Recital Artist Diploma
Academic Year 2015 - 2016
<table>
<thead>
<tr>
<th><strong>Undergraduate course title:</strong></th>
<th>Recital Artist Diploma</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Duration of the Access Programme:</strong></td>
<td>Full time 1 to 3 years</td>
</tr>
<tr>
<td><strong>Closing date for applications:</strong></td>
<td>1st February (Direct application to RIAM)</td>
</tr>
<tr>
<td><strong>Institution delivering the course:</strong></td>
<td>The Royal Irish Academy of Music</td>
</tr>
<tr>
<td><strong>Head of Institution:</strong></td>
<td>Deborah Kelleher, Director</td>
</tr>
</tbody>
</table>

**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 Academy Calendar and information contained in course handbooks, the handbook does not supersede the Academy’s regulations in the Academic Calendar and the provisions of the General Regulations will prevail.
Contents

Directors Welcome ........................................................................................................... 2
1. Overview ....................................................................................................................... 4
2. Structure of Programme ................................................................................................. 4
   2.1 Instruments/Disciplines ......................................................................................... 4
   2.2 Aims and Objectives ............................................................................................ 4
   2.3 Programme Learning Outcomes ........................................................................... 4
3. Governance Structure .................................................................................................. 4
   3.1 RIAM Board of Governors .................................................................................. 4
   3.2 RIAM Board of Studies ....................................................................................... 4
   3.3 Heads of Faculty ................................................................................................... 4
4. Admissions .................................................................................................................... 4
   4.1 Admission Requirements ...................................................................................... 5
   4.2 Audition Procedures ............................................................................................. 5
   4.3 Accommodation ..................................................................................................... 6
5. Academic quality assurance .......................................................................................... 6
   5.1 RIAM Board of Studies ....................................................................................... 6
   5.2 Evaluation/Student feedback ............................................................................... 6
   5.3 Student services and facilities .............................................................................. 6
6. Administrative structure ................................................................................................. 7
   6.1 Module Co-ordinators/Lecturers ......................................................................... 7
7. Academic Year and Terms ............................................................................................. 7
8. Course Structure ........................................................................................................... 7
9. Assessment Procedures ................................................................................................. 8
   9.1 Method of Assessment ......................................................................................... 8
   9.2 Marking Criteria .................................................................................................... 8
   9.3 Examination Panels ............................................................................................ 10
   9.4 Result procedures ............................................................................................... 10
   9.5 End-of-year results .............................................................................................. 10
   9.6 Appeals procedure ............................................................................................. 10
   9.7 Awards .................................................................................................................. 10
Module 1: Principal Study ................................................................................................. 11
Module 2: Chamber Music ................................................................................................. 13

Appendix 1: Teaching Staff ............................................................................................. 14
Appendix 2: Performing Electives ................................................................................... 15
Appendix 3: Performance Marking Criteria .................................................................... 17
Director’s Welcome

The Royal Irish Academy of Music plays a central role in the development, delivery and promotion of Ireland’s cultural and educational agenda, contributing to a dynamic, innovative society for which the performing arts is a resource of inspiration and value.

With a proud history of more than 160 years as a beacon for excellence and innovation in musical performance and composition, our on-going inspiration is found in our students, the commitment and expertise of our staff and in our meaningful partnerships with other stakeholders across the island of Ireland and further afield.

We are deeply committed, through music education, performance and appreciation, to stimulating and motivating students and examination candidates of all ages, helping them to excel and contribute to society - whether their eventual careers lie in music or elsewhere.

The Royal Irish Academy of Music Teaching Staff includes international and national prizewinners, members of the National Symphony Orchestra of Ireland and the RTÉ Concert Orchestra and many individuals whose names have become synonymous with music education in Ireland. In recent years our students have garnered prizes from some of the world’s most prestigious international competitions including the Clara Haskil International Piano Competition, The Cardiff Singer of the World Competition, the Hamamatsu International Piano Competition, the Cologne International Piano Competition, the AXA Dublin International Piano Competition and the Maria Callas Grand Prix. On the international stage, former students are currently members of such leading orchestras as the London Symphony Orchestra, the Philharmonia Orchestra, Hong Kong Philharmonic Orchestra, as well as opera houses from the Royal Opera House at Covent Garden to Munich State Opera.

Our Recital Artist Diploma programme is a matter of considerable institutional pride to the Academy. This programme gives gifted performers an opportunity to work intensively to raise their standards in their instrument/voice as it is the equivalent of a Master’s qualification but without an academic component.

