BACHELOR IN MUSIC PERFORMANCE
VOCAL HANDBOOK 2019-2020
Undergraduate Programme in Music Performance  
The Royal Irish Academy of Music  
in association with  
Trinity College Dublin, The University of Dublin

<table>
<thead>
<tr>
<th>Undergraduate Course Title:</th>
<th>Bachelor in Music Performance</th>
</tr>
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<tbody>
<tr>
<td>Exit award:</td>
<td>Ordinary B.A. (after passing year 3)</td>
</tr>
<tr>
<td>Credit value:</td>
<td>60 ECTS per year/240 in total; 1 ECTS = 25 student effort hours</td>
</tr>
<tr>
<td>Duration of the honors degree course:</td>
<td>Full time 4 years</td>
</tr>
<tr>
<td>Closing date for applications:</td>
<td>1st December (Direct application to RIAM)</td>
</tr>
<tr>
<td>Institution delivering the course:</td>
<td>The Royal Irish Academy of Music</td>
</tr>
<tr>
<td>Head of Institution:</td>
<td>Deborah Kelleher, Director</td>
</tr>
<tr>
<td>Accrediiting Institution:</td>
<td>The University of Dublin, Trinity College Dublin</td>
</tr>
<tr>
<td>Affiliation to School in Trinity College:</td>
<td>School of Drama, Film and Music</td>
</tr>
<tr>
<td>Code for Registration purposes:</td>
<td>UBDM-MPER-1V</td>
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**A Note on this Handbook**

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

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

Programme: Bachelor in Music Performance [Trinity Accredited]

Duration of Programme: 4 years full-time

Award level: NFQ Level 8

ECTS Credits: 120

Awarding body: Trinity College Dublin, the University of Dublin

Associated College Status

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

National Framework of Qualifications (NFQ)

Qualifications frameworks describe the qualifications of an education and training system and how they interlink. National qualifications frameworks describe what learners should know, understand and be able to do on the basis of a given qualification. These frameworks also show how learners can move from one qualification, or qualification level, to another within a system.

ECTS

The Education Area European Credit Transfer and Accumulation System (ECTS) is the recommended credit system for higher education in Ireland and across the European Higher and is based on the workload students need to complete the learning activities (such as lectures, seminars, projects, practical work, self-study and examinations) required to achieve the expected learning outcomes. 1 ECTS credit is equivalent to 20 hours of a typical student's work; i.e. a 10-credit module comprises 200 hours of work. ECTS credits are awarded to a student only upon successful completion of the academic year. Progression from one year to the next is determined by the course regulations. Students who fail a year of their course will not obtain credit for that year even if they have passed certain component courses.

Advanced Entry

In relation to the application of Recognition of Prior Learning (RPL), RIAM may recognise up to the first two years of study 120 ECTS (or equivalent credit) in respect of undergraduate advanced entry admission at Level 8. Students who meet the required admission requirements and who are allowed advanced entry will then complete at least two full academic years at the Academy in order to be eligible for consideration for an undergraduate degree. Such places are limited and applicants must meet all the minimum requirements of the programme. Students must make online application by December 1st.

Note:

All modules are delivered at The Royal Irish Academy of Music.
About this Handbook
This handbook is designed to guide you in your Bachelor in Music Performance Programme of Studies at the Royal Irish Academy of Music. It includes:

- The overall aims of the programme
- A description of all years of study
- The academic calendar for all years of study
- Information on academic, personal and administrative support
- Attendance and assessment regulations
- The assessment criteria for academic and performance work
- A detailed description of all modules

Important - this Handbook must be complemented by:

- The academic calendar, which outlines key dates and deadlines
- RIAM's policies and procedures, that include, amongst others:
  - Disability Support Services
  - Mental wellness and health standards
  - Plagiarism
  - Student Code of Conduct
  - Student Complaints

If you need more information about this Handbook, or clarification on its content, please don’t hesitate to contact Frances Hogan, Administrative Officer, 3rd and 4th levels, on 01 6325312 or franceshogan@riam.ie

This Handbook is available on Moodle and alternative formats upon request (e.g. large print)

Staff Contacts:

<table>
<thead>
<tr>
<th>3rd and 4th level office:</th>
<th>+353 1 6325312/14</th>
</tr>
</thead>
<tbody>
<tr>
<td>Director</td>
<td>Deborah Kelleher</td>
</tr>
<tr>
<td>Administrative Officer</td>
<td>Frances Hogan</td>
</tr>
<tr>
<td>Head of Musicianship</td>
<td>Marie Moran</td>
</tr>
<tr>
<td>Head of Strings and Chamber Music</td>
<td>Sarah Sew</td>
</tr>
<tr>
<td>Head of Keyboard</td>
<td>Colma Brioscu</td>
</tr>
<tr>
<td>Head of Vocal Studies</td>
<td>Kathleen Tynan</td>
</tr>
<tr>
<td>Head of Wind, Brass and Percussion</td>
<td>David Collins</td>
</tr>
<tr>
<td>Librarian</td>
<td>Philip Shields</td>
</tr>
<tr>
<td>ICT Manager</td>
<td>Theresa Doyle</td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Key Programme Dates

| 2019                      |                                                               |
|---------------------------|                                                               |
| September 3rd - 6th       | Orientation Week                                            |
| September 9th             | Commencement of Academic Year 2019-20                        |
| November 2nd              | **Submission deadline 4pm** Third-Level Chamber Music Assessments Submissions - ChamberFest Dublin |
| December 2nd              | **Submission deadline 4pm** for Third-Level Mid-Year 2020 Examination Programmes including Concerto Submission for BMus Year 4, Masters Year 1/2 and Recital Artist Diploma Examinations  |
| Weeks of 2nd & 9th       | ChamberFest Dublin - Third-Level Chamber Music Assessment |
| December Week of 9th     | Academic Assessment Week                                    |
| 2020                      |                                                               |
| January 17th              | **Submission deadline [4pm]** for Amendment submissions for Third-Level Mid-year programmes |
| February Week of 3rd     | Commencement of BMus/MMus Mid-year Examinations              |
| February 3rd             | **Submission deadline [4pm]** for Third-Level End-of-year Examination programmes Third Level Concerto - Amendment Submission form - BMus Year 4, Masters Year 1 & 2 & Recital Artist |
Bachelor in Music Performance (Vocal Studies)
Bachelor in Music Performance - General Information
Programme aims and objectives
The aims and objectives of the programme are:

- To train and develop students to the highest professional performance level, enabling them to take their place in the music profession whether as a solo instrumentalist, chamber music and orchestral player, accompanist, solo and choral singer.
- To inculcate sound musicianship through supporting studies, which will deepen and enrich students' perception and understanding of the music they perform, both analytically and stylistically.
- To provide students with a broad experience of practical music making, equipping them with the skills necessary to participate confidently in a wide variety of performance situations.

Programme Learning Outcomes
This programme leads to the award of a degree at Level 8 of the National Qualifications Authority of Ireland.

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

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

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; Chamber Music, 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 unexplained 4 absences; 7½% for any unexplained 6 absences etc.
Penalties incurred for Performance Classes [Keyboard/Instrumenal] 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.

Supporting Studies
100% attendance is expected in all Academic lectures. Failure to do so will result in the following penalties: 5% will be deducted from the relevant module/component where students only attend a minimum of 75%; an additional 1 mark for each lecture missed thereafter will be deducted from the relevant module/component.

RIAM Holistic
Students should attend all Holistic lectures. Failure to do so will result in the following penalties: If on aggregate a student’s attendance drops to 75% a 5% deduction will be applied to the weighted

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.

- All programmes must be approved by the student’s principal study tutor, the relevant Head of Faculty and the relevant Course Committee, and deadlines for submission can be found in this handbook and in the academic calendar.

Bachelor in Music Performance (Vocal Studies)
Where a student does not submit their exam programme by the given deadline [please refer to the academic calendar] and as required by the Course Committee a deduction of 5 marks for that exam will be imposed as a penalty.

Repertoire may be substituted [on the relevant form] subject to approval by the relevant Head of Faculty.

Where a student does not satisfactorily present Programme Notes for a performance exam, a penalty reduction of 5 marks will be imposed.

