ROYAL IRISH ACADEMY OF MUSIC

In Association with Trinity College Dublin

MMus Performance Handbook

2026-2027



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

RIAM
Royal Irish Academy of Music

HOW TO USE THIS HANDBOOK

This handbook is your guide to the Masters in Music programme for 2026–2027. Everything you need — module content, assessment requirements and the regulations that govern your degree — is collected here. Use the linked **Contents** page, the quick links below, and the **Return to Contents** link in the footer of every page to move around the document.

What's Inside

This Handbook contains information about:

- Studying at RIAM and the student supports that are available to you
- The MMus Programme
- Modules that you will undertake
- Assessment and regulations

This handbook is divided into 5 main sections:

- Section 1 General Information: Institution Details, Contacts, Student Supports, Erasmus
- Section 2 Graduate Attributes, Learning Outcomes, and Programme Structure
- Section 3 Full 2-Year Programme Summary
- Section 4 Course Content: Detailed Year-by-Year Module Descriptors
- Section 5 Regulations & Assessments: Marking, Attendance, Penalties, Ethics

Your Responsibilities as a RIAM Student

You must:

- Familiarise yourself with this handbook and the RIAM Student Policies available online
- Fulfil every part of the programme to the best of your ability
- Attend all required classes
- Remain communicative, respectful and responsive

A Note on this Handbook

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.

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INTRODUCTION

RIAM 180 and the Academy Education — Where You Fit In

You are joining the Royal Irish Academy of Music at a defining moment. *RIAM 180: The Ascension Strategy* (2026–2030) sets out the Academy's ambition to evolve from a venerable national conservatoire into a National Conservatoire of Global Consequence — shaping artists and educators who influence culture and innovation worldwide. The strategy takes its name from the Academy's 180th anniversary in 2028 and builds on RIAM's rise into the world's top 20 conservatoires (2026 QS World University Rankings for Music).

At the heart of RIAM 180 is the welfare and development of the Academy's people: its students and staff. The strategy is powered by RIAM's values — Living in Music; High-Performance; Authentic Artistry; Authentic Listening; Accountability, Humility and Care — and by four impact-driven goals: The Academy Artist, The Academy Teacher, The Academy Network, and The Academy Momentum.

The Academy Education

The Academy Education is RIAM's institution-wide framework for defining and enacting its purpose as a music education institution. It makes explicit the skills, knowledge, behaviours, dispositions and values that underpin artistic and professional formation across all levels of study. At its centre is *The Academy Artist* — you — supported by a clearly defined competency framework and sustained by a culture of excellence, care and reflection.

The Competency Quadrant defines the four core domains of artistic development that shape your learning across the MMus programme:

- Technical Skills and Competence
- Compositional and Musicianship Knowledge
- Repertoire and Cultural Knowledge
- Performing Artistry

What this Means for You

The curriculum described in this handbook blends technical mastery, cultural depth, and performing artistry with learnings from neuroscience and high-performance sports training, underpinned by the Academy's environment and values. Excellence is pursued alongside wellbeing: high-performance must not come at the cost of wellbeing, and the Academy's responsibility is to nurture a community that feels safe and supported in its work and study.

SECTION 1: GENERAL INFORMATION

The MMus Degree Programme Overview

Your two-year MMus Degree Programme is separated into 4 pillars:

1. **Principal Study**
2. **Performing in Context**
3. **Academics**
4. **RIAM Holistic**

Each pillar contains several integrated modules and learning components, through which ECTS credits are accumulated — **credits are earned by completing modules, not pillars or components on their own**. You must successfully pass all assessment and examination requirements each year to progress to the next year of the programme. **Students who fail the year will not obtain credits for that year, even if they have passed certain component modules.**

Credits by Year (ECTS):

Cohort	Principal Study	Performing In Context	Academics	RIAM Holistic	Total ECTS
Year 1	25	15	15	5	60
Year 2	25	**10**	**20**	5	60

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Postgraduate Programme Details	
Undergraduate Course Title	Master in Music Performance (MMus)
Credit Value	60 ECTS per year
Duration	2 years full time
Institution	Royal Irish Academy of Music (RIAM)
Head of Institution	Deborah Kelleher, Director
Accrediting Institution	Trinity College Dublin (TCD)
Affiliation to School	School of Creative Arts
Registration Code	PTDM-MPER-1V

The Royal Irish Academy of Music (RIAM) is an associated college of Trinity College Dublin, the University of Dublin. This full-time programme is validated, quality assured and accredited by Trinity College Dublin, the University of Dublin.

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Programme Aims and Learning Outcomes

Programme Aims

The RIAM aims to train its tertiary students for professional careers as performers and composers, developing a unique artistic voice to professional standards and in conditions that are as close to those of the industry as can be achieved in a conservatoire. We give students as much exposure to professional performance as possible, through side-by-side schemes and collaborative performance projects with orchestras such as the Irish Chamber Orchestra and National Symphony Orchestra of Ireland and with Festivals such as Wexford Festival Opera and Kilkenny Arts Festival and in our professionally led internal performance projects.

The tertiary conservatoire model traditionally has devoted itself to intense professional training, focusing on defined types of future employment (orchestra, opera house etc.). Its curriculum is centred on largely prescribed pathways as the primary focus of study to achieve these defined employment types. This curriculum approach remains central to RIAM's programmes, namely intensive one-to-one and small group tuition in the principal instrument, voice, or in composition, supported by academic modules and professionally focused skills development that support the emerging artists. In the last decade, however, we have seen a movement in all performing and visual arts towards more broad-based artistic engagement, embracing everything from community activity and activism to the curation of performance projects or spaces. Conservatoire students today need courses that offer them the opportunity to realise their leadership potential in a range of different emerging contexts.

The aims and objective of the RIAM Masters programme are:

- To provide further development, at postgraduate level, for exceptionally talented performers who already have a sound undergraduate training and who wish to expand their performing skills.
- To inculcate sound musicianship through supporting studies, which will deepen and enrich the students' perception and understanding of the music they perform, both analytically and stylistically.
- To provide students with performance opportunities in both solo and chamber music recitals, to heighten awareness of performing skills and techniques by allowing them as much experience as possible on the concert platform.
- To prepare students to embark upon a professional career in their chosen field.
- To prepare Instrumentalists to give solo recitals, enter international competitions, audition for orchestral positions, and join established chamber music groups.
- To prepare singers to give solo recitals, audition for opera houses and as soloists in the oratorio repertoire.

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Programme Learning Outcomes

This programme leads to the award of a degree at Level 9 of the National Qualifications Authority of Ireland. On successful completion of the MMus programme, students will be able to:

- Perform demanding musical repertoire to a professional standard with technical assurance, confidence and a sense of individual artistry which is founded upon and enhances the demands of a Bachelor of Music in Performance degree.
- 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.
- Demonstrate critical understanding of a musical concept through composition, music technology or academic study clearly and unambiguously.
- Critically assess historical research with the intention of enhancing musical interpretation and contributing to the field of learning.
- Demonstrate the ability to engage in the business-related aspects of the life of a professional musician with confidence through course work and assignments.
- 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.

Important Information on Attendance at Lectures, and Penalties Associated with Assessments

The components of this programme connect with each other and are designed to give you a comprehensive foundation for a career in the musical performing arts. As such, 100% attendance is expected in all modules or components within modules. Additionally, assignments with deadlines are expected to be done on time, and as outlined by your lecturer and the handbook.

Students who fail to attend without a certified and sanctioned excuse will have marks deducted as follows:

Instrumental/Keyboard Performance Classes; Group classes; Languages classes etc.

The following penalties will apply to the relevant module/component within a module: 2½% for any 2 unexplained absences; 5% for any 4 unexplained absences; 7½% for any 6 unexplained absences etc. Penalties incurred for Performance Classes [Keyboard/Instrumental] will be deducted from the overall Performance mark [weighted at 60% 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.

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Academic 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 following penalties: If on aggregate, a student's attendance drops to 75% a 5% deduction will be applied to the weighting.

Performance Electives

Chorale and Non-orchestral Protocol

- 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 unexplained 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.

Orchestral Protocol

- 100% attendance is expected. All musicians must attend all rehearsals. Performance projects may include weekends and evening hours.
- If too ill to attend, students must contact the Orchestra Manager and must provide a doctor's note certifying illness.
- Rehearsals begin at the stated times and students are expected to be in their seat, warmed up and ready to tune 5 minutes before the start of each rehearsal.
- If a student is late for a rehearsal or performance, they will bear a 10% deduction off their overall performance mark (weighted at 60% of their year's total marks).
- A second lateness for rehearsal or performance will bear an additional 10% deduction.
- Such deductions shall be made for each lateness without limit, and persistent lateness could result in failing the year.
- Except where there is duly certified or other approved reason, student absence may result in failure of the Performance Elective following referral to the Postgraduate Committee and ratification at the Exam Board.
- All programmes much adhere to syllabus requirements and must be created in agreement with the principal study teacher. Deadlines for submission can be found in this handbook and in the academic calendar.

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- Where a student does not submit their exam programme by the given deadline [please refer to the academic calendar] and as required by the Postgraduate 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 satisfactorily present Programme Notes for a performance exam, a penalty reduction of 5 marks will be imposed. Programme notes are not a requirement for chamber music or orchestral auditions.

Use of Sheet Music

Pianoforte students have no memory requirements, except for the Quick Memorisation tests in the Mid-Year Examinations of years 1 and 2.

Harpsichord students have no memory requirements.

Accordion students have no memory requirements for End-of-Year Performance.

Organ students have no memory requirements in the mid-year or End-of-Year Examination.

String students have no specific memory requirements, however, are advised to perform works from memory where this is standard practice, for example concerti, virtuoso pieces and solo Bach. Playing works from sheet music when it is standard practice to perform from memory may indicate to the panel a lower level of preparation, and this will be considered when awarding the overall mark.

Wind, Brass, Percussion students are not required to perform their examination programmes from memory but are encouraged to do so.

Vocal students will be required to perform from memory. Those who choose to use the sheet music without prior permission will incur the following penalties:

- Up to 5 minutes of platform time students will incur a deduction of 1 mark
- 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 Postgraduate Committee for an exemption from this sanction, and this request will be reviewed considering the demands of the works in question.

Time Penalties

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.

Submission of Academic Work, Deadlines and Penalties

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.

In all examinations, the examiners' decision is final. Please consult RIAM Rules and Regulations handbook for appeals criteria.

Appeals Procedure

Please refer to the RIAM Appeals Policy and Procedure for full-time students.

Academic Progression

Graduate Diploma of Music in Performance and Master in Music Performance Awards Students who successfully complete all compulsory components for Year 1 and do not wish to advance to Year 2 or fail year 2 of the course will be awarded a Graduate Diploma of Music in Performance. Students who successfully complete all compulsory components of Year 2 will receive the degree of Master in Music Performance.

- All students register on the Master in Music Performance programme. Students must successfully pass all the requirements of their first year to progress to the second year of the programme.

Progression to year 2 of the Degree:

- The Board of Examiners will meet at the end of Year 1 to moderate assignment marks from all 5 modules, to record end-of-year results and to confirm each student's progression from Year 1 to Year 2 subject to all modules successfully completed.

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Awards

Successful Master in Music Performance students will be awarded a Pass with Distinction or Pass.

Level	Overall Percentage
Pass with Distinction	70% and above
Pass	50% - 69%
Fail	0% - 49%

Successful students of a Graduate Diploma of Music in Performance will be awarded:

Level	Overall Percentage
Graduate Diploma of Music in Performance Pass with Distinction	70% and above
Graduate Diploma of Music in Performance	50% - 69%

Note

- A distinction cannot be awarded if a student has failed any credit during the course of study
- Each weighted component shall be marked out of 100 initially and weighted subsequently to conform to the overall percentages listed above

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Student Support Information

Staff Contacts

Director	Deborah Kelleher deborahkelleher@riam.ie
Head of Vocal Studies and Opera	Owen Gilhooly-Miles owengilhoolymiiles@riam.ie
Head of Programmes, Research and Academics	Lynsey Callaghan lynseycallaghan@riam.ie
Head of Digital and Technology	Bill Ryan billryan@riam.ie
Head of Composition	Kevin O'Connell kevinoconnell@riam.ie
Head of Keyboard	Peter Tuite petertuite@riam.ie
Head of Strings	Diane Daly dianedaly@riam.ie
Head of Chamber Music	Sarah Sew sarahsew@riam.ie
Head of Wind, Brass and Percussion	Ross Lyness rosslyness@riam.ie

Tertiary Office / Academic Registry

Senior Administrative Officer	Padraig Rynn padraigrynn@riam.ie
Assistant Staff Officer	Róisín Murphy roisinmurphy@riam.ie
Assistant Staff Officer	Hannah Levy hannahlevy@riam.ie
Programmes Manager (on Leave) *	Begüm Nebol Özdamar begumnebolozdomar@riam.ie

[***Please Note:** Begüm is on leave until November/December 2026, so please contact **Dr Emer Nestor** with your programme queries until Begüm returns.]

Complaints	talktous@equita.ie
Tertiary Office/Academic Registry	thirdlevel@riam.ie

For more information on the RIAM Tertiary Office visit: **Tertiary Office (Academic Registry) | RIAM**

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Library

Librarian	Laoise Doherty laoisedoherty@riam.ie
Library Assistant	Caoimhe Donnelly Maguire caoimhemaguire@riam.ie

Reception

General Operative	Allen Donnelly reception@riam.ie
General Operative	Bernard Fox reception@riam.ie
Receptionist	Alina Man reception@riam.ie

Counselling Support

Clanwilliam Institute	office@clanwilliam.ie/ 01 6761363
Virginia Kerr	virginiakerr@riam.ie

Contact directly for up to 4 free Confidential Sessions

Mentoring / Coaching Support

Clanwilliam Institute	office@clanwilliam.ie/ 01 6761363
Dr Paul Roe	paulroe@riam.ie

Contact directly for up to 4 free Confidential Sessions

Student Support Leaders

Student Support Leaders are happy to be contacted to offer informal guidance and support. For a list of student support leaders, see the Student Support pages on Moodle (login required) and posters in the Common room.

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EQuita Resolution Pathway (ERP)

The Royal Irish Academy of Music (RIAM) is dedicated to fostering a safe and respectful learning environment for all students. We are now working with EQuita Consulting Limited, providing an independent and confidential process called the EQuita Resolution Pathway (ERP).

Students can now address complaints as defined by the RIAM Dignity and Respect policy through the EQuita Resolution Pathway (ERP), which is also reflected in our Student Code of Conduct and Student Complaints Policy.

The EQuita Resolution Pathway Service (ERP) is a three-stage process offered to help students resolve conflicts or grievances with an independent expert.

- Stage One: Facilitated Conversation — An informal meeting with a psychologist or conflict resolution expert to discuss the issue and explore solutions.
- Stage Two: Mediation — A neutral mediator helps both parties communicate and reach a mutually agreeable resolution.
- Stage Three: Full Investigation — If the issue is serious, an external investigator conducts a formal investigation to determine the facts.

  Contact: **talktous@equita.ie**

Additional Resources

- **RIAM Dignity and Respect Policy**
- **Student Code of Conduct**
- **Students Complaints Procedure**

For more information on Student Supports, please visit the **Support Services for Students** section of our website.

RIAM Disability Service and Educational Support Service

RIAM's disability support service is described in our **Disability Support Service and Reasonable Accommodations Policy**. RIAM has in place an educational support service, which is available to any student who has a health condition, a learning challenge, or a combination of both. We will organise the supports and accommodations that will enable you to make the most of your studies at RIAM.

Students should initially reach out to the RIAM Office through the following email: **roisinmurphy@riam.ie** You will be given advice on how to schedule a meeting with the TCD Disability Service **Disability - Trinity Disability Service | Trinity College Dublin (tcd.ie)**. Thereafter, TCD will meet with you, and steps will be taken to provide appropriate and suitable support to facilitate your study.

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A Learning Educational Needs Summary (LENS) will be drawn up with you in complete confidence, capturing the challenges that you experience and outlining the recommended supports and adaptations to the teaching and learning situation. All accommodations offered will be tailor-made for your specific situation and you can be assured that the document and its contents are completely confidential. Continuing students are always welcome to register with the Educational Supports Service at any stage of their studies and can do this by contacting the RIAM Office as outlined above.