Deborah Kelleher
MBA, MA (Musicology), BA (Mod.), FTCL, LTCL
1. **Overview of the Programme**
   The Recital Artist Diploma is a structured whole-time course of one or two year’s duration. It is for exceptionally talented performers who wish to expand their performing skills.

2. **Structure of Programme**
   2.1 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>Voice</th>
<th>Conducting</th>
</tr>
</thead>
<tbody>
<tr>
<td>Piano</td>
<td>Violin</td>
<td>Recorder</td>
<td>Soprano</td>
<td></td>
</tr>
<tr>
<td>Organ</td>
<td>Viola</td>
<td>Flute</td>
<td>Mezzo-soprano</td>
<td></td>
</tr>
<tr>
<td>Harpsichord</td>
<td>Violoncello</td>
<td>Oboe</td>
<td>Countertenor</td>
<td></td>
</tr>
<tr>
<td>Accordion</td>
<td>Double Bass</td>
<td>Clarinet</td>
<td>Tenor</td>
<td></td>
</tr>
<tr>
<td>Accompaniment/Direction</td>
<td>Concert Harp</td>
<td>Bassoon</td>
<td>Bass</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Irish Harp</td>
<td>French Horn</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Classical Guitar</td>
<td>E flat Tenor Horn</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Trumpet</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Trombone</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Euphonium</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Tuba</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Percussion</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

2.2 **Aims and Objectives**
   The aims and objectives of the Recital Artist Diploma are:
   - To provide further development, at postgraduate level, for exceptionally talented performers who wish to expand their performing skills
   - To provide students with performance opportunities in both solo and Chamber Music recitals

2.3 **Programme Learning Outcomes**
   On successful completion of the Recital Artist Diploma, the students should be able to:
   - Perform demanding musical repertoire to a professional standard with technical assurance, confidence and a sense of individual artistry
   - Demonstrate critical understanding of the different demands of a range of performance groupings, from duo recital and chamber music to large ensembles, through the assimilation and public performance of a range of demanding musical repertoire
   - Design the learning skills and take responsibility for a rigorous programme of self-study which will meet performance-related deadlines effectively which will be reflected in performance examination and weekly lessons

3. **Governance structure**
   3.1 **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 current board membership is 35 but the Board is currently being restructured to reduce this number to 19 over time. 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.

   3.2 **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.

   3.3 **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. Such appointments last for a period of three years and staff can be reappointed for a further three year term. The maximum term which a Head of Faculty can serve is six years. 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. **Admissions**
   Admissions to the Recital Artist Programme at The Royal Irish Academy of Music will be administered through direct
application online by 1st February each year. Late applications may be considered in exceptional cases. All applicants must pay a non-refundable application fee and upload the following documents:

- A completed application form.
- 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 your examination record and any other information you would consider helpful to your application.
- Written recommendations form one musician, who may be the applicant's teacher, 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 the Recital Artist Diploma, 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.

4.1 Admission Requirements

Qualifications or equivalent

- There are no mandatory age requirements.
- Applicants should normally have attained a 2:1 in an undergraduate degree in music/music performance. In exceptional circumstances candidates without such qualifications will be considered* or
- * Where a student has not attained the required audition requirements, he/she may apply with a recommendation from his/her teacher.

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>
</thead>
<tbody>
<tr>
<td>Irish Leaving Certificate</td>
<td>Grade D3 or better in Ordinary level English</td>
</tr>
<tr>
<td>GCSE</td>
<td>Grade C or better in English Language</td>
</tr>
<tr>
<td>US High School</td>
<td>Grade C in English taken in final year</td>
</tr>
<tr>
<td>TOEFL</td>
<td>173 - computer-based</td>
</tr>
<tr>
<td></td>
<td>500 - Paper based</td>
</tr>
<tr>
<td></td>
<td>61 - internet-based</td>
</tr>
<tr>
<td>Cambridge Certificate of Advanced English</td>
<td>Grade A</td>
</tr>
<tr>
<td>Cambridge Certificate of Proficiency in English</td>
<td>Grade C</td>
</tr>
<tr>
<td>IELTS</td>
<td>(Academic Version ) 5.5 (no individual band below 5)</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

4.2 Audition Procedures

Applicants will be selected on the strength of their performing ability with only the best-qualified applicants accepted. Short-listed applicants will be notified of the day and time of their audition and interview.