Use of sheet music:

Vocal students are required to perform from memory [this does not include Chamber Music] who use sheet music without prior permission of the Course Committee, will incur the following penalties:-

- Up to 10 minutes of platform time students will incur a deduction of 2 marks
- Up to 20 minutes of platform time students will incur a deduction of 3 marks
- Up to 30 minutes of platform time students will incur a deduction of 4 marks
- Over 30 minutes of platform time students will incur a deduction of 5 marks

Students may apply to the Course Committee for an exemption from this sanction, and this request will be reviewed in light of the demands of the works in question. [See Appendix 2a - 2c].

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

Students who play over the maximum duration of a performance exam will incur the following penalties:-

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

- 3 minute latitude and then an initial 3 marks will be deducted followed by an increase of 1 mark per minute up to a max of 10 marks.

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

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

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

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

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

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

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

<table>
<thead>
<tr>
<th>Honors First Class</th>
<th>70% and above</th>
</tr>
</thead>
<tbody>
<tr>
<td>Honors Second Class 1st Division</td>
<td>60% - 69%</td>
</tr>
<tr>
<td>Honors Second Class 2nd Division</td>
<td>50% - 59%</td>
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<tr>
<td>Honors Third Class</td>
<td>40% - 49%</td>
</tr>
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</table>
Bachelor in Music Performance - Vocal Studies Modules [1-4] Summary Tables

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

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

Bachelor in Music Performance Junior Freshman Summary Table [1]

<table>
<thead>
<tr>
<th>Module</th>
<th>Components within Modules</th>
<th>Assessment</th>
<th>Overall %</th>
<th>Contact Hours</th>
<th>Student Workload</th>
<th>ECTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Principal Study [1]</td>
<td>Main Instrument/Coaching</td>
<td>Exam</td>
<td>6%</td>
<td>62</td>
<td>365</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Chorale</td>
<td>Mid-year Exam</td>
<td>42%</td>
<td></td>
<td></td>
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<tr>
<td></td>
<td></td>
<td></td>
<td>End-of-year Exam</td>
<td>5%</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Continuous Assessment</td>
<td></td>
<td></td>
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</tr>
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<td>2</td>
<td>Performance Classes [1]</td>
<td>Song:</td>
<td>End-of-year Exam</td>
<td>6%</td>
<td>36</td>
<td>96</td>
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<tr>
<td></td>
<td></td>
<td>Junior Song</td>
<td>Mid-year Exam</td>
<td></td>
<td></td>
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<td></td>
<td></td>
<td>Oratorio:</td>
<td>End-of-year Exam</td>
<td>6%</td>
<td>36</td>
<td>96</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Oratorio/Baroque</td>
<td>Exam</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td></td>
<td>Lyric Diction [1]</td>
<td>Lyric Diction:</td>
<td>Exam</td>
<td></td>
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<td></td>
<td></td>
<td>Phonetics/English Diction</td>
<td>Exam</td>
<td></td>
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<td></td>
<td>Movement and Acting [1]</td>
<td>Italian Diction</td>
<td>Mid-year Exam</td>
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<td></td>
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<td></td>
<td></td>
<td>Movement and Acting:</td>
<td>Exam</td>
<td></td>
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<td></td>
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<td>Movement</td>
<td>Mid-year Exam</td>
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<tr>
<td>3a</td>
<td>RIAM Holistic [1]</td>
<td>Performance Psychology</td>
<td>Pass/Fail</td>
<td>6%</td>
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<td>89</td>
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<td>3c</td>
<td>RIAM Holistic [1]</td>
<td>Yoga</td>
<td>Pass/Fail</td>
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<td></td>
<td>Supporting Studies:</td>
<td>Harmony &amp; Counterpoint</td>
<td>Portfolio</td>
<td>40%</td>
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<td>89</td>
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<td>4</td>
<td>Compositional Techniques [1]</td>
<td>Harmony &amp; Counterpoint</td>
<td>Portfolio</td>
<td>40%</td>
<td>36</td>
<td>89</td>
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<tr>
<td>5</td>
<td>Aural Training [1]</td>
<td>Aural Training/Sight-Singing</td>
<td>Course Work</td>
<td>50%</td>
<td>60</td>
<td>65</td>
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<td>Academic Writing</td>
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<td>38</td>
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<td>Research Skills</td>
<td>Exam</td>
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<td></td>
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<td>1st Listening test</td>
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<td></td>
<td>Essay Opera</td>
<td>20%</td>
<td></td>
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<td></td>
<td>Essay Keyboard</td>
<td>20%</td>
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<tr>
<td></td>
<td></td>
<td>2nd Listening test</td>
<td>25%</td>
<td></td>
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</tr>
<tr>
<td>7</td>
<td>Practical Musicianship [1]</td>
<td>Keyboard Skills Analysis</td>
<td>Exam</td>
<td>33%</td>
<td>8</td>
<td>57</td>
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<tr>
<td></td>
<td></td>
<td>Music Technology</td>
<td>Aural recognition and Analytical commentary</td>
<td>14%</td>
<td>13</td>
<td>26</td>
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<tr>
<td></td>
<td></td>
<td></td>
<td>Course Work Computer Notation</td>
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<td>14</td>
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<td></td>
<td></td>
<td></td>
<td>Digital Audio</td>
<td>0%</td>
<td></td>
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</tr>
<tr>
<td></td>
<td>Total</td>
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<td>100%</td>
<td>433</td>
<td>1067</td>
<td>60</td>
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</table>

Bachelor in Music Performance (Vocal Studies) 9
Bachelor in Music Performance Senior Freshman Summary Table [2]

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

<table>
<thead>
<tr>
<th>Module</th>
<th>Components within Modules</th>
<th>Assessment</th>
<th>Overall %</th>
<th>Contact Hours</th>
<th>Student Workload</th>
<th>ECTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Performance</td>
<td></td>
<td></td>
<td>65%</td>
<td></td>
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<td>1</td>
<td>Principal Study [2]</td>
<td>Main Instrument/Coaching</td>
<td>Exam</td>
<td>6%</td>
<td>36%</td>
<td>5%</td>
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<tr>
<td></td>
<td></td>
<td>Chorale</td>
<td>Mid-year Exam</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>Performance Classes, Lyric Diction, Movement, Acting [2]</td>
<td>Song: Junior Song Class</td>
<td>End-of-year Exam</td>
<td>3%</td>
<td>36%</td>
<td>5%</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Oratorio/Baroque</td>
<td>End-of-year Exam</td>
<td>3%</td>
<td>36%</td>
<td>5%</td>
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<tr>
<td></td>
<td>Opera Studies: Opera Class/Ensemble</td>
<td></td>
<td>Exam</td>
<td>3%</td>
<td>36%</td>
<td>5%</td>
</tr>
<tr>
<td></td>
<td>Lyric Diction: Italian Diction</td>
<td>Exam</td>
<td></td>
<td>3%</td>
<td>36%</td>
<td>5%</td>
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<tr>
<td></td>
<td>German Diction</td>
<td>Pass/Fail</td>
<td></td>
<td>3%</td>
<td>36%</td>
<td>5%</td>
</tr>
<tr>
<td></td>
<td>Movement and Acting:</td>
<td>Pass/Fail</td>
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<td>3%</td>
<td>36%</td>
<td>5%</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Pass/Fail</td>
<td></td>
<td>3%</td>
<td>36%</td>
<td>5%</td>
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<tr>
<td>3a</td>
<td>RIAM Holistic [2]</td>
<td>Performance Psychology</td>
<td>Pass/Fail</td>
<td>6%</td>
<td>12%</td>
<td>3%</td>
</tr>
<tr>
<td>3b</td>
<td>RIAM Holistic [2]</td>
<td>Career Strategy</td>
<td>Pass/Fail</td>
<td>12%</td>
<td>89%</td>
<td>6%</td>
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<tr>
<td>3c</td>
<td>RIAM Holistic [2]</td>
<td>Yoga</td>
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<td>6%</td>
<td>12%</td>
<td>3%</td>
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<td>8%</td>
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Bachelor in Music Performance Junior Sophister Summary Table [3]

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

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<td>English and American</td>
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Bachelor in Music Performance (Vocal Studies) 11
Bachelor in Music Performance Senior Sophister Summary Table [4]

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

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<th>ECTS</th>
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<td>Pass/Fail</td>
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** Students must select in addition to Aural two other Academic Electives
Junior Freshman
Bachelor in Music Performance Vocal Studies - Junior Freshman [1] Summary Table

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

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Module 1: Principal Study [1]

1. **Module Code**
   - BAVSVOICEJF1

2. **Module Size**
   - **Voice**
     - Preparation of music and text 4 hours per week x 26 weeks
     - Tuition 2 hours per week x 26 weeks
     - Vocal coaching up to a maximum of 10 hours per year
     - Self-study 261 hours per year
   - **ECTS Value**
     - 20

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

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

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

   - **Aims**
     - To develop students' musical awareness for vocal performance
     - To establish the foundation to achieve productive practice and independent learning
     - To develop students' study of a variety of repertoire
     - To develop confidence in stylistic and interpretive issues

4. **Learning Outcomes**
   - **Voice**
     - On successful completion of this module, students should be able to:
       - Illustrate through performance a healthy vocal production and the fundamentals of a good vocal technique
       - Perform an appropriate range of repertoire in the required languages [See indicative syllabus - Appendix 6]
       - Demonstrate practice and rehearsal techniques required for Junior Freshman year
       - Control anxiety and stress in performance

5. **Module Content and Syllabus** [See Appendix 6 for Syllabus]
   - In their first year, students will establish the core of a good singing technique working with their singing teacher on postural alignment, breath management and breathe support, phonation, resonance and articulation. The teacher will use modes of instruction that develop rapport, that permit the diagnosis of vocal problems, and that supply prescriptions for corrections through specific and communicable language.