ERASMUS/Study Abroad

The Royal Irish Academy of Music is a member of the ERASMUS student exchange programme, offering the opportunity for students to study abroad in Europe for part of their degree programme.

We encourage students to take the opportunity to broaden their horizons through studying abroad for one semester or for one year. This is a great way of developing skills for your future career. We also welcome students who would like to come and study here as part of their degree. See **https://www.riam.ie/student-life/international-erasmus-students** for a list of RIAM's Erasmus+ Partner Institutions (2021-2027).

Please contact Hannah Levy for more details and information on applying **hannahlevy@riam.ie**

Glossary of RIAM Terms/Abbreviations

Academy (The)	Commonly used name for the Royal Irish Academy of Music (RIAM).
Academic Integrity	The commitment to honesty, trust, fairness, respect, and responsibility in all academic work, including the responsible use of AI, ensuring that students and staff produce original work, properly acknowledge sources, and avoid misconduct such as plagiarism, cheating, fabrication, or inappropriate use of AI, in line with Trinity College Dublin and RIAM academic regulations.
Adult Division	The **RIAM Adult Division** provides expert group coaching, special topic training, and continuous professional development to music enthusiasts and professionals.
Amplify Research Day	An annual day for RIAM staff, Masters and Doctorate students to present their research projects to the RIAM community in March of each year.
ASIMUT	RIAM's timetabling and room booking system, used to manage scheduling of teaching spaces, rehearsals, and performances.
Assessment	The process of evaluating a student's achievement of learning outcomes.
Attendance	Recording presence in class/lecture/orchestra/ensemble.
Board of Studies	A RIAM academic committee responsible for overseeing the development, delivery, and quality of programmes, and for considering curriculum matters and student academic issues.
ChamberFest	Annual two-week Chamber Festival at RIAM
Citing	The practice of acknowledging sources used in academic work by providing clear references to the original authors or materials, in accordance with required academic referencing conventions.

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Classter	Student information system used for applications, auditions, and storing student data and results.
Component	An individual assessment within a module.
Court of Examiners	A formal RIAM committee responsible for reviewing, approving, and confirming student assessment results and progression decisions in line with academic regulations.
DEAI	Diversity, Equality, Accessibility and Inclusion. For more information see: **Diversity, Equity, Access and Inclusion | RIAM**
Disability Service TCD	TCD-registered students can apply to the Disability Service in TCD for disability support.
ECTS	European Credit Transfer and Accumulation System.
Elective	A module chosen by students.
External Examiner	An independent academic or professional expert appointed by RIAM to provide impartial oversight of assessment standards and student achievement. External Examiners participate in the assessment of performance examinations and other assessed work, advise on the maintenance of academic standards, and contribute to the benchmarking of RIAM programmes against comparable institutions.
Feis Ceoil	Annual music festival in Dublin, comprising c. 200 competitions.
Graduate Attributes	Broad knowledge, skills and qualities that graduates are expected to demonstrate on completing their programme.
HMEI	Higher Music Education Institution
HoF	Head of Faculty
IEP	Individual Education Plan
Learning Agreement	Agreement detailing Erasmus study modules between institutions.
Learning Outcomes	Statements describing what students should know or be able to do on completion of a module.
LENS	Learning Educational Needs Summary. Following a Needs Assessment, the student's Disability Officer prepares a LENS detailing the Reasonable Accommodations to be implemented.
LRIAM	The Licentiate Diploma is a self-accredited Diploma equivalent to a Level 7/8 NFQ.
Masterclass	Masterclasses with visiting artists allow students to engage in public performance practice.
Module	A single unit of study carrying ECTS credits
Module Descriptor	Formal description of a module in the Handbook.
Moodle	A virtual learning environment (VLE) used to access module materials, submit assessments, receive feedback and grades, participate in online learning activities, and communicate with lecturers and classmates.
NCH	National Concert Hall, Dublin
NSOI	National Symphony Orchestra Ireland
Orientation	Student induction period before teaching begins.
Outside Engagement Form	Students must complete this **form** (click on 'form' to access link) and receive approval, prior to accepting any engagements.
Performance Class	Informal performance with peer feedback.

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PG	Postgraduate
PianoFest	A week-long feast of piano playing at RIAM where students compete in numerous competitions across all ages and repertoire, taking place in February of each year.
Pillar	A core area or organising theme that underpins a framework, curriculum, or strategy. At Riam, pillars are used to structure strategic priorities and key areas of learning and development within programmes.
Plagiarism	The presentation of another person's work, ideas, or words as one's own without appropriate acknowledgment, including copying, paraphrasing, or using material from any source without proper citation.
Principal Study	Student's main instrument or discipline
Programme	A collection of modules leading to an award.
PSW	Performance Spotlight Week is a week free from academic classes, where performance and rehearsal opportunities are prioritised.
QA	Quality Assurance
Recital Exam	This performance exam takes place at the end of the academic year. Specific requirements can be found in your course handbook.
Registration	Formal enrolment process
Sectional	Small group rehearsals with a coach for each section of an ensemble.
Sem	Semester
SharePoint	Microsoft's document management platform used for shared files.
SITS	The Strategic Information Technology Servies is the core Student Information System at TCD.
SU	Students' Union
Supplemental/s	Repeat Assessment/Examination Period (August at RIAM)
SUSI	Student Universal Support Ireland
TCD	Trinity College Dublin, The University of Dublin
Technical Exam	A range of technical exercises are assessed, as outlined in your faculty programme handbook. This exam takes place mid-year.
UDL	Universal Design for Learning
UG	Undergraduate
Vernon	Vernon Studio, RIAM
Whyte	Whyte Recital Hall, RIAM

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SECTION 2: RIAM GRADUATE ATTRIBUTES

The RIAM Graduate Attributes represent the competencies, skills, and behaviours that RIAM students will have the opportunity to develop during their programme of study. Students are expected to demonstrate these attributes upon graduation. These attributes are developed over a student's entire third-level experience, not only in the credit-bearing curriculum, but also in extra-curricular activities. The development of the attributes is embedded in the overall aims and Programme Learning Outcomes of the BMus and the individual module learning outcomes. The assessment practices and policies are designed to allow students to demonstrate that they have achieved the learning outcomes and the RIAM Graduate Attributes. The RIAM Graduate Attributes are built upon the TCD Graduate Attributes Framework.

GA1 — Communicate Effectively
The RIAM Graduate communicates effectively with an individual artistic voice.

GA2 — Think Independently
The RIAM Graduate thinks independently through the synthesis of critical and creative scholarship.

GA3 — Develop Continuously
The RIAM Graduate develops continuously through ongoing personal reflection and professional engagement.

GA4 — Act Responsibly
The RIAM Graduate acts responsibly through the cultivation and employment of a responsible and global artistic identity.

The RIAM Graduate Attributes (GA) underpin the Learning Outcomes (LO) of the BMus Programme. Upon successful completion of the BMus Programme, students should be able to:

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Practical Outcomes	Learning Outcome	Graduate Attribute
Demonstrate ability to realise, recreate, create, manipulate and/or produce music as appropriate within their discipline or genre for practical purposes and settings.	LO1A	GA1 GA2
Communicate a strong artistic vision, supported by a sound technique and effective rehearsal strategies	LO2A	GA1 GA2
Demonstrate evidence of skills in relation to a variety of repertoire, styles, etc.	LO3A	GA1 GA2
Recognise, interpret, compose, arrange, realise and/or memorise the materials (signs, symbols and structures) of music through notation and/or by ear.	LO4A	GA1 GA2
Engage musically in varied ensemble and other collaborative contexts, including those which go beyond the discipline of music.	LO5A	GA1 GA2
Demonstrate improvisational fluency, interrogating, shaping and/or creating music in ways which go beyond the notated score.	LO6A	GA1 GA2
Identify key questions about and undertake self- reflective enquiry into their own artistic practice.	LO7A	GA1 GA3
Explore, evaluate, apply and challenge existing scholarship, research and performing practices.	LO8A	GA1 GA2
Utilise appropriate oral, digital and practical formats to disseminate information and ideas about music with both specialist and non-specialist audiences through a range of media and presentation formats.	LO9A	GA1 GA4
Use appropriate digital technology to learn, create, record, produce and disseminate musical materials.	LO10A	GA1
Demonstrate a range of communication, presentation and self-management skills associated with public performance.	LO11A	GA1 GA3
Recognise and respond appropriately to a range of performing contexts, spaces, and environments.	LO12A	GA3 GA4
Recognise, reflect upon, and develop their own personal learning style, skills, and strategies.	LO13A	GA1 GA3
Lead and/or support learning and creative processes in others, creating a constructive learning environment.	LO14A	GA3 GA4

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Practical Outcomes	Learning Outcome	Graduate Attribute
Engage with a range of audience and/or participant groups across a range of professional working contexts.	LO15A	GA1 GA3
Exhibit awareness of, and actively engage with, issues affecting the personal (physical and mental) health and wellbeing of musicians.	LO16A	GA2 GA3
Develop artistic concepts and projects and the capacity to present these professionally to potential clients and audiences.	LO17A	GA1 GA3

Theoretical Outcomes	Learning Outcome	Graduate Attribute
Demonstrate knowledge of practices, languages, forms, materials, technologies, and techniques in music relevant to the discipline, and their associated texts, resources, and concepts.	LO1B	GA2 GA4
Exhibit sound knowledge of the theoretical and historical contexts in which music is practiced and presented, including a range of musical styles and their associated performing traditions.	LO2B	GA2 GA4
Exhibit comprehensive knowledge of relevant representative repertoire within their area of study, demonstrating the ability to create and provide coherent musical experiences and interpretations.	LO3B	GA1 GA2
Draw upon knowledge and experience of known repertoire and styles to explore and engage with new and challenging repertoire and styles.	LO4A	GA2 GA4
Recognise, internalise, and respond to the fundamental processes which underlie improvisation and recreate musical materials aurally and/or in written form.	LO5B	GA1 GA2
Evidence understanding of the means by which musicians can develop, research and evaluate ideas, concepts and processes through creative, critical and reflective thinking and practice.	LO6B	GA2 GA3
Identify a range of strategies to interpret, communicate and present ideas, problems and arguments in modes suited to a range of audiences.	LO7B	GA1 GA3
Display knowledge of a range of ways that technology can be used in the creation, dissemination, and performance of music.	LO8B	GA1 GA2

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Theoretical Outcomes	Learning Outcome	Graduate Attribute
Identify a range of professional working environments and contexts, reflecting on the role of the musician in contemporary society.	LO9B	GA3 GA4
Recognise the skill demands of local, national, and international music markets.	LO10B	GA2 GA4
Display knowledge of key financial and business aspects of the music profession, an awareness of the legal and ethical frameworks relating to intellectual property rights, and an ability to take appropriate steps to safeguard innovation.	LO11B	GA2 GA3
Exhibit familiarity with concepts and practices of pedagogy, in particular strategies to motivate and facilitate musical creativity and learning.	LO12B	GA2 GA4

Generic Outcomes	Learning Outcome	Graduate Attribute
Demonstrate systematic analytical and processing skills and the ability to pursue these independently and with tenacity.	LO1C	GA1 GA2 GA3
Demonstrate self-motivation and self-management skills, and the ability to undertake autonomous self- study in preparation for continual life-long learning and in support of a sustainable career.	LO2C	GA1 GA2 GA3
Demonstrate a positive and pragmatic approach to problem solving.	LO3C	GA2 GA3
Evidence ability to listen, collaborate, voice opinions constructively, and balance cohesion with an expression of individual voice.	LO4C	GA1 GA4
Evidence flexibility, the ability to rapidly synthesise knowledge in real time, and suggest alternative perspectives.	LO5C	GA2 GA3 GA4
Recognise the relevance of, and be readily able to adapt, previously learned skills to new contexts.	LO6C	GA2 GA3
Develop, research, and evaluate ideas, concepts and processes through creative, critical, and reflective thinking and practice.	LO7C	GA2 GA3

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Generic Outcomes	Learning Outcome	Graduate Attribute
Respond creatively and appropriately to ideas from others, exhibiting tenacity and the ability to digest and respond to verbal and/or written feedback.	LO8C	GA2 GA3
Exhibit ability to utilise and apply a range of technology in relation to their music making, including the promotion of their professional profile.	LO9C	GA1 GA3
Communicate information effectively by presenting work in an accessible form and demonstrating appropriate IT and other presentational skills.	LO10C	GA1
Making use of their imagination, intuition and emotional understanding, think and work creatively, flexibly and adaptively	LO11C	GA2 GA3
Recognise and reflect on diverse social, cultural, and ethical issues, and apply local, national and international perspectives to practical knowledge.	LO12C	GA2 GA3 GA4
Engage with individuals and groups, demonstrating sensitivity to diverse views and perspectives, and evidencing skills in teamwork, negotiation, leadership, project development and organisation.	LO13C	GA1 GA3 GA4
Recognise and respond to the needs of others in a range of contexts.	LO14C	GA1 GA3 GA4
Recognise the physiological and psychological demands associated with professional practice, and evidence awareness of – and preparedness to engage with as needed – relevant health and wellbeing promotion initiatives and resources.	LO15C	GA1 GA3 GA4
Exhibit a long-term (life-long) perspective on individual artistic development, demonstrating an inquiring attitude, and regularly evaluating and developing artistic and personal skills and competences in relation to personal goals.	LO16C	GA2 GA3

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SECTION 3: TWO-YEAR PROGRAMME SUMMARY

This section provides an overview of the MMus programme. Read this section first to understand what to expect throughout your studies before diving into the detailed year-by-year content in Section 4.

Important Note for Keyboard Students

From 2026–2027, the Accompaniment Elective Module has been **REPLACED** by the new 'Artist Duo' module. This module covers both instrumental duo and vocal duo performance across two intensive performance spotlight weeks in October and February, respectively.

'The Diabelli Codex' is a **NEW** Elective offering for Composition and Keyboard students only.

RIAM Holistic Note

The 'AI-Powered Creative and Professional Strategies for Musicians' Elective will not run in Academic Year 2026-2027.

The first-year 'Academic Writing' Holistic module will now be taught in the 'History of Western Classical Music' module.

