studies.

Note:

- All scales, arpeggios and orchestral excerpts stipulated must be prepared and the examination panel may request any selection of these to be performed by the candidate.

End-of-Year examination

Recital 30 minutes

Suitable substitutions may be made subject to approval by the Head of Faculty. Programme balance must be maintained.

Two works to be chosen from list no. 1 and one work chosen from each of lists no. 2 and no. 3. At least one work must be performed from memory.

1) Handel        Sonata in C minor
Telemann       Partita no. 2 in G
Telemann       Sonata in A minor
Telemann       Fantasia E minor

2) Cimarosa      Benjamin Concerto
C.P.E. Bach     Sonata in G minor.

3) Grovlez       Sarabande et Allegro
Nielsen        Zwei Fantasiestucke Op. 2
Jacob          Seven Bagatelles (unaccompanied).
Seiber          Improvisation

The entire repertoire for the year will be studied.

Year II

Mid-year Examination - Technical Examination

All Scales and Arpeggios to be played tongued and slurred and in different articulation groups eg two slurred, two tongued, one tongued, three tongued, etcetera..

1) Scales:
   a) All majors and minors (both forms). Range to top G or the 12th note and back to tonic.
   b) Chromatics on any note up to top G and back to tonic.
   c) Minor scales in 3rds, major scales in 3rds

2) Arpeggios:
   a) Majors and minors, Dominant 7ths and Diminished 7ths (Range to top G).
   b) Major and minor arpeggio also broken in groups of 3 and 4.
   NB To highest and lowest relevant note in all arpeggios.

3) Sight Reading

4) Orchestral excerpts
   Chosen from Rothwell, Difficult Passages Vol 2 Strauss & Wagner orchestral works, including excerpts for Cor Anglais. A list of not less than 10 must be submitted at the relevant time and approved by the teacher and Head of Faculty.

5) Studies: One fast, one slow from Luft 24 Studies.
   or
   Two Preludes and study from 144 Preludes and Etudes Ferling Pierlot.
Note:
- All scales, arpeggios and orchestral excerpts stipulated must be prepared and the examination panel may request any selection of these to be performed by the candidate.

End-of-Year examination
Recital 45 minutes
One work to be chosen from each list:
Suitable substitutions may be made subject to approval by the Head of Faculty. Programme balance must be maintained.

1) Handel
   - Concerto in G minor
   - Sonata in G minor
   - Concerto in C minor, also can be played in D minor.
   - Concerto in d minor
   - Sonata in E flat

2) Haydn
   - Concerto in C 1st movement (with cadenza)
   - Concerto
   - Concerto (complete)
   - Concerto in c 1st movement

3) Schumann
   - Three Romances Op. 94
   - Sonata Op. 166.

4) P. Rainier
   - Pastoral Tryptich (unaccompanied)
   - M. Arnold
   - Sonatina

The entire repertoire for the year will be studied.

Year III
Mid-Year examination
1) First Movement Mozart Concerto in C, with cadenza and a piece of own choice, not to exceed 8 minutes.
2) Sight Reading
3) Prepared excerpts from standard orchestral repertoire. A list of not less than 10 must be submitted at the relevant time and approved by the teacher and Head of Faculty.
   - At least one to be played on the Cor-Anglais

End-of-Year examination
Recital 45 minutes
One work to be chosen from each list:
Suitable substitutions may be made subject to approval by the Head of Faculty. Programme balance must be maintained. [Students may opt to have a break of up to 5 minutes during their recital if they chose, this break is in addition to the recital duration].

1) JS Bach
   - Sonata in G minor
   - Sonata in G minor BWV1020
   - Sonata in C minor
   - Sonata in E major
   - Sonata in G minor
   - Concerto in F ed 10732
   - Concerto in F
   - Concerto in D minor

2) Hindemith
   - Sonata for Cor-Anglais
   - Etude Rhapsodique for solo Cor-Anglais
   - Concertino for Cor-Anglais
   - Divertissement for Cor-Anglais and piano
   - Three Pieces for solo Cor-Anglais

3) E Bozza
   - Fantasie Pastorale
   - Sonata for Oboe
   - Three Concert Pieces
Appendices

Kalliwoda  Morceau de Salon
Donnetti  Sonata for Oboe
4) Britten  Six Metamorphosen after Ovid for solo Oboe
W Lutoslawski  Epitaph for Oboe and Piano
Dutilleux  Sonata for Oboe and Piano
E Goosens  Concerto in One Movement
or
any work written after 1945

Year IV
Mid-Year Examination
This will take the form of a mock orchestral audition and will be comprised of the following requirements:

1) Performance of some or all of a classical concerto.
2) Performance of a contrasting work of own choice.
3) A selection of orchestral excerpts submitted by the student in. A list of not less than 10 must be submitted at the relevant time and approved by the teacher and Head of Faculty.
4) Orchestral sight reading, including doubling and transpositions where appropriate.

A complete concerto different from that stipulated in the Mid-Year exam above details of which must be submitted on or before a date specified by the Course Committee.

End-of-Year Examination
Full length recital [approx. 40-50 minutes duration] Suitable substitutions may be made subject to approval by the Head of Faculty. Programme balance must be maintained. [Students may opt to have a break of up to 5 minutes during their recital if they chose, this break is in addition to the recital duration].

J. S. Bach  Sonata in G minor BWV 1030 (b)
Mozart  Concerto in c, K. 314 (with student's own cadenzas)
Britten  Six Metamorphoses after Ovid, Op. 49 (unaccompanied)
Poulenc  Sonata.
or
Hindemith  Sonata for Oboe
Mid-year Examination - Technical Examination

1) Scales and Arpeggios (from memory):
   - All major and minor scales and arpeggios
   - Chromatic scales on any note
   - Dominant sevenths in any key
   - Diminished sevenths on any note

Note:
- All to be played tongued and legato to the extent of two octaves except for Bb and C major and Bb and C minor. These are to be played to a range of three octaves.

2) Study: Any one study from the following
   - O. Franz: Etudes and Concert Etudes (KALE 4523)
   - Kopprasch: 60 Selected Studies Vol. 2 (IMC 1733)
   - H. Neuling: 30 Spezial Etuden Vol. 2

3) Sight Reading:
   - Horn in F. Transposition: Horn in E, Eb and Horn in C.

4) Orchestral Studies:
   - Chosen from 'Test Pieces for Orchestral Auditions for French Horn (Ritzkowsky-Spach Edition Peters 8663). A list of not less than 10 must be submitted at the relevant time and approved by the teacher and Head of Faculty.

End-of-year Examination

Recital - approximately 20-25 minutes duration

A contrasting programme of not less than two works chosen one from each group. Suitable substitutions may be made subject to approval by the Head of Faculty. Programme balance must be maintained.

Note:
- Individual movements may be included for the purpose of timing

Group A
- Mozart: Concerto no. 3 in Eb K447 1st and 3rd movement
- Haydn: Concerto No. 2 in D 1st and 2nd movement with cadenza (BOO3205)
- Rosetti: Concerto in Eb 2nd and 3rd movement (MAST M)
- Carl Matys: Concerto No. 2 op. 24 1st and 2nd movement (Ed. Hans Pizka D 8011 Kirchheim)
- Franz Strauss: Nocturno op. 7 (UE1368)

Group B
- Bunting: Cortege and Toccata (THA 978089)
- Henry Busser: Piece en Re (Leduc)
- Hindemith: Sonata (1939) 1st and 2nd or 2nd and 3rd movement
- M. Arnold: Second movement from Concerto for Horn (Legnick)
- Richard Strauss: Andante (MO 60025303)
- Abbott

Year II

Mid-year Examination - Technical Examination

1) Scales and Arpeggios (from memory):
   - All major and minor scales and arpeggios
   - Chromatic scales on any note
   - Dominant sevenths in any key
   - Diminished sevenths on any note

Note:
- All to be played tongued and legato to the extent of two octaves except for Bb and C major and Bb and C minor. These are to be played to a range of three octaves.