   The repertoire studied will be suited to the developing voice and will focus on Baroque songs and arias by Italian and English composers; English Art Songs and Irish Folk songs.

   Their one-to-one vocal coaching sessions will focus on the style and interpretation of repertoire and the pronunciation and expression of text. They will also learn how to sing as a partner with an accompanist.

6. **Teaching and Learning Methods**
   - Exchange field trips to international conservatoires for performances and masterclasses [funded by Irish Government under Erasmus programme by application for further information contact sineadhheyenga@riam.ie. For shorter projects, contributory finance is available from RIAM upon application contact sineadhheyenga@riam.ie for further details].
   - One-to-one coaching with RIAM répétiteurs
7. **Methods of Assessment** [Performance Criteria see Appendix 2]

   Overall Performance proportion of marks = 65%:

   Principal Study:
   - Mid-year Exam [100%] 6%
   - End-of-year Exam [100%] 42%
   - Continuous assessment [100%] 5%
   - Portfolio Pass/fail

   Junior Song Class 6%
   Oratorio/Baroque Class 6%

   Portfolio
   Containing a record of music studied and performed, tutorials, programme notes, related performing activities and other external stimuli.

8. **Pass Requirement**

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

9. **Method of Supplemental Assessment**

   Re-sit of formal examination and coursework.

10. **Recommended Book Resources:**


11. **Module Teaching Team**

    Relevant principal study lecturers and RIAM répétiteurs
Module 1: Principal Study - Chorale [1]

1. Module Code
   BAVSVOICECHJF1

2. Module Size
   Preparation of music and text 10 hours
   Attendance at classes 3 hours per week x 2 RIAM Spotlight Performance Weeks in November and February to a total of 30 hours.
   2 hours concert rehearsal x 2 Performances and 2 Performances x 2 hours.
   Self-Study 25 hours

3. ECTS Value
   20

4. Rationale and Aims
   Rationale
   Chorale is compulsory for all singing students on the course. The student will sing in a number of works of different styles and period both a cappella and accompanied. Emphasis will be placed on cultivating the ability to pitch, sight-sing and listen critically as part of a vocal ensemble. There will be two main performance projects per year: one at Christmas and the other in March as part of the RIAM Gala Concert. Soloists for these performances will be chosen by audition from within the RIAM Chorale. In addition, students will have opportunities to sing as part of a Chamber Choir selected from the Chorale by audition.
   Bachelor in Music Performance Vocal Studies year 4 students can nominate a solo role with the RIAM Chorale for examination, to fulfil their requirement for “Voice and Orchestra repertoire”.

   Aims
   - To develop in students an increased ability to sight sing
   - To encourage students to blend as part of a large vocal ensemble
   - To train students to follow a conductor

5. Learning Outcomes
   On successful completion of this module students should be able to:
   - Rehearse reading musical notation skills
   - Listen critically as part of a vocal ensemble
   - Pitch accurately as part of a vocal ensemble
   - Sing with confidence as part of a vocal ensemble
   - Work with others on joint projects or activities

6. Module Content and Syllabus
   The student will sing in a number of works of different styles and period both a cappella and accompanied. Emphasis will be placed on cultivating the ability to pitch, sight-sing and listen critically as part of vocal ensemble. There will be two main performance projects per year: One at Christmas and the other in March as part of the RIAM Gala Concert. Repertoire in recent years has included Handel’s “Messiah”; Mozart’s “Coronation Mass”; Beethoven’s “Mass in C”; Haydn’s “Nelson Mass”; Duruflé’s “Requiem”; Bach’s “Christmas Oratorio” and Mozart’s “Requiem”.

7. Teaching and Learning Methods
   Group performance classes
   Study of the score

8. Methods of Assessment
   Course work 100%
   Continuous Assessment 50%
   Regular attendance and participation in Chorale Performance 50%
   Confident ensemble singing

9. Pass Requirement
   Pass/Fail
10. **Method of Supplemental Assessment**
   Repeat

11. **Recommended Book Resources:**

12. **Module Teaching Team**
   Relevant principal study lecturers and RIAM répétiteurs
Module 2: Performance Classes, Lyric Diction, Movement and Acting - Junior Song Class [1]

1. Module Code
   BAVSPCJSCJF1

2. Module Size
   Group tuition 1½ hours per week x 24 weeks
   Background research, preparation of translations, phonetics and music 36 hours
   Own independent practice and collaboration with a pianist 60 hours

3. ECTS Value
   15 [Total for Performance Classes, Lyric Diction, Movement and Acting]

Rationale and Aims
Rationale
Required of all BMus Perf Vocal students years 1 & 2. The repertoire to be performed includes English Art Songs by 19th and 20th century composers, Irish folksongs and an introduction to German Lieder. All participants will perform regularly. Students are required to research background information on the songs performed as well as phonetic transcriptions and translations for the German Lieder. This class is also open to Bachelor in Music Performance year 2 piano students as part of the Accompaniment Module. Student singers and pianists are expected to collaborate outside of class to prepare class performances. There will be two open class recitals during the year.

Aims
- To provide students with a platform to perform for their peers and RIAM faculty on a regular basis
- To work with student pianists on a variety of repertoire

4. Learning Outcomes
On successful completion of this module students should be able to:
- Prepare songs and texts for performance in front of a small audience
- Perform a repertoire of English Art Songs, Irish Folksongs and German Lieder
- Translate the texts of the songs sung
- Interpret the text and music of songs sung
- Collaborate with a pianist in the performance of songs
- Present their performance to a small audience

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

7. Teaching and Learning Methods
Group class with designated relevant Song Class lecturer
Collaborate with a pianist as a duo partner in the performance of songs.

8. Methods of Assessment
[Forms 6% of overall Principal Study mark]
Portfolio, Continuous and Formal Examinations 100%
Project
Portfolio May 10%
Continuous Assessment 30%
Class Recital Performance
Performance 1 December 30%
Performance 2 May 30%
Portfolio to include background research, phonetic transcriptions, translations and record of songs performed in class
9. **Pass Requirement**
   40%

10. **Method of Supplemental Assessment**
    Repeat examination or coursework as appropriate

11. **Recommended Book Resources:**
    Other:
(http://www.hyperionrecords.co.uk/notes/8670ae43ac092a9c/44202-B.pdf Accessed 22 March, 2011)

12. **Module Teaching Team**
    Relevant Vocal lecturer
Module 2: Performance Classes, Lyric Diction, Movement and Acting - Oratorio/Baroque Song [1]

1. **Module Code**
   BAVSORBSJF1

2. **Module Size**
   Lecture 1½ hours per week x 24 weeks
   Background research, preparation of Text (translations and phonetics) and Music 36 hours
   Independent practice and collaboration with a pianist 60 hours

3. **ECTS Value**
   15 [Total for Performance Classes, Lyric Diction, Movement and Acting]

4. **Rationale and Aims**
   **Rationale**
   Required for Bachelor in Music Performance Vocal Students years 1 and 2. Through performance in class students will examine a broad array of practical issues relating to the performance of baroque vocal repertoire. All participants will perform regularly. This class is also open to BMus Perf and M Mus in Performance harpsichord, guitar, continuo and instrumental students preparing baroque repertoire with singers. There will be two open class concerts during the year. Students will be required to compile a Portfolio including background research, phonetic transcriptions, translations and record of songs performed in class.