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Year 1 and Year 2 Summary

Pillar	Year 1 Module and Module Components			Assessment Weighting %	Contact Hrs	ECTS
Performance						
Module 1 Principal Study	**Main Instrument:** Vocal	One End-of-Year Recital (45-55 mins)	• One End-of-Year Exam (24%)	60%	125	25
		Choose 2 additional performance exams from: • A significant RIAM Opera role (subject to casting) • A Vocal Concerto • A Chamber Music Exam (25-30 mins) • A Collaborative Song Project (subject to casting)	• Performance Exam 1 (15%) • Performance Exam 2 (15%) • Continuous Assessment (6%)			
	Main Instrument: Instrumental /Conducting	• Mid-year exam or Concerto exam • End of year recital exam	• Mid-year Exam/Concerto (24%) • End-of-Year Exam (30%) • Continuous Assessment (6%)			
Module 2 Opera Scenes (Vocal Students only) OR	**Main Instrument:** Vocal	Choose 1 of the following (15-20 mins): • Chamber Music Ensemble • Voice and Piano Duo • Opera Scenes	• 5% weighted as Exam 75% and Continuous Assessment 25%	5%	20	5

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Pillar	Year 1 Module and Module Components			Assessment Weighting %	Contact Hrs	ECTS
Performance						
Chamber Music (non-Vocal)	**Main Instrument:** Instrumental /Conducting	One Chamber music Exam (25-30 mins)	• 5% weighted as Exam 75% and Continuous Assessment 25%			
Module 3 Performance Electives	**Main Instrument:** Vocal Vocal students choose at least 1 of the following options each year of the programme in addition to compulsory Performance Classes	Compulsory Modules	• Pass/Fail	5%	120	10
		• Opera Scenes • RIAM Opera Minor Role/ Ensemble Role • Soloist with RIAM Chorale (subject to casting)	• Marked 5 % [Exam 75% and Evaluation 25%]			
		• Professional Opera Chorus or Professional Chambe Choir Engagement	• Evaluation			
		• Choral Conducting • Diction for Singers: Phonetics • Lyric Diction: Italian • Lyric Diction: German • Lyric Diction: French	• Exam			
	Main Instrument: Instrumental /Conducting RIAM Philharmonia and RIAM Opera Orchestra are compulsory for all students who play an orchestral instrument. Those who play an orchestral instrument	The programmes manager will contact all MMus students before the Start of Year 1 and towards the end of Year 1 to discuss Performance Elective Options. Each student will be sent a form to fill out with the list of options available to their faculty. The Head of Faculty will then approve. • Artist Duo • Conducting (Instrumental) • Historically Informed Performance (Keyboard/Strings) • Co-creative Inclusive Ensembles: The Karen Power Project • Related Instrument (Harpsichord/Organ)				

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Pillar	Year 1 Module and Module Components		Assessment Weighting %	Contact Hrs	ECTS
Performance					
	must then choose 1 Elective. Those who do not play an orchestral instrument must then choose 2 Electives.	• The Diabelli Codex (PSW3) • Improvisation and Creativity • RIAM Chamber Orchestra • Group Performance with Live Electronics (PSW 4) • Industry Placement (Wind, Brass & Percussion Faculty only) **Note:** These Performance Electives are subject to change each year.			
Module 4 Academic Elective	Choice of 1:	• Research • Composition • Music Technology	30%	30	20
RIAM Holistic **(You are welcome to attend these modules but note that these modules are not credit-bearing, and they do not carry a mark weighting.**	Personal Development:	• Performance Psychology	0%	32–38	0
	Professional Development (Choose 1):	• Setting up Your Teaching Studio • Finances for Musicians			
	Cultural Agency (Choose 1):	• Mindset • Positive Health — Because You're Worth it! • Design Your Own Outreach Programme: From Philosophy to Funding			
	Somatic Practice (Choose 1):	• Yoga • ITM Alexander Technique			

1 ECTS = 20 Hours; 60 ECTS = 1200 Hours

Note: Lecturers reserve the right to alter the course module at any stage during the Year.
You must successfully pass all assessment and examination requirements in Year 1 to progress to the next year of the programme. **Students who fail the year will not obtain credits for that year, even if they have passed certain component modules.** All exam components and assessment requirements must be passed to graduate. Students who successfully complete the full 2 years (all 120 ECTS — 60ECTS per Year) are awarded the Masters in Music (MMus).

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SECTION 4: PROGRAMME DETAILS

Module 1: Principal Study

Keyboard
Tuition 2 hours per week x 30 weeks
Performance Classes approximately 40 hours per year
Self-study 13⅓ hours per week x 30 weeks

All other Instruments
Tuition 2 hours per week x 30 weeks
Performance Classes approximately 40 hours per year
Accompaniment with professional accompanist 15 hours per year
Students presenting a mid-year recital have an additional accompaniment allowance of 5 hours. Students selecting the orchestral exam option have a 5-hour allocation for orchestral repertoire and excerpts coaching.
Self-study 12⅔ per week x 30 weeks

Voice
Tuition 2 hours per week x 30 weeks
Coaching/Accompaniment with professional coach/accompanist 20 hours per year + 4 hours with Visiting Artist
Performance Classes (Art Song Classes and Aria Class) 60 hours per year:
Self-study 416 hours per Academic year

Conducting/Choral Conducting
Tuition 2 hours per week x 30 weeks
Self-study 14⅔ hours per week x 30 weeks

Rationale and Aims

Rationale
A generous amount of time has been set aside for intensive study of the student's instrumental discipline. These lessons, delivered on a one-to-one basis, are aimed to bring students to a high level of appropriate technical and artistic skill.

- Over the life of the course, the repertoire appropriate to the instrument and the student's own interests will be covered in depth, and this intensive study will be reflected in the student's programmes presented for examination. All programmes much adhere to syllabus requirements and must be created in agreement with the principal study teacher. Deadlines for submission can be found in this handbook and in the academic calendar.

Aims (Overall)

- To achieve productive practice and independent learning
- To develop confidence in complex and specialised stylistic and interpretive issues
- To develop a student's study of a variety of demanding repertoire
- To Perform with a sense of communication and artistic value

Learning Outcomes

[Programme learning outcomes relevant to this module]

Upon successful completion of the Master in Music Performance Degree, the students should be able to:

- Perform demanding musical repertoire to a professional standard with technical assurance, confidence and a sense of individual artistry which is founded upon and enhances the demands of a Bachelor of Music in Performance Degree
- 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

Solo Recital

On successful completion of this module, the student will be able to:

- Demonstrate a high level of artistic, technical and interpretive confidence appropriate to demanding repertoire through performance
- Choose and prepare challenging pieces to produce a varied and balanced performance programme
- Perform with a sense of communication and artistic value
- Demonstrate critical understanding, robust practice and rehearsal techniques in weekly lessons and performances

Concerto

On successful completion of this module, the student will be able to:

- Demonstrate mastery of the demands of concerto repertoire through performance
- Demonstrate a critical understanding of the challenges of the repertoire through performance
- Explore a wide variety of concerto repertoire in weekly lessons and performances

Accompaniment Recital

On successful completion of this module, the student will be able to:

- Blend with and support a solo performer at a professional level in performance
- Interpret and perform challenging duo repertoire underpinned by a strong artistic concept
- Learn music quickly and produce a competent performance under these circumstances in weekly lessons, workshops and performances

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Course Content and Syllabus

All programmes must adhere to syllabus requirements and must be created in agreement with the principal study teacher. Deadlines for submission can be found in this handbook and in the academic calendar.

Instrumental or Conducting:

1. Choose a Mid-year Recital **or** a Concerto Exam **or** an Orchestral Exam (Strings/Wind/Brass/Percussion students only)

Mid-year recital to last 35-40 minutes which includes the natural breaks between pieces.

Concerto exam to consist of a major concerto in full to be performed with orchestral reduction.

Wind/Brass/Percussion students see Appendix 2 for details of Orchestral Exam option
Strings students see Appendix 3 for details of Orchestral Exam option

2. Perform an End-of-Year Recital of 50-55 minutes which includes the natural breaks between pieces. An additional 5-minute break may be added, please inform the Tertiary Office in advance of scheduling.

Programme notes

Keyboard Faculty:	Can be presented verbally or in written form
WBP Faculty:	Can be presented verbally or in written form
String Faculty:	Are required to do spoken introductions **and** to submit a hardcopy programme with programme notes.

Vocal:

1. Perform an **End-of-year Recital** of 45-55 minutes which includes the natural breaks between pieces. An additional 5 minutes break may be added. Programme notes can be presented verbally or in written form.
2. **Choose 2** further Performance Exams from the following options, each year:
   (a) a significant RIAM Opera role (subject to casting)
   (b) a vocal concerto
   (c) a chamber music exam (25-30 minutes duration)
   (d) a collaborative song project (subject to casting)

Teaching and Learning Methods

- One-to-one tuition with principal study teacher
- One-to-one coaching with RIAM accompanist
- Group performance classes with a range of RIAM staff
- Masterclasses with visiting guest artists
- Exchange field trips to international conservatoires for performances and masterclasses [funded by Irish Government under Erasmus programme by application for further information contact thirdlevel@riam.ie.

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For shorter projects, contributory finance is available from RIAM upon application contact thirdlevel@riam.ie for further details].

Methods of Assessment

Exams Overall proportion of programme course **instrumental / conducting students** = 60%

Mid-year Recital or Concerto Exam	24%
End-of-year Exam	30%
*Continuous assessment	6%

*Based on

- Attendance and punctuality
- Musical development
- Work Rate

Exams Overall proportion of programme course **vocal** students = 60%

Performance 1:	15%
Performance 2:	15%
End-of-Year Exam	24%
Continuous assessment	6%

Pass Requirement

Students must reach 50% in each element which is marked to pass

Method of Supplemental Assessment

Re-sit of formal examination and coursework

Module Teaching Team

Relevant principal study teachers and RIAM accompanists

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Principal Study — String Performance Class

[approximately 40 hours per Academic Year]

String Performance Class is broken into a range of topics focusing on developing the skills and knowledge required to work as a professional string player.

General Performance Class

Students have free choice to perform any repertoire they are working on, either with piano (an accompanist is available for this class), solo or with chamber music partners. The class simulates real performance while also building performance techniques such as mental strength, stage presence, reducing anxiety, developing focus and communication. The class also includes a discussion element led by the tutor, focusing on developing critical listening skills, where students give constructive feedback drawing on their own personal experiences and ideas in relation to the performance heard.

Orchestral Excerpts Classes

These classes explore in detail orchestral excerpts for your instrument. Students will build an understanding the specific skills and techniques required for a range of excerpts commonly set for orchestral auditions.

Audition Training

This class simulates an audition with a mock panel. It explores both open and screened auditions and allows students to experience the perspective of both the candidate and the panel.

Ensemble Techniques

Students build the skills required to successfully work as a professional ensemble or orchestral musician, including developing practical skills on how to prepare your part, how to work in a section, understanding gesture and orchestral etiquette.

Historically Informed Performance

These classes build knowledge and understanding of Baroque performance styles, rhetoric, articulation and expression. Students develop an ability to interpret and perform Baroque music from a harmonic perspective.

Specialist Performance Classes

A rotating range of classes programmed as topics of interest tailored to the specific student cohort. Examples include contemporary music performance and the use of extended string techniques, chamber music and flexible listening, performance health and preventing unnecessary tension.

Learning Outcomes for Performance Class (Strings)

- Communicate through performance with presence and confidence.
- Engage in productive self-evaluation and respond positively to the feedback from others.
- Build a knowledge and understanding of performance choice, including awareness of a range of styles and approaches.
- Critically assess performance and communicate opinions constructively.
- Identify the skills required to effectively work as part of a musical ensemble.

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- Develop the technical, musical and practical skills required for success in orchestral auditions and professional ensemble work.

Principal Study — Vocal Performance Classes [approximately 60 hours per Academic Year]

Performance Classes: Art Song

- German Lieder (Tutor: Kathleen Tynan)
- French Mélodies (Tutor: Mary Brennan)
- Irish, English and American Song (Tutor: Virginia Kerr)

These classes will focus on a specific genre of Art Song each week, led by specialist tutors from within the vocal faculty. Singers will have regular opportunities to perform and receive coaching in German, French, Irish, English and American art song repertoire. Song cycles can also be studied. In addition to mainstream art songs, students should present repertoire by underrepresented composers, some more specialised repertoire, and art songs by 20th century and 21st century composers.

To achieve an optimal interpretation of the songs, the singer and pianist will develop their sense of imagination while working collaboratively as a duo. Students will learn how to express the meaning of the text through a sensitivity of emotional expression and the nuances of language, exploring the literary qualities and the psychological refinement of the text depiction. Singers will explore different uses of the voice (variety of timbre), phrasing, expression, emotion and body language, depending on different textual interpretations.

MMus pianists who choose an **Accompaniment Elective (Artist Duo)** can also join the class to learn how to interact musically and interpretatively with a singer as part of a duo.

Performance Classes: Aria Class
(Tutors: Virginia Kerr and Dearbhla Collins)

Through performance in class students will examine a broad array of stylistic and interpretive issues relating to the performance of arias from opera and sacred works from Baroque to 21st century composers. Students will also prepare arias for performance with the RIAM Chorale and for public concerts and auditions.

Consideration will also be given to the behavioural and communicative demands of public performance and the selection and presentation of repertoire for opera auditions.

Teaching and Learning Methods:
Weekly performance classes allow singers to perform to and receive feedback from other tutors and their peers. They will be encouraged to critically assess performance and communicate opinions constructively. Students will develop their presentation/platform skills and be able to identify and describe the behavioural and communicative demands of public performance. They will lead and/or support learning and creative processes in others, be self-aware and apply their critical capabilities constructively to their own work and the work of others creating a constructive learning environment. In

addition, masterclasses with visiting artists will allow the singers to engage in public performance practice.

Module 2: Chamber Music Performance

Note: Chamber Music Exams will be held in April during RIAM's flagship festival ChamberFest Dublin. Students are placed in chamber music groups at the beginning of the academic year and receive notification of this on the Chamber Music Plan. The Chamber Music Plan takes into account self-formed student groups and student-chosen repertoire, in addition to course and examination requirements. During their studies, students are encouraged to collaborate through actively forming their own groups and exploring specific repertoire interests with other like-minded students.

- Coaching up to 8 hours over 8 weeks per year
- Masterclass [attendance and performance] 12 hours over the year
- Self-study/group rehearsal 2⅔ hours per week x 30 weeks

Rationale and Aims

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

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

Learning Outcomes

(Programme learning outcomes relevant to this module)

Upon successful completion of the Master in Music Performance Degree, the students should be able to:

- Demonstrate critical understanding of the different demands of a range of performance repertoire from solo recital and chamber music to large ensembles, through the assimilation and public performance of a range of demanding musical repertoire

On successful completion of this module, the student will be able to:

- Demonstrate a high level of artistic and interpretive confidence in chamber music repertoire through performance
- Perform this repertoire with a sense of communication and value
- Demonstrate practice and rehearsal techniques appropriate to successful chamber music performances in coaching rehearsals and performances
- Demonstrate leadership, teamwork and negotiation in relation to small ensemble work

Course Content and Syllabus

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Following release of the Chamber Music Plan, chamber music groups should choose their own repertoire under the guidance of the Head of Chamber Music and their assigned chamber music coach. Each group should listen to a variety of repertoire, discuss possible ideas and read through repertoire together. Repertoire choice must be submitted to the Head of Chamber Music for approval by the set deadline. Each group will be given a specific time requirement and must choose repertoire to fulfil this requirement. In certain cases, where the instrumentation of a group has a limited repertoire, a suggested work may be given by the Head of Chamber Music.

Chamber music groups should organise independent rehearsals before and in-between coaching sessions. Groups must bring a score to all coaching sessions, and it is expected that all students study full scores and not only their individual part. Coaching is not intended to be supervised rehearsal, and groups may use coaching sessions to help develop an independent rehearsal strategy.

Students are encouraged to continue working in their chamber music groups and on other chamber music projects throughout the year

Chamber Music Exam timing:
Instrumentalists: 25–30-minute programme
Vocal: 15–20-minute programme

Teaching and Learning Methods
Masterclasses with visiting guest artists
Group workshops and performance classes with a range of RIAM faculty
Small group coaching with designated chamber music tutor

Methods of Assessment

Overall proportion of programme course	5%
Formal Examination	75%
Continuous assessment [coach's mark]	25%

Pass Requirement
Students must reach 50% in each element which is marked to pass

Method of Supplemental Assessment
Re-sit of formal examination

Module Teaching Team
Relevant Chamber Music Coaches

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Module 3: Performance Electives

Note: Performance electives are subject to change each academic year. Please consult with the Programmes Manager if you have any questions.

Keyboard and Composition students choose **2** Performance Electives.

Strings and WBP students choose **1** Performance Elective if they play an instrument in the orchestra. If they **do not play** an instrument in the orchestra, then they must choose **2** Performance Electives.

Vocal students may choose at least 1 Performance Elective (**you will be examined in only 1**).

Learning Outcomes

On successful completion of these module components, students should be able to:

Lyric Diction: French Diction

- Read French text expressively.
- Comprehend and use correctly basic grammatical forms in French.
- Translate simple phrases with the aid of appropriate resources.
- Write phonetic transcriptions of French texts.
- Sing French arias, recitatives and Mélodies with clear and expressive enunciation of the text.

RIAM Chorale

- Demonstrate evidence of skills in relation to a variety of repertoire, styles, etc.
- Engage musically in varied ensemble and other collaborative contexts, including those which go beyond the discipline of music.
- Recognise and respond appropriately to a range of performing contexts, spaces, and environments.
- Exhibit sound knowledge of the theoretical and historical contexts in which music is practiced and presented, including a range of musical styles and their associated performing traditions.
- Recognise the relevance of, and be readily able to adapt, previously learned skills to new contexts.

Opera Production

- Perform an operatic role / ensemble role with appropriate technical and artistic skills.
- Create and realise their own artistic concepts spanning entire works and have developed the necessary skills for their expression.
- Work with others on joint projects or activities, demonstrating skills in teamwork, leadership and negotiation.
- Control, and, where possible, prevent anxiety and stress in performance.