The audition/interview panel - will normally consist of the Director or her/his nominee, Heads of Faculty or their nominees. [The relevant prospective teacher may attend auditions but do not form part of the panel]. Applicants must provide their own Accompanist if required.

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 or songs. The audition/interview panel reserves the right to hear all or part of any work presented. The panel may, at their discretion, require the applicant to sight-read 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.
Audition/Interview Results - the audition/interview panel will make the final selection. The maximum number of applicants who are accepted onto the course in any one year is normally sixteen. Successful applicants who are offered a place on the programme are notified in writing and must adhere to the deadlines stated in the letter of offer or the offer will lapse and the place will be re-assigned.

Induction
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.

Administrative support
Administration support includes admissions, examinations and student records.

4.3 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.

5 Academic quality assurance

5.1 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 Access 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.

5.2 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 about the implementation of these changes.

This questionnaire is supplemented by group feedback sessions with RIAM staff and both sets of data are added to the ongoing quality assurance processes for this programme.

5.3 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-seater 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 Diploma in Music Teaching and Performance. 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.

6. Administrative Structure
The Board of Studies of the RIAM appoints the Course Committee to administer the Access Course and the Course Committee will report to the Board of Studies and to the board of Governors on a regular basis and will consist of:

- The Director or her/his nominee
- The teachers of the students attending the course
- Administrative Officer [Registry]
- One student representative, from each year, elected annually by the students from amongst their number
- All Heads of those Faculties in which students are attending the course

7. Academic Year and Terms

Tuition
The RIAM Academic Year consisting of up to 30 weeks tuition commences September each Academic Year.

Examinations
End-of-year examinations are held in May/June. Supplemental periods for repeat exams is normally the first two weeks in September.

7.1 Module Co-ordinators/Lecturers
The Board of Studies design, implement and monitor the delivery of the degree. [See Appendix 1 for Teaching Staff].

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

8. Course Structure
Students will be required to successfully complete the following components:

Principal study
1 hour a week is devoted to the study of the student's principal instrument/voice. In addition to such tuition, student will also have the opportunity to perform in masterclasses and performance projects with international visiting artists. Orchestral players and singers also receive 20?? hours of accompaniment/coaching throughout the year.

Chamber Music
Students receive 10 hours of coaching per group.

Performing Groups
Attendance at orchestra is obligatory for all full-time students of orchestral instruments and Chorale is obligatory for all full-time vocal students and non-orchestral who study at the Academy. [See Appendix 2 for Performing Electives].

Contact Hours
The course is of 30 weeks duration. Students must satisfy all course regulations, pass all assessment procedures and maintain an attendance record of at least 75% for Principal Study and Chamber Music modules. Students assigned to Chorale/RIAM Symphony Orchestra/Ensembles must attend all rehearsals and concerts of the performing group to which they have been assigned. [As stated in Performing groups regulations].

The distribution of the contact hours is as follows:

<table>
<thead>
<tr>
<th>Modules</th>
<th>Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>Principal Study</td>
<td></td>
</tr>
<tr>
<td>Keyboard</td>
<td>30</td>
</tr>
<tr>
<td>Instrumental [1 hour principal study and 30 minutes coaching]</td>
<td>45</td>
</tr>
<tr>
<td>Vocal [1 hour principal study and 30 minutes coaching]</td>
<td>45</td>
</tr>
<tr>
<td>Chamber Music</td>
<td>8</td>
</tr>
<tr>
<td>Performance Groups</td>
<td></td>
</tr>
<tr>
<td>RIAM Chorale</td>
<td>45 approx.</td>
</tr>
<tr>
<td>RIAM Symphony /Ensembles</td>
<td>60 approx.</td>
</tr>
<tr>
<td>RIAM Chamber Orchestra</td>
<td>(Compulsory for all bowed string students in addition to the above)</td>
</tr>
</tbody>
</table>

Notes
- All non-orchestral students (including keyboard and singers) must attend Chorale; all orchestral instrumentalists must attend the relevant Performing Groups appropriate to their standard. Students are encouraged to attend both where possible. Bowed string students must attend all rehearsals/performance of the Chamber Orchestra in addition to their assigned Performing Group.
Additional Electives
Recital Artist students have the opportunity to attend the following classes, which are recommended but not obligatory:

**Instrumentalists:**
- Performance class
- Conducting
- Professional Practice
- Masterclasses with international artists

**Vocalists:**
- Masterclasses with international artists
- Professional Practice
- Italian diction
- French diction
- German diction
- Phonetics
- Opera class

For more information on additional electives, Recital Artist students must consult with their relevant Head of Faculty.

