

ACCESS PROGRAMME

HANDBOOK 2018-2019



Trinity College Dublin
Coláiste na Tríonóide, Baile Átha Cliath
The University of Dublin



Undergraduate Programme in Music Performance

The Royal Irish Academy of Music

Access Programme

Undergraduate course title:	Access Programme
Duration of the Access Programme:	Full time 1 year
Closing date for applications:	1 st December (Direct application to RIAM)
No. of students min/max:	5/16
Institution delivering the course:	The Royal Irish Academy of Music
Head of Institution:	Deborah Kelleher, Director

A Note on this Handbook

This handbook will provide a guide to what is expected of you on this programme. 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 if circumstances require. The RIAM reserves the right to make small changes the composition of audition and examination panels as required. 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.

Compliance with the requirements found in this handbook is the responsibility of the student. Please retain for future reference.

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 your 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

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Overview of the Programme

The Access Course is a structured whole-time course of one year's duration. It is specifically for those students who wish to study music at third level and who may not yet have the fully rounded music education necessary and/or who wish to take a year out after leaving school to test their suitability for a career in music.

1. Structure of Programme

1.1 The following instruments/disciplines may be offered as Principal Study

Keyboard	String	Woodwind, Brass & Percussion	Voice	Conducting
Piano	Violin	Recorder	Soprano	Choral
Organ	Viola	Flute	Mezzo-soprano	Instrumental
Harpsichord	Violoncello	Oboe	Countertenor	
Accordion	Double Bass	Clarinet	Tenor	
Accompaniment/Direction	Concert Harp	Bassoon	Bass	
	Irish Harp	French Horn	Baritone	
	Classical Guitar	E flat Tenor Horn		
		Trumpet		
		Trombone		
		Euphonium		
		Tuba		
		Percussion		

2.2 Aims and Objectives

The aims and objectives of the Access Programme are:

- To improve the musicianship, technique and repertoire of its students to the standard required for entry to a degree/diploma course
- To significantly expand performing skills and steer the candidate towards higher artistic goals
- To strengthen theoretical knowledge and musicianship skills we consider vital for all professional musicians today
- To expose burgeoning musicians to the professional standards of the modern musical world and to instill in them working methods to help achieve those standards
- To expand and enrich the candidate's appreciation of music whilst enlarging their knowledge and understanding of the repertoire

2. Governance structure

2.1 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.

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. 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. 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 Access 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. Entry is possible only at the beginning of the Academic Year, in September.

Applications - must be made online by 1st December 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
- 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.
- Proof of competence in English
- Proof of Grade 6 Local Centre practical exam or its equivalent
- Written recommendations from **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 Access 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.

4.1 Minimum/maximum numbers

Minimum 5 EU/non EU fee paying applicants each Academic Year

Maximum 16 EU/non EU fee paying applicants each Academic Year

4.2 Admission Requirements

Qualifications or equivalent

- There are no mandatory age requirements.
- Candidates should normally have attained a Grade 6 standard of performance [Local Centre Grade 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

* 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 should provide evidence of their ability to understand English sufficiently to partake meaningfully in the course; evidence **MUST** be provided of competence in the English language. The list on the next page indicates the minimum standard in the English language, which should be met for entry onto the Access Programme

Examination	Minimum Level Required
Irish Leaving Certificate	Grade D3 or better in Ordinary level English
GCSE	Grade C or better in English Language
European Baccalaureate:	English: 6 in 1st Language, or in 1st or 2nd Foreign language
French Baccalaureate	Students presenting the OIB or International Option of the French Baccalaureate may satisfy the English language requirement by achieving a minimum of 12 (where the coefficient is greater than 5) in English Language and Literature. In cases where the coefficient is less than 5, a minimum result of 14 will be required.
International Baccalaureate	English A1, A2 or B: 5 at Higher Level (4 at either Level if presenting IB through English)
US High School	Grade C in English taken in final year
TOEFL *	Internet based 90 (with a written score of 21)
University of Cambridge *:	180+ on Cambridge English scale with no less than 175 in each skill and use of English i.e. <ul style="list-style-type: none"> • First Certificate, Grade A (CEFR Level C1) • Certificate of Advanced English- Grade C or better (CEFR Level C1 or C2) • Certificate of Proficiency in English - Grade C or better (CEFR Level C1 or C2)
IELTS *	(Academic Version) 5.5 (no individual band below 5)
Pearson Test of English (Academic) *	PTE Academic: a minimum of 63 (with no section score below 59)

4.3 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.