2) Study: Any one study from the following list.
   - Kopprasch: 60 Selected Studies Vol. 2 (IMC1733)
   - J. F. Gallay: 12 Grand Caprices op. 32 (IMC2289)
   - H. Neuling: 30 Spezial-Etuden Vol. 2 (PM81)
   - Bourgeois: Fantasy pieces (Brass-Wind Publ.)
3) Sight Reading:
   Horn in F. Transposition: Horn in Bb, G and D.

4) Orchestral Studies:
   Chosen from Test Pieces for Orchestral Auditions for French Horn (Ritzkowsky-Spach Edition Peters 8663). A list of not less than 10 must be submitted at the relevant time and approved by the teacher and Head of Faculty.

**End-of-year Examination**

Recital - approximately 30 minutes duration

A contrasting programme of not less than two works chosen one from each group. Suitable substitutions may be made subject to approval by the Head of Faculty. Programme balance must be maintained.

**Note:**

- Individual movements may be included for the purpose of timing

**Group A:**

- Mozart: Concerto No. 1 in D K412 complete.
- Haydn: Concerto No. 2 in D 3rd movement with cadenza (BOO3205)
- Rosetti: Concerto in Eb 1st movement with cadenza (MAST M)
- Beethoven: Horn Sonata op. 17 2nd and 3rd movement (IMC1205)
- Albinoni: Adagio arr. R. Bissill (O solo mio; Brass/Wind)
- Mozart: Concerto Rondo in Eb K371 with cadenza (EMR2093)

**Group B:**

- Poulenc: Elegie (CHO1607)
- H. Neuling: Bagatelle (Pro Musica)
- E. Chabrier: Larghetto (Gerard Billaudot)
- Koetsier: Scherzo Brillante (REIFT267)
- G. Vinter: Hunter’s Moon (B&H)
- Saint-Saëns: Morceau de Concert op. 94 (IMC1489)

**Year III**

**Mid-year Examination - Technical Examination**

1) Scales and Arpeggios (from memory):
   - All major and minor scales and arpeggios
   - Chromatic scales on any note
   - Dominant sevenths in any key
   - Diminished sevenths on any note

**Note:**

- All to be played tongued and legato to the extent of two octaves except for Bb and C major and Bb and C minor. These are to be played to a range of three octaves.

2) Study:
   - Two studies chosen one from each group
   - **Group A**
     - O. Franz: Concert Etudes (KAL E 4523)
     - Kopprasch: 60 Selected Studies Vol 2 (IMC 1733)
     - J.F. Gallay: 12 Grand Caprices op. 32 (IMC2289)
     - Mueller: 34 Studies vol. 2 (IMC2169)
   - **Group B**
     - H. Neuling: 30 Spezial Etuden Vol. 2 (PM81)
     - Derek Bourgeois: Fantasy Pieces (Brass&Wind)
     - Schuller: Studies for Unaccompanied Horn (OUPN8777)

3) Sight Reading:
   - Horn in F. Transpositions Horn in G, A alto

4) Orchestral Studies:
   - Chosen from Test Pieces for Orchestral Auditions for French Horn (Ritzkowsky-Spach Ed. Peters). A list of not less than 10 must be submitted at the relevant time and approved by the teacher and Head of Faculty.
End-of-year Examination
Recital - approximately 40 minutes duration with the option of a five minute break in the middle of a contrasting programme of not less than two works chosen one from each group. Suitable substitutions may be made subject to approval by the Head of Faculty. Programme balance must be maintained. [Students may opt to have a break of up to 5 minutes during their recital if they chose, this break is in addition to the recital duration].

Note:
- Individual movements may be included for the purpose of timing
  Group A
  Mozart: Concerto No. 4 in Eb K495 complete (any edition)
  Telemann: Concerto in D (Hein 6119)
  Boyce: 1st movement from Symphony No. 4 arr. R. Bissill (Brass/Wind)
  Rosetti (Rossler): Concerto in d minor 1st and 2nd movement
  Haydn: Concerto No. 1 in D compl. (BOO3204)
  Group B
  Bozza: En Foret (Alphonse Leduc)
  A. Ridout: Concertino for Horn (Emerson Edition)
  Franz Strauss: Tuckwell: Concerto op. 8 (GS33556)
  Gliere: Concerto op. 91 in Bb 1st movement (IMC1599)
  Kinsella: Dialogue for Horn & Piano (CMC)
  Fleschmann: Cornucopia Prelude only (CMC)

Year IV
Mid-year Examination
This will take the form of a mock orchestral audition and will be comprised of the following requirements:
1) Performance of some or all of a classical concerto
2) Performance of a contrasting work of own choice
3) A selection of orchestral excerpts. A list of not less than 10 must be submitted at the relevant time and approved by the teacher and Head of Faculty.
4) Orchestral sight reading, including doubling and transpositions where appropriate
A complete concerto different from that stipulated in the Mid-Year exam above details of which must be submitted on or before a date specified by the Course Committee.

End-of-year Recital - approximately 45 minutes duration with the option of a five minute break in the middle of a contrasting programme of not less than two complete works chosen one from each group. Suitable substitutions may be made subject to approval by the Head of Faculty. Programme balance must be maintained. [Students may opt to have a break of up to 5 minutes during their recital if they chose, this break is in addition to the recital duration].

Note:
- For purpose of timing, individual movements or pieces may be selected from year 1-3 syllabi, providing they have not previously been performed by the student.
  Group A:
  V. Bellini: Concerto en fa majeur (Gerard Billaudot)
  Mozart: Concerto No. 2 in Eb K417
  Mozart: Horn quintet in Eb K407 piano version (Pet7003)
  Rosetti: Concerto in F No. 4 (K112)
  J.W. Stich (Giovani Punto): Concerto No. 5 in F (Hans Pizka Edition D-85541 Kirchheim)
  Schumann: Adagio and Allegro (Tuckwell Schi)
  Group B:
  Dukas: Villanelle (Durant/UMP)
  R. Strauss: Concerto No. 1 (EU1039)
  R. Strauss: Concerto No. 2 (MO60025471)
  Hindemith: Horn concerto 1949 (ED3642)
  Gliere: Concerto for Horn Op. 91 2nd and 3rd movement (IMC)
  Franz Strauss: Theme and Variations (ZM12570)

A public Performance of a Concerto for Horn and Orchestra to be performed during April/May of the final year.
Wind, Brass and Percussion Faculty - Tenor Trombone

Year I

Mid-year Examination - Technical Examination

Scales:
Bass Clef: B, C, Db, D, Eb majors; B, C, C#, D, Eb minors (a twelfth)
All other keys major and minor (two octaves)
Minor scales in the above keys to be known in both Melodic and Harmonic forms.

Chromatic Scales:
Bass Clef: Starting on any note E - Bb (two octaves)

Whole Tone Scales:
Bass Clef: Starting on A and Bb (two octaves)

Arpeggios:
Bass Clef: The common chords of the above keys for the ranges indicated

Dominant 7ths:
Bass clef: In the keys of A, Bb, B, C, Db, and Eb. (Two octaves)

Diminished 7ths:
Bass Clef: Starting on G, Ab and A (two octaves)

Sight Reading

Orchestral Excerpts:
To prepare extracts chosen from Excerpts for Trombone and Tuba Vol: 1. [Keith Brown]. A list of not less than 10 must be submitted at the relevant time and approved by the teacher and Head of Faculty.

Studies:
Kopprasch
Sixty Selected Studies No: 12 or 14.
Andre Lafosse
Methode Complete for Trombone No: 72b or 85b
J. Rochut
Melodious Etudes for Trombone No: 6 or 12

End-of-Year Examination:
Recital - approximately 20 - 25 minutes
A contrasting programme of not less than two works chosen from the following lists:
Suitable substitutions may be made subject to approval by the Head of Faculty. Programme balance must be maintained.

Repertoire:
J.S. Alschausky
Fruhling-Romanze
A. Guilman, Op. 88
Concert piece
C. Saint-Saens
Cavatine
D. Dondeyne
Cantabile et Caprice
K. Serocki
Sonatina for Trombone and Piano
E. Bozza
Hommage a Bach
J. E. Barat
Andante and Allegro
Sulek
Sonata 'Vox Gabrieli' for Trombone

Style:
J. S. Bach
Cello Suite No. 1. (two movements)
arr. Andre Lafosse

Year II

Mid-year Examination - Technical Examination

Scales:
Bass clef: B, C, Db, D, Eb majors: B, C, C#, D, Eb minors (a twelfth). All other keys major and minor to be known in both melodic and harmonic forms (two octaves)

Scales in Intervals:
Bass clef: All scales from E – Bb in thirds (one octave)
Appendices

Chromatic Scales:
Bass clef: Starting on any note from E – Bb (two octaves)

Arpeggios: The common chords of the above keys for the ranges indicated.