9. Assessment Procedures

9.1 Method of Assessment

**Principal Study - Performance Requirements**
Over the course of their studies, students undertaking the Recital Artist Diploma programme must complete the following examination in their principal study:

**Instrumentalists**
- A public recital of 50 minutes duration.
- A Chamber Music Recital of approximately 50 minutes duration.
- To perform a concerto or work for soloist and orchestra.

**Vocalists**
- A public recital of 50 minutes duration
- A Chamber Music Recital of approximately 50 minutes duration
- To perform a work for soloist and orchestra

9.2 Marking criteria
The proportion of marks allocated to each of the components for the purposes of arriving at the overall percentage for the year’s diet of assessments/examinations will be as follows:

<table>
<thead>
<tr>
<th>Module</th>
<th>Marks</th>
</tr>
</thead>
<tbody>
<tr>
<td>Principal Study:</td>
<td></td>
</tr>
<tr>
<td>Recital</td>
<td>100</td>
</tr>
<tr>
<td>Concerto</td>
<td>100</td>
</tr>
<tr>
<td>Chamber Music</td>
<td>100</td>
</tr>
<tr>
<td>Chorale/Orchestra/Ensemble</td>
<td></td>
</tr>
<tr>
<td>Continuous assessment</td>
<td>Pass/Fail</td>
</tr>
</tbody>
</table>

Note:
- Where a student does not punctually attend at least 75% of all activities scheduled on the course, including classes, lessons, lectures, and 100% attendance in chorale/orchestra/ensembles - unless through certified illness or other grave reason or prior permission - such a student will not be allowed to sit the End-of-year examinations.
- 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.
- 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 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.

Vocal students will be required to perform 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.

- 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

9.3 Examination Panels

**Principal Study:**
The Recital/Concert examination will normally be conducted by an exam panel consisting of:-
- Head of Faculty or their nominee
- Specialist extern examiner

**Chamber Music**
The panel will be conducted by an exam panel consisting of:-
- Head of Faculty or their nominee
- Specialist extern examiner

**Performance Groups**
The relevant conductor(s) of the orchestra/chorale/ensemble and or the Orchestra/Ensemble Manager of which the student is a member will assess this module on participation and attendance on a Pass/Fail basis.
9.3 Repeat Examinations

Practical Study
A student who fails their examination will be required to repeat the examination at the re-sit session in the September immediately following his/her first attempt.

9.4 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.

9.5 End-of-year results
The results of the individually assessed components for each student will be considered by a formally constituted Board of Examiners who will consist of the Board of Studies. This Board will consider all relevant matters pertaining to a student’s level of performance and attainment at the diet of examinations and declare a recommended result in respect of each student. Such results, certified by the Director or Administrative Officer [Registry] of the RIAM, will be e-mailed as soon as possible following the deliberations of the Board of Examiners.

9.6 Appeals procedure
Please refer to the RIAM Regulations and Policy Documents for full-time students

9.7 Awards
The final overall percentages will be graded as follows:

- Pass with Distinction 70% +
- Pass 50% - 69%
- Fail 0% - 49%

A certificate will be issued to all those who successfully complete all aspects of the course, stating the overall grade achieved.
Module 1: Principal Study

1. Module Code
   RCA1

2. Module Size
   Tuition 1 hour per week x 30 weeks
   Coaching 15 hours over the Academic Year for Orchestral Instrumentals and Vocalists

3. Rationale and Aims
   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>Vocal Faculty</th>
<th>Conducting</th>
</tr>
</thead>
<tbody>
<tr>
<td>Piano</td>
<td>Violin</td>
<td>Recorder</td>
<td>All voice types</td>
<td>Orchestral Choral</td>
</tr>
<tr>
<td>Organ</td>
<td>Viola</td>
<td>Flute</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Harpsichord</td>
<td>Violoncello</td>
<td>Oboe</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Accordion</td>
<td>Double Bass</td>
<td>Clarinet</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Accompaniment</td>
<td>Concert Harp</td>
<td>Bassoon</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Classical Guitar</td>
<td>French Horn</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Irish Harp</td>
<td>E flat Tenor Horn</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Trumpet</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Trombone</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Euphonium</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Tuba</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Percussion</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Rationale
Principal study lessons, delivered on a one-to-one basis, are aimed to give feedback to already confident performer who demonstrates an advanced level of instrumental/vocal technique. Over the life of the course, the repertoire appropriate to the instrument and the students’ own interests will be covered in depth. Such programmes must be approved by the student’s teacher and the Course Committee.