   **Aims**
   - To introduce students to baroque vocal repertoire
   - To encourage reflection on stylistic aspects of music found in this era

5. **Learning Outcomes**
   On successful completion of this module students should be able to:
   - Prepare songs and texts for performance in front of a small audience
   - Perform a repertoire of baroque songs and arias
   - Translate the texts of the songs sung
   - Interpret the text and music of songs sung
   - Collaborate with a pianist/ensemble in the performance of songs
   - Present their performance to a small audience

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

7. **Teaching and Learning Methods**
   Group tuition with the relevant vocal lecturer

8. **Methods of Assessment**
   Portfolio and Formal Examinations 100%

   **Project**
   [Forms 6% of overall Principal Study mark]
   Portfolio, Continuous and Formal Examinations 100%
   Project
   Portfolio May 10%
   Continuous Assessment 30%

   **Class Recital Performance**
   Performance 1 December 30%
   Performance 2 May 30%
   Portfolio to include background research, phonetic transcriptions, translations and record of songs performed in class

9. **Pass Requirement**
   40%
10. Method of Supplemental Assessment
Re-sit of formal exam and course work

11. Recommended Book Resources

Baroque music

Oratorio: History

English song

Handel and Oratorio

Bach and Passion Music

12. Module Teaching Team
Relevant Vocal lecturer
Module 2: Performance Classes, Lyric Diction, Movement and Acting - Phonetics/English Diction [1]

1. **Module Code**
   BAVSPEDJF1

2. **Module Size**
   - Lecture 2 hours x 12 sessions
   - Self-study 24 hours over 12 weeks

3. **ECTS Value**
   15 [Total for Performance Classes, Lyric Diction, Movement and Acting]

4. **Rationale and Aims**
   **Rationale**
   Required for BMus Vocal Students year 1.
   
   Classes 1 - 6: A foundation course dealing with the elements of lyric diction. Singers become familiar with the International Phonetic Alphabet (IPA) as used in standard English. This class is open to Dip Mus in Performance and Teaching, Recital Artist and M Mus singers where appropriate.
   
   Classes 7 - 12: The second stage of this course deals with the application of the IPA to accent and dialect with on-going reference to foreign languages in accordance with the students' language studies. Singers also commence the study of textual analysis and communication of ideas/emotions based on the spoken word. This class is open to M Mus singers where appropriate.

   **Aims**
   - To train students in the use of the International Phonetic Alphabet (IPA)
   - To apply this knowledge to a range of repertoire in the English language

5. **Learning Outcomes**
   On successful completion of this module students should be able to:
   - Classify, articulate and use the International Phonetic Alphabet to transcribe vowels and consonants as used in standard English
   - Demonstrate clear fluent diction as the basis of meaningful communication of text in vocal performance
   - Critically discuss articulation and the basic musculature of the mouth.
   - Apply standard English pronunciations to solo vocal repertoire with regard to clarity, expression and interpretive values
   - Accurately notate an English language dialect or accent in relation to its deviation from Standard English
   - Apply dialect related skills to the study of foreign languages
   - Extend articulation of Standard English and/or a chosen dialect to an interpretation of spoken text for performance
   - Match voice to gesture and movement in relation to the spoken word
   - Perform a spoken version of an aria or song appropriate to the use of word to enhance drama

6. **Module Content and Syllabus**
   Classes 1 - 6: Classification and articulation of the vowels and consonants as used in standard English. Using the International Phonetic Alphabet to transcribe vowels and consonants as used in standard English. Demonstrating clear fluent diction as the basis of meaningful communication of text in vocal performance. Knowledge of articulation and the basic musculature of the mouth. Applying standard English pronunciations to solo vocal repertoire with regard to clarity, expression, and interpretive values. Portfolio including background research, phonetic transcriptions, translations and record of songs performed in class.
   
   Classes 7 - 12: The notation of an English language dialect or accent in relation to its deviation from Standard English. Application of these skills to the study of foreign languages. Extension of the articulation of Standard English and/or a chosen dialect to an interpretation of spoken text for performance. The development of an understanding of matching voice to gesture and movement in relation to the spoken word. Performance of a spoken version of an aria or song appropriate to the use of word to enhance drama.

7. **Teaching and Learning Methods**
   - Group classes
   - Course assignment and notes
8. **Methods of Assessment**
   - Course work: 100%
   - Phonetic Transcription: 30%
   - Oral Continual Assessment: 70%

9. **Pass Requirement**
   - 40%

10. **Method of Supplemental Assessment**
    - Re-sit of formal exam and course work

11. **Recommended Book Resources**
    - Punt, Arthur: *The Singers and Actors Throat*

12. **Module Teaching Team**
    - Relevant lecturer
Module 2: Performance Classes, Lyric Diction and Movement and Acting - Italian Diction [1]

1. **Module Code**
   BAVSIDJF1

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

3. **ECTS Value**
   15 [Total for Performance Classes, Lyric Diction, Movement and Acting]

4. **Rationale and Aims**
   **Rationale**
   Required of all Bachelor in Music Performance Vocal students year 1 also open to Access Course, Dip Mus singing students and M Mus singing students.

   **Aims**
   To introduce students to the fundamentals of Italian Lyric Diction

5. **Learning Outcomes**
   On successful completion of this module, students should be able to:
   - Pronounce and articulate Italian vowels and consonants
   - Translate simple phrases with the aid of a dictionary
   - Use phonetics as an aid to pronunciation
   - Sing Italian songs/arias with clear enunciation of the text

6. **Module Content and Syllabus**
   The emphasis will be on lyric diction, i.e. "singing diction" in Italian. The focus will be on pronunciation and enunciation of the text. Phonetics will be used as an aid to pronunciation. Simple translation skills - dictionary skills. Reading aloud texts and singing songs in Italian

7. **Teaching and Learning Methods**
   Group tuition
   Course assignments and notes
   Reading and singing in Italian

8. **Methods of Assessment**
   Course work 100%
   Project
   Course Assignments and notes 50%
   Performance
   Reading and singing in Italian 50%
   End of Academic Session Formal Examination [December]
   This exam will constitute 20% of the Mid-year Technical mark

9. **Pass Requirement**
   40%

10. **Method of Supplemental Assessment**
    Re-sit of formal exam and course work

11. **Recommended Book Resources**:
    Adams, David: *A Handbook of Diction for Singers*, Oxford University Press
    ISBN 0-02-870620-X

12. **Module Teaching Team**
    Relevant Vocal lecturer
Module 2: Performance Classes, Lyric Diction, Movement and Acting - Movement [1]

1. **Module Code**  
   BAVSMOVJF1

2. **Module Size**  
   Group tuition 1¼ hours per week x 12 weeks

3. **ECTS Value**  
   15 [Total for Performance Classes, Lyric Diction, Movement and Acting]

4. **Rationale and Aims**  
   **Rationale**  
   An Introductory Course for Bachelor in Music Performance year 1 students (also Dip Mus singers as appropriate). This class focuses on body awareness, co-ordination, stretching, fitness, stage deportment and movement memory.

   **Aims**  
   - To guide students in becoming aware of the movement of their own bodies  
   - To increase awareness of the levels of fitness required to pursue a career as a performing singer  
   - To train students in developing a movement memory

5. **Learning Outcomes**  
   On successful completion of this module students should be able to:  
   - Critically discuss the movement of their own bodies  
   - Describe in detail their own physical uniqueness  
   - Improve their level of fitness appropriate to the performance demands of a young singer  
   - Demonstrate a basic level of movement memory

6. **Module Content and Syllabus**  
   This class focuses on body awareness, co-ordination, stretching, fitness, stage deportment and movement memory.

7. **Teaching and Learning Methods**  
   Portfolio recording movement experiences recorded in class. Engagement with process of class.