Whole tone scales:
Bass clef: Starting on Ab, G, Gb. (two octaves)

Dominant 7ths:
Bass clef: In the keys of A – Eb (two octaves)
In the keys of E, F, F# (one octave)

Studies:
Kopprasch Sixty Selected Studies Vol. 1 No. 23
Yves Borderes Special Syncopes No. 37 or No. 39
Johannes Rochut Melodious Etudes for Trombone Book 2 No. 83
George Maxted Twenty Studies for Tenor Trombone No. 2

Sight Reading

Orchestral Excerpts:
To prepare extracts chosen from Excerpts for Trombone and Tuba Volumes 2 and 3. (Keith Brown). A list of not less than 10 must be submitted at the relevant time and approved by the teacher and Head of Faculty.

End-of-Year Examination

Recital - approximately 25 - 30 minutes
A contrasting programme of not less than two works chosen from the following lists:
Suitable substitutions may be made subject to approval by the Head of Faculty. Programme balance must be maintained.

Repertoire:
1) Rimsky - Korsakoff Concerto (complete)
2) Friedebald Grafe Konzert
3) Haendal (arr: A. Laffosse) Concerto in F minor
4) Michael Spicak Concertino
5) Lars-Erik Larsson Concertino Op. 45 No. 7.

Sonatas:
1) J. Galliard Sonata No. 2

General Pieces:
1) Samuel Rousseau Piece Concertante
2) Edward Gregson Divertimento for Trombone & Piano
3) Paul Bonneau Fantaisie Concertante
4) Arthur Pryor The Blue Bells of Scotland

20th Century Pieces:
1) Stephen Gryc Con Sordino for Trombone Alone
2) Vincent Persichetti Parable No. 18 Op. 133

Style:
1) J.S. Bach / arr: Andre Lafosse Cello Suite No. 2 (complete)

Alto Trombone Module:
1) Johann Georg Albrechtsberger Concerto for Alto Trombone (second movement only)

or

Bass Trombone Module:
1) Patrick McCarthy Sonata for Bass Trombone
   (First movement only)
Appendices

Year III

Mid-year Examination - Technical Examination

Scales:
Bass Clef: C, Db, D, majors: C, C#, D, minors (three octaves)
All other keys major and minor to be known in both melodic and harmonic forms (two octaves)

Chromatic Scales:
Bass clef: Starting on any note from E – Bb (two octaves) and C, C#, Db, D (three octaves if student has F attachment)

Arpeggios:
The common chords of the above keys for the ranges indicated.

Whole Tone Scales:
Bass clef: Starting on E – Bb (two octaves)

Dominant 7ths:
Bass clef: In the keys of A – Eb (two octaves)
In the keys of F – G (three octaves)

Diminished 7ths:
Bass clef: Starting on E – B (two octaves)
Starting on C – D (three octaves)

Studies:
To prepare and perform one study from the following list:
1) Kopprasch 60 Selected Studies Vol. 2. No. 47
2) Yves Borderes Special Syncopes No. 41 or 43
3) Johannes Rochut Melodious Etudes for Trombone Bk. 3 No. 108
4) Bordogni 36 Advanced Legato Studies (Vocalises) No. 1
5) Lafortasse Method Complete Book 3 studies 5 to 8

Sight Reading

Orchestral Excerpts:
To prepare extracts chosen from Excerpts for Trombone and Tuba Volumes books 2 and 9. A list of not less than 10 must be submitted at the relevant time and approved by the teacher and Head of Faculty.

End-of-Year Examination

Recital - approximately 35 - 40 minutes of a contrasting programme of not less than two works chosen from the following lists. At least one 20th Century work must be performed. (Individual movements may be included for the purpose of timing). Suitable substitutions may be made subject to approval by the Head of Faculty. Programme balance must be maintained. [Students may opt to have a break of up to 5 minutes during their recital if they chose, this break is in addition to the recital duration].

Repertoire:
1) David Concertino, 3rd Movement (complete if mvt not previously performed)
2) Darius Milhaud Concertino D'Hiver
3) Blazhevich Concerto No. 2 in D major
4) Henri Tomasi Concerto
5) Serafin Alschausky Konzert No. 1 in Bb major
6) Simon Wills Trombone concerto No 1
7) Simon Wills Trombone Concerto No 2
8) Serocki Concerto
9) Gordon Jacob Concerto
10) Grohndhal Concerto (Complete if mvt 1 not previously performed)
11) Gregson Concerto
12) Howarth Concerto
13) Bourgeois Concerto
Sonatas:
1) Johann E. Galliard Sonata No. 5
2) Bourgeois Sonata

General Pieces:
1) Jean-Michel Defay Deux Dances
2) Malcolm Arnold Fantasy for Trombone Op. 101
3) Jiri Pauer Trombonetta
4) Marcel Landowski Improvisation
5) Frank Martin Ballade
6) Marcello Sonata No. 3
7) Casterede Sonatine
8) Attrib. Carl Marie Von Weber Romance
9) Dutilleux Choral, Cadence et fugato
10) Adan Gorb A life in the day of a trombone
11) Bozza Ballade
12) Gaubert Symphonic Piece
13) Ropartz Piece en Mi bemol Mineur
14) Honegger Hommage du Trombone
15) Hindemith Sonata
16) Frigyes Hidas Fantasia
17) Pergolesi Sinfonia
18) Joseph Jongen Aria and Polonaise
19) Albeniz Andantino
20) Thomas Hamlet- First Tableau
21) Cliff 4 Sketches
22) Sulek Sonata
23) Simmons Atlantic Zephyrs
24) Loves Enchantment Pryor

Trombone 20th Century Style (Aleatory Music):
1) Andre Ameller Kryptos
2) John Kenny Sonata for Unaccompanied Trombone
3) Nordhein Hunting of the snark
4) Berio Sequenza V
5) Krenek Five Pieces
6) Rabe Basta
7) Kenny Sonata
8) Lynn Tromonastics
9) Persichetti Parable V
10) Eric Crees Flourish
11) Peter Swan Excito Quod Evenit
12) Bozza Karnatic study no 1
13) Simon Wills Lucifer

Styles:
1) J.S. Bach Cello Suite No. 3
   (2 or 3 movements selected by the panel)

Candidates if they wish can also do one of the following modules as part of their recital:

Alto Trombone:
1) Johann G. Albrechtsberger Concerto for Alto Trombone
2) Finger Sonata in E flat

Bass Trombone:
1) Patrick McCarthy Sonata for Bass Trombone
2) A. Tcherepnin Ardante (Tuba part)
3) E. Bozza Prelude et Allegro
Year IV
Mid-year Examination
This will take the form of a mock orchestral audition and will be comprised of the following requirements:

1) Performance of some or all of a classical concerto.

2) Performance of a contrasting work of own choice.

3) A selection of orchestral excerpts a list of not less than 10 must be submitted at the relevant time and approved by the teacher and Head of Faculty.

4) Orchestral sight reading, including doubling and transpositions where appropriate.

A complete concerto different from that stipulated in the Mid-Year exam above details of which must be submitted on or before a date specified by the Course Committee.

End-of-Year Recital
The candidate should prepare and perform a 45 to 50 minute programme recital of suitable difficulty. No pieces that have been performed in previous end of year recitals can be performed. Only one unaccompanied piece may be performed. Candidates are allowed to perform a solo(s) with an ensemble accompaniment if they wish. Suitable substitutions may be made subject to approval by the Head of Faculty. Programme balance must be maintained. [Students may opt to have a break of up to 5 minutes during their recital if they chose, this break is in addition to the recital duration].
Wind, Brass and Percussion Faculty - Trumpet/Cornet

Year I

Mid-year Examination - Technical Examination

1) Scales and Arpeggios:
   All Major and Minor (Harmonic and Melodic) scales and their Arpeggios within the compass of the instrument. All Dominant and Diminished Sevenths and Chromatic Scales within the compass of the instrument.
   All of the above tongued and slurred as requested by the examiner.