Aims (Overall)
- To achieve productive, reflective practice and independent learning
- To conceive, design, and implement a series of music performance projects with rigour and discrimination

4. Learning Outcomes
On successful completion of this module, students should be able to:
- Demonstrate a high level of artistic and interpretive confidence appropriate to demanding repertoire and a significant professional performing career

5. Course Content and Syllabus
Programmes are devised in consultation with the relevant practical teacher and are submitted to the Course Committee

6. Teaching and Learning Methods
Masterclasses with visiting guest artists
Group performance classes with a range of RIAM staff
One-to-one tuition with principal study teacher
One-to-one coaching with RIAM accompanist

7. Methods of Assessment
   One full-length recital [50 minutes duration]
   Students are not permitted to use opera arias of movements from concerti in this recital programme.
required to write programme notes for each recital and these will form part of the assessment.

**One concerto/work for voice and orchestra (up to 50 minutes duration)**

Students are required to write programme notes for the performance and these will form part of the assessment.

8. **Pass Requirement**
   40% Pass

9. **Method of Supplemental Assessment**
   Re-sit of formal examination. Students who fail to satisfy the Court of Examiners in any assessment may be permitted, at the discretion of the Court of Examiners, to represent themselves on one occasion only for a supplementary examination. Any student who receives a failing mark for any supplementary examination will normally be required to withdraw from the course.

10. **Module Teaching Team**
    Relevant principal study teachers and RIAM accompanists
Module 2: Chamber Music Performance

Note:

1. **Module Code**
   RAD2

2. **Module Size**
   Coaching 8 hours over 8 weeks

3. **Rationale and Aims**
   **Rationale**
   Chamber music forms a core part of many performing musicians' lives. The ability to perform to a high level in a small group requires different skills to those of solo repertoire. 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 encourage systematic comprehension of the study and practice of chamber music relevant to the instrument/voice, and mastery of the performance skills and research methods associated with that field

4. **Learning Outcomes**
   On successful completion of this module, students should be able to:
   - Demonstrate a high level of artistic and interpretive confidence appropriate to chamber music repertoire

5. **Course Content and Syllabus**
   Students must nominate the works in which they are to be assessed to the Course Committee for approval.

   Chamber Music timings:
   50 minute programme

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

7. **Methods of Assessment**
   The chamber music recital [50 minutes duration] must be of major works of the repertoire and it is the responsibility of all candidates to form the necessary ensemble(s) for their recital.

8. **Pass Requirement**
   Pass/fail

9. **Method of Supplemental Assessment**
   Re-sit of formal examination. Students who fail to satisfy the Court of Examiners in any assessment may be permitted, at the discretion of the Court of Examiners, to represent themselves on one occasion only for a supplementary examination. Any student who receives a failing mark for any supplementary examination will normally be required to withdraw from the course.

10. **Module Teaching Team**
    Relevant principal study teachers
### Appendix 1: Teaching Staff