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- Work with a conductor and opera director.

Artist Duo

- Prepare and rehearse a chamber music partnership by collaborating effectively with an instrumental duo partner and developing agreed repertoire to performance standard.
- Demonstrate informed performance preparation through the selection of appropriate editions, independent practice, and engagement with coaching and feedback sessions.

Chamber Music / Song Project

- Demonstrate a range of communication, presentation and self-management skills associated with public performance.
- Lead and/or support learning and creative processes in others, creating a constructive learning environment.
- Exhibit sound knowledge of the theoretical and historical contexts in which music is practiced and presented, including a range of musical styles and their associated performing traditions.
- Evidence flexibility, the ability to rapidly synthesise knowledge in real time, and suggest alternative perspectives.
- Engage with individuals and groups, demonstrating sensitivity to diverse views and perspectives, and evidencing skills in teamwork, negotiation, leadership, project development and organisation.

Choral Conducting

- Demonstrate an ability to maintain basic beating patterns in the performance of choral repertoire
- Show a growing ability to shape the sound through gesture
- Prepare scores for rehearsal and performance
- Demonstrate a growing approach to curating an interesting and varied choral programme
- Engage with literature in the fields of choral studies and choral pedagogy and related literature
- Demonstrate a reflexive approach to developing as a choral conductor

Conducting (Instrumental)

- Demonstrate clear execution of beating patterns and subdivisions.
- Communicate multiple aspects of a score non-verbally.
- Demonstrate understanding of the properties of standard instrumental and vocal nomenclature.
- Critique the practice of conducting in an historical context.

Musical Theatre

- Demonstrate a range of communication, presentation and self-management skills associated with public performance.
- Lead and/or support learning and creative processes in others, creating a constructive learning environment.

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- Exhibit sound knowledge of the theoretical and historical contexts in which music is practiced and presented, including a range of musical styles and their associated performing traditions.
- Evidence flexibility, the ability to rapidly synthesise knowledge in real time, and suggest alternative perspectives.
- Engage with individuals and groups, demonstrating sensitivity to diverse views and perspectives, and evidencing skills in teamwork, negotiation, leadership, project development and organisation.

Co-creative Inclusive Ensembles: The Karen Power Project

- Articulate and realise a range of techniques and approaches that are applicable when working as part of an inclusive ensemble.
- Demonstrate malleable and diverse skills that can be applied within a variety of creative environments.
- Communicate and collaborate effectively in a multidisciplinary and differently abled environment.
- Develop and apply creative skills and frameworks within the context of a new piece of contemporary music work for a differently abled Ensemble.
- Identify the unique creative possibilities and attributes in a room and design approaches that will inspire and encourage a mixed abilities ensemble

Group Performance with Live Electronics

- Collaborate effectively within an ensemble incorporating live electronic technologies.
- Apply appropriate technical and musical skills in the preparation and performance of works involving live electronics.
- Demonstrate an understanding of the artistic and practical considerations involved in integrating acoustic and electronic elements in performance.
- Present a coherent public performance that reflects effective rehearsal, preparation and ensemble communication.

Historically Informed Performance Keyboard

- Demonstrate an understanding of continuo practice and its role in 17th- and 18th-century performance.
- Realise figured bass accompaniments with appropriate harmonic, stylistic, and improvisatory awareness.
- Apply historically informed approaches to touch, articulation, ornamentation, rhythm, pitch, and tuning.
- Collaborate effectively in chamber music performance, adapting continuo playing to different ensemble contexts.

Historically Informed Performance Strings

- Understand the early development of string playing and its relevance as a string performer today.
- Perform baroque music with an understanding of baroque performance styles.

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- Understand key aspects to historically informed performance, such as rhetoric, articulation, and the expressive power of the bow.
- Interpret and perform baroque music from a harmonic perspective.
- Play with a baroque bow and possibly play with a baroque instrument.

Improvisation and Creativity

- Apply improvisatory techniques within individual and collaborative musical contexts.
- Generate and develop original musical ideas through structured creative processes.
- Respond creatively and appropriately to musical stimuli in real-time performance situations.
- Present an improvised or devised performance demonstrating imagination, confidence and musical awareness.

Solo Artist with Electronics

- Integrate electronic technologies creatively and effectively within solo performance practice.
- Develop and realise a personal artistic project involving the use of live or pre-programmed electronics.
- Demonstrate technical competence in the preparation and delivery of performances involving electronic elements.
- Present a public performance that evidences artistic independence, musical integrity and technological fluency.

The Diabelli Codex — Piano students

- Interpret and perform selected Diabelli Variations with stylistic awareness and technical fluency.
- Collaborate with student composers in the preparation and presentation of new piano works inspired by the Diabelli project.
- Develop skills in learning, rehearsing and presenting contemporary repertoire, including works created specifically for the elective.
- Reflect on the relationship between historical and contemporary composition through engagement with Beethoven's *Diabelli Variations* and the *Diabelli Codex* project.

The Diabelli Codex — Composition students

- Compose an original short work for solo piano inspired by a selected variation from Beethoven's *Diabelli Variations*.
- Apply compositional techniques and creative processes in response to a historical musical source and the broader *Diabelli Codex* project.
- Collaborate effectively with performers through the preparation, revision and presentation of a new work for piano.
- Critically evaluate the relationship between historical and contemporary composition by engaging with Beethoven's *Diabelli Variations* as a model for creative response.

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Module Content

This module comprises 2 elements — compulsory modules and their respective components; and Electives (choice modules).

Lyric Diction: French Diction

The emphasis will be on lyric diction, i.e. "singing diction", in French. The focus will be on pronunciation, enunciation and expression of the text. Phonetics will be used as an aid to pronunciation. Simple translation skills - basic grammatical forms, dictionary skills, comparison with "singing" translations. Reading aloud texts of recitatives, arias and Mélodies in French and singing repertoire.

RIAM Chorale

Throughout their four years of undergraduate studies, students will sing in a wide variety of repertoire scored for a cappella chamber choir and for full chorale accompanied by an instrumental ensemble. Emphasis will be placed on cultivating the ability to pitch accurately, sight sing and listen critically as part of a vocal ensemble. Students will learn to sing with confidence as part of a vocal ensemble, to work with others to realise joint performance projects and to follow the direction of a choral conductor.

There will be **two main performance** projects per year which will be rehearsed during RIAM Performance Spotlight Weeks.

In addition to mainstream choral repertoire, the RIAM Chorale also presents works by under-represented and contemporary composers. Highlights in recent years include a cappella works by Clara Schumann, Fanny Hensel, Ina Boyle, Eric Whitacre, and Rhona Clarke and performances of major works by living composers including Dr Kevin O'Connell: Mass; Tariq O'Regan: The Ecstasies Above (in collaboration with Chamber Choir Ireland) and James Whitbourne: Annelies. Soloists for performances will be chosen by audition from within the RIAM Chorale.

Opera Production

This class will build directly on the achievements attained in the Opera Class module in BMus Year 3. The RIAM Opera produces fully staged opera productions each year. Repertoire is chosen to suit the current students' voice types and vocal development. Roles are assigned by audition only. Students participating in the RIAM Opera production in BMus Year 3 will normally sing smaller roles and ensemble roles.

Operas presented in recent years include Francesca Caccini *La liberazione di Ruggiero dall'isola di Alcina*; Cavalli *Ormindo* and *La Calisto*; Purcell *The Fairy Queen* and *King Arthur*; Handel *Semele*; Mozart: *Die Zauberflöte* and *La finta giardiniera*; Janáček *The Cunning Little Vixen*; Britten *Albert Herring*; Siobhán Cleary *Vampirella*; Jake Heggie *For a look or a touch*; Stephen McNeff *Banished*; Dr Kevin O'Connell *Dreamcatchr* and Elizabeth Maconchy *The Sofa*.

Students will be supported in the preparation of an operatic role from the initial stages of preparation and rehearsals to achieving a complete performance. Creating a fully-staged production with an ensemble cast, director, conductor, orchestra, production and design team. Developing the appropriate technical and artistic skills required for opera rehearsal and performance. Use of phonetic transcriptions, translations and audio recordings of the spoken libretto in preparing the text. Preparing the vocal score with a répétiteur and a conductor. Special attention will be given to the issue of

performance practice in operatic repertoire from different composers, centuries and countries. Rehearsing as part of an operatic ensemble and developing the skills to work creatively as part of a team.

Working with an opera director and movement director on the creation of a character. Working with a conductor and an orchestra.

Artist Duo

Students will develop collaborative performance skills across 2 strands — instrumental duos and vocal duos — over 2 intensive weeks of study. The first intensive week, during PSW 1a (October, Sem 1), will focus on instrumental duos, whilst the second intensive week, during PSW 4 (February, Sem 2), will focus on vocal duos.

Classes will consist of a mixture of one-to-one coaching, talks, workshop-style training sessions, lectures/talks and detailed feedback sessions.

For each of the intensive weeks in question, students will be expected to perform their two prepared works, which must be prepared to a professional standard upon arrival to the course, so that the instructor can focus on more advanced issues. Students can expect to perform at any point, and on multiple occasions, during both intensive weeks

An introductory lecture to this module will be provided in Semester 1, during Orientation week (see note below). There will be a summative performance assessment at the end of each PSW — students will be expected to perform their prepared repertoire, under concert conditions, before their module classmates.

Please contact Programmes Manager for Repertoire List.

Chamber Music/Song Project

Chamber Music

Students will develop the fundamentals of engaging in collaborative performance through assigned repertoire for voice and piano duos and larger chamber music ensembles which include voice.

Students develop practice strategies for working with others and enhancing their collaborative musical skills. Students will be placed in chamber music groups in September. Each group should choose their own repertoire under the guidance of the Head of Chamber Music and, if necessary, in consultation with their Head of Faculty and assigned chamber music coach.

Each group should listen to a variety of repertoire, discuss possible ideas and read through repertoire together. Repertoire choice must be submitted to the Head of Chamber Music for approval by the set deadline. Each group will be given a specific time requirement and must choose repertoire to fulfil this requirement.

Students can also create projects involving performance as collaborators in multidisciplinary works involving other art forms as well as western art chamber music. Performances are normally assessed in RIAM's annual ChamberFest but can also be done outside of this time.

Song Projects:

Song Projects are created for RIAM vocal and piano duos and coached by assigned RIAM coaches and international visiting artists. Students are normally selected by audition for participation in these projects. Some RIAM Song Projects culminate in collaborations for selected RIAM singers and pianists with peers from international conservatoires and can include international tours and performances. Song Projects presented in recent years include: Ten thousand miles away (curated and led by Iain Burnside in collaboration with the Julliard School); Drums and Guns (curated and led by Iain Burnside in collaboration with the Guildhall School and the Julliard School); Sorolla Spanish Master of Light (curated by Kathleen Tynan and led by Ann Murray, presented in association with the National Gallery of Ireland) and Open your eyes and tell me what you see (curated and led by Iain Burnside in collaboration with the Guildhall School, Paris Conservatoire and Salzburg Mozarteum).

RIAM Chamber Orchestra

RIAM Chamber Orchestra (also known as Wednesday Strings/String Ensemble/String Orchestra) is driven by a real-world focus on instilling skills required to build a career and to thrive in the profession. This includes exploring mainstream string orchestra repertoire, groundings in Baroque and New Music, professional mentorship programmes and techniques for thriving in orchestral auditions. This year is structured into activity blocks, starting with audition preparation, followed by rehearsals for the end of semester concert in November. There will be a 5-day immersive strings project the Spring term starting on January 11th. Each week additional repertoire will be played to improve sight-reading and ensemble skills. In the Spring semester the orchestra focuses on Baroque and contemporary techniques.

Creative Cabaret — Strings Immersion Week

There will be a 4-day immersive strings project in week zero of the Spring term, starting 11 January. This is compulsory for all string students. Rehearsals start at 10am on Monday 11 January. The Final show will take place at 7pm on Thursday 14 January.

Choral Conducting

This module will introduce students to basic gesture, score preparation, choral literature, and choral pedagogy. Students will be invited to observe the lecturer in a rehearsal (optional).

Conducting (Instrumental)

Students will assimilate the fundamental technical elements of conducting, systematically develop proficiency in standard metric patterns, subdivided time signatures, and dynamic control, enhance their score-reading skills, and explore the historical development and evolution of conducting practice.

Co-creative Inclusive Ensembles: The Karen Power Project

The Karen Power Project is a distinctive practice-based elective that places RIAM students and people living with an intellectual disability at the centre of a professional artistic collaboration exploring inclusion, creativity, listening, and contemporary music-making.

Now in its third year, the project builds on a growing body of innovative co-creative work developed by composer and sound artist Karen Power and the RIAM. The first project, developed in collaboration with

the National Library of Ireland and called *Sounding the Hidden*, invited participants to explore archives, memory and sound through a process of collective creation. The second project, *When Forests Sing*, supported by Rethink Ireland, brought together RIAM students and musicians with disabilities in the co-creation of a large-scale, wordless opera that combined voice, movement, technology, field recordings and immersive soundscapes. The work subsequently transferred to the Blackwater Valley Opera Festival.

For 2026/27, students will collaborate with Karen Power and invited participants on a new chamber-scale project based at the Royal Hibernian Academy, Ely Place. Students will be invited to discover the sounds concealed within the building itself: vibrations, resonances, mechanical sounds, environmental sounds, the acoustic life of exhibition spaces, and the sonic possibilities suggested by the artworks on display. Through this process, participants will consider how sound can reveal new ways of experiencing visual art and how collaborative artistic practice can create meaningful opportunities for inclusion and participation.

Central to the module is the belief that all people have the right to participate in artistic creation at the highest level. Students will explore models of inclusive ensemble-making that challenge traditional assumptions about authorship, performance, musical ability and artistic leadership. Through practical workshops, discussion, reflection and collaborative creation, students will develop strategies for creating welcoming, accessible and artistically ambitious creative environments.

The Karen Power Project forms part of an ongoing artistic partnership between RIAM and leading Irish cultural institutions. Documentation and archival materials arising from all three projects will be preserved within the collections of the National Library of Ireland, creating a lasting national record of this innovative work in inclusive music-making.

The module is delivered through a preliminary creative laboratory followed by two intensive project blocks:

18 September 2026 – 10.00am–4.00pm (RIAM) [Subject to change]

27–29 October 2026 – 10.00am–4.00pm (RIAM – RHA – RIAM)

8–11 December 2026 – 10.00am–4.00pm (RIAM – RIAM – RHA)

Group Performance with Live Electronics

This module explores improvisation as a practice of spontaneous musical creation, self-expression, and responsive interaction with live electronics, sound-producing objects, and fellow performers. Students are introduced to improvisation as a fundamental approach to musical composition and examine its development within contemporary music, particularly since the emergence of live electronic performance practices in the 1960s. Using modern computing technologies and modular software environments, students learn to programme and operate live electronic processing systems with a focus on networked performance. Practical workshops encourage experimentation, collaborative music-making, and the exploration of diverse sonic environments inspired by contemporary improvisatory practices. The module culminates in the presentation of a series of free-improvisation performances, integrating live electronics, acoustic instruments, and found sound within a public performance setting.

Historically Informed Performance (Keyboard)

In this elective module, students will learn continuo playing — a form of harmonic improvisation essential to the performance of 17th and 18th-century music. It will be taught through figured bass and will focus on the art of arpeggiation. The course will cover basic issues such as touch and articulation, ornamentation, pitch and tuning, survival in performance, rhythmic conventions and national styles. The elective will link up with other instruments and culminate in a showcase chamber concert.

Historically Informed Performance (Strings)

This elective module introduces students to historically informed performance practice through the study of seventeenth- and eighteenth-century repertoire, instruments, bows, techniques, and performance traditions. Students are encouraged to draw inspiration from historical sources and to develop a flexible, stylistically informed approach to performance that fosters creativity and prepares them for professional practice.

At the beginning of the module, students are assigned to chamber groups according to cohort size and instrumentation. Repertoire is selected in consultation with the tutors and may include both chamber and solo works. Students may choose to focus exclusively on Baroque chamber music or to combine chamber and solo repertoire. Representative repertoire includes works by composers such as Castello, Fontana, Biber, Corelli, Handel, Tartini, Rebel, J.S. Bach, Telemann, W.F. Bach, Michael Haydn, Hoffmeister, Mozart, Buxtehude, Geminiani, Barrière and Vivaldi, alongside the study of historical treatises by writers including Geminiani, Corrette and Lanzetti.