2) Study:
   Jean Baptiste Arban
   Derek Bourgeois

3) Sight Reading:
   Sight reading for Trumpet in B Flat and transposition for Trumpet in A and C

4) Orchestral Studies:
   Prepared excerpts chosen from Orchestral Studies for Trumpet Books 1 and 2. A list of not less than 10 must be submitted at the relevant time and approved by the teacher and Head of Faculty.

End-of-year Examination

Recital - approximately 20-25 minutes of a contrasting programme of not less than two works chosen from the following list. At least one contemporary work must be included. Suitable substitutions may be made subject to approval by the Head of Faculty. Programme balance must be maintained.

Bozza
   Badinage

Donato
   Prelude et Allegro

Martinu
   Sonatina

O. Gibbons
   Suite for Trumpet

Maxwell Davies
   Sonatina for Solo trumpet from Contemporary music for Trumpet B&H

Copland
   Quiet City from Contemporary music for Trumpet B&H

Erod
   Enjoying Life from Contemporary music for Trumpet B&H

Haydn
   Concerto 1st or 3rd Movements

Hummel
   Concerto 1st or 3rd Movements

Damasch
   Hymne

Ibert
   Impromptu

Laue
   Trumpet Concerto in F

Sanders
   Square Dance

Year II

Mid-year Examination - Technical Examination

1) Scales and Arpeggios:
   All Major and Minor (Harmonic and Melodic) scales and their Arpeggios within the compass of the instrument. All Dominant and Diminished Sevenths and Chromatic Scales within the compass of the instrument.
   All of the above tongued and slurred as requested by the examiner.

2) Study:
   Jean Baptiste Arban
   Derek Bourgeois

3) Sight Reading:
   Sight reading for Trumpet in B Flat and transposition for Trumpet in A, C, D and E Flat

4) Orchestral Studies:
   Prepared excerpts chosen from Orchestral Studies for Trumpet Books 1, 2, 3 and 4. A list of not less than 10 must be submitted at the relevant time and approved by the teacher and Head of Faculty.
**End-of-Year Examination**

Recital - approximately 30 minutes

A contrasting programme of not less than two works chosen from the following list: At least one contemporary work must be included.

Suitable substitutions may be made subject to approval by the Head of Faculty. Programme balance must be maintained.

Busser

Andante et Allegro

Neruda

Concerto in E Flat 1st and 3rd Movements

Albinoni

Sonata in C

Busser

Variations

Peters

Sonata 1st and 3rd Movements

Arnold

Sonata for Solo Trumpet

Defossez

Recitative and Allegro

Enesco

Legende

Bozza

Rustiques

Arutunian

Aria and Scherzo

**Year III**

**Mid-year Examination - Technical Examination**

1) Scales and Arpeggios;
   All Major and Minor (Harmonic and Melodic) scales and their Arpeggios within the compass of the instrument. All Dominant and Diminished Sevenths and Chromatic Scales within the compass of the instrument.
   All of the above tongued and slurred as requested by the examiner.

2) Study
   Jean Baptiste Arban
   Any study from “fourteen studies”
   Derek Bourgeois
   No.19 from Ace Of Trumpets

3) Sight Reading
   Sight reading for Trumpet in B Flat and transposition for Trumpet in A, C, D, E, E flat and F.

4) Orchestral Studies;
   Prepared excerpts chosen from Orchestral Studies for Trumpet Books 1 to 6. To be performed on D, E flat Trumpet and A and B Flat Piccolo Trumpet. A list of not less than 10 must be submitted at the relevant time and approved by the teacher and Head of Faculty.

**End-of-year Examination**

Recital - approximately 40 minutes of a contrasting programme of not less than two works chosen from the following list: At least one contemporary work must be included. A piece of own choice may be added as a second or third piece. Suitable substitutions may be made subject to approval by the Head of Faculty. Programme balance must be maintained. [Students may opt to have a break of up to 5 minutes during their recital if they chose, this break is in addition to the recital duration].

Handel

Let The Bright Seraphim

Handel

The Trumpet Shall Sound

Bach

Mighty Lord and King All Glorious From Christmas Oratorio

Torrelli

Concerto in D

Neruda

Trumpet Concerto in E Flat

Haydn

Trumpet Concerto in E Flat

Hummel

Trumpet Concerto in E Flat

Peters

Sonata Op 51

Halsey Stevens

Sonata

M. Arnold

Fantasy Op100

Francaix

Sonatina

Goedicke

Concert Etude
Year IV

Mid-Year Examination

Orchestral Audition

A. This will take the form of a mock orchestral audition and will be comprised of the following requirements:

i. Performance of some or all of a named concerto.

ii. Performance of a contrasting work of own choice.

iii. A selection of orchestral excerpts, not less than 10 must be submitted at the relevant time and approved by the teacher and Head of Faculty.

iv. Orchestral sight-reading, including transposition where appropriate.

This exam would be marked as a pass/fail basis, but will be subject to the regulations governing all other mid-year examinations. A report of the examination will be made available to the Course Committee, the Extern Examiner, and the student, following ratification of the results.

B. To prepare, and perform one complete concerto, different from that specified for the examination under (A) 1 above. Reasonable notice of the date of performance will be given to the student by the Course Committee.

End-of-year Examination - Recital [approximately 45 minutes] of a contrasting programme of not less than two works chosen from the following list. At least one contemporary work must be included. Pieces performed during previous examinations may also be selected. Suitable substitutions may be made subject to approval by the Head of Faculty. Programme balance must be maintained. [Students may opt to have a break of up to 5 minutes during their recital if they chose, this break is in addition to the recital duration].

Telemann  Concerto in D
Tartini  Concerto in D
Torelli  Sonata in D
Neruda  Trumpet Concerto in E Flat
Haydn  Trumpet Concerto in E Flat
Hummel  Trumpet Concerto in E Flat
Aruthunian  Concerto
Bozza  Caprice op47
Appendices

Bachelor in Music Performance Instrumental Modules

Wind, Brass and Percussion Faculty – Tuba/Euphonium

Year I

Mid-year Examination - Technical Examination
All major, minor (harmonic & melodic) and chromatic scales and arpeggios
All dominant and diminished 7ths

Whole tone scales on B and Bb

Note:
- All the above 2 octaves. Detached or legato at the examiner’s discretion.

Sight Reading:
A short piece of suitable difficulty

Orchestral excerpts
Chosen from Torchinsky Orch Excerpts. A list of not less than 10 must be submitted at the relevant time and approved by the teacher and Head of Faculty.

A study of suitable difficulty from:
- Blazhevich 70 studies
- Bordogni 43 bel canto studies

End-of-year Recital
Candidates will be required to give a recital of approximately 30 minutes duration consisting of a varied, balanced programme from the following list:

Movements may be performed individually at candidates’ discretion. Suitable substitutions may be made subject to approval by the Head of Faculty. Programme balance must be maintained.

Edward Gregson                Concerto for tuba
Paul Hindemith               Sonata
Malcolm Arnold               Fantasy for solo tuba
Rodney Newton                Capriccio
Walter Hartley               Suite for unaccompanied tuba
Alec Wilder                  Effie Suite
Alec Wilder                  Sonata no.1
Henry Eccles                 Sonata (adapted by Lelong)
Benedetto Marcello           Sonata no.1 in F (arr Little & Nelson)
J.S. Bach                    Dance Movs. from cello suites (trans Torchinsky)

Year II

Mid-year Examination - Technical Examination
All major, minor (harmonic & melodic) and chromatic scales and arpeggios
All dominant and diminished 7ths
Whole tone scales on C and C#

Note:
- All the above 2 octaves. Detached or legato at the examiner’s discretion.

Sight Reading:
A short piece of suitable difficulty

Orchestral excerpts:
Chosen from Torchinsky Orch Excerpts. A list of not less than 10 must be submitted at the relevant time and approved by the teacher and Head of Faculty.