8. **Methods of Assessment**  
   Course work

9. **Pass Requirement**  
   Pass/Fail

10. **Method of Supplemental Assessment**  
    Repeat

11. **Recommended Book Resources**  

12. **Module Teaching Team**  
    Relevant Vocal lecturer
Module 3a: RIAM Holistic - Performance Psychology [1]

1. **Module Code**
   BAHPPJF1

2. **Module Size**
   6 Lectures x 1 hour
   Self-study 89 hours over Academic Year for RIAM Holistic Modules 3a - 3c

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

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

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

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

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

7. **Teaching and Learning Methods**

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

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

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

11. **Recommended Reading Materials:**
    Kerr, V. 2014 Stage Fright Dublin: Turning Point Training Institute
    Gallway, T. with Green, B. 1986 The Inner Game of Music New York: Doubleday & Company Inc
Module Teaching Team
Relevant Lecturers
Module 3b: RIAM Holistic - Career Strategy [1]

1. Module Code
   BAHCSJF1

2. Module Size
   12 hours of contact through lectures, individual sessions and workshops
   Self-study 89 hours over Academic Year for RIAM Holistic Modules 3a -3 c

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

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

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

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

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

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

8. Methods of Assessment
   Continuous assessment/attendance 100%

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

10. Method of Supplemental Assessment
    Repeat module with attendance

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

12. Module Teaching Team
Relevant lecturers
Module 3a: RIAM Holistic - Yoga

1. Module Code
   BAHFJF1

2. Module Size
   18 sessions over Academic Year
   Self-study 89 hours over Academic Year for RIAM Holistic Modules 3a -3c

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

4. Rationale and Aims
   Rationale
   Yoga has been proven to prevent, or rehabilitate performance-related injuries and reduce anxiety for musicians. This module will encourage students to integrate Yoga into their practice routines. Increased awareness of how to use the body to allow for good posture and ease of movement while performing will help avoid overuse injuries and encourage freedom of expression.

   Aims
   • To be able to perform using healthy posture and technique.
   • To learn yoga postures that will help musicianship.
   • To practice breathing techniques.
   • To develop awareness both mentally and physically.

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

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

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

8. Methods of Assessment
   Continuous assessment/attendance 100%

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

10. Method of Supplemental Assessment
    Repeat module with attendance

11. Recommended Reading Materials
    http://www.bapam.org.uk/
    http://www.musicianshealth.co.uk/
12. **Module Teaching Team**
Relevant lecturers
Module 4: Compositional Techniques - Harmony and Counterpoint [1]

1. **Module Code**
   BAVSCTJF1

2. **Module Size**
   Lecture 1 hour per week x 24 weeks contact + 2 reading weeks
   Tutorial 30 minutes per week x 24 weeks contact + 2 reading weeks
   Study-study 89 hours over 26 weeks

3. **ECTS Value**
   5

4. **Rationale and Aims**
   **Rationale**
   This module introduces the student to the following compositional writing
   - Rudiments and general literacy
   - Rhythmic text setting
   - Single line melody writing (in line with sight-singing curriculum)
   - Writing for SATB

   **Aims**
   - The consolidation of rudiments and general musical literacy.
   - Basic rhythmic text setting.
   - The writing of melodies in both major & minor keys (approximately 12 bars)
   - Writing for SATB - basic harmonic vocabulary (to include root position, 1st inversions, dominant 7th in root & 1st inversions, passing & auxiliary notes, introduction to basic suspensions).

5. **Learning Outcomes**
   On successful completion of this module, students should be able to:
   - Answer all basic rudiments
   - Assess the potential of a text and judge the rhythmic possibilities
   - Compose a single strand in a manner that evinces an understanding of melodic and rhythmic control in major and minor tonalities
   - Analyse and demonstrate an understanding of phrase structure and melodic contour
   - Compose basic 4-part harmony tonal harmony

6. **Module Content and Syllabus**
   This course will consist of four strands.
   - Rudiments and general musical literacy
   - Rhythmic text setting
   - Melody writing in both major and minor keys
   - Writing for SATB

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

   **Semester 1 will consist of two strands:**
   1 - The consolidation of rudiments and general musical literacy.
   2 - Rhythmic text setting.
   A logical approach to the teaching of clefs, key signatures, time signatures, scales, intervals and inversions, triads and inversions, beaming and grouping, terms and signs. Basic rhythmic text setting will include upbeat possibilities.

   **Semester 2 will consist of two strands:**
   1 - The composition of single line melodies in major and minor keys. The analysis of appropriate examples from the music repertoire will form a core ingredient in the teaching of these aspects. Topics will include melodic and rhythmic construction, phrase construction, balance, unity and proportions.
   2 - A systematic and carefully graded approach to the teaching of harmony beginning with the basic 4-part chord moving on to successful progressions involving an understanding of voice leading and forms of
decoration. Topics include root and 1st inversion chords, the dominant 7th in root and 1st inversion, unaccented passing notes, auxiliary notes and basic suspensions.

Specific weekly skill-assignments on topics taught will form the basis of the learning activities and weekly feedback will indicate to students their progress, strengths and weaknesses.

Tutorial: A tutorial of 30 minutes duration will support students in their study. The purpose of the tutorial is to target any weakness or difficulties in the Harmony & Counterpoint (and Aural Training) areas. Students will be given individual attention specific to their needs. Support of this nature is essential in securing a solid foundation and building student confidence.

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

8. Methods of Assessment

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<td>Mid-year Examination</td>
<td>10%</td>
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<tr>
<td>End of Academic Session Formal Examination</td>
<td>50%</td>
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<td>Portfolio</td>
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9. Pass Requirement

40% in Portfolio
40% in Examination

10. Method of Supplemental Assessment

Failure in mid-year examination - Repeat examination in May
Failure in end-of-year examination – Repeat examination in September
Repeat Portfolio requirements

11. Recommended Reading Materials / Indicative Resources


12. Module Teaching Team

Relevant Musicianship lecturer
Module 5: Aural Training/Sight-Singing [1]

1. **Module Code**
   BAVSATJF1

2. **Module Size**
   Lecture 2½ hours per week x 24 weeks + 2 reading weeks
   (5 classes by 30 minutes per week) x 24 weeks
   Self-study 65 hours over year

3. **ECTS Value**
   5

4. **Rationale and Aims**
   **Rationale**
   The purpose of this course is to build a secure foundation with regard to the approach to sight singing in major and minor tonalities and to achieve a proficiency in the dictation of rhythmic and melodic phrases. The development of melodic and rhythmic memory will form part of the course content. The recognition of cadences will link in with the Harmony & Counterpoint component of the course.

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

5. **Learning Outcomes**
   On successful completion of this module, students should be able to:
   - Sing intervals
   - Memorise canons
   - Sight sing melodies in pentatonic, major and minor keys
   - Notate diatonic melodies, single line and two-part
   - Assimilate and recreate rhythmic patterns in simple and compound time signatures via clapping and dictation
   - Identify intervals (from a fixed doh), cadences and triads

6. **Module Content and Syllabus**
   **Sight singing:**
   Systematic training in sight singing based on the Kodaly methodology (Solfa - movable doh) involving a progression from pentatonic to diatonic major and minor tonalities (single line & two-part). Also the development of melodic memory.

   **Dictation:**
   Systematic instruction in both melodic and rhythmic dictation. The rhythmic dictation will involve the recognition of beats, division of beats and internal beat patterns in simple and compound time signatures. The recognition of intervals, triads and cadences. The melodic dictation will progress from pentatonic to major and minor tonalities (single line & two-part). Both melodic and rhythmic dictation will be closely linked into and feed off the sight singing and sight clapping strands.

   Active class participation and daily preparation of material is essential.

7. **Teaching and Learning Methods**
   The module is delivered through weekly lectures and demonstrations. Class participation is essential, focussing on sight singing, sight clapping, intervallic work, melodic & rhythmic dictation, memory work and cadences. Students will be given individual attention specific to their needs. Support of this nature is essential in securing a solid foundation and building student confidence.
8. **Methods of Assessment**
   
   **Course work** 50%
   - Mid-year Assessment
   - Dictation 20%
   - Sight Singing 30%
   
   **End of Academic Session Formal Examination** 50%
   - Dictation 20%
   - Sight Singing 30%

9. **Pass Requirement**
   40% overall

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

11. **Recommended Reading Materials / Indicative Resources**
    Kodaly, Zoltán, Percy M. Young (ed.), *333 elementary exercises* (London: Boosey & Hawkes, 1963)

12. **Module Teaching Team**
    Relevant Musicianship lecturer
Module 6: History of Music [1]

1. **Module Code**
   BAHOMJF1

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

3. **ECTS Value**
   5

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

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

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

6. **Module Content and Syllabus**
   Writing and research skills - to enable students to undertake historical and musical investigation. Topics will include sentence construction, grammar and syntax; the reading and extraction of information from artist biographies, CD liner notes and programme notes. To familiarise students with library catalogues, online journals and databases; to use the web for research; plagiarism and copyright issues, the production of references and citations.
   