Each student undertakes guided research into an area of particular interest, such as bowing technique, ornamentation, historical performance practice, a specific composer, repertoire, or performance treatise. Individual tuition is tailored to support the student's chosen area of enquiry, while students with shared interests are encouraged to collaborate in their research and practical exploration.

Collaborative learning forms a central component of the module. Students rehearse and perform together, developing an understanding of ensemble performance, basso continuo practice, melodic interpretation, and the relationship between harmonic and melodic lines. String players gain practical experience of both solo and accompanying roles, deepening their understanding of Baroque performance conventions through informed musical interaction.

The module culminates in a performance-presentation in which students integrate scholarly research with practical performance, demonstrating their understanding of historically informed performance through both spoken commentary and live musical performance.

Improvisation and Creativity — 5 ECTS

Studying to be a high-level performing musician requires long hours of individual practice and ensemble rehearsal. Collaboration, just like developing instrumental skill requires practice and this practice needs to be with others in a space where imagination and curiosity are vital. To collaborate well, we need to let go of our expert mindsets and open up to new perspectives through dialogue and shared understanding. This module will provide students with the opportunity to develop their creativity within a group context. A variety of topics will be explored, including; improvisation, arranging, composition, artistic research, performance anxiety with practices & insights to get the best from oneself, including neuroscientific approaches to self-management and wellness, emotional intelligence and movement work. Students

will curate a performance for ChamberFest that will include new work created in the class and a programme created by the students themselves.

Industry Placement — Subject to placement/selection in audition [Open to WBP only]

Industry Placement recognises external professional opportunities that students have been selected to participate in, and which can be credited alongside their studies. Examples include National Symphony Orchestra Mentoring Scheme, Ulster Orchestra Professional Experience Scheme or a series of professional engagements with a national orchestra or ensemble. Students will receive mentoring from their professional colleagues and will be assessed on a nominated performance with an additional reflective journal submitted, documenting preparation, delivery of the performance and self-reflection. Initial stages will be organised by the student.

Please Note: If you are unsuccessful in securing a placement, you must notify the Programmes Manager and Head of WBP by early November 2026. You will then have to take Improvisation and Creativity in Semester 2.

Musical Theatre — 5 ECTS

The preparation, rehearsal and performance of musical theatre solos and ensembles. You will develop an understanding of the process of preparing and rehearsing extracts from a range of roles suitable to your vocal development and gain the experience of performing musical theatre scenes in public. The module will be taught by RIAM tutors and experienced guest musical theatre coaches. You will work with a director in the preparation of the musical theatre scenes for a performance of semi-staged musical theatre scenes each year. On successful completion of this module you:

- Will have studied, rehearsed and performed a range of musical theatre solo and ensemble scenes
- Can give performances which demonstrate the integration of vocal, dramatic and physical skills
- Can respond to direction from musical theatre coaches and directors
- Can interact musically, dramatically and physically in musical theatre ensembles with other performers

Solo Artist with Electronics

Described as ‘one of the most exciting Irish saxophone players in a generation’, Robert Finegan is an award-winning saxophonist based in London. Passionate about new music, Robert works closely with composers from around the world to create and premiere new works. His recent projects include *A Modern View of Ancient Ireland* for saxophone and electronics, and *Paris Chapters* for voice, saxophone and piano, inspired by Irish writers who lived in Paris. These original projects have been performed at venues across Europe.

An accomplished soloist and chamber musician, Robert has performed at the Royal Albert Hall, the National Concert Hall, Dublin, the Ulster Hall, Belfast, the Guildhall, Derry, and Milton Court Concert Hall. As a concerto soloist, he has appeared with the TU Dublin Philharmonic, the Irish Film and Pops Orchestra, the DIT Symphony Orchestra, and the Royal College of Music Wind Ensemble.

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In this PSW, students will compose a work for solo saxophone and mixed media (playback electronics, live electronics, or video). Compositions will be prepared in advance of the PSW and rehearsed and refined with Robert over two days, culminating in a public recital on the third day.

During the first semester, Robert will deliver a seminar introducing the saxophone, demonstrating its capabilities, and offering practical guidance on writing effectively for the instrument. He will also be available via email to answer questions and provide feedback on works in progress.

Students are expected to complete their compositions in advance of the PSW, with final scores and any accompanying media submitted by early January.

Jonathan will provide technical guidance throughout the module, supporting students in the preparation of the electronic components of their works and assisting during rehearsals and the final performance.

Further information is available on Robert's website: **https://www.robertfinegan.com/.**

The Diabelli Codex

In 1819, Anton Diabelli invited fifty of Europe's greatest composers — including Beethoven — to each contribute a single variation on a simple waltz theme. The result was one of music history's most remarkable collaborative acts which ultimately produced one of the greatest sets of keyboard Variations.

The Royal Irish Academy of Music is inviting its students to take part in a project inspired by that same spirit of creative exchange. Working alongside the Head of Composition, Kevin O'Connell, and Head of Keyboard, Peter Tuite, composition students will compose an original piece/s responding to the Diabelli theme — adding their own voice to a conversation that has spanned two centuries. Keyboard students will then perform and/or study these works over the course of the elective. Additionally, Kevin O'Connell will also have his own special piano work (which was directly inspired by the Diabelli Variations) performed in a mid-week concert.

Alongside all this, the renowned concert pianist, Ian Fountain (Professor at the Royal Academy of Music) will perform Beethoven's *33 Variations on a Waltz by Anton Diabelli* (*Diabelli Variations*), Op. 120, in a concert at the Whyte Hall. Ian will also give masterclasses throughout the week, coaching students on their performances; and participate in a public discussion around the *Diabelli Variations*.

The Diabelli Codex offers a rare opportunity to experience the full compositional process, from first ideas through to a finished, performed work, guided by professional expertise and rooted in one of the great stories of Western music.

Vocal Concerto

The principal study voice professor and vocal coach will support the student in the preparation of a work for voice and orchestra from the initial stages of preparation and rehearsals to achieving a complete performance. Students can also present elements of the work in Performance Classes and at Masterclasses.

Special attention will be given to stylistic issues and performance practice in relation to repertoire from different composers, centuries and countries. Students will draw on strategies developed in Performance Psychology to help in the management of performance anxiety.

On occasion students will have the opportunity to prepare and present a work for voice and orchestra / vocal concerto with a conductor and an orchestra. Students can nominate a professional engagement with orchestra for examination, with approval from the Head of Faculty.

In addition, Year 4 singers can complete in the annual Maura Dowdall Senior Concerto Competition which offers a prize of a solo performance with the National Symphony Orchestra.

Repertoire for Voice and Orchestra [Vocal Concerto]

• To perform, from memory, a work for Voice and Orchestra. This can be a vocal cantata, a song cycle for voice and orchestra, an oratorio role or equivalent repertoire.

• Singers who do not have the opportunity to perform their chosen work with orchestra must perform their work with piano accompaniment. Singers may apply to the Head of Faculty in advance if they wish to use the score, either due to the complexity of the score or because of performance conventions e.g. in oratorio.

Teaching & Learning Methods

- Expert-led-in-person interactive group classes
- Course assignments and notes
- Reading and singing German
- Online components may be used
- Coaching with RIAM opera répétiteurs and conductors
- Working with an opera director and a movement director as appropriate
- Working with a conductor and an orchestra

Please contact the Programmes Manager for details regarding assessment.

Module 4: Academic Electives

Module Coordinator
Lynsey Callaghan

Entry Requirements
Prerequisites are as follows:

- Proof of an acceptable level of prior academic writing via submitted paper(s) for approval by the Head of Programmes, Research and Academics
- Shortlist of research topic options (at least 3 topic options) and a short description detailing the reasoning and direction of research for each one

Module Credits
20 ECTS

Description
The purpose of the research project is to encourage students to produce original research embedded in the researcher's own artistic practice and/or related to music performance, with the intention of enhancing their practice. The research can be based in music creation or draw on extramusical perspectives (e.g., including gesture, dance, acting in instrumental/vocal performance, or collaborating with non-artistic disciplines) to expand and generate insights into musical practice. It can also be conducted from a performer's perspective in the areas such as cultural history, music and society, music in education settings, music theory and/or aural skills, ethnographic studies of performers and performances, historical and comparative performance pedagogy, analysis and performance, studies of the performance of contemporary music, interpretation, and instruments and techniques.

All students are expected to engage in three components:

1. Individual Supervision
2. Research Seminars
3. Advanced Research Skills (Year One only)

1. Individual Supervision
Students receive one-to-one sessions with a supervisor who provides advice and guidance on refining the student's hypothesis and research methodology, finding and using relevant literature or relevant examples of research/practice in their area of interest. The hours can be divided between the supervisor and a practitioner if required. In this case, the student will be allocated a main supervisor and a supporting practitioner.

2. Research Seminars
The purpose of the monthly group seminars is to introduce students to a range of research
issues as way of supporting them through the process of creating their research project. The expectations of a research project will be considered; including project planning, time management, meeting and reporting to a supervisor, communication skills, ethical considerations, the consideration of artistic standards, presentation skills and formatting. Through the seminars, students will collaborate with peers, evaluate the work of others with a critical and constructive approach, receive feedback and engage in group discussions. These experiences will strengthen their own research projects.

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3. Advanced Research Skills and Online Research Catalogue Training (Year One only)
The purpose of these classes is to equip students with the skills and confidence to use a range of information resources effectively both within and beyond the RIAM library, and the ability to utilise the RIAM Online Research Catalogue.

Module Size

MMusPerf Year One

Meetings with supervisor 1 hour x 14 weeks
2 hours of group Research Seminar x 8 weeks
1 hour of Advanced Research Skills and Online Research Catalogue Training x 4 weeks

MMusPerf Year Two

Meetings with supervisor 1 hour x 14 weeks
2 hours of group Research Seminar x 8 weeks

Deliverables

Year 1

Year 1 students must submit an essay of between 3,000–5,000 words related to the research topic / appropriate exposition and a further document of approximately 2,000 words detailing the research undertaken during Year 1 and outlining a research plan/timeline for the remaining work to be accomplished prior to final submission. Students are also expected to give a presentation at the RIAM Amplify Research Day during their first year of the degree. These experiences will strengthen their research projects and prepare them for the documentation and presentations required in Year 2.

Year 2

There are two final deliverables for a research project in Year 2 of the MMusPerf programme:

1. Documentation
   a. Research Exposition
   b. Dissertation
2. Presentation

1. Documentation

The final documentation of the research results must take the form of a research exposition or dissertation.

a. Research Exposition

The research exposition is the culmination and final product of an in-depth period of research, and should include critical thinking, source evaluation, and documentation. The research exposition should also serve as a vehicle for sharing new or expanded knowledge with the wider world. It should be centred upon a process that concerns your musical practice, and at the same time should demonstrate acquired research skills. In the research exposition, the balance between the use of text and the use of other media (audio, video, scores, images) may vary. Whatever style you choose for the final dissemination of your research, your artistic practice should remain central to the research and the resulting research exposition. You should decide, in consultation with your supervisor, what balance and configuration of

words, sounds and images, are appropriate to the documentation of your research. The research exposition must contain the following information:

1. A Title Page (including title, your name, student number, date, Royal Irish Academy of Music, name of research supervisor and the final chosen format of documentation (Exposition);
2. The research question or issue addressed and its relevance for peers, your own artistic development and the music world at large, and reference to the body of knowledge to which your research adds;
3. A description of the research process;
4. An analysis or critical discussion of the findings;
5. Conclusions;
6. A list of the sources consulted (bibliography, interviews, etc);

The exposition may include performance registrations, transcriptions, original compositions, musical analysis, instruction manuals, images or other material relevant to the research.

b. Dissertation

If you wish to write an academic dissertation, you should produce a substantial document with a defined structure, including an introduction, a body and a conclusion, in which you document your research through reasoning and the use of evidence and the appropriate use of sources. Your research will still be embedded in your artistic practice and/or related to music performance. You are required to present a 12,000–15,000-word dissertation (100%) excluding appendices, musical examples, illustrations, figures, tables and bibliography.

The dissertation must contain the following information:

1. A Title Page (including title, your name, main subject, student number, date, Royal Irish Academy of Music, name of research supervisor and the final chosen format of documentation (Dissertation).
2. research question or issue addressed and its relevance for peers, your own artistic development and the music world at large, and reference to the body of knowledge to which your research adds;
3. A description of the research process;
4. An analysis or critical discussion of the findings;
5. Conclusions;
6. A list of the sources consulted. You must adhere to the Chicago Manual of Style.

2. Presentation

You are required to give a 20-minute presentation of your research to a committee of examiners. The presentation component will be opened to the public. The presentation should include live performance or audio and/or video examples to demonstrate the outcomes of your research. You are encouraged to demonstrate outcomes with your instrument or voice. The presentation is followed by questions from the committee of examiners, and if time allows, members of the audience.

Assessment Criteria

The research project will be examined on the following criteria:

- intellectual rigour
- advancement of knowledge
- communication of knowledge
- rooted in a field of enquiry/contextualisation
- sufficiently original
- free from plagiarism

Pass Requirement

50%

Method of Supplemental Assessment

Re-submission of deliverables

Recommended Reading Materials/Indicative Resources

General Material - Core Material

Herbert, Trevor, Music in Words: A Guide to Researching and Writing about Music (New York: Oxford University Press, 2009)

Holoman, D. Kern, Writing about Music: A Style Sheet from the Editors of 19th-Century Music (Berkeley: University of California Press, 1988)

Sampsel, Laurie J., Music Research: A Handbook (New York: Oxford University Press, 2009)

Wingell, Richard J., Writing about Music: An Introductory Guide, 2nd edn (New Jersey; Prentice Hall, 1997)

Artistic Research

https://orpheusinstituut.be/en/education/mooc

https://artisticdoctorateresources.com/bibliography-of-artistic-research/

Historical Performance

Brown, Clive, Classical and Romantic Performing Practice, 1750–1900 (Oxford: Oxford University Press, 1999)

Lawson, Colin and Stowell, Robin, The Historical Performance of Music: An Introduction (Cambridge University Press, 1999)

Interpretation

Butt, John, Playing with History: The Historical Approach to Musical Performance (Cambridge: Cambridge University Press, 2002)

Cone, Edward T., Musical Form and Musical Performance (London and New York: Norton, 1968)

Hudson, Richard, Stolen Time: A History of Tempo Rubato (Oxford: Clarendon Press, 1997)

Analysis

Berry, Wallace, *Structural Functions in Music* (New York: Dover, 1976)

Cook, Nicholas, *A Guide to Musical Analysis* (London: Dent, 1987)

Dunsby, Jonathan and Whittall, Arnold, *Music Analysis in Theory and Practice* (London: Faber Music, 1998)

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Ferrara, Lawrence, Philosophy and the Analysis of Music (New York: Greenwood Press, 1991)
Langer, Susanne K., Feeling and Form (New York: Charles Scribner's Sons, 1953)
Lester, Joel, *Analytical Approaches to Twentieth Century Music* (New York and London: W.W. Norton & Co, 1989)
Salzer, Felix, *Structural Hearing: Tonal Coherence in Music* (New York: Dover, 1982)

Module 4b: Academic Elective: Composition

Module Coordinator
Kevin O'Connell

Entry Requirements
Prerequisites are as follows:

- Prior track record in composing original works demonstrated by submission of composition portfolio of no fewer than three works
- An appropriate background at undergraduate level in method and research skills of music theory or music analysis

Module Size

Year One Students

- 1 hour of individual supervision per week x 16 weeks
- 2 hour of group composition seminar x 8 weeks

Year Two Students

- 1 hour of individual supervision per week x 16 weeks
- 2 hour of group composition seminar x 8 weeks

Module Credits
20 ECTS

Rationale and Aims
Rationale
The module enables students who have already shown aptitude for composition to pursue more ambitious compositional aims involving original work for solo instrument/voice and more extended instrumental/vocal groupings. This elective requires students to compose a substantial portfolio of works to reach approximately 50-60 minutes of music across the two years of the degree, under the supervision of a composition lecturer. In addition, students must produce a research-based paper placing their own work in the context of 20th/21st century music. The paper should emphasise the relevance of a wider musical context to their own work, drawing on theoretical/analytical methodologies, in a future-oriented manner. Year one students must submit a research-based paper of approximately 4,000 words in year 1 and an additional 4,000 words in year 2 totally approximately 8,000 words across the two years of the degree.