Written examination - applicants who are called for audition will be required to sit a short written paper which will include questions on the rudiments of music and a short general knowledge essay. Applicants are required to pass in both the written paper and the aural tests in order to be considered for admission to the course; the pass mark is 40% in each section.

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, Heads of Faculty 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.

4.4 Administrative support

Administration support includes admissions, examinations and student records.

4.5 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 on-going 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 Course Committee

6.1 Structure of Course Committee

The Access 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. The Course Committee reports to the Board of Studies and to the Board of Governors on a regular basis and consists of the following ex officio members:

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

In addition, Lecturers of registered students on the Diploma in Music Teaching and Performance 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.

6.2 Membership of the Admission Sub-committee

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

7 Academic Year and Terms

Tuition

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.

Examinations

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.

7.1 Module Co-ordinators/Lecturers

The Access 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. Assessment Procedures

Assessment/Examinations will be by:

- End-of-year Recital exam [Principal Study]
- Continuous assessment/assignments and End-of-year written exams for supporting studies
- Portfolio [Composition students only]

8.1 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:

Module	Marks	Overall %
Principal Study - Instrumental/Vocal:		
End-of-year exam	100	50%
Principal Study - Composers		
Portfolio		50%
Second Study - End-of-year Exam	100	
Performance Class	100	Pass/Fail
Continuous Assessment/Attendance		
Supporting Studies:		
		50%
<ul style="list-style-type: none"> • Rudiments/Harmony and Counterpoint Continuous assessment = 40% End-of-year exam = 60% 	100 [$\frac{1}{3}$ of overall 50%]	
<ul style="list-style-type: none"> • Aural Training and Sight Singing Continuous assessment = 40% End-of-year exam = 60% 	100 [$\frac{1}{3}$ of overall 50%]	
<ul style="list-style-type: none"> • Music History/Score study and Style Continuous assessment = 40% End-of-year exam = 60% 	100 [$\frac{1}{3}$ of overall 50%]	
Performance Electives		
<ul style="list-style-type: none"> • Chorale/Orchestra/Ensemble Continuous assessment/attendance 		Pass/Fail
Vocal students only		
<ul style="list-style-type: none"> • Junior Song Class Continuous assessment/attendance 		Pass/Fail
<ul style="list-style-type: none"> • Baroque/Oratorio Class Continuous assessment/attendance 		Pass/Fail
<ul style="list-style-type: none"> • Italian Diction Continuous assessment/attendance 		Pass/Fail

Note:-

- Each weighted element shall be marked out of 100 initially and weighted subsequently to conform to the overall percentages listed above
- **Non-attendance penalties:**
100% attendance is expected in all modules or components within modules. Students who fail to attend without a certified and sanctioned excuse will have marks deducted as follows:-
Instrumental/Keyboard Performance Classes; Group classes; Chamber Music, Languages classes etc.
The following penalties will apply to the relevant module/component within a module:
2½% for any 2 absences; 5% for any 4 absences; 7½% for any 6 absences etc. Penalties incurred for Performance Classes [Keyboard/Instrumental] are deducted from the overall Principal study [weighted at 50% of their year's total marks].
Such deductions shall be made for all absences [without a certified and sanctioned excuse] without limit, and persistent non-attendance could result in failing the year.
Supporting Studies
100% attendance is expected in all Academic 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 for each lecture missed thereafter will be deducted from the relevant module/component.
RIAM Holistic
Students should attend all Holistic lectures. Failure to do so will result in the he following penalties:

If an aggregate a student's attendance drops to 75% a 5% deduction will be applied to the weighted overall supporting studies mark.

Performance Electives Assessment penalties [including Chorale]: -

- 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 off 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.
- Where a student does not submit any programme, as required by the Course Committee a deduction of 5 marks for that component 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.
- Use of sheet music:
Vocal students without the prior permission of the Course Committee will incur a penalty reduction of marks depending on the duration for use of sheet music:-
Up to 10 minutes of performance = 2 marks deducted
Up to 15 minutes of performance = 3 marks deducted
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.
- Keyboard/Instrumental** students will **not** be required to perform from memory.
- Students who play **over** the maximum duration of the recital will incur a penalty:-
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 the recital will incur a penalty:-
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 **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.

The following are the modes of assessment for each module

Principal Study - Performance Requirements

Instrumentalists

- An end-of-year recital of 15 minutes maximum duration is required. This recital will be performed to, and assessed by, an examination panel. This recital will take place during the end-of-year examination session and will be open to the public. The performance will be assessed as a marked examination.

Vocalists

- An end-of-year recital of 15 minutes maximum duration is required. This recital will be performed to, and assessed by, an examination panel. This recital will take place during the end-of-year examination session and will be open to the public. The performance will be assessed as a marked examination.