A study of suitable difficulty from:
- Blazhevich 70 studies
- Bordogni 43 bel canto studies
- Derek Bourgeois Fantasy Pieces

End-of-year Recital
Candidates will be required to give a recital of approximately 30 minutes duration consisting of a varied, balanced programme from the following list. Movements may be performed individually at candidates’ discretion. Suitable substitutions may be made subject to approval by the Head of Faculty. Programme balance must be maintained.
Edward Gregson: Concerto for tuba
Paul Hindemith: Sonata
Malcolm Arnold: Fantasy for solo tuba
Jennifer Glass: Sonatina
Rodney Newton: Capriccio
Alec Wilder: Effie Suite
Alec Wilder: Sonata no.1
Henry Eccles: Sonata (adapted by Lelong)
Benedetto Marcello: Sonata no.1 in F (arr. Little & Nelson)
J.S. Bach: Dance Movements from cello suites (trans Torchinsky)

Year III

Mid-year Examination - Technical Examination
All major, minor (harmonic & melodic) and chromatic scales and arpeggios
All dominant and diminished 7ths
Whole tone scales on D and Eb

Note:
- All the above 2 octaves. Detached or legato at the examiner’s discretion.

Sight Reading:
A short piece of suitable difficulty

Orchestral excerpts
Chosen from Torchinsky Orch Excerpts. A list of not less than 10 must be submitted at the relevant time and approved by the teacher and Head of Faculty.

A study of suitable difficulty from:
Blazhevich 70 studies
Bordogni Complete Solfeggi
Derek Bourgeois Fantasy Pieces

End-of-year Recital
Candidates will be required to give a recital of approximately 35 minutes duration consisting of a varied, balanced programme from the following list. Movements may be performed individually at candidates’ discretion. Suitable substitutions may be made subject to approval by the Head of Faculty. Programme balance must be maintained. [Students may opt to have a break of up to 5 minutes during their recital if they chose, this break is in addition to the recital duration].

 Vaughan Williams: Concerto for tuba
 Edward Gregson: Concerto for tuba
 Paul Hindemith: Sonata
 Joseph Horovitz: Concerto for tuba
 Jennifer Glass: Sonatina
 Rodney Newton: Capriccio
 Robert Muczynski: Impromptus for solo tuba
 Vaughan Williams: 6 Studies in English Folk-Song (adapted Wagner)
 Henry Eccles: Sonata (adapted by Lelong)
 J.S. Bach: Dance Movements from cello suites (trans Torchinsky)

Year IV

Mid-year Examination
This will take the form of a mock orchestral audition and will be comprised of the following requirements:
1) Performance of some or all of a classical concerto
2) Performance of a contrasting work of own choice
3) A selection of orchestral excerpts A list of not less than 10 must be submitted at the relevant time and approved by the teacher and Head of Faculty.
4) Orchestral sight reading, including doubling and transpositions where appropriate

A complete concerto different from that stipulated in the Mid-year exam above details of which must be submitted on or before a date specified by the Course Committee.
End-of-year Recital
Candidates will be required to give a recital of not less than 40 minutes duration consisting of a varied, balanced programme of their own choice which includes at least one piece from the following list. Suitable substitutions may be made subject to approval by the Head of Faculty. Programme balance must be maintained. [Students may opt to have a break of up to 5 minutes during their recital if they chose, this break is in addition to the recital duration].

- Vaughan Williams: Concerto for tuba
- Paul Hindemith: Sonata
- Joseph Horovitz: Concerto for tuba
- John Williams: Concerto for tuba
- Jacques Casterede: Sonatine (pour tuba Ut)
- Jennifer Glass: Sonatina
- Krzysztof Penderecki: Capriccio
- Robert Muczynski: Impromptus for solo tuba
Appendices

Bachelor in Music Performance Instrumental Modules

Wind, Brass and Percussion Faculty - Percussion

Year I

Mid-year Examination - Technical Requirements:

Scales and Arpeggios
Scales and Arpeggios on 4 octave Xylophone (hard mallets)
Major and minor (harmonic and melodic) scales - 2 octaves (single sticking)
Chromatic scale (starting on any note) 2 - octaves
Arpeggios major and minor - 2 octaves

Snare Drum Rudiments
Long Roll - open & closed. pp & ff
Drag
4 Stroke Ruff
5, 7, 9, 11, 13, 15, 17 stroke rolls (open & closed)
Single Paradiddle
Double Paradiddle
Flam
Flam Accent
Flam Tap
Flamacue
Flam Paradiddle
Swiss Army Triplet
Drag
Single Drag Tap
Double Drag Tap
Single Ratamacue

Excerpts
Excerpts to be chosen from any of the following excerpt series; Raynor Carroll, Alan Able, Kevin Hathaway, Saul Goodman, Morris Goldenberg, Fred Hinger, Friese/Lepak, Leonard, Orchestral Masterworks, Orchester studen series.
As a large proportion of the orchestral repertoire for Timpani and Percussion is from the 20th century, many parts are not currently available commercially. In these cases authorised copies of original parts are permitted.
A list of not less than 10 must be submitted at the relevant time and approved by the teacher and Head of Faculty

Solo
Three solo pieces of approximately 3-5 minutes in length to be played on a choice of Snare Drum, Mallets, Timpani, Multiple percussion or Drum set, with or without accompaniment. This selection must include a tuned percussion piece.

Sight Reading
Sight Reading on Snare Drum, Mallets, and Timpani;

End-of-year Examination
Recital: 20 minutes duration
A contrasting programme of three or four solo pieces of approximately 5-7 minutes each in length to be performed on the following instruments (with or without accompaniment).

Note:
- This selection must include a tuned percussion piece.
  1) Snare Drum
  2) Tuned Percussion
  3) Timpani
  4) Multiple percussion
  5) Drum Set
  6) World Percussion

Note:
- Suitable substitutions may be made subject to approval by the Head of Faculty. Programme balance must be maintained.
Appendices

Bachelor in Music Performance Instrumental Modules

Year II
Mid-year Examination - Technical Requirements

Scales and Arpeggios
Scales / Arpeggios on 4 octave Xylophone (hard mallets)
Major and minor (harmonic and melodic) scales - 2 octaves, single sticking & double sticking
Chromatic scale (starting on any note) 2 - octaves, single sticking & double sticking
Arpeggios major and minor - 3 octaves, single sticking (root, 1st & 2nd inversions) & double sticking (root position)

Snare Drum Rudiments
Long Roll - open & closed, pp & ff
Single Stroke Roll
Drag
4 Stroke Ruff
5, 6, 7, 9, 10, 11, 15, 17 stroke rolls (open & closed)
Triple Stroke Roll
Single Paradiddle
Double Paradiddle
Triple Paradiddle
Flam
Flam Accent
Flam Tap
Flamacue
Flam Paradiddle
Single Flammed Mill
Flam Paradiddle-diddle
Pataflafla
Swiss Army Triplet
Drag
Single Drag Tap
Double Drag Tap
Single Ratamacue
Double Ratamacue
Single Dragadiddle

Orchestral Repertoire
Excerpts to be chosen from any of the following excerpt series:
Raynor Carroll
Alan Able
Kevin Hathaway
Saul Goodman
Morris Goldenberg
Fred Hinger
Friese/Lepak
Leonard Orchestral Masterworks
Orchester Studien Series

As a large proportion of the orchestral repertoire for Timpani and Percussion is from the 20th Century, many parts are not currently available commercially. In these cases authorised copies of original parts are permitted.

A list of not less than 10 must be submitted at the relevant time and approved by the teacher and Head of Faculty

Solo
Three solo pieces of approximately 3-5 minutes each in length to be played on a choice of Snare Drum, Mallets, Timpani, Multiple percussion or Drum set, with or without accompaniment. This selection must include a tuned percussion piece.

Sight Reading
Sight Reading on Snare Drum, Mallets, and Timpani;
Questions on additional material covered during the semester.
Note:
- All scales, arpeggios and orchestral excerpts stipulated must be prepared and the examination panel may request any selection of these to be performed by the candidate.