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Aims

- The study of the major techniques used in Composition in the 20th and 21st centuries
- To apply these techniques to the creation of original compositions
- To submit a portfolio of a minimum of 25-30 minutes in length or original work in solo and extended groupings
- To commence preparing a research-based paper which will reach approximately 8,000 words at the end of year 2, placing their own work in the context of 20th/21st century music. The paper should emphasise the relevance of a wider musical context to their own work, drawing on theoretical/analytical methodologies, in a future-oriented manner.
- Through seminars, students will collaborate with their peers, constructively evaluate the work of others, develop time-management skills and showcase their work. They will engage in group discussions, ongoing reflective practice, and with the wider composition community at RIAM and beyond

Learning Outcomes

On successful completion of this module, the student will be able to:

- Demonstrate a critical understanding in handling a contemporary musical language in their musical composition.
- Demonstrate critical awareness in handling extended forms in their musical composition.
- Show an advanced grasp of instrumental and ensemble writing.
- Gain experience of interacting with players, singers and ensembles through concert performances.
- Critically assess his or her creative vision in written prose through written commentary.
- Draw on analytical/theoretical methodologies to demonstrate a critical understanding of the relevance of a wider music context to the students' own work.
- Engage in creative discussion with some of the leading compositional and artistic practitioners of today through the group seminars.
- Articulate their reactions to presentations in the group seminars and to define how they can inform their own creative and compositional practice.

Module Content and Syllabus

All students are expected to engage in two components: individual supervisions and group seminars

a. Individual Supervision

Students receive one-to-one tutorials with a supervisor who provides advice and guidance on creating a folio of works, which will usually be five in number by the end of year 2, but allowance is made for size and scope of individual projects. A student who wished to write a symphony or opera, for example, would carry a reduced requirement for the remainder of the folio. The initial preparation of a written commentary which will reach 8,000 words by the end of year 2, dealing with technical and aesthetic aspects of the folio and placing their own work in the context of 20th/21st century music. The paper should emphasise the relevance of a wider musical context to their own work, drawing on theoretical/analytical methodologies, in a future-oriented manner.

b. Group Seminar
The composition Group Seminar consists of talks by invited speakers who may be composers or artists working in related fields: writers, artists, filmmakers, sound-designers etc. The Seminar is a general discussion platform in which students can exchange creative ideas with one another and with some of the leading practitioners in their fields.

Teaching and Learning Methods
Students will receive one-to-one tutorials with their supervisor working on original material including copying and proper presentation of scores. Work in progress is continuously assessed and feedback given.

Students' work is evaluated during seminar sessions where creative decisions and technical problems are dealt with before the final submission of work. In addition, students are invited to take part in workshops by RIAM students, visiting ensembles and the Kirkos Ensemble.

Required Equipment and Resources
It is advisable, though not mandatory, that each student have access to their own computer.

Methods of Assessment
1) Submission of a portfolio of about three works of 25-30 minutes duration
2) Submission of a written paper of approximately 3,000-5,000 words which will form part of the final paper of approximately 8,000 words in year 2.

Portfolio 80 %
Commentary 20%

This work will be examined within the RIAM by a qualified RIAM Musicianship Faculty member with experience in Composition. The RIAM External Examiner will examine the research and research mark, and a final mark will be agreed with the RIAM Internal Examiner. In addition, student work and concerns are continuously addressed throughout the course.

Pass Requirement
50%

Method of Supplemental Assessment
Re-submission of portfolio and commentary

Recommended Reading Materials/Indicative Resources
D.F Tovey *The forms of Music* Oxford
Arnold Schoenberg *Fundamentals of Musical Composition* (Faber)
Gordon Jacob *Orchestral Technique* Oxford
George Perle *Twelve-tone tonality* U. of California
Milton Babbitt *Essays on Music* (Norton)
Milton Babbitt *Words about Music* U. of Wisconson
George Perle *Serial Music and Atonality* (Faber)

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Michael Nyman *Experimental Music*
Elliott Carter *Essays on Music*
Richard Taruskin *Oxford History of Western Music*
Nicholas Cook *A Guide to Musical Analysis* (Dent)
George Perle *The Listening Composer* (U of California Press)
Felix Salzer *Structural Hearing* Dover
Paul Hindemith *Craft of musical Composition* Vols. I and II Schott
Virgil Thomson *Words with Music* Yale

Module 4c: Academic Elective: Music Technology

Module Coordinator
Conor Kinsella

Entry Requirements
Prerequisites are as follows:

- ECDL certification or an "equivalent knowledge" exemption, established by a meeting with the course lecturer.
- An appropriate background at undergraduate level or otherwise demonstrated level of ability appropriate to the course demands

Module Size
Year One Students

- Group Tuition of 1 hour x 20 weeks
- 2 hours of group music technology seminar x 8 weeks

Year Two Students

- Group Tuition of 1 hour x 20 weeks
- 2 hours of group music technology seminar x 8 weeks

Module Credits
20 ECTS

Rationale and Aims
Rationale
The principal objectives of the Masters Music Technology elective are to contribute to the field of ElectroAcoustic/Acousmatic Composition (EA/AC) by creating original artistic work via the submission of a digital media portfolio of a minimum of 30-40 minutes in length across the two years of the degree. In addition, students will contribute a critical analysis of the work in the field via a detailed written commentary on the creative process involved in said portfolio its place within the field of EA/AC, and the final artistic result. Year one students must submit a research-based commentary of approximately 4,000 words in year 1 and an additional 4,000 words in year 2 totally approximately 8,000 words across the two years of the degree.

Aims

- To study the major techniques used in Electro-Acoustic/Acousmatic Composition
- To study and use of music technology software appropriate to said techniques
- To gain an understanding of the historical developments in the field of ElectroAcoustic/Acousmatic Composition via critical analysis of the masterworks of the 20th and 21st century
- To submit a digital media portfolio of a minimum of 25-30 minutes in length and a detailed research based written commentary of the artistic process involved and justification of its place within the field of EA/AC)

Learning Outcomes

On successful completion of this module, the student will be able to:

- Demonstrate the ability to critically assess and design new and engaging sonic material with a variety of software applications through course assignments
- Demonstrate the ability to combine material via a multi-track Digital Audio Workstation into a composed piece of acousmatic/electro-acoustic music
- Critically assess the physical properties of sound and how these can be applied to a musical composition demonstrated through course assignments
- Demonstrate a critical understanding of combined mixed media forms, e.g. integration of sound and video image, use of interactive systems (sensors/multi-touch tablets) through course assignments

Module Content and Syllabus

All students are expected to engage in two components: individual supervisions and group seminars

a. Individual Supervision

A typical Music Technology course is divided into two 10-week sessions. Each session will look at one particular topic in-depth with an assignment to follow. Topics covered have ranged from Synthesis Design via Reaktor/Absynth, Composition for Multi-Channel Speaker Array, Sound Design and Foley for Film, Composition through Field Recording through Live Electronic Processing via MaxMSP, Interactive Installation Design and Composition for Mixed-Media. Content is the subject to change due to the acquisition and continual release of new software packages and emerging artistic trends in the industry.

Teaching and Learning Methods

Topics are covered over two 10-week segments: The first week will typically introduce students to the area of study through the use of historical and contemporary examples from leading figures in the field
Weeks 2-8 (approximately) will deal with the software packages required to complete an assignment in the topic area for that module with a specific focus on and critical analysis of the techniques used in the masterworks on the 20th and 21st century that are particular to that topic. These classes are a mixture of step-by-step instruction and tutorial-based activities designed to familiarise students with the software and the aesthetic discipline of the subject
Weeks 8-10 (approximately) are tutorial weeks where students begin work on their assignment and may present work in progress for initial feedback or request particular clarification of certain principles

Required Equipment and Resources
Access to computers running appropriate software, Circumaural Headphones, USB Flash Drives, Blank CD-R

Methods of Assessment
Students are set 2 assignments in total per year, each assignment specific to the topic covered during a 10-week module. Students are expected to demonstrate a creative understanding of the subject topic. This work will be examined within the RIAM by a qualified RIAM Musicianship Faculty member with experience in ElectroAcoustic Composition/Acousmatic.

Assignment Submission will consist of the following:
1) Digital media submission of a portfolio of a minimum of 15-20 minutes of original creative work for the year, based on the assignments for each of the two 10-week modules. [Approximately 5 - 10 minutes per module. The submitted portfolio over two years will be a minimum of 30 - 40 minutes of creative work]
2) A detailed written commentary on the creative process involved, the particular techniques used, the overall artistic end result and a critical analysis of its place within the field of EA/AC.

Portfolio 80%
Commentary 20%

Pass Requirement
50%

Method of Supplemental Assessment
Re-Submission of Assignment(s)

Recommended Reading Materials/Indicative Resources
Christopher Cox, Daniel Warner, Audio Culture: Readings in Modern Music, (Continuum International Publishing Group Ltd., 2004)
Simon Emmerson (ed), The Language of Electroacoustic Music, (Palgrave Macmillan, 1986)
Thom Holmes, Electronic and Experimental Music, 3rd Edition, (Routledge, 2008)
David Toop, Haunted Weather: Music, Silence, and Memory, (Serpent's Tail, New Ed edition, 2005)
Trevor Wishart, Simon Emmerson (ed), 2nd Edition, On Sonic Art, (Routledge, 2nd Revised edition ed, 1997)
_____, Audible Design: A Plain and Easy Introduction to Sound Composition, (Orpheus The Pantomime Ltd., 1994)
_____, Sound Composition, (Orpheus The Pantomime Ltd., 2012) Rob Young (ed), Undercurrents: The Hidden Wiring of Modern Music, (Continuum, 2002)

Online User Forums relating to specific software packages
http://cycling74.com/
http://www.makemusic.com/
http://www.native-instruments.com/#/en/
http://www.reaper.fm/
http://www.sibelius.com/home/index_flash.html
http://www.steinberg.net/en/products/cubase/start.html

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Tutorial materials (online and print) - specific to Software packages
Audio - CDs
Video - DVD, Online Video Streaming Sites

RIAM Holistic

Module Content

This module comprises four components — Personal Development, Professional Development, Cultural Agency, and Somatic Practice.

Personal Development

Students attend 6 Performance Psychology classes over both semesters.

Professional Development

Students choose 1 from the following options:

1. Setting up your Teaching Studio (Semester 1, Online Delivery)
2. Finances for Musicians (Semester 1, Online Delivery)

Cultural Agency

Students choose 1 from the following options which are all delivered online in Semester 2:

1. Mindset
2. Positive Health: Because You're Worth it!
3. Design Your Outreach Programme: From Philosophy to Funding

Somatic Practice

Students choose 1 from the following options which are delivered in person during weeks 1-6 of both semesters:

1. Yoga
2. ITM Alexander Technique

Teaching and Learning Methods

- Expert-led interactive classes
- Online Components

Note:

> A separate RIAM Holistic Handbook will be sent out to all students at the start of each academic year which provides information on each module component in detail.

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SECTION 5: REGULATIONS AND ASSESSMENTS

Academic Progression

All students registered on the Bachelor in Music course must successfully pass all requirements each year to progress to the next year of the programme, which is awarded on the successful attainment of ECTS credits.

Education Area European Credit Transfer and Accumulation System [ECTS] is the recommended credit system for higher education in Ireland and across the European Higher Education Area. The ECTS weighting for a module is a measure of the student workload required for the module. This is the number of contact hours, lectures, seminars, projects, practical work, class preparation, self-study and examinations required to achieve the intended learning outcomes. 1 ECTS credit is equivalent to 20–25 hours of a typical student's work; i.e. a 10-credit module comprises 200–250 hours of work. The credit rating for the BMus programme is 60 credits per year, or 240 ECTS. ECTS credits are awarded to a student only upon successful completion of the course year. Students who fail the year will not obtain credits for that year even if they have passed certain component courses.

The Board of Examiners meets at the end of the year to moderate assignment marks from all modules, to record End-of-year results and to confirm each student's progression each year. Students who successfully complete and pass all compulsory modules on the four-year degree course will be eligible for the degree of Bachelor in Music. Students who do not choose or are not allowed to proceed to the fourth year but who have successfully passed year 3 of the course (attaining 180 ECTS credits) are eligible for an exit degree award of Ordinary B.A. Except by permission of the RIAM Associated College Degrees Committee, on the recommendation of the Course Committee. The Ordinary B.A. may be conferred only on candidates who have spent at least three years registered on the course.

Marking System

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

Grade	Percentage
I (First)	70% and over /
II.1 (Upper Second)	60%–69%
II.2 (Lower Second)	50%–59%
III (Third)	40%–49%
F1 (Fail 1)	30%–39%

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Grade	Percentage
F2 (Fail 2)	Less than 30%

All module marks will be rounded to the nearest number (e.g. 59.5 and over is 60; 59.4 and under is 59).

Attendance

Principal Study and Performing in Context

Students who fail to attend without a certified and sanctioned excuse will have marks deducted as follows:

- 2½% for any 2 unexplained absences
- 5% for any 4 unexplained absences
- 7½% for any 6 unexplained absences, etc.
- Penalties incurred for Performance Classes will be deducted from the overall Performance mark (weighted at 60% of their year's total marks) — Such deductions will be made for all absences [without a certified and sanctioned excuse] without limit.
- **Persistent non-attendance could result in failing the year.**

Chorale and Non-orchestral Protocol

- 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 unexplained 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.

Academics and RIAM Holistic

100% attendance is expected at all lectures and tutorials. Failure to do so will result in the following penalties: 5% will be deducted from the relevant module/component where students only attend a maximum of 80%.

Practical Examinations

All programmes must be agreed with the student and their principal study tutor. Throughout the entire course, any work or study performed at examination may not be repeated in any subsequent examination. Where a work previously presented for assessment forms part of a larger complete work (e.g. a suite, song cycle, sonata, concerto, or similar multi-movement composition), students may perform the complete work for assessment only with the prior approval of the relevant Head of Faculty.

Programme Notes

Spoken introductions or written programme notes must be presented for recital and concerto exams. The content and quality will be considered when awarding the overall mark. Programme notes are not a requirement for chamber music exams. 5 minutes maximum will be added to programme times for students who elect to give spoken introductions.

Memory Requirements

- Pianoforte students have no memory requirements, except for Quick Memorisation tests in Mid-Year Examinations of Years 1 and 2.
- Harpsichord students have no memory requirements.
- Accordion students have no memory requirements for End-of-Year Performance.
- Organ students have no memory requirements in the mid-year or End-of-Year Examination.

Copies of Music

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 Policies for appeals criteria and procedure.