The recital should consist of at least the following:

One Aria in Italian [from 16th - 18th century]

One Art Song in English

One own choice song [in any language]

Composers

- To submit a Portfolio of Compositions

Supporting Studies

Assessment

Aural Training

Continuous Assessment 40%

End-of-year Examination 60%

Rudiments/Harmony & Counterpoint

Continuous Assessment 40%

The 24-week cycle will be broken into 4 segments each of 6 weeks duration. These will occur at six-weekly intervals and will include the four elements outlined above (rudiments, Melodic writing, basic harmony and basic counterpoint).

End-of-year Examination 60%

History 60%

Listening test (10%)

Listening test (10%)

Project assignments:

Produce 2 sets of programme notes (1000 words each), each worth 10%

1 Essay (1000 words) 20%

End-of-year Examination 40%

1 Essay style question on a general topic

Definitions & Explanations of Form (e.g. Opera Fugue etc.)

Performance Electives

The relevant conductor and or Orchestral/Ensemble manager will monitor the student's attendance and participation in this component on a continuous assessment basis.

8.2 Examination Panels

Principal Study:

The end-of-year examination will normally be conducted by an exam panel consisting of:-

- Two members of the Board of Studies or their nominees

Performance Classes

The relevant lecturer of which the student is a member will assess this module on a Pass/Fail basis, and a report will be submitted to the Board of Studies.

Supporting Studies:

The panel of examiners for these modules will be the relevant lecturer(s) on this course, who will submit a mark in respect of each student for their assessments and end-of-year examination.

Performance Ensembles:

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 component module, and a report will be submitted to the Board of Studies.

8.3 Re-sit Assessments

Practical Study

A student who fails their **end-of-year recital** will be required to repeat the examination at the re-sit session in the September immediately following his/her first attempt.

Performance Classes

Students who fail on attendance will be required to repeat these classes with attendance.

Supporting Study

A student who fails their **continuous assessments** will be required to repeat the relevant academic module with

attendance [a fee for this is applicable].

A student who fails their **end-of-year written examination** will be required to repeat the relevant examination[s] at the re-sit session in the September immediately following his/her first attempt.

Note

- The results of a repeat examination will be judged on a pass/fail basis [pass = 40%].

8.4 Result procedures

Board of Examiners

The Board of Examiners will consist of the Board of Studies, which will consider all relevant matters pertaining to a student's level of performance and attainment at the diet of assessment/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.

Students will receive copies of their results and detailed remarks in the case of Principal study 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.

8.5 Awards

The final overall percentages will be graded as follows:

- Distinction 70% +
- Honours 60% - 69%
- Merit 50% - 59%
- Pass 40% - 49%
- Fail 0% - 39%

8.6 Appeals procedure

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

8.7 Graduation

Students who successfully complete all aspects of the course will receive a certificate stating the overall grade achieved.

9. 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. The course includes all aspects of instrumental/vocal technique i.e. scales, studies and exercises where relevant, together with an introduction to the standard performance repertoire required for proceeding towards a Diploma/Degree course.

Performance Classes

Performance class is a two hour session each week which is aimed at developing the student's performance demeanor on stage. Regular performance classes offer students the opportunity to perform in front of their peers and, through discussion and feedback, develop performance strategies and stagecraft. Occasional visiting artists, arts professionals and performance psychologists join the class on occasion to stimulate conversations about good practice on stage.

Supporting Studies:

3 hours a week are devoted to 3 Modules:

- Rudiments, Harmony and Counterpoint
- Music History/Score study and Style
- Aural Training and Sight Singing

Rudiments - the following topics will be covered:

- Key Scales
- Intervals
- Triads
- Time-signatures
- Clefs
- Transposition

Harmony and Counterpoint - this will involve consolidation of basic harmonic vocabulary and will include the following:

- Arrangement of chords for Soprano, Alto, Tenor and Bass voices
- Primary and Secondary chords in root position and first inversion
- Diminished chords in first inversion
- The dominant seventh and its inversions
- Unaccented passing note

The above resources will be used in:

- Harmonising a given melody by adding A.T.B.
- Harmonising a given bass line by adding S.A.T.
- An introduction to harmonic modulation through analysis
- An introduction to simple counterpoint in two parts (instrumental) using available harmonic technique
- Composition of melodies in major and minor keys

Aural Training and Sight Singing - this will be conducted on a written and practical level and will include the following:

- Sight singing ranging from simple pentatonic melodies to diatonic melodies in major and minor keys. Modulation to relative major/minor.
- Rhythm sight-clapping
- Recognition of intervals, triads, chords and cadences
- Rhythmic and melodic dictation

History of music - this will be conducted through lectures which survey the following:

- Baroque Era
- Classical Era
- Romantic Era
- Modern Era

Performing Electives [See Appendix 1]

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. Vocal students will also be required to attend Junior Song Class, Junior Oratorio and Italian Diction.