**End-of-year Examination**

Recital 30 minutes duration
A contrasting programme of three or four solo pieces of approximately 6-8 minutes each in length to be performed on the following instruments (with or without accompaniment)

**Note:**
- This selection must include a tuned percussion piece.
  1) Snare Drum
  2) Tuned Percussion
  3) Timpani
  4) Multiple percussion
  5) Drum Set
  6) World Percussion

**Year III**

**Mid-year Examination**

**Scales and Arpeggios**

- Scales / Arpeggios on 4 octave Xylophone (hard mallets)
- Major and minor (harmonic and melodic) scales - 3 octaves, single sticking and double sticking
- Chromatic scale (starting on any note) 3 octaves, single sticking & double sticking
- Arpeggios major and minor - 3 octaves, single sticking and double sticking (root, 1st & 2nd inversions)

**Snare Drum Rudiments**

- Long Roll - open & closed. pp & ff
- Single Stroke Roll
- Drag
- 4 Stroke Ruff
- 5, 6, 7, 9, 10, 11, 13, 15, 17 stroke rolls (open & closed)
- Triple Stroke Roll
- Single Paradiddle
- Double Paradiddle
- Triple Paradiddle
- Single Paradiddle-diddle
- Flam
- Flam Accent
- Flam Tap
- Flamacue
- Flam Paradiddle
- Single Flammed Mill
- Flam Paradiddle-diddle
- Patatlapa
- Swiss Army Triplet
- Inverted Flam Tap
- Flam Drag
- Drag
- Single Drag Tap
- Double Drag Tap
- Single Ratamacue
- Double Ratamacue
- Triple Ratamacue
- Single Dragadiddle
- Drag Paradiddle No1
- Drag Paradiddle No2

**Orchestral Repertoire**

Excerpts to be chosen from any of the following excerpt series:
- Raynor Carroll
- Alan Able
As a large proportion of the orchestral repertoire for Timpani and Percussion is from the 20th Century, many parts are not currently available commercially. In these cases authorised copies of original parts are permitted.

A list of not less than 10 must be submitted at the relevant time and approved by the teacher and Head of Faculty

**Solo**

Three solo pieces of approximately 3-5 minutes in length to be played on a choice of Snare Drum, Mallets, Timpani, Multiple percussion or Drum set, with or without accompaniment. This selection must include a tuned percussion piece.

**Sight Reading**

Sight Reading on Snare Drum, Mallets, and Timpani;

Note:

- All scales, arpeggios and orchestral excerpts stipulated must be prepared and the examination panel may request any selection of these to be performed by the candidate.

**End-of-year Examination**

Recital 40 minutes duration

A contrasting programme of three or four solo pieces of approximately 8-10 minutes each in length to be performed on the following instruments (with or without accompaniment). [Students may opt to have a break of up to 5 minutes during their recital if they chose, this break is in addition to the recital duration].

Note:

- This selection must include a tuned percussion piece.
  1) Snare Drum
  2) Tuned Percussion
  3) Timpani
  4) Multiple percussion
  5) Drum Set
  6) World Percussion

**Year IV**

**Mid-year Examination**

This will take the form of a mock orchestral audition and will be comprised of the following requirements:

1) Performance of some or all of a classical concerto
2) Performance of a contrasting work of own choice
3) A selection of orchestral excerpts submitted by the student in advance and approved by the teacher and/or Course Committee
4) Orchestral sight reading, including doubling and transpositions where appropriate

A complete concerto different from that stipulated in the Mid-year exam above, details of which must be submitted on or before a date specified by the Course Committee.

**Final Recital** - 45 minutes duration

A contrasting programme of three or four solo pieces be performed on the following instruments (with or without accompaniment). [Students may opt to have a break of up to 5 minutes during their recital if they chose, this break is in addition to the recital duration].

Note:

- At least one work must be performed from memory. This selection must include a tuned percussion piece.
  1) Snare Drum
  2) Tuned Percussion
  3) Timpani
  4) Multiple percussion
  5) Drum Set
  6) World Percussion
Appendix 4: Performance Marking Criteria

Honors First Class
80% - 99% Technique
- An extremely assured and technically accomplished performance
- Maintained a totally convincing sense of control throughout the performance
- Highly polished and accomplished; always convincing in this regard

Interpretation
- A profound understanding of style and of the pieces performed
- A richly imagined and memorable performance with great individuality always in abundance
- A deeply insightful performance; thoroughly convincing

Performance
- Totally committed and convincing throughout; a gripping account
- Profoundly communicative and effective; a confident and highly professional performance full of élan
- Full of flair and polish; a strong sense of artistry

70% - 79% Technique
- Very technically assured
- Hardly any lapses of control or none of any significance
- Highly polished and accomplished; always convincing in this regard

Interpretation
- A deep understanding of style and of the pieces performed
- A high degree of individuality with a significantly imaginative interpretation
- Showed a continuously high degree of insight throughout the performance; wholly convincing in this regard

Performance
- A highly committed and convincing performance
- Great poise and confidence in evidence; always communicative
- A significant degree of flair and polish

Honors Second Class First Division
66% - 69% Technique
- Mostly technically assured
- Some issues/lapses of control but not many
- In some short passages the performance may have been slightly marred by technical glitches

Interpretation
- Good understanding of style
- Has individuality but more subtlety of imagination required
- Has some degree of insight; quite convincing in this regard

Performance
- Demonstrates commitment and concentration
- Displays confidence and poise and was communicative
- Evidence of some flair

60% - 65% Technique
- Fairly technically assured
- Some technical issues and perhaps limitations in control
- Slightly marred the performance overall

Interpretation
- More individuality and awareness of musical style needed
- Requires a wider variety of expression
- Requires more insight; somewhat convincing though

Performance
- Generally confident with some sense of involvement
- Displayed some poise and was mostly communicative Evidence of some flair
- Signs of some restriction which limits a sense of flair; shows good potential though

Honors Second Class Second Division
56% - 59% Technique
- Reliable technically but lacks versatility and ease
- Flaws in technical control
- Marred performance overall

Interpretation
- Displayed some stylistic understanding
- A rather standard approach; lacks individuality
• Limited in insight into the music and not always convincing

**Performance**
• Reasonably confident (most of the time) with some sense of involvement
• Though communicative it lacked poise
• Shows potential and demonstrates solid preparation though lacking in flair

**50% - 55% Technique**
• Reasonable technically, though this restricted the musical interpretation
• The technique marred the overall impression somewhat
• Notable flaws in technical control

**Interpretation**
• Displayed a somewhat narrow stylistic understanding
• Overall a rather standard approach
• Occasional insights into the music but overall unconvincing in this regard

**Performance**
• Fairly confident but lacking in involvement
• Not always communicative
• Preparation in evidence but not always solid

**Third Class**
**46% - 49% Technique**
• Technically limited
• Maintained a sense of continuity despite technical problems
• Conspicuous flaws in technical control

**Interpretation**
• Displays some musical understanding though lacking in stylistic variety
• An unconvincing approach
• Quite limited in terms of insight into the music

**Performance**
• Somewhat hesitant throughout and lacking in engagement
• Though it maintained a sense of coherence, it lacked a sense of communication

**40% - 45% Technique**
• Some significant technical limitations
• Lacked continuity
• Technically somewhat weak

**Interpretation**
• A limited and somewhat basic level of stylistic understanding
• An unsatisfactory and unconvincing approach
• Displayed little or no sense of direction or plan

**Performance**
• Very hesitant throughout; lacking assurance
• Little or no communication and limited coherence
• Inadequate preparation in evidence

**Fail**
**0% - 39% Technique**
• Serious technical limitations
• Disjointed and little or no continuity
• Not really in control; significant flaws everywhere in evidence

**Interpretation**
• Little evidence of musical understanding or interpretation
• The performance may have been technically weak to the extent that it became difficult to judge interpretation
• Somewhat incoherent

**Performance**
• A disjointed and faltering performance
• Neither properly communicative nor coherent
• Little or no evidence of adequate preparation
Appendix 5: Accompaniment Class Syllabus

Note

- Students sit examinations by agreement with Director

Year II

Piano accompanying vocal
A number of works will be studied of a comparable nature and standard to the following:

a) Folk Songs arranged by Herbert Hughes and Benjamin Britten
b) R. Quilter
   - Fair House of Joy
   - Now Sleeps the Crimson Petal
   - V. Williams
   - Songs of Travel
   - Rachmaninoff
   - To the Children

c) Schubert
   - Lachen und Weinen
   - Das Fischermädchen (Schwanengesang)
   - Schumann
   - Die beiden Grenadiere
d) Study of easier Recitatives and Arias from Opera and Oratorio