   Historical Survey: to furnish the students with the main musical developments from the Renaissance to the current day. Topics will include a general study of the main musical eras, composers, chief genres of composition and general stylistic features of each era.
   
   Opera and Keyboard: to study in detail, tracing the development and evolution of these two topics from the Baroque period to the current day developing students’ knowledge of the relevant repertoire through score study, texts and other sources. To highlight and study representative works chosen from the period, as a means of understanding the evolution and musical particulars of the two strands, and as far as possible be relevant to the instrumental/vocal capabilities of the class. It is envisaged that the history modules will strongly link in with the Performance Spotlight events where appropriate, historically underpinning and complementing works undertaken, aiming to result in an informed musical performance.

7. **Teaching and Learning Methods**
   **Semester 1:** Commencing with an initial 4-week block, students will be introduced to the necessary standards required in academic writing & basic research skills. Learning activities will include demonstration and in-class exercises; short reading exercises, short writing exercises, editing and reviewing their own work, peer review,
writing short programme notes on pieces they have performed, using appropriate electronic communication e.g. (Moodle/email), using the web to research, finding online journals and search databases.

A general survey of the history of Music from the Renaissance to the current day will follow, divided into two blocks: Survey Part 1 (3 weeks), Survey Part 2 (4 weeks), introducing the main musical eras, composers, chief genres of composition and general stylistic features of each era. Learning activities will include class discussion, reading, discovering, listening, score study, assessing and writing about music of these eras. Assigned reading and listening, relevant to the specific musical eras will also form part of the course content. Students are encouraged to contribute to class discussion.

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

History of Music
Academic Writing 5%
Due before the end of academic week 7
1 precis of a musical article

Research Skills 5%
Due before the end of academic week 7
1 exercise on selecting and using research resources and producing bibliography and footnotes

End of Semester 1
Covering Historical survey
Listening test 25%

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

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

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

8. Pass Requirement
Pass 40% for each component

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

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

**OPERA**


**KEYBOARD**

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

11. **Module Teaching Team**

Relevant Librarian lecturer
Relevant Musicianship lecturers
Module 7: Practical Musicianship - Keyboard Skills [1]

1. **Module Code**
   BAVSPRKSJF1

2. **Module Size**
   20 minutes per student per week x 24 weeks + 2 reading weeks
   Self-study 57 hours over 26 weeks

3. **ECTS Value**
   5 [Total for Practical Musicianship]

4. **Rationale and Aims**
   **Rationale**
   This module will provide students with sufficient keyboard skills to assist them in other areas of the course, such as the study of their own vocal works, aural and composition.

   **Aims**
   - To provide students with a basic geography of the piano
   - To develop tactile and co-ordination skills at the keyboard
   - To develop confidence at the keyboard. The emphasis will be on ‘survival piano’ rather than expecting note perfect, technically perfect performance

5. **Learning Outcomes**
   On successful completion of this module students should be able to:
   - Play scales and arpeggios in major & minor keys
   - Play simple two-part pieces, and piano accompaniments
   - Play chord progressions and cadences
   - Use the keyboard as a tool in the preparation of their vocal repertoire, harmony and counterpoint, and aural training, facilitating the self-directed practice

6. **Module Content and Syllabus**
   The module will cover:
   - Scales and arpeggios in major and minor keys
   - Chord location and formation
   - Cadences and chord patterns in major and minor keys
   - Simple piano accompaniments
   - Playing a simple piano piece
   - Sight reading at the standard of the individual student

7. **Teaching and Learning Methods**
   The module is delivered through individual weekly practical classes of 20 minutes duration.
   The practical sessions demand active student participation. Students will be given weekly assignments appropriate to their level.
   Weekly Assignments: specific weekly skill-assignments with feedback will form part of the learning activity.

8. **Methods of Assessment**
   **Continuous Assessment** 100%
   2 Assessments December/May
   Chord progressions
   Accompaniments
   Piano pieces
   Sight-reading
   **Mid-year Assessment** 50%
   **End-of-year Assessment** 50%

9. **Pass Requirement**
   40% Overall

10. **Method of Supplemental Assessment**
    Repeat Assessment
11. **Recommended Reading Materials / Indicative Resources**
   General:
   Associated Board of the Royal Schools of Music *Scales, arpeggios & broken chords* (London: Associated Board, 1994)
   Accompaniment:

12. **Module Teaching Team**
   Relevant Musicianship lecturer
Module 7: Practical Musicianship - Analysis [1]

1. **Module Code**
   BAVSPMAJF1

2. **Module Size**
   Lecture 1 hour per week x 13 weeks + 1 reading week (Semester 2)
   Self-study 26 hours over 13 weeks

3. **ECTS Value**
   5 [Total for Practical Musicianship]

4. **Rationale and Aims**
   **Rationale**
   This course is an introduction to basic analytical techniques. Elements covered include structure of melodies, phrases and rhythm; formal analysis (sonata, rondo, variation etc.), pertinent to the Baroque, Classical and early Romantic eras.

   **Aims**
   To equip students with the basic analytical tools for music analysis.

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

6. **Module Content and Syllabus**
   The course will take place in semester 2 for 13 weeks. The module will cover a number of analytical concepts including Melody and Phrase Structure, Two and Three-part small forms, Large Forms. Motivic and rhythmic considerations etc. Recognition of forms. A high level of engagement with the works studied is expected.

7. **Teaching and Learning Methods**
   The classes are participatory involving a combination of Aural recognition and Score study.
   **Aural recognition**: aural development to involve the recognition of a number of essential forms without recourse to the score; binary, ternary, theme & variations, minuet & trio, rondo, sonata form, fugue, canons and ground bass.
   **Score study**: simple single or basic 2-part score to be commented on with regard to phrase balance, rhythmic and melodic development, unifying elements, contour and design.
   Class participation essential.

8. **Methods of Assessment**
   **Course work 100%**
   End-of Module Assessment
   Aural Recognition: a selection of forms studied, to be identified (without recourse to the score).
   Analytical commentary on a score(s) regarding structure, melodic, and rhythmic developments; addressing salient and relevant points covered over the course of the module.

9. **Pass Requirement**
   40%

10. **Method of Supplemental Assessment**
    Retake assessment in September

11. **Recommended Reading Materials / Indicative Resources**
Lovelock, William. Form in brief Norwich: William Elkin, c1954

11. Module Teaching Team
Relevant Musicianship lecturer
Module 7: Practical Musicianship - Music Technology [1]

1. Module Code
   BAVSMTJF1

2. Module Size
   Lecture 1 hour per week x 7 weeks (Semester 1)
   Self-Study 14 hours over 7 weeks

3. ECTS Value
   5 [Total for Practical Musicianship]

4. Rationale and Aims
   Rationale
   Music technology is a term that refers to all forms of technology involved with the musical arts, particularly the use of electronic devices and computer software to facilitate playback, recording, composition and performance. The concept of music technology is intimately connected to both musical and technological creativity.

   Aims
   The aim of the course is to provide students with a thorough working knowledge of both the technology and the creative possibilities inherent therein.

5. Learning Outcomes
   On successful completion of this module, students should be able to:
   - Produce a computer notated score of a standard suitable for concert performance
   - Compose a musical work using the language of Electro-Acoustic Composition
   - Record, edit and process, both creatively and correctively, digital audio
   - Creatively work within a software environment designed for musical expression
   - Program custom-made sound banks and sound processing tools for use within compositions

6. Module Content and Syllabus
   Indicative Content and Learning Activities
   This course will take place over a 7-week period in Semester 1. In the computer age, the ontological range of music technology has greatly increased. It may now be mechanical, electronic, software or indeed even purely conceptual. As such, topics are subject to change reflecting trends in the field.

   Music Technology is predominantly focused on the creative aspect with the following exceptions (*) which focus more so on performance/performance material
   Topics covered may include:
   - Computer Notation (*)
   - Editing and Sound Design with Fixed Media
   - Multi-Track Sequencing
   - Synthesis Design
   - Composition and Sound Design for Video
   - Digital Recording (*)

7. Teaching and Learning Methods
   Classes are practical, focusing on a specific topic and the software involved. Tutorials are conducted highlighting particular processes within the software environment. Short homework assignments are set to clarify the topics. The final assignment is to produce a piece focusing on the topic discussed making use of the software discussed or aspects of it.

   Computer notation: produce a selection of computer notated scores across a variety of forces (solo/ensemble/vocal) demonstrating an ability of produce high quality performance study scores.