<table>
<thead>
<tr>
<th>KEYBOARD FACULTY</th>
<th>Clarinet</th>
</tr>
</thead>
<tbody>
<tr>
<td>Head of Keyboard: John Finucane LRAM</td>
<td></td>
</tr>
<tr>
<td>Colma Brioscu BA, FTCL, LTCL, Diplôme d’enseignement de l'Ecole de Musique de Paris</td>
<td>Kevin Hanafin B Mus(Perf), PGDipRCM, M Mus</td>
</tr>
<tr>
<td>Piano</td>
<td>Paul Roe MA, FTCL</td>
</tr>
<tr>
<td>David Adams BA, LRAM, ARCM, FRCO</td>
<td>Fintan Sutton LTCL, LRAM, ARAM</td>
</tr>
<tr>
<td>Colma Brioscu BA, FTCL, LTCL, Diplôme d’enseignement de l'Ecole de Musique de Paris</td>
<td>Bassoon</td>
</tr>
<tr>
<td>Anthony Byrne ARCM</td>
<td>Michael Jones ARCM, LRAM, Dip NCOS</td>
</tr>
<tr>
<td>Lance Coburn B Mus(Perf), M Mus</td>
<td>Ates Korken</td>
</tr>
<tr>
<td>Dearbhla Collins ARCM Graduate of the Hochschule für Musik, Vienna</td>
<td>John Aherne</td>
</tr>
<tr>
<td>Marta Erdély, M Mus Iasi Academy Budapest, Hungary, Artist Diploma, Indiana University</td>
<td>French Horn</td>
</tr>
<tr>
<td>Thérèse Fáthy M Mus, Mus B, LRIM</td>
<td>Victor Malrish FRiAM</td>
</tr>
<tr>
<td>Reamonn Keary MA, BA Mod (Mus), ARCM</td>
<td>Fergus O’Carroll MA</td>
</tr>
<tr>
<td>Conor Linehan</td>
<td>Comac O'Halvain</td>
</tr>
<tr>
<td>Maria McGarry BA(Perf), M Mus(Perf), Artist Diploma (Juilliard School)</td>
<td>Jacqueline McCarthy</td>
</tr>
<tr>
<td>Hugh Tinney LRSM</td>
<td>Trumpet</td>
</tr>
<tr>
<td>Organ</td>
<td>Colm Byrne M Mus, BA (Hons), PG Dip</td>
</tr>
<tr>
<td>Harpsichord</td>
<td>Trombone</td>
</tr>
<tr>
<td>David Adams BA, LRAM, ARCM, FRCO</td>
<td>Sean Fleming</td>
</tr>
<tr>
<td>Classical Accordion</td>
<td>Stephen Mathieson ARCM</td>
</tr>
<tr>
<td>Patricia Kavanagh LRAM, ARCM, LTCL KA, KR (Doctor of Musical Arts (Performance))</td>
<td>Tuba/Euphonium</td>
</tr>
<tr>
<td>Accompanists/Coaches</td>
<td>Francis Magee BA</td>
</tr>
<tr>
<td>Dearbhla Brosnan BA Mod, LTCL, LRAM, LRSM, Advanced Certificate in Performance RAM</td>
<td>Jonathan Herbert GRNcm</td>
</tr>
<tr>
<td>Dearbhla Collins ARCM Graduate of the Hochschule für Musik, Vienna</td>
<td>Richard O'Donnell B Mus, M Mus</td>
</tr>
<tr>
<td>Andrew Synnott</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>STRING FACULTY</th>
<th>Head of Vocal Studies:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Head of Strings</td>
<td>Kathleen Tyran B Ed, LTCL</td>
</tr>
<tr>
<td>Elizabeth Csibi LRSM (P) LRSM (T)</td>
<td>Singing</td>
</tr>
<tr>
<td>Viola</td>
<td>Mary Brennan</td>
</tr>
<tr>
<td>Mavee Broderick Graduate of the Hochschule für Musik, Cologne</td>
<td>Imelda Drumm</td>
</tr>
<tr>
<td>Mia Cooper</td>
<td>Veronica Dunne D Mus, FTCL, LTCL</td>
</tr>
<tr>
<td>Elizabeth Csibi LRSM (P) LRSM (T)</td>
<td>Owen Gilhooly</td>
</tr>
<tr>
<td>Michael d'Arcy GRNcm</td>
<td>Virginia Kerr MAGSM</td>
</tr>
<tr>
<td>Yvonne Donnelly LRSM, BA</td>
<td>Lynda Lee</td>
</tr>
<tr>
<td>Lisa Dowdall</td>
<td>Sylva O'Regan MA BA HDipEd FTCL LTCL</td>
</tr>
<tr>
<td>Fionnuala Hunt Graduate of the Hochschule für Musik, Vienna</td>
<td>Anne Woodworth</td>
</tr>
<tr>
<td>Sebastian Leibig</td>
<td>Song Class</td>
</tr>
<tr>
<td>Joanne Quigley</td>
<td>Kathleen Tyran B Ed, LTCL</td>
</tr>
<tr>
<td>Elena Quinn MA</td>
<td>Sylva O'Regan MA, BA, HDip Ed, FTCL, LTCL</td>