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Marking Criteria: Performance

Grade	Criteria	
Honours First Class		
80%–99%	**Technique**	• An extremely assured and technically accomplished performance • Maintained a totally convincing sense of control throughout the performance • Highly polished and accomplished; always convincing in this regard
	Interpretation	• A profound understanding of style and of the pieces performed • A richly imagined and memorable performance with great individuality always in abundance • A deeply insightful performance; thoroughly convincing
	Performance	• Totally committed and convincing throughout; a gripping account • Profoundly communicative and effective; a confident and highly professional performance full of élan • Full of flair and polish; a strong sense of artistry
70%–79%	**Technique**	• Very technically assured • Hardly any lapses of control or none of any significance • Highly polished and accomplished; always convincing in this regard
	Interpretation	• A deep understanding of style and of the pieces performed • A high degree of individuality with a significantly imaginative interpretation • Showed a continuously high degree of insight throughout the performance; wholly convincing in this regard
	Performance	• A highly committed and convincing performance • Great poise and confidence in evidence; always communicative • A significant degree of flair and polish
Honours Second Class First Division		
66%–69%	**Technique**	• Mostly technically assured • Some issues/lapses of control but not many • In some short passages the performance may have been slightly marred by technical glitches
	Interpretation	• Good understanding of style • Has individuality but more subtlety of imagination required • Has some degree of insight; quite convincing in this regard
	Performance	• Demonstrates commitment and concentration

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Grade	Criteria	
		• 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 • Signs of some restriction which limits a sense of flair; shows good potential though
Honours Second Class Second Division		
56%–59%	**Technique**	• Reliable technically but lacks versatility and ease • Flaws in technical control • Marred performance overall
	Interpretation	• Displayed some stylistic understanding • A rather standard approach; lacks individuality • Limited in insight into the music and not always convincing
	Performance	• Reasonably confident (most of the time) with some sense of involvement • Though communicative it lacked poise • Shows potential and demonstrates solid preparation though lacking in flair
50%–55%	**Technique**	• Reasonable technically, though this restricted the musical interpretation • The technique marred the overall impression somewhat • Notable flaws in technical control
	Interpretation	• Displayed a somewhat narrow stylistic understanding • Overall, a rather standard approach • Occasional insights into the music but overall unconvincing in this regard
	Performance	• Fairly confident but lacking in involvement • Not always communicative • Preparation in evidence but not always solid
Third Class		
46%–49%	**Technique**	• Technically limited

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Grade	Criteria	
		• 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

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Marking Criteria: Chamber Music

Grade	Criteria
80%–99%	• A committed and integral contribution to an ensemble working at an exceptional level • Technically accomplished and richly imagined • A mature sense of artistry and flair • Profoundly communicative with a convincing understanding of style • An adaptable understanding of role
70%–79%	• A significant contribution to an ensemble working at an excellent level • Technically assured and polished • A significant imagination with flair and poise • A responsive ensemble player, communicating with confidence
60%–69%	• A recognisable contribution to an ensemble working at a good level • Mostly technically assured and confident • A good understanding of style, but requires a wider variety of expression • Mostly communicative and with evidence of adaptability
50%–59%	• A basic contribution to an ensemble working at an acceptable level • Fairly technically assured • Greater listening skills and more awareness is needed to effectively work and communicate within a group • Some understanding of style with limited variety of expression • Preparation is evident • Generally confident with some sense of involvement
40%–49%	• Some contribution to an ensemble working at a reasonable level • Technically limited. Unstable ensemble with a lack of awareness and communication • A limited stylistic understanding and overall unconvincing approach with an unclear direction or plan • Better preparation is required
0%–39%	• Limited contribution to an ensemble working at an unacceptable level • Lack of preparation, technical ability and/or control resulting in serious ensemble problems • Little evidence of musical understanding • A general lack of communication and an incoherent approach

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Marking Criteria: Academic Writing

The purpose of this document is to make explicit as far as possible the current practice concerning the grading of written work in the Faculty. It is not intended to change current practice but to provide a framework that can be used by staff to explain the marks awarded to examination answers and other forms of written assignment, and to assist students to interpret the marks that they receive.

Grading written work usually involves an overall assessment based on a multitude of dimensions. This document attempts to identify the dimensions that are normally the most important in this respect. Of course, the dimensions identified do not covary in a one-to-one manner. It may be that a particular piece of written work would rate very highly on some dimensions but less highly on others. Thus, examiners must make a balanced evaluation that considers the quality of the work in a holistic way. Inevitably, therefore, the judgement of the examiner is to some extent subjective and based upon experience and traditional practice. It is for this reason that the grading of novice examiners is usually subject to the scrutiny of more experienced ones, and consensual standards are achieved by a number of practices such as cross-marking and the employment of external examiners.

The bases for the assessment of any piece of work are ultimately derived from the educational objectives of the course/ assessment. Work that demonstrates that the objectives of the course/ assessment have been achieved will have a number of characteristics. It will be comprehensive and accurate and will exhibit a detailed knowledge of the relevant material as well as a broad base of knowledge. It will demonstrate a high level of ability to evaluate and integrate information and ideas, to deal with knowledge in a critical way, and to reason and argue in a logical way. Where relevant it will also demonstrate a high level of ability to analyse information, to make sense of material, to solve problems, to generate new ideas and concepts and to apply knowledge to new situations. The presentation of information, arguments and conclusions will be clear and articulate, and the writing style will be fluent and accurate. (These characteristics are essentially the same as those listed below as being the features of First-class work).

No set of guidelines can cover every eventuality. Examiners are likely to reward creativity, originality and insight, or work of particular merit however presented. Evidence of study of material outside that set by lecturers and work which goes beyond the standard interpretation of the subject is also likely to be recognised when marks are awarded. In addition, it is to be expected that examiners will reward written work more highly if it exemplifies good English (or the language in which it is written, if some other language is appropriate). Poor grammar and incorrect spelling inevitably detract from the evaluation of written work. In addition, students are reminded that poor handwriting may make it impossible for the examiner to fully understand what has been written; examiners can only mark what they can read.

Brief descriptions are provided below of the qualities that are likely to be associated with work that would be regarded as typical of each of the various classes of honours that can be awarded. These descriptions are not specific to any particular level of examination: they can be applied equally to students in their first and final year, and to students who are taking a course as a minor component of their degree, outside their main area of study. Examiners take these factors into account when evaluating work and will normally have different expectations of the absolute level of performance of different groups of students. Nevertheless, these descriptions provide a basis for making relative judgements between students within any particular group.

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The Faculty comprises a group of diverse subjects, and it is likely that a somewhat different set of criteria will be applicable in each of the subject areas. Individual Schools, Departments and Centres within the Faculty may find it appropriate, therefore, to issue a further set of guidelines that adds to these general guidelines or adapts them to its own specific circumstances.

The threshold standard for the award of an honour's classification is that required for third class honours. Work below this standard is awarded a fail grade.

Fail (0-39)

The 'fail' grade is sometimes broken down into two bands: F1 and F2. An answer at the F1 level (30-39) represents a failure to answer the question adequately, but the possession of at least some relevant information. The failure to provide an appropriate answer may be due to a misunderstanding of the question, or to one or more of the following deficiencies: it may contain only a small amount of relevant information, the material itself may have been misunderstood, the answer may be poorly or incoherently presented, or the answer may not relate to the question asked. An answer at the F2 level (0-29) normally contains none or only the most minimal amount of information relating to the question, or may demonstrate a complete misunderstanding of the question, or a misunderstanding of the material relevant to its answer such as to render the answer meaningless. Work at Fail level tends to have few positive characteristics, except possibly when the grade has been awarded because of the inclusion of a major error, the presence of which is sufficiently important to outweigh any positive features of the answer. It is also possible for an otherwise good piece of work to be awarded a Fail grade because it fails to answer the question posed. The absence of positive characteristics could also result from the fact that the answer is very short (e.g., when a student runs out of time in an examination and writes very little).

Work awarded a Fail grade tends to possess some or all of the following negative characteristics:

- Represents a failure to answer the question (though may be an answer to a different question).
- Shows no or only a little evidence of understanding of the topic.
- Shows no or only very little evidence of relevant reading or research.
- Includes no or very few relevant ideas.
- Does not contain a structured argument.
- Does not offer evidence to justify assertions.
- Does not include relevant examples.
- Contains multiple or major errors.

Third Class (40-49)

Work at this level contains evidence of study of the appropriate material and displays a level of presentation at least minimally commensurate with the award of an honours degree, but it often reflects only a limited familiarity with the standard literature and/or methods of the subject. A Third-Class answer constitutes at least a minimal attempt to answer the question posed, but the answer may omit key points and/or contain assertions not supported by appropriate evidence. It may display superficiality in understanding and/or the use of material, an over reliance on knowledge at the expense of development or argument, analysis or discussion, and it may lack continuity, or be inadequately organised.

Nonetheless, work at this level does show an ability to refer to some standard sources, ideas, methods or techniques normally applied in the subject and to achieve some success in solving problems or marshalling an argument to reach a conclusion.

What differentiates a Third-Class piece of work from one that fails is that a third comprises an attempt to answer the question informed by some relevant information and without any major error, while a fail either does not contain an adequate attempt to answer the question, or does not contain sufficient relevant information, or contains at least one significant error.

Work at Third class level may possess some or all of the following positive characteristics:

- Attempts to answer the question.
- Shows modest evidence of understanding of the topic.
- Shows modest evidence of relevant reading or research.
- Includes a few relevant ideas.
- May include some relevant examples.

Work at Third class level may possess some or all of the following negative characteristics:

- The attempt to answer the question may not be very successful.
- Does not contain a sufficiently well-structured argument.
- Does not offer sufficient evidence to justify assertions.
- Does not include sufficient relevant examples.
- Lacks lucidity.
- Contains one or more important errors.

Lower Second Class (50-59)

Work at lower Second-Class level displays a knowledge of the standard material and approaches of the subject and a familiarity with much of the standard literature and/or methods. A lower Second-class answer may constitute a relatively simplistic answer to the question and is likely to be based on a narrow range of sources, such as lecture notes and the basic required reading, rather than being indicative of wider reading. It usually displays a basic ability to use relevant sources, methods or techniques normally applied in the subject to achieve some success in solving problems or marshalling arguments to reach a conclusion. The work may show some inconsistency in standard, may contain occasional technical or factual flaws, and may exhibit some difficulties with the organisation of material or with the full understanding of a problem or issue, but it is adequately presented and may include some critical judgement applied to analysis or the application of standard ideas or methods.

What differentiates a lower second-class piece of work from one awarded a Third-Class grade is the greater success of the lower second in answering the question, together with the possession of more relevant information, a more coherent argument and an improved structure, although neither the answer to the question nor the structure may be incapable of improvement.

Work at Lower Second-Class level will tend to possess some or all of the following positive characteristics:

- Attempts to answer the question.
- Shows evidence of a basic to good understanding of the topic.
- Shows evidence of some relevant reading or research.
- Includes some relevant ideas.
- Includes some relevant examples.

Work at Lower Second-class level may possess some or all of the following negative characteristics:

- The attempt to answer the question may not be completely successful.
- Does not contain a sufficiently well-structured argument.
- Does not offer sufficient evidence to justify assertions.
- Does not include sufficient relevant examples.
- The style of writing could be improved.
- Lacks lucidity.
- May contain some minor errors.

Upper Second Class (60-69)

Work at upper Second-Class level displays a sound and clear understanding of the subject and demonstrates a good grasp of a wide range of the standard literature and/or methods and techniques of the subject. An upper second-class answer constitutes a well-organised and structured answer to the question, which is reasonably comprehensive, generally accurate and well informed. It will normally demonstrate a greater breadth of knowledge than would be gained merely from the lecture notes and basic required reading. It will demonstrate some ability to evaluate and integrate information and ideas, to deal with knowledge in a critical way, and to reason and argue in a logical way. Where relevant it will also demonstrate an ability to analyse information, to make sense of material, to solve problems, to generate new ideas and concepts and to apply knowledge to new situations. The presentation of information, arguments and conclusions will be clear and well written.

What differentiates an upper second-class piece of work from one awarded a lower second is the greater success in answering the question, the additional understanding displayed, the greater evidence of additional reading, the improved structure and organisation, the superior quality of the argument, and the level of critical thinking displayed.

Thus, an Upper Second-class piece of work shows positive characteristics such as:

- Answers the question clearly and fully.
- Has a good structure and organisation.
- Shows evidence of a very good understanding of the topic.
- Shows clear evidence of relevant reading and research.
- Clearly explains relevant theory and cites relevant evidence.

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- Contains reasoned argument and comes to a logical conclusion.
- Includes highly relevant ideas.
- Uses relevant examples.
- Demonstrates the ability to apply learning to new situations and to solve problems.
- Is well written.
- Lacks errors of any significant kind.

Upper Second class work usually has few negative characteristics, but may be limited in the sense that it:

- Could demonstrate more in the way of insight, imagination, originality or creativity.
- Does not answer the question in as fully and comprehensive a manner as would be possible.
- Could demonstrate more ability to integrate information.
- Could exhibit more critical thinking.
- Could exhibit more independence of thought.

First Class (70-100)

First class work represents an excellent to outstanding performance demonstrating a thorough understanding of the subject. In addition to a mastery of a wide to full range of the standard literature and/or methods and techniques of the subject, work at this level shows independence of judgement and evidence of attainment beyond the standard material. It will frequently demonstrate characteristics such as insight, imagination, originality and creativity. A first-class answer will represent a comprehensive and accurate answer to the question, which will exhibit a detailed knowledge of the relevant material as well as a broad base of knowledge. Theory and evidence will be well integrated, and the selection of sources, ideas, methods or techniques will be well judged and appropriately organised to address the relevant issue or problem. It will demonstrate a high level of ability to evaluate and integrate information and ideas, to deal with knowledge in a critical way, and to reason and argue in a logical way. Where relevant it will also demonstrate a high level of ability to analyse information, to make sense of material, to solve problems, to generate new ideas and concepts and to apply knowledge to new situations. The presentation of information, arguments and conclusions will be fluent and clearly written and may also show particular lucidity in expression appropriate to the subject.

What differentiates a first-class piece of work from one awarded an upper second is a greater lucidity, a greater independence of judgement, a greater depth of insight and degree of originality, more evidence of an ability to integrate material, and evidence of a greater breadth of reading and research in the first that is not present in the upper second.

Thus, a First-class piece of work shows positive characteristics such as:

- Answers the question clearly and comprehensively, in a focused way.
- Has an excellent structure and organisation.
- Demonstrates characteristics such as insight, imagination, originality and creativity.
- Demonstrates the ability to integrate information.
- Exhibits sound critical thinking.

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- Exhibits independence of judgement.
- Clearly explains relevant theory and cites relevant evidence.
- Contains reasoned argument and comes to a logical conclusion.
- Gives evidence of wide relevant reading.
- Includes a sufficient number of appropriate examples.
- Demonstrates a clear comprehension of the subject.
- Demonstrates the ability to apply learning to new situations and to solve problems.
- Is lucid and well written.
- Lacks errors of any significant kind.

All pieces of First-class work may not have all of the characteristics above, but all such work will have few, if any, negative characteristics.

Acknowledgement

Some parts of this document are based upon ideas in similar documents produced by Trinity College Dublin.

Marking Criteria: Dissertation

Introduction [15 marks]

Honors First Class: 70% - 100%

- The focus of the study is excellently articulated
- The purpose of the study is clearly related to the student's own practice, the context of which has been excellently outlined Honors Second Class First Division: 60 - 69%
- The focus of the study is very well articulated
- The research context is very well established
- The student provides a very good account of how the study relates to their own practice Honors Second Class Second Division: 50 - 59%
- The student clearly states the focus of the study
- The context within which the study takes places is well-established
- The student provides a good account of how the project relates to their own practice. Third Class: 40 - 49%
- The student satisfactorily outlines the focus of the study.
- There is a reasonable attempt to establish the context of the study.
- The student provides a satisfactory account how the project relates to their own practice. Fail: 0% - 39%
- The student does not clearly outline the focus of the study.
- The context is not well established. The student does not obviously identify how the project relates to their own practice.

Review of Literature [25 marks]

Honors First Class: 70% - 100%

- The literature is excellently chosen in terms of relevance and consistency with the research topic.
- The literature is up-to-date and is outstanding in terms of breadth and depth.
- The author demonstrates an excellent level of critique in engaging with the literature.

Honors Second Class First Division: 60 - 69%

- The chosen literature is very good in terms of its relevance and its consistency with the research topic.
- The literature is up-to-date and is very good in terms of breadth and depth.
- The paper contains very good critique of the literature.

Honors Second Class Second Division: 50 - 59%

- The literature is good in terms of relevance and consistency with the research topic.

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- Some of the literature is up-to-date and good in terms of breadth and depth
- There is occasional critique of the literature chosen.

Third Class :40 - 49%

- While some literature has been reviewed it is limited in terms of scope.
- Much of the relevant literature has been omitted.
- There is a lack of critique of any of the literature.

Fail: 0% - 39%

- The literature is unacceptably narrow, lacks focus in terms of the research topic and omits key texts and contributors.

Methodology [15 marks]

Honors First Class: 70% - 100%

- The methodology has been excellently chosen in terms of relevance to research topic, taking into consideration a wide range of methodological literature.
- A comprehensive argument is made in support of the choice of the methodology.
- The limitations of the methodology are clearly outlined. Any pertinent ethical issues are excellently discussed.