Piano accompanying instrumental
A number of works will be studied of a comparable nature and standard to the following:

Pugnani-Kreisler
- Praeludium and Allegro (violin)

Beethoven-Kreisler
- Rondino (violin)

Kreisler
- Liebeslied (violin)

Chausson
- Poème (violin)

Mendelssohn
- Song without Words Op. 109 (cello)

César Cui
- Orientale Op. 50 No. 9 (cello)

Fauré
- Elegie (cello)

Herbert Murrill
- Four French Nursery Songs (cello)

Henri Busser
- Les Ecureuils (flute)

B. Godard
- Suite (flute)

Saint-Saëns
- Allegro Appassionato (cello)

Organ and Harpsichord

a) Study of realisation of figured and unfigured bass; taking as a special reference "Continuo Playing according to Handel" by Dr. David Ledbetter, Pub.O.U.P. 1990.

b) Accompanying instrumental - To study a number of instrumental sonatas and other pieces in the Italian Baroque style including works by:
   - Handel
   - Corelli
   - Vivaldi
   - Tartini
   - A. Scarlatti

c) Accompanying vocal - To study continuo methods from the earliest sacred and secular (operatic) sources including works by:
   - Peri
   - Monteverdi
   - Caccini
   - Viadana
   - Schutz

Year III

Piano accompanying vocal
A number of works will be studied of a comparable nature and standard to the following:

Schubert
- Der Musensohn
- Liebesbotschaft
- Die junge Nonne.

Schumann
- Frühlingsnacht Op.39 (Liederkreis)

Strauss
- Ständchen
- Traum durch die Dämmerung
- Morgen

Tschaikowsky
- Don Juan's Serenade

Liszt
- Der Koenig von Thule

Mahler
- Des Knaben Wunderhorn

Brahms
- Vergebliches Ständchen
Appendices

Bachelor in Music Performance Instrumental Modules

Brahms
Four Serious Songs

Wolf
Fussreise

Duparc
I'Invitation au Voyage

Duparc
La Vie Antérieure

Debussy
Mandoline

Fauré
Nell

Harty
Sea Wrack

Bridge
Love Went A-Riding

Bantock
A Feast of Lanterns

Hageman
Miranda

A. Gibbs
Five Eyes

Britten
Songs and Proverbs of William Blake

Warlock
Pretty Ring Time

Various Recitatives and Arias of a demanding nature from Opera and Oratorio.

Piano accompanying instrumental
A number of works will be studied of a comparable nature and standard to the following:

Weber
Grand Duo Concertante (clarinet)

Brahms
Two Sonatas Op. 120 (clarinet or viola)

Finzi
Five Bagatelles (clarinet)

Ravel
Tzigane (violin)

Szymanowsky
The Fountains of Arethusa (violin)

Kreisler
Liebesfreud (violin)

Cassado
Requiebros (cello)

Schumann
Fantasiestucke Op. 73 (cello)

Brahms
Sonata Op. 99 (cello)

Debussy
Sonata (cello)

Prokofief
Sonata in D (cello)

Roussel
Andante and Scherzo (flute)

Berkeley
Sonata (flute)

Faure
Fantasie (flute)

Martinu
Sonata (flute)

Beethoven
Sonata in F (horn)

Dukas
Villanelle (horn)

Hindemith
Sonata (trombone)

Organ and Harpsichord
a) More advanced figured bass realisation.
b) Accompanying instrumental - A study of concerted music form the 17th and 18th Centuries with emphasis on:
   (i) the French Baroque including works by:
       D'Anglebert
       Lully
       Couperin
       Leclair
       Rameau
   (ii) the English Baroque especially the works of Henry Purcell
   (iii) the concerted music of J.S. Bach
c) Accompanying vocal - A study of vocal music from the 17th and 18th Centuries with emphasis on:
   (i) the French Baroque including works by:
       D'Anglebert
       Lully
       Couperin
       Leclair
       Rameau
   (ii) the English Baroque especially the songs of Henry Purcell
   (iii) the vocal music of J.S. Bach.
   (iv) Recitative treatment in the operas of Mozart
Appendix 6: Research Misconduct

This is defined as but is not limited to fabrication, falsification or plagiarism in proposing, performing, or reviewing research or original compositions, or in reporting research results. All student must go to http://tcd-ie.libguides.com/plagiarism to comply with TCD instructions regarding plagiarism

1. Fabrication

1.1 Fabrication is making up data or results and recording or reporting them

1.2 Falsification is manipulating research materials, equipment, or processes, or changing, distorting, dishonestly misinterpreting or omitting data or results such that the research is not accurately represented in the research record.

1.3 Plagiarism is the appropriation of another person’s ideas, processes, results, or words without giving appropriate credit, or dishonest use of unacknowledged sources. Plagiarism is addressed separately in section 2.

2 Plagiarism

Plagiarism is interpreted by the Royal Irish Academy of Music as the act of presenting the work of others as one’s own work, without acknowledgement. Plagiarism is considered as academically fraudulent and an offence against college discipline. The RIAM considers plagiarism to be a major offence and subject to disciplinary procedures. It is the responsibility of the student to ensure that he/she does not commit plagiarism.

1.1 Why is plagiarism regarded as such a serious offence?

It is clearly understood that all members of the academic community use and build on the work of others. It is commonly accepted also, however, that they build on the work of others in an open and explicit manner, and with due acknowledgement. Many cases of plagiarism that arise could be avoided by following some simple guidelines:

- Any material used in a piece of work, of any form, that is not the original thought of the author should be fully referenced in the work and attributed to its source. The material should either be quoted directly or paraphrased. Either way, an explicit citation of the work referred to should be provided, in the text, in a footnote, or both. Not to do so is to commit plagiarism.
- When taking notes from any source it is very important to record the precise words or ideas that are being used and their precise sources.
- Although the Internet often offers a wider range of possibilities for researching particular themes, it also requires particular attention to be paid to the distinction between one’s own work and the work of others. Particular care should be taken to keep track of the source of the electronic information obtained from the Internet or other electronic sources and ensure that it is explicitly and correctly acknowledged.

2.2 How can plagiarism arise?

Plagiarism can arise from deliberate actions and also through careless thinking and/or methodology. The offence lies not in the attitude or intention of the perpetrator, but in the action and in its consequences. Plagiarism can arise from actions such as:

- Copying another student’s work in full or in part and presenting it as one’s own
- Submitting the same work as a peer without having sought the approval of the lecturer and without having sufficiently individualised the work
- Enlisting another person or persons to complete an assignment on the student’s behalf
- Quoting directly, without acknowledgement, from books, articles or other sources, either in printed, recorded or electronic format
- Paraphrasing, without acknowledgement, the writings of other authors.

2.3 Is information available about plagiarism?

Advice about how to avoid plagiarism is available from the librarians, lecturers, teachers and supervisors. Advice is also available about the appropriate methodology for students to use for their work.

It is the students’ responsibility to make sure their work is not used by others without acknowledgement. The student whose work is used unreferenced by another is considered an accomplice in the act of plagiarism.

3 Policy and procedure for inquiring into allegations of research misconduct

If research misconduct is suspected, there will be an informal meeting with the student, their lecturer, The Head of Faculty and the Administrative Officer [Registry] to give the student a chance to answer. The student may bring a representative from the Students’ Union with them instead of their lecturer.

If it is decided that research misconduct has been committed, they must inform the Director in writing, and include all the information about the case as well as suggestions as to how the problem can be rectified. The Director will interview the student if there is any disagreement. The Administrative Officer [Registry] shall then follow the following steps e.g. the student shall be returned as Fail by the Board of Examiners and shall be required to re-submit work as determined by the Board of Examiners. The grade of the second attempt allowed shall not exceed 40%.