   Digital audio - creative and corrective processing, composition from fixed media: produce a composition between 3 and 10 minutes in duration in which all the content material has been derived from creative processes using a limited bank of sounds.

8. Methods of Assessment
   Computer Notation 30%
   Digital Audio - Creative and Corrective Processing, Composition from Fixed Media 70%
Computer Notation
Produce a selection of computer notated scores across a variety of forces (solo/ensemble/vocal) demonstrating an ability to produce high quality performance/study scores

Digital Audio - Creative and Corrective Processing, Composition from Fixed Media
Produce a Composition between 3-10 minutes in duration in which all the content material has been derived from creative processes using a limited bank of sounds

9. Pass Requirement
40%

10. Method of Supplemental Assessment
Repeat course work.

11. Recommended Book Resources

Supplementary Book Resources:

12. Module Teaching Team
Relevant Musicianship lecturer
Senior Freshman
Bachelor in Music Performance Vocal Studies – Senior Freshman - Summary Table [2]

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

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Module 1: Principal Study [2]

1. **Module Code**  
   BAVSVOICESF2

2. **Module Size**  
   Preparation of music and text 4 hours per week x 26 weeks  
   Tuition 2 hours per week x 26 weeks  
   Vocal coaching up to a maximum of 13 hours per year  
   Self-study 252 hours per year

3. **ECTS Value**  
   20

4. **Rationale and Aims**  
   **Rationale**  
   A generous allocation of time has been set aside for intensive study of the student's vocal discipline. Students will have two hours per week of singing lessons. These singing lessons, delivered on a one-to-one basis, are the foundation for establishing a healthy vocal production with appropriate technical and artistic skill. In their second year, singers will build on the technical and artistic skills established in year 1 and prepare for more advanced work in the following year. They will also have hours allocated with a vocal coach/accompanist.

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

5. **Learning Outcomes**  
   On successful completion of this module, students should be able to:  
   - Illustrate a healthy vocal production with increased technical skill and security
   - Respond imaginatively to the suggestions from their teacher with fluency and technical security
   - Perform with confidence an appropriate range of repertoire in the required languages
   - Control anxiety and stress in performance

6. **Module Content and Syllabus** [See Appendix 6 for Syllabus]  
   In their second year, singers will continue to develop the principals of a good singing technique, and continue to work with their singing teacher on postural alignment, breath management and breathe support, phonation, resonance and articulation. Many technical skills require time to assimilate and the teacher will develop a pedagogy that speaks to the student’s needs.

   The repertoire studied will be extended to include German Lieder by Schubert, Schumann and Mendelssohn. There will be further study of Baroque arias by Italian, English and German composers. Students will also study recitatives for the first time and continue their study of English Art Songs.

   Their one-to-one vocal coaching sessions will focus on the style and interpretation of repertoire and the pronunciation and expression of text. They will also learn how to sing as a partner in a Lieder duo.

   The will have also have an opportunity to study Chamber Music/Ensemble Singing and to sing with other singers and/or instrumentalists as part of an ensemble. They will receive specialist coaching for this component.

   Portfolio containing a record of music studied and performed, tutorials, programme notes, related performing activities and other external stimuli.

7. **Teaching and Learning Methods**  
   Exchange field trips to international conservatoires for performances and masterclasses [funded by Irish Government under Erasmus programme by application contact sineadheyenga@riam.ie for further information. For shorter projects, contributory finance is available from RIAM upon application contact sineadheyenga@riam.ie for further information]  
   One-to-one tuition with principal study teacher  
   One-to-one coaching with RIAM répétiteurs

8. **Methods of Assessment** [Performance Criteria see Appendix 2]
Overall Performance proportion of marks = 65%:
Principal Study:
Mid-year Exam [100%]  6%
End-of-year Exam [100%]  36%
Continuous assessment [100%]  5%
Portfolio  Pass/fail
Junior Song Class  3%
Oratorio/Baroque Class  3%
Opera Class/Ensemble  12%

Portfolio
Containing a record of music studied and performed, tutorials, programme notes, related performing activities and other external stimuli.

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

9. **Pass Requirement**
40%

10. **Method of Supplemental Assessment**
Re-sit of formal exam and course work.

11. **Recommended Book Resources**

12. **Module Teaching Team**
Relevant vocal lecturer
Module 1: Principal Study - RIAM Chorale [2]

1. **Module Code**
   BAVSVOICECHSF2

2. **Module Size**
   Preparation of music and text 10 hours
   Attendance at classes 3 hours per week x 2 RIAM Spotlight Performance Weeks in November and February to a total of 30 hours.
   2 hours concert rehearsal x 2 Performances and 2 Performances x 2 hours.
   Self-study 25 hours

3. **ECTS Value**
   20 [Principal Study]

4. **Rationale and Aims**
   **Rationale**
   Compulsory for all singing students on the course. The student will sing in a number of works of different styles and period both a cappella and accompanied. Emphasis will be placed on cultivating the ability to pitch, sight-sing and listen critically as part of vocal ensemble. There will be two main performance projects per year: one at Christmas and the other in March as part of the RIAM Gala Concert. Soloists for these performances will be chosen by audition from within the RIAM Chorale. In addition, students will have opportunities to sing as part of a Chamber Choir selected from the Chorale by audition.

   Bachelor in Music Performance Vocal Studies year 4 students can nominate a solo role with the RIAM Chorale for examination, to fulfil their requirement for “Voice and Orchestra repertoire”.

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

5. **Learning Outcomes**
   On successful completion of this module students should be able to:
   - Demonstrate reading musical notation skills
   - Listen critically as part of a vocal ensemble
   - Pitch accurately as part of a vocal ensemble
   - Sing with confidence as part of a vocal ensemble
   - Work with others on joint projects or activities

6. **Module Content and Syllabus**
   The student will sing in a number of works of different styles and period both acapella and accompanied. Emphasis will be placed on cultivating the ability to pitch, sight-sing and listen critically as part of vocal ensemble. There will be two main performance projects per year: one at Christmas and the other in March as part of the RIAM Gala Concert. Repertoire in recent years has included Handel’s “Messiah”; Mozart’s “Coronation Mass”; Beethoven’s “Mass in C”; Haydn’s “Nelson Mass”; Durufle’s “Requiem”; Bach’s “Christmas Oratorio” and Mozart’s “Requiem”.

7. **Teaching and Learning Methods**
   Group performance classes
   Study of the score

8. **Methods of Assessment**
   **Course work** 100%
   Continuous Assessment 50%
   Regular attendance and participation in Chorale Performance 50%
   Confident ensemble singing

9. **Pass Requirement**
   Pass/Fail
10. **Method of Supplemental Assessment**
   Repeat

11. **Recommended Book Resources**

12. **Module Teaching Team**
   Relevant Vocal lecturer
Module 2: Performance Classes, Lyric Diction, Movement and Acting - Junior Song Class [2]

1. **Module Code**
   BAVSPCJSCSF2

2. **Module Size**
   - Lecture 1½ hours per week x 24 weeks
   - Background research, preparation of text (translations and phonetics) and music 10 hours
   - Independent practice and collaboration with a pianist 42 hours

3. **ECTS Value**
   15 [Total for Performance Classes, Lyric Diction, Movement and Acting]

4. **Rationale and Aims**
   **Rationale**
   Required of all Bachelor in Music Performance Vocal students' years 1 & 2). The repertoire to be performed includes English Art Songs by 19th and 20th century composers, Irish folksongs and an introduction to German Lieder. All participants will perform regularly. Students are required to research background information on the songs performed as well as phonetic transcriptions and translations for the German Lieder. This class is also open to Bachelor in Music Performance in Performance year 2 piano students as part of the Accompaniment Module. Student singers and pianists are expected to collaborate outside of class to prepare class performances. There will be two open class recitals during the year.

   **Aims**
   - To continue to gain experience in singing regularly in front of peers and RIAM faculty
   - To work with student pianists on the performance of song repertoire of increasing complexity

5. **Learning Outcomes**
   On successful completion of this module students should be able to:
   - Prepare songs and texts for performance to a small audience
   - Perform a repertoire of English Art Songs, Irish Folksongs and German Lieder
   - Translate the texts of the songs sung
   - Interpret the text and music of songs sung
   - Collaborate with a pianist in the performance of songs
   - Present their performance in a small audience format

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

7. **Teaching and Learning Methods**
   Portfolio including background research, phonetic transcriptions, translations and record of songs performed in class. Class recital performances.

