



RECITAL ARTIST DIPLOMA

HANDBOOK 2018-2019



Recital Artist Diploma
The Royal Irish Academy of Music

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| Course title: | Recital Artist Diploma |
| Duration of the Recital Artist Programme: | Full time 1 to 3 years |
| Closing date for applications: | 1 st December (Direct application to RIAM) |
| 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. 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.

Queries

For queries regarding the content of your Course Handbook, 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 Performance Classes, and group classes and academic 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 must submit all assignments relating to all components/modules each Academic Year
- 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 receive the **relevant form** 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
- **Use of photocopies**
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].

Important Dates

Please refer to the [Academic Calendar](#)

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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

2.2

| Keyboard | String | Woodwind, Brass & Percussion | Voice | Conducting |
|-------------------------|------------------|------------------------------|---------------|------------|
| Piano | Violin | Recorder | Soprano | Choral |
| Organ | Viola | Flute | Mezzo-soprano | Orchestral |
| 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 | | |

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 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. 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 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.
- The relevant non-refundable application fee.
- 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 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 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. 'We do not require non-native English speaking students to have a formal English language qualification for this course. However, in order to achieve the most from this programme, we recommend that students attain an IELTS level of 4.5 prior to making application.

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 Recital Artist Diploma 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. Administrative Structure

The Board of Studies of the RIAM appoints the Course Committee to administer the Recital Artist 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

Principal Study

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

Performance Ensembles

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

Examinations

Chamber Music Examinations

Mid-year examinations are held in February

Concerto/End-of-year examinations are held in April/May/June

Supplemental periods for repeat exams is normally last week in August and first week in September.

7.1 Module Co-coordinators/Lecturers

The Board of Studies 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. 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 1 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:

Modules

Principal Study

| | |
|---|----|
| Keyboard | 30 |
| Instrumental [1 hour principal study and 30 minutes coaching] | 45 |
| Vocal [1 hour principal study and 30 minutes coaching] | 45 |

Chamber Music

8

Performance Groups

| | |
|--|------------|
| RIAM Chorale [Compulsory for all non-orchestral students and vocalists] | 45 approx. |
| RIAM Symphony /Ensembles [Compulsory for all orchestral students] | 60 approx. |
| RIAM Chamber Orchestra [Compulsory for all bowed string students in addition to the above] | 45 approx. |

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
- RIAM Holistic
- 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:

| Module | Marks | |
|-----------------------------------|-------|-----------|
| Principal Study: | | |
| Recital | 100 | |
| Concerto | 100 | |
| Chamber Music | 100 | |
| Chorale/Orchestra/Ensemble | | Pass/Fail |
| Continuous assessment | | |

Note:

➤ 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. Such deductions shall be made for all absences off the principal study overall marks [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.
- 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 all exams
 - Harpsichord**
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 [including Concerto] 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.

9.4 Repeat Examinations

Practical Study

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

9.5 Result procedures

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

9.6 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.

9.7 Appeals procedure

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

9.8 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

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 or movements from concerti in this recital programme will be 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

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: Performance Electives

RIAM Chorale is compulsory for all non-orchestral students on the course. The student will sing in a number of works of different styles and periods both a capella and accompanied. Emphasis will be placed on cultivating the ability to pitch, sight-sing and listen critically as part of a vocal ensemble]

It is compulsory for all string, woodwind, brass and percussion students to attend RIAM Orchestras/ ensemble in all four years of the course that they are assigned to. The student will be afforded the opportunity of performing as much as possible of the standard orchestral and choral repertoire playing, if possible, in a principal position. There will also be occasions for performing concertos orchestra.