</tr>
<tr>
<td>Karl Sweeney</td>
<td>Opera Class</td>
</tr>
<tr>
<td></td>
<td>Kathleen/Tyran B Ed, LTCL</td>
</tr>
<tr>
<td>Viola</td>
<td></td>
</tr>
<tr>
<td>Simon Aspell</td>
<td>Oratorio Class</td>
</tr>
<tr>
<td>Elizabeth Csibi LRSM</td>
<td>Lynda Lee</td>
</tr>
<tr>
<td>Lisa Dowdall</td>
<td>Senior Aria Class</td>
</tr>
<tr>
<td>Cian Ó Dúill</td>
<td>Virginia Kerr</td>
</tr>
<tr>
<td>Classical Guitar</td>
<td>Italian</td>
</tr>
<tr>
<td>Marton Hyland LTCL, ATCL</td>
<td>Anna Lisa Montioli</td>
</tr>
<tr>
<td>Michael O’Toole</td>
<td>German</td>
</tr>
<tr>
<td>Redmond O’Toole</td>
<td>Johanna Diesteikamp</td>
</tr>
<tr>
<td>Cello</td>
<td>French</td>
</tr>
<tr>
<td>William But PPRNCM, GRNcm</td>
<td>Cecile Gorge</td>
</tr>
<tr>
<td>Annette Cleary BA, MA, KA, LTCL</td>
<td>Phonetics</td>
</tr>
<tr>
<td>Aisling Drury Byrne Premier Prix (Conservatoire National Superieur de Musique de Paris)</td>
<td>Derek Chapman</td>
</tr>
<tr>
<td>Christopher Marwood MA, Dip RAM, ARAM</td>
<td></td>
</tr>
<tr>
<td>Allbre McDonagh MM, BA, Mus Perf (Hons), GRIAM</td>
<td></td>
</tr>
<tr>
<td>Miriam Roycroft G Mus (Hons) RNCM, PPRNCM</td>
<td></td>
</tr>
<tr>
<td>Head of Musicanship:</td>
<td></td>
</tr>
<tr>
<td>Double Bass</td>
<td>Orla McDonagh DM, MM, BM, ARCM</td>
</tr>
<tr>
<td>Dominic Dudley AGSM</td>
<td>Jean Archibald LRAM, ARCM</td>
</tr>
<tr>
<td>Mark Jenkins BA (Hons), PDOT GSMD</td>
<td>Grainne Deery M Mus, B Mus Ed, Grad Dip RIAM, ARIAM</td>
</tr>
<tr>
<td>Concert Harpsichord Harp</td>
<td>Philip Graydon PhD, MA, BA</td>
</tr>
<tr>
<td>Aine Ni Dhubhghaill ARIAM</td>
<td>Imogen Gunner</td>
</tr>
<tr>
<td>Geraldine O’Doherty</td>
<td>Deborah Kelleher BA, MA Musicology, FTCL</td>
</tr>
<tr>
<td>WOODWIND, BRASS AND PERCUSSION FACULTY</td>
<td>Jennifer McCay MMus; B Mus Ed, GRIAM,(HDip) LRIAM</td>
</tr>
<tr>
<td>Head of Woodwind, Brass and Percussion:</td>
<td>Marie Moran BA (Mod), LRAM, LGSM</td>
</tr>
<tr>
<td>William Dowdall Grad Dip (Cleveland Institute of Music)</td>
<td>Brenda Murray LTCL</td>
</tr>
<tr>
<td></td>
<td>MUSICIANSHIP FACULTY</td>
</tr>
<tr>
<td>Music Technology</td>
<td>Tuba/Euphonium</td>
</tr>
<tr>
<td>Oboe</td>
<td>Francis Magee BA</td>
</tr>
<tr>
<td>Any professor or teacher</td>
<td>Joseph Whelan</td>
</tr>
<tr>
<td>Flute</td>
<td>Denise Neary</td>
</tr>
<tr>
<td>William Dowdall Grad Dip (Cleveland Institute of Music)</td>
<td>Composition</td>
</tr>
<tr>
<td>Susan Doyle B Mus (Perf) LTCL</td>
<td>Kevin O’Connell PhD, BA, M Phil</td>
</tr>
<tr>
<td>Recorder</td>
<td>Jonathan Nangle BA, M Phil</td>
</tr>
<tr>
<td>Adein Halpin BA Mod, LTCL, ARIAM</td>
<td>Music Technology</td>
</tr>
<tr>
<td>Hilda Milner BA Mod, LTCL (Mod)</td>
<td>Jonathan Nangle BA, M Phil</td>
</tr>
<tr>
<td>Oboe</td>
<td>Imogen Gunner</td>
</tr>
<tr>
<td>Ruby Ashley MA, GRNcm, Dip NCOS</td>
<td></td>
</tr>
<tr>
<td>Matthew Manning B Mus (Hons), MA</td>
<td></td>
</tr>
<tr>
<td>Saxophone</td>
<td>Third Level Chamber Music</td>
</tr>
<tr>
<td>Fintan Sutton LTCL, LRAM, ARAM</td>
<td>Any professor or teacher</td>
</tr>
<tr>
<td>Kevin Hanafin B Mus(Perf), PGDipRCM, M Mus</td>
<td></td>
</tr>
</tbody>
</table>
Appendix 2: Performance Electives