8. **Methods of Assessment**
   [Forms 3% of overall Practical Performance mark]
   Portfolio, Continuous and Formal Examinations 100%
   - Project
     - Portfolio May 10%
     - Continuous Assessment 30%
   - Class Recital Performance
     - Performance 1 December 30%
     - Performance 2 May 30%
   Portfolio to include background research, phonetic transcriptions, translations and record of songs performed in class
9. **Pass Requirement**

40%

10. **Method of Supplemental Assessment**

Repeat examination or coursework as appropriate

11. **Recommended Book Resources**


   Other:


12. **Module Teaching Team**

   Relevant Vocal lecturer
Module 2: Performance Classes, Lyric Diction, Movement and Acting - Oratorio and Baroque Song [2]

1. **Module Code**
   BAVSPCORBSF2

2. **Module Size**
   Lecture 1½ hours per week x 24 weeks
   Background research, preparation of text (translations and phonetics) and music 10 hours
   Independent practice and collaboration with a pianist 42 hours

3. **ECTS Value**
   15 [Total for Performance Classes, Lyric Diction, Movement and Acting]

4. **Rationale and Aims**
   **Rationale**
   Required for Bachelor in Music Performance Vocal Students year 1 and year 2). Through performance in class students will examine a broad array of practical issues relating to the performance of baroque vocal repertoire. All participants will perform regularly. This class is also open to BMus Perf and M Mus in Performance harpsichord, guitar, continuo and instrumental students preparing baroque repertoire with singers. There will be two open class concerts during the year.

   **Aims**
   - To help students to understand the important stylistic aspects of successful baroque singing
   - To perform such music regularly in front of peers and RIAM faculty

5. **Learning Outcomes**
   On successful completion of this module, students should be able to:
   - Prepare songs and texts for performance to a small audience
   - Perform a repertoire of baroque songs and arias
   - Translate the texts of the songs sung
   - Interpret the text and music of songs sung
   - Collaborate with a pianist/ensemble in the performance of songs
   - Present their performance to the class

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

7. **Teaching and Learning Methods**
   Portfolio including background research, phonetic transcriptions, translations and record of songs performed in class. Class recital performances.

8. **Methods of Assessment**
   [Forms 3% of overall Practical Performance mark]
   Portfolio, Continuous and Formal Examinations 100%
   **Project**
   Portfolio May 10%
   Continuous Assessment 30%
   **Class Recital Performance**
   Performance 1 December 30%
   Performance 2 May 30%
   Portfolio to include background research, phonetic transcriptions, translations and record of songs performed in class

9. **Pass Requirement**
   40%
10. **Method of Supplemental Assessment**
Repeat examination

11. **Recommended Book Resources**

**Baroque music**

**Oratorio: History**

**English song**

**Handel and Oratorio**

**Bach and Passion Music**

12. **Module Teaching Team**
Relevant Vocal lecturer
Module 2: Performance Classes, Lyric Diction, Movement and Acting - Opera Class/Ensemble [2]

1. **Module Code**
   BAVSPCOPCLS2

2. **Module Size**
   - Lecture 1½ hours per week x 24 weeks
   - Background research preparation of text (translations and phonetics) and music 10 hours
   - Independent practice and collaboration with a pianist and other singers in duets and ensembles 42 hours

3. **ECTS Value**
   - 15 [Total for Performance Classes, Lyric Diction, Movement and Acting]

4. **Rationale and Aims**
   **Rationale**
   Required of all BMus Vocal students year 2 and year 3. An introduction to vocal coaching with a répétiteur. Introduction to recitative studies for baroque and classical opera (solo recitatives). Arias and duets and ensembles will be developed for opera scenes performances in May of each year. All participants will perform regularly. Students are required to research background information on repertoire performed as well as translations and phonetic transcriptions. This class is also open to Bachelor in Music Performance year 2 piano students as part of the Accompaniment Module. Students are required to participate in the chorus of one RIAM Opera production each academic year as required.

   **Aims**
   - To train students to prepare operatic repertoire, texts and translations
   - To teach characterisation of recitatives, arias, duets and ensembles
   - To offer collaborative learning opportunities with a répétiteur and an opera singer

5. **Learning Outcomes**
   On successful completion of this module students should be able to:
   - Prepare operatic repertoire, texts and translations for performance to a small audience
   - Characterise vocally the recitatives, arias, duets and ensembles performed
   - Characterise dramatically the recitatives, arias, duets and ensembles performed
   - Collaborate with a répétiteur and opera singer in the rehearsal of the repertoire
   - Interact musically and dramatically in ensembles
   - Present their repertoire in semi-staged opera scenes

6. **Module Content and Syllabus**
   This class will serve as an introduction to opera studies. Students will receive musical coaching on arias, with a particular focus on the operas of Handel and Mozart. They will also study solo recitatives (secco) from baroque and classical opera. In addition they will begin ensemble studies by singing operatic duets and the recitatives associated with them. Throughout they will be coached by an opera singer and a répétiteur. Emphasis will be placed on vocal and dramatic characterisation of the repertoire studied. They will also work on the staging of the recitatives, arias, duets and ensembles for a performance of semi-staged opera scenes each year.

7. **Teaching and Learning Methods**
   Portfolio to contain background research, phonetic transcriptions, translations and notes taken re repertoire performed in class. Preparation of musical scores and collaboration with tutors and other students.

8. **Methods of Assessment**
   - **Forms 12% Practical Performance overall mark**
     - Course work 25%
     - Project
     - Portfolio May 5%
     - Continuous Assessment May 20%
   - **Portfolio to contain background research, phonetic transcriptions, translations, and notes taken re repertoire performed in class.**
     - **End of Academic Session formal examination** 75%
     - * Opera Exam timing 20 minutes
Students will be examined on the preparation and presentation of Operatic Solos, Duets and Ensembles in an Opera Class concert in May of each year.

Singers cast in a major role in an RIAM Opera production in years 2 and 3 can elect to be examined on their preparation and performance of the operatic role. Students cast in smaller roles, as understudies and chorus in RIAM Opera productions can elect to be examined on a combination of these roles and their presentation of Solos, Duets and Ensembles in the Opera Class concert in May.

9. **Pass Requirement**
   40%

10. **Method of Supplemental Assessment**
    Re-sit of exam only

11. **Recommended Book Resources**

    **Opera: Reference**

    **Opera: Libretti**

    **Opera: History**

    **Opera: Acting**

    **Opera: Italian**

12. **Module Teaching Team**
    Relevant Vocal lecturer
Module 2: Performance Classes, Lyric Diction, Movement and Acting - Italian Diction [2]

1. **Module Code**
   BAVSPPITSF2

2. **Module Size**
   Lecture 1 hour per week x 12 weeks
   Self-study 12 hours over 12 weeks

3. **ECTS Value**
   15 [Total for Performance Classes, Lyric Diction, Movement and Acting]

4. **Rationale and Aims**
   **Rationale**
   Required of all Bachelor in Music Performance Vocal students year 2 and also open to M Mus and Dip Mus singers; M Mus and Bachelor in Music Performance piano students as appropriate.

   **Aims**
   To build on the fundamentals of Italian Lyric Diction already achieved in year 1.

5. **Learning Outcomes**
   On successful completion of this module, students should be able to:
   - Read Italian text expressively
   - Comprehend and use correctly basic grammatical forms in Italian
   - Translate simple phrases with the aid of appropriate resources
   - Write phonetic transcriptions of Italian texts
   - Sing Italian recitatives and arias with clear and expressive enunciation of the text

6. **Module Content and Syllabus**
   The emphasis will be on lyric diction, i.e. “singing diction”, in Italian. 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 and arias in Italian. Singing recitatives and arias in Italian.

7. **Teaching and Learning Methods**
   Group tuition
   Course assignments and notes
   Reading and singing in Italian

8. **Methods of Assessment**
   **Course work** 100%
   Project
   Course Assignments and notes 50%
   Performance
   Reading and singing in Italian 50%

   End of Academic Session Formal Examination [December]
   This exam will constitute 20% of the Mid-year Technical mark

9. **Pass Requirement**
   40%

10. **Method of Supplemental Assessment**
    Re-sit of formal exam and course work.

11. **Recommended Book Resources**
    ISBN 0-02-870620-X

12. **Module Teaching Team**
    Relevant lecturer
Module 2: Performance Classes, Lyric Diction, Movement and Acting - German