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

Note:

- All non-orchestral students (including keyboard and singers) must attend Chorale
- All orchestral instrumentalists must attend RIAM Philharmonia Orchestra unless otherwise assigned
Note that the RIAM Early Music Ensemble, RIAM Opera Orchestra and RIAM New Music Ensemble are sub-groups of the RIAM Philharmonia, and as such attendance at these ensembles is compulsory
- Students are encouraged to attend both Chorale and Orchestra where possible
- Students assigned to Chorale/RIAM Orchestras/Ensembles must attend all rehearsals and concerts of the performing groups to which they have been assigned. [As stated in Performing groups regulations which are circulated to students each Academic Year
- Students who are assigned a performing group for one portion of the year may, as the discretion of the performing group conductor, be redeployed to another performing group for the remainder of the year

Performance Ensemble Assessment penalties: -

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

RIAM Philharmonia

International guest conductors

The RIAM Philharmonia is the central ensemble in RIAM's centre for performing ensembles, known as RIAM Podum. The RIAM Philharmonia performs works of the second half of the 18th century, early Romantic and late 19th/early 20th century works suitable to a sinfonietta sized ensemble. In addition to the works outlined above, the RIAM Philharmonia also covers the following repertoire:

- Early Music (under the banner of RIAM Early Music Ensemble)
- New Music (under the banner RIAM Contemporary Music Ensemble)
- Opera (under the banner RIAM Opera Orchestra)

RIAM Chorale

Conductor - Blánaid Murphy

The RIAM Chorale consists of 50 singers, all of whom are students of the Academy, and its repertoire spans the sixteenth to the twentieth centuries, ranging from madrigals and motets to oratorios and operas. Emphasis is placed on the student's ability to sing at sight, and the development of a sense of ensemble. Membership is open to students whose Principal Study is not necessarily singing but who demonstrate a high degree of musicianship. Members of the choir and senior singing students are given the opportunity to perform as soloists in the concerts which the choir gives throughout the year. The Chorale has performed on RTE radio and television and at many venues around the country.

Song Class

Tutors:-

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

Tutor - 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

Tutor - Virginia 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

Tutor - 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-coordinator - 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

Guest conductors

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 performance spaces in addition to concert halls in France, the United States, Korea, China and Japan.

RIAM Symphonic Wind Ensemble

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

Founded in 2000 by an enthusiastic group of classical musicians wishing to explore the medium of jazz, the Royal Irish Academy of Music Jazz Ensemble has firmly established itself as one of the most exciting groups of young musicians championing this exhilarating medium in Ireland. Ranging in age from fifteen to twenty-five, the twenty-strong Ensemble comprises musicians from all over Ireland who meet weekly. Since its highly acclaimed début performance at the National Concert Hall in November 2000, the Ensemble has performed in concert at the National Gallery of Ireland, Dublin Castle, The Helix, as well as in a number of theatres around the country. An exciting collaboration with one of Ireland's finest pianists, Thérèse Fahy, saw the group perform Gershwin's Rhapsody in Blue in its original form throughout Ireland. The Ensemble once again joined forces with this dynamic pianist in a new concerto for piano and jazz ensemble by Conor Linehan. Commissioned by the RIAM and funded by the Arts Council of Ireland, this new work received its world première at the National Concert Hall and toured New York.

RIAM Percussion Ensemble

Director - Richard O'Donnell

Under the directorship of the National Symphony Orchestra's Principal Percussionist, Richard O'Donnell, the RIAM Percussion Ensemble is one of Ireland's leading exponents of music for the medium. It has a strong commitment to presenting contemporary music to a wide audience in venues from Dublin's National Concert Hall to The Helix, as well as other leading venues around the country. The Ensemble has also broadcast on lyric fm. In addition to an annual exchange programme with the Brooklyn College of Music in New York, the Ensemble has also travelled to Spain and South America to participate in international music festivals. Future plans include a return visit to New York and a series of concerts at The Helix in Dublin.

GuitaRIAM

Director - Marion Hyland

The Royal Irish Academy of Music guitar ensemble was formed in late 2011 by its director and head of guitar studies Marion Hyland. The ensemble is made up of past and present guitar students, ranging from senior to masters level, and many are prizewinners in the Academy and the Feis 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 2: 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

Royal Irish Academy of Music

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