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 RTE radio and television and at many venues around the country.

Song Class
Lecturers: - Junior Song Class - Sylvia O'Regan
Senior Song Class - Lieder - Kathleen Tynan; Chanson - Deirdre Greer Delaney; English and American Song - Virginia Kerr

Visiting Artists: Ann Murray and Iain Burnside

These classes take you on a voyage of discovery through the many faceted realms of art song. From the highs and lows of the German Lied, to the ecstatic charm of the French Mélodie, trips to the American continent, Great Britain and occasional forays even further afield! With a lifelong love of song, not to mention a huge experience of performing recital repertoire, each tutor will entice you with the wonderful poetry, which inspired these songwriters to produce such magical creations. On your journey you will deal with language, historical context and appropriate stylistic vocal response together with performance techniques. All of this will instill in students an in-depth appreciation of this sometimes neglected area of vocal repertoire.

Junior Baroque and Oratorio
Lecturer - Lynda Lee

These classes are designed to introduce students to the repertoire of the baroque era, as well as oratorio works from later periods. For most young singers, performing as a soloist in front of choirs in the world of oratorio is very often the gateway to a full-time career in singing. These practical classes enable the singers to place their oratorio repertoire into the correct historical and stylistic context. The singers prepare repertoire suggested by their individual teachers, which they then perform in front of the class. This format allows the singers to develop their performance skills, while also familiarising themselves with the different styles and techniques required to become accomplished oratorio performers.

Senior Aria Class
Lecturer - Virgina Kerr

An Exploration of arias from opera and oratorio from Baroque to 21st Century. These flexible lectures and practical classes will help students put their operatic and oratorio singing into historical and stylistic context. Classes will include occasional short lectures, integrated with practical work on prepared arias, individual singing teachers’ “work in progress” and music arising from the history under discussion. Advanced singers will learn the necessary core repertoire of works for their voice and explain the importance of musicianship and presentation, and will perform their chosen aria from oratorio or opera

Junior Opera
Lecturers - Owen Gilhooly

An exploration of operatic recitative and arias. These classes will cover the interpretation of operatic recitatives and arias already prepared by the students, and an introduction to wider repertoire as appropriate to each singer. Classes are tailored to the individual needs and development rates of the students with attention to performance details such as posture, presentation, clarity of text, communication, and stage technique incorporated in these classes. Operatic ensembles will also be prepared and built up into scenes from the operas studied analysing the characters' history and interrelationships, and tutors will encourage students to explore work together.

Senior Opera
Class Co-ordinator - Kathleen Tynan
Conductors: David Adams/ Andrew Synnott
Visiting Artists: Ann Murray/Roy Loughlin

Further exploration of Operatic recitative arias duets and ensembles with RIAM conductors and répétiteurs David Adams and Andrew Synnott. Visiting international tutors also frequently contribute to the class. Each year the Senior Opera Class presents staged performances of opera scenes. Since 2012 the repertoire of the class has been expanded to include full staged performances of Opera Briefs [short one-act operas] in collaboration with The Lir Academy of Dramatic Art at Trinity College Dublin. This has afforded students the opportunity to work with professional opera and theatre directors and designers.

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.

RIAM Senior Concert Band  
**Director - Fergus O'Carroll**  
Victor Malirsh 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 Band  
**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.

RIAM Symphony Orchestra  
**Conductor - Professor James Cavanagh**  
The RIAM Symphony Orchestra meets on several weekends throughout the Academic Year. The ninety strong orchestra is made up of all full-time degree students and the more advanced second level students at the Academy. The orchestra performs works from across the entire spectrum of today's orchestral repertoire. Recent performances have included Symphony Fantastique by Berlioz, Pictures at an Exhibition by Mussorgsky and Symphony No. 2 by Sibelius. The orchestra accompanies soloists in concertos played by selected students of the Academy at the annual orchestral concert at the National Concert Hall Dublin. They also accompany the Academy BA students in their final year concerto examinations at the same venue. The RIAM Symphony Orchestra has performed at most major venues around Ireland and tours around the country are an integral part of the orchestra’s calendar.

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 Ceoil. 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 3: Performance Marking Criteria

Pass with Distinction
80% - 100%

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

Pass
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

50% - 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

Fail
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

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