Honors Second Class First Division: 60 - 69%

- The methodology has been very well chosen in terms of relevance to research topic, taking into consideration a very good range of methodological literature.
- The arguments made in support of the choice of methodology are logical and very well made.
- Any pertinent ethical issues are coherently discussed.

Honors Second Class First Division: 50 - 59%

- The methodology is quite relevant to the research topic.
- A good review of the methodology literature is provided with some arguments made in support of the methodology.
- The author provides good discussion of the limitations and ethical implications of this methodology.

Honors Second Class Second Division: 40 - 49%

- The methodology chosen is somewhat appropriate for the research topic.
- Some relevant methodology is discussed, with reference to a limited selection of literature.
- Discussions of the limitations and ethical implications of the methodology are quite limited.

Fail: 0% - 39%

- The methodology is inappropriate in terms of the research topic. Scant attention has been paid to the methodology literature and there are serious gaps in terms of the limitations and ethical implications of the methodology.

Findings, Analysis and Discussion [30 marks]

Honors First Class: 70% - 100%

- The author presents the data in an excellent manner.
- Superb use of the literature is used to critically examine the data.
- The author is highly insightful in terms of the arguments made within the discussion and there is a clear link between the conclusions and the data.
- The author demonstrates an excellent level of critique in engaging with the literature.

Honors Second Class First Division: 60 - 69%

- The data is presented very clearly and cogently.
- Very good use is made of the literature in order to offer critical examination of the data.
- A range of insightful arguments are made within the discussion, and very good links are established between the conclusions and the data.

Honors Second Class Second Division: 50 - 59%

- The data is presented in a clear and unambiguous manner.
- The author makes good use of the literature to offer some critical examination of the data. Some insightful arguments are made within the discussion, and appropriate links are evident between the conclusions and the data.

Third Class: 40 - 49%

- The data is presented in a mediocre manner but may be confusing in parts.
- There is very little integration of the literature in the discussion of the data, with scant critical examination of the data. Links between the data and conclusions are weak.

Fail: 0-39%

- The data is presented in a confusing manner.
- The author fails to use the literature in critiquing the data.
- Conclusions are inappropriate in terms of the data presented.

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Presentation and Format [15 marks]

Honors First Class: 70%-100%

- The author displays skilled use of academic conventions with format and structure followed superbly and consistently throughout.
- The dissertation is systematically and clearly organised.
- The author has paid excellent attention to the accurate formation of the bibliography and referencing system.

Honors Second Class First Division: 60-69%

- The author displays very good use of academic conventions with format and structure followed consistently throughout.
- The dissertation is systematically organised.
- The author has paid very good attention to the accurate formation of the bibliography and referencing system.

Honors Second Class Second Division: 50-59%

- The author displays good use of academic conventions with format and structure followed well and relatively consistently throughout.
- The dissertation is organised well throughout.
- The bibliography is relatively well presented, and the referencing system is relatively well followed however some mistakes are evident.

Third Class: 40-49%

- Academic conventions are adhered to in a sporadic fashion. The dissertation is not well organised.
- The bibliography is weak and many mistakes are evident in the references presented.

Fail: 0% - 39%

- Academic conventions are generally ignored.
- The dissertation is unorganised.
- The bibliography is very weak, and references are inaccurate or absent.

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Marking Criteria: Music Technology/Composition

Quality and Originality of Ideas [40 marks]

Honors First Class: 70% - 100%

- Strong evidence of original musical language and thought.
- Ability to absorb influences into an individual style.

Honors Second Class First Division: 60%- 69%

- Evidence of original musical thought.
- Ideas with strong profile.

Honors Second Class Second Division: 50% - 59%

- Strong ideas with less individual quality.
- Influences not fully absorbed but fluency of ideas evident.

Third Cass: 40% - 49%

- Acceptable level of musical thought showing fluency but not much originality.

Fail: 0 - 39%

- Poor level of musical invention.

Quality of Musical Technique [30 marks]

Honors First Class: 70% - 100%

- Great technical assurance and adventurousness in the statement and development of ideas
- Strong command of sonic manipulation and creation through software, as appropriate.

Honors Second Class First Division: 60% - 69%

- Strong technical assurance in handling ideas with less daring than the above
- Good command of software capabilities, as appropriate.

Honors Second Class Second Division: 50% - 59%

- Good overall grasp of statement of ideas but showing less capacity for development

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- Good command of software capabilities, as appropriate.

Third Class: 40% - 49%

- Acceptable grasp of statement and development of ideas, showing competence without much adventurousness.
- Acceptable command of software capabilities, as appropriate.

Fail: 0 - 39%

- Poor overall quality in statement and development of ideas and use of software.
- Strong command of sonic manipulation and creation through software, as appropriate.

Quality of Presentation [20 marks]

Honors First Class: 70% - 100%

- Professional level of presentation materials (CDs, technical requirements etc.)
- The student shows a full grasp of the layout and presentation level needed for professional performance.

Honors Second Class First Division: 60% - 69%

- Strong level of presentation of materials with perhaps some adjustments needed.

Honors Second Class Second Division: 50 - 59%

- Good overall grasp of presentation issues but with less grasp of the demands of the performance situation.
- Some intervention needed to deal with these issues.

Third Class: 40 - 49%

- Acceptable level of presentation.
- Issues involving, for example, technical notes on performance requirements.

Fail: 0 - 39%

- Poor level of presentation showing little grasp of the technical requirements and demands of performance.

Commentary [10 Marks]

Honors First Class: 70% - 100%

- Excellent grasp of aesthetic and technical issues shown in clearly written prose.
- Strong critical engagement with the analytic literature including recent periodical literature (where relevant).
- Scholarly presentation.

Honors Second Class First Division: 60% - 69%

- Very good grasp of aesthetic and technical issues.
- Good awareness of the analytic literature.
- Scholarly presentation.

Honors Second Class Second Division: 50% - 59%

- Good grasp of aesthetic and technical issues.
- Engagement with the literature but not in a critical way.
- Articulate presentation of ideas.

Third Class: 40% - 49%

- Acceptable if unadventurous grasp of the aesthetic and technical issues.
- Articulate presentation.
- Little engagement with the literature.

Fail: 0 - 39%

- Poor grasp of aesthetic and technical issues.
- Poorly argued.

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Compensation in Examinations

Principal Study

- Students must attend and pass each component (i.e., compensation is not possible)

Performing in Context

- Students must undertake/submit every assessment component.
- Students must average 40%, while also achieving at least 35% in each assessment component.
- If a student achieves less than 35% in an assessment component, the student must retake that component as a supplemental exam.
- If a student achieves less than 35% overall, the student must retake all components.

Academics

- Students must undertake/submit every assessment component.
- It is not possible to compensate across the three pillars (i.e. not between music Creation and Practical Musicianship).
- Students can compensate within a pillar (i.e. within Historical and Cultural Perspectives on Music, it is possible to compensate between Western Classical Music History and Popular Music Studies/Ethnomusicology once the failed module is at least 35%).
- Within a module (i.e., within Western Classical Music History), students must average 40% (or 36% if they are to compensate within the pillar), while also achieving at least 35% in each assessment component. If a student achieves less than 35% in an assessment component, the student must retake that component as a supplemental exam. If a student achieves less than 35% overall, the student must retake all components.

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Penalties

Duration of Performance Exams

Students who play over the maximum duration of a performance exam will incur 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.

Academics

- Students must submit all work assigned for Academics
- Any 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 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 work that is received later than two weeks from the official due date will receive a mark of zero for that assignment.

Extension

To receive an extension, you must fill out an assignment extension sheet that can be downloaded from Moodle and the submitted to your lecturer and relevant Head of Faculty.

Please note, if you wish to apply for an extension on your assignment, you need to have a valid reason supported by relevant documentation (for examples, a certificate from a doctor).

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Ethics and Research Misconduct

Ethics

Research projects may require ethical approval by the relevant institution. Students are advised to consult with their supervisor in the first instance. Advice may be sought from the Head of Programmes, Academics and Research.

The ethics committee comprises:

- Head of Programmes and Research
- Head of DMus Academics
- Academic faculty members

Research Misconduct

This is defined as but is not limited to fabrication, falsification or plagiarism in proposing, performing, or reviewing research or original compositions, or in reporting research results.

Fabrication

Fabrication is making up data or results and recording or reporting them.

Falsification

Falsification is manipulating research materials, equipment, or processes, or changing, distorting, dishonestly misinterpreting or omitting data or results such that the research is not accurately represented in the research record.

Plagiarism

Plagiarism is the appropriation of another person's ideas, processes, results, or words without giving appropriate credit, or dishonest use of unacknowledged sources. Plagiarism is interpreted by the Royal Irish Academy of Music as the act of presenting the work of others as one's own work, without acknowledgement.

Plagiarism is considered as academically fraudulent and an offence against college discipline.

The RIAM considers plagiarism to be a major offence and subject to disciplinary procedures. It is the responsibility of the student to ensure that he/she does not commit plagiarism.

Why is plagiarism regarded as such a serious offence?

It is clearly understood that all members of the academic community use and build on the work of others. It is commonly accepted also, however, that they build on the work of others in an open and explicit manner, and with due acknowledgement.

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Many cases of plagiarism that arise could be avoided by following some simple guidelines:

- Any material used in a piece of work, of any form, that is not the original thought of the author should be fully referenced in the work and attributed to its source. The material should either be
- quoted directly or paraphrased. Either way, an explicit citation of the work referred to should be provided, in the text, in a footnote, or both. Not to do so is to commit plagiarism.
- When taking notes from any source it is very important to record the precise words or ideas that are being used and their precise sources.
- Although the Internet often offers a wider range of possibilities for researching particular themes, it also requires particular attention to be paid to the distinction between one's own work and the work of others.
- Particular care should be taken to keep track of the source of the electronic information obtained from the internet or other electronic sources and ensure that it is explicitly and correctly acknowledged.

How can plagiarism arise?

Plagiarism can arise from deliberate actions and through careless thinking and/or methodology. The offence lies not in the attitude or intention of the perpetrator, but in the action and in its consequences. Plagiarism can arise from actions such as:

- Copying another student's work in full or in part and presenting it as one's own
- Submitting the same work as a peer without having sought the approval of the lecturer and without having sufficiently individualised the work
- Enlisting another person or persons to complete an assignment on the student's behalf
- Quoting directly, without acknowledgement, from books, articles or other sources, either in printed, recorded or electronic format
- Paraphrasing, without acknowledgement, the writings of other authors.

Is information available about plagiarism?

All students must undertake TCD's Ready, Steady, Write online course. Advice about how to avoid plagiarism is available from the librarians, lecturers, teachers and supervisors. Advice is also available about the appropriate methodology for students to use for their work. It is the students' responsibility to make sure their work is not used by others without acknowledgement. The student whose work is used unreferenced by another is considered an accomplice in the act of plagiarism

See **RIAM Plagiarism Policy and Procedure**

SECTION 6: APPENDIX

Mid-year Orchestral Exam Option for Wind, Brass & Percussion students

Note: If a student selects this option in lieu of their Mid-year exam in both years, they cannot perform the same programme or present the same excerpts for both years.

This exam will take the form of a mock orchestral audition and will comprise of the following requirements:

Students should submit the requirements for a professional orchestral position, currently or recently advertised on musicalchairs.info, muvac.com or other professional platform. The audition requirements should normally include at least 2 solo works and a minimum of 6 excerpts. The panel will select a range of items to hear and may provide sight reading.

Students must submit all excerpts required in advance of the audition to the third level office.

Flute
Years 1 and 2
Performance of some or all of a classical concerto
Performance of a contrasting work of own choice
A selection of 15 orchestral excerpts submitted by the student in advance and approved by the teacher and/or Postgraduate Committee
Orchestral sight reading, including doubling and transpositions where appropriate

Recorder
Years 1 and 2
This will take the form of a mock orchestral audition and will be comprised of the following requirements:
Performance of some or all of a concerto
Performance of a contrasting work of own choice
A selection of 15 excerpts from Bach Cantatas submitted by the student in advance and approved by the teacher and/or Postgraduate Committee
Sight-reading of a slow movement with improvised ornamentation on the repeats

Clarinet
Years 1 and 2
Performance of some or all of a named concerto [relevant to each instrument]
Performance of a contrasting work of own choice
A selection of 15 orchestral excerpts, not less than 10 must be submitted at the relevant time and approved by the teacher and Head of Faculty.
Orchestral sight reading, including doubling where appropriate

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Oboe
Years 1 and 2
Performance of some or all of a classical concerto.
Performance of a contrasting work of own choice.
A selection of orchestral excerpts submitted by the student in. A list of not less than 15 must be submitted at the relevant time and approved by the teacher and Head of Faculty.
Orchestral sight reading, including doubling and transpositions where appropriate.

French Horn
Years 1 and 2
Mid-year Examination
This will take the form of a mock orchestral audition and will be comprised of the following requirements:
Performance of some or all of a classical concerto
Performance of a contrasting work of own choice
A selection of orchestral excerpts. A list of not less than 15 must be submitted at the relevant time and approved by the teacher and Head of Faculty.
Orchestral sight reading, including doubling and transpositions where appropriate

Trombone
Years 1 and 2
Performance of some or all of a classical concerto.
Performance of a contrasting work of own choice.
A selection of orchestral excerpts a list of not less than 15 must be submitted at the relevant time and approved by the teacher and Head of Faculty.
Orchestral sight reading, including doubling and transpositions where appropriate.

Trumpet
Years 1 and 2
Performance of some or all of a named concerto.
Performance of a contrasting work of own choice.
A selection of orchestral excerpts, not less than 15 must be submitted at the relevant time and approved by the teacher and Head of Faculty.
Orchestral sight-reading, including transposition where appropriate.

Tuba/Euphonium
Years 1 and 2
Performance of some or all of a classical concerto
Performance of a contrasting work of own choice
A selection of orchestral excerpts A list of not less than 15 must be submitted at the relevant time and approved by the teacher and Head of Faculty.
Orchestral sight reading, including doubling and transpositions where appropriate

Percussion
Years 1 and 2
This will take the form of a mock orchestral audition and will be comprised of the following requirements:
Performance of some or all of a classical concerto

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Performance of a contrasting work of own choice
A selection of 15 orchestral excerpts submitted by the student in advance and approved by the teacher and/or Postgraduate Committee
Orchestral sight reading.

Mid-year Orchestral Exam Option for Orchestral Strings

If a student selects this option in lieu of their Mid-year exam in both years, they cannot perform the same programme or present the same excerpts for both years.

This exam will take the form of a mock orchestral audition and will comprise of the following requirements:

Students should submit the requirements for a professional orchestral position, currently or recently advertised on musicalchairs.info, muvac.com or other professional platform.

The audition requirements should normally include at least 2 solo works and a minimum of 6 excerpts. The panel will select a range of items to hear and may provide sight reading.

Students must submit all excerpts required **in advance of the audition** to the third level office.

Violin
Years 1 and 2

- First movement from Mozart Violin Concerto, K216 in G, K218 in D or K219 in A, with cadenza
- First movement of a Romantic or 20th Century Concerto with cadenza where appropriate
- 6 – 8 prepared excerpts (contrasting) from the orchestral repertoire
- Sight-reading

Viola
Years 1 and 2

- First movement of Hoffmeister or Stamitz Concerto with cadenza
- First movement of a Bartok, Walton, or Hindemith Concerto
- 6 – 8 prepared excerpts (contrasting) from the orchestral repertoire
- Sight-reading

Cello
Years 1 and 2

- First movement of a Haydn Concerto (C Major or D Major) with cadenza
- First movement of a Romantic or 20th Century Concerto with cadenza where appropriate
- 6 - 8 prepared excerpts (contrasting) from the orchestral repertoire
- Sight-reading

Double Bass

Years 1 and 2

- 1st movement of Dittersdorf or Vanhal Concerto with cadenza
- 1st movement of Koussevitzky Concerto or a Bottesini with cadenza
- 6 - 8 prepared excerpts (contrasting) from the orchestral repertoire
- Sight-reading

Harp

Years 1 and 2

- 1st movement of a major harp concerto with cadenza where appropriate
- A significant contrasting piece
- 6 - 8 prepared excerpts (contrasting) from the orchestral repertoire
- Sight-reading