9.1 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% at Principal and Supporting Studies modules. The distribution of the contact hours is as follows

Modules	Hours
Principal Study	30
Accompaniment/Coaching	
Instrumental	07
Vocal	07
Performance Classes	20
Academic Supporting Studies:	90
• Rudiments/Harmony and Counterpoint	[1 Hour x 24 weeks]
• Aural Training and Sight Singing	[1 Hour x 24 weeks]
• Music History/Analysis and Style	[1 Hour x 24 weeks]
Performance Electives	
Chorale [Compulsory for all non-orchestral students and vocalists]	48
RIAM Orchestras /Ensembles [Compulsory for all orchestral students]	80
Compulsory for Vocal Students	
Junior Song Class	36
Baroque and Oratorio	36
Italian Diction	24

Note:-

- Each lecturer reserves the right to alter the course module at any stage during the Academic year.
- Rudiments/Harmony and Counterpoint lessons are conducted in tutorials, [maximum number of students 16].
- Aural Training, Sight Singing, Music History, Score study and Style are conducted in classes [maximum number of students 16].
- All non-orchestral students (including keyboard and singers) must attend chorale; all orchestral instrumentalists must attend the relevant Performing Ensemble appropriate to their standard. Students are encouraged to attend both where possible.
- Students assigned to Chorale/RIAM Symphony Orchestra/Ensembles must attend **all** rehearsals and concerts of the performing group to which they have been assigned.

Appendix 1: Performing 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 chorale and senior singing students are given the opportunity to perform as soloists in the concerts which the chorale gives throughout the year. The Chorale has performed on RTE radio and television and at many venues around the country.

Junior Song Class

Director: - Sylvia O'Regan

The class focuses on the interpretation and performance of English Art Songs by 19th and 20th century composers; Irish folksongs; and German Lieder by Mozart, Schubert, Schumann and Mendelssohn. Students are encouraged to develop their sense of imagination in the interpretation of songs. They will learn how to express the meaning of the text through sensitivity of emotional expression and nuances of language. They will develop skills in translating and understanding poetic language. Students observe the structure of the vocal and piano parts in the songs performed and will learn how to collaborate with a pianist as a duo partner in the performance of songs. Students will learn presentation skills and the ability to critique their own and other's performances.

Baroque/Oratorio Class

Director - Lynda Lee

Through performance in class students will examine a broad array of practical issues relating to the performance of baroque vocal repertoire. This will include English song from Purcell and Arne; English lute songs; 16th, 17th and 18th century Italian arias; arias and recitatives from the oratorios of Hand and the Passions of Bach; and baroque ornamentation and style.

Orchestral and Ensemble Activity

The Royal Irish Academy of Music offers a range of orchestral training for its students. The Academy orchestras provide valuable experience for their members in orchestral performance as well as regular opportunities for advanced students to perform with them as soloists. The orchestras also provide support for the Academy opera productions. Concerts take place at least once every Academic Year and the orchestras have given regular performances at venues around the country including Sligo, Kilkenny, Belfast, Athlone and Tullow, as well as participating in a highly successful schools concert/lecture series. They have also frequently performed on radio and television (for both RTE and BBC) and at the National Concert Hall in Dublin as well as foreign trips.



The following are the senior orchestras and ensembles:

RIAM Philharmonia

International Guest Conductors

The RIAM Philharmonia is the institution's newly formed third-level only orchestra. It explores repertoire from the 18th, 19th and 20th centuries in intensive training sessions, and features guest conductors. Access will be required to audition to play on the RIAM Philharmonia in the event that there are places available in their instrument.

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 more advanced second level and Access 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.

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.

RIAM Chamber Orchestra

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 Symphonic Wind Ensemble

Director - Mr 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 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 Jazz Band

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 debut 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.

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 very 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!

RIAM Early Music Ensemble

Director - David Adams

RIAM's Early Music Ensemble explores music of the 17th and 18th centuries under the guidance of historical performance experts led by David Adams. Recent performances have featured the music of Italian composers resident in Ireland in the early 18th century.

Appendix 2: Marking Criteria

Distinction

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

Honours

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

Merit

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

Pass

- 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

NOTES:

NOTES:

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riam.ie