Only those directly involved in the inquiry should be aware that the process is being conducted or have access to any information during the course of the investigation.
Appendix 7: Academic Elective - Dissertation Marking Criteria

Introduction [15 marks]

Honors First Class
70% - 100%
- The focus of the study is excellently articulated
- The purpose of the study is clearly related to the student's own practice, the context of which has been excellently outlined

Honors Second Class First Division
60 - 69%
- The focus of the study is very well articulated
- The research context is very well established
- The student provides a very good account of how the study relates to their own practice

Honors Second Class Second Division
50 - 59%
- The student clearly states the focus of the study
- The context within which the study takes places is well-established
- The student provides a good account of how the project relates to their own practice

Third Class
40 - 49%
- The student satisfactorily outlines the focus of the study.
- There is a reasonable attempt to establish the context of the study.
- The student provides a satisfactory account how the project relates to their own practice.

Fail
0% - 39%
- The student does not clearly outline the focus of the study.
- The context is not well established. The student does not obviously identify how the project relates to their own practice.

Review of Literature [25 marks]

Honors First Class
70% - 100%
- The literature is excellently chosen in terms of relevance and consistency with the research topic
- The literature is up-to-date and is outstanding in terms of breadth and depth
- The author demonstrates an excellent level of critique in engaging with the literature

Honors Second Class First Division
60 - 69%
- The chosen literature is very good in terms of its relevance and its consistency with the research topic
- The literature is up-to-date and is very good in terms of breadth and depth
- The paper contains very good critique of the literature

Honors Second Class Second Division
50 - 59%
- The literature is good in terms of relevance and consistency with the research topic
- Some of the literature is up-to-date and good in terms of breadth and depth
- There is occasional critique of the literature chosen

Third Class
40 - 49%
- While some literature has been reviewed it is limited in terms of scope
- Much of the relevant literature has been omitted
- There is a lack of critique of any of the literature

Fail
0% - 39%
- The literature is unacceptably narrow, lacks focus in terms of the research topic and omits key texts and contributors

Methodology [15 marks]

Honors First Class
70% - 100%
- The methodology has been excellently chosen in terms of relevance to research topic, taking into consideration a wide range of methodological literature
- A comprehensive argument is made in support of the choice of the methodology
- The limitations of the methodology are clearly outlined. Any pertinent ethical issues are excellently discussed.
Honors Second Class First Division
60 - 69%
- The methodology has been very well chosen in terms of relevance to research topic, taking into consideration a very good range of methodological literature
- The arguments made in support of the choice of methodology are logical and very well made
- Any pertinent ethical issues are coherently discussed

Honors Second Class First Division
50 - 59%
- The methodology is quite relevant to the research topic.
- A good review of the methodology literature is provided with some arguments made in support of the methodology
- The author provides good discussion of the limitations and ethical implications of this methodology

Honors Second Class Second Division
40 - 49%
- The methodology chosen is somewhat appropriate for the research topic
- Some relevant methodology is discussed, with reference to a limited selection of literature
- Discussions of the limitations and ethical implications of the methodology are quite limited

Fail
0% - 39%
- The methodology is inappropriate in terms of the research topic. Scant attention has been paid to the methodology literature and there are serious gaps in terms of the limitations and ethical implications of the methodology

Findings, Analysis and Discussion [30 marks]
Honors First Class
70% - 100%
- The author presents the data in an excellent manner
- Superb use of the literature is used to critically examine the data
- The author is highly insightful in terms of the arguments made within the discussion and there is a clear link between the conclusions and the data
- The author demonstrates an excellent level of critique in engaging with the literature

Honors Second Class First Division
60 - 69%
- The data is presented very clearly and cogently
- Very good use is made of the literature in order to offer critical examination of the data
- A range of insightful arguments are made within the discussion and very good links are established between the conclusions and the data

Honors Second Class Second Division
50 - 59%
- The data is presented in a clear and unambiguous manner
- The author makes good use of the literature to offer some critical examination of the data
- Some insightful arguments are made within the discussion and appropriate links are evident between the conclusions and the data

Third Class
40 - 49%
- The data is presented in a mediocre manner but may be confusing in parts
- There is very little integration of the literature in the discussion of the data, with scant critical examination of the data. Links between the data and conclusions are weak

Fail
0 - 39%
- The data is presented in a confusing manner
- The author fails to use the literature in critiquing the data
- Conclusions are inappropriate in terms of the data presented

Presentation and Format [15 marks]
Honors First Class
70% - 100%
- The author displays skilled use of academic conventions with format and structure followed superbly and consistently throughout
- The dissertation is systematically and clearly organised
- The author has paid excellent attention to the accurate formation of the bibliography and referencing system
Honors Second Class First Division
60 - 69%
- The author displays very good use of academic conventions with format and structure followed consistently throughout
- The dissertation is systematically organised
- The author has paid very good attention to the accurate formation of the bibliography and referencing system

Honors Second Class Second Division
50 - 59%
- The author displays good use of academic conventions with format and structure followed well and relatively consistently throughout
- The dissertation is organised well throughout
- The bibliography is relatively well presented and the referencing system is relatively well followed however some mistakes are evident

Third Class
40 - 49%
- Academic conventions are adhered to in a sporadic fashion. The dissertation is not well organised
- The bibliography is weak and many mistakes are evident in the references presented

Fail
0% - 39%
- Academic conventions are generally ignored
- The dissertation is unorganised
- The bibliography is very weak and references are inaccurate or absent
Appendix 8: Academic Elective: Music Technology/Composition Marking Criteria

Quality and originality of ideas [40 marks]

**Honors First Class**
70% - 100%
- Strong evidence of original musical language and thought
- Ability to absorb influences into an individual style

**Honors First Class First Division**
60% - 69%
- Evidence of original musical thought
- Ideas with strong profile

**Honors First Class Second Division**
50% - 59%
- Strong ideas with less individual quality
- Influences not fully absorbed but fluency of ideas evident

**Third Class**
40% - 49%
- Acceptable level of musical thought showing fluency but not much originality

**Fail**
0 - 39%
- Poor level of musical invention

Quality of musical technique [30 marks]

**Honors First Class**
70% - 100%
- Great technical assurance and adventurousness in the statement and development of ideas
- Strong command of sonic manipulation and creation through software, as appropriate

**Honors First Class First Division**
60% - 69%
- Strong technical assurance in handling ideas with less daring than the above
- Good command of software capabilities, as appropriate

**Honors First Class Second Division**
50% - 59%
- Good overall grasp of statement of ideas but showing less capacity for development
- Good command of software capabilities, as appropriate

**Third Class**
40% - 49%
- Acceptable grasp of statement and development of ideas, showing competence without much adventurousness
- Acceptable command of software capabilities, as appropriate

**Fail**
0 - 39%
- Poor overall quality in statement and development of ideas and use of software
- Strong command of sonic manipulation and creation through software, as appropriate

Quality of presentation [20 marks]

**Honors First Class**
70% - 100%
- Professional level of presentation materials (CDs, technical requirements etc.)
- The student shows a full grasp of the layout and presentation level needed for professional performance.

**Honors First Class First Division**
60% - 69%
- Strong level of presentation of materials with perhaps some adjustments needed

**Honors First Class Second Division**
50% - 59%
- Good overall grasp of presentation issues but with less grasp of the demands of the performance situation.
- Some intervention needed to deal with these issues.

**Third Class**
40% - 49%
- Acceptable level of presentation.
- Issues involving, for example, technical notes on performance requirements.
Fail
0 - 39%
- Poor level of presentation showing little grasp of the technical requirements and demands of performance.

Commentary [10 Marks]

Honors First Class
70% - 100%
- Excellent grasp of aesthetic and technical issues shown in clearly written prose
- Strong critical engagement with the analytic literature including recent periodical literature (where relevant)
- Scholarly presentation

Honors First Class First Division
60% - 69%
- Very good grasp of aesthetic and technical issues
- Good awareness of the analytic literature
- Scholarly presentation

Honors First Class Second Division
50% - 59%
- Good grasp of aesthetic and technical issues
- Engagement with the literature but not in a critical way
- Articulate presentation of ideas

Third Class
40% - 49%
- Acceptable if unadventurous grasp of the aesthetic and technical issues
- Articulate presentation
- Little engagement with the literature

Fail
0 - 39%
- Poor grasp of aesthetic and technical issues
- Poorly argued
- No engagement with the literature
Appendices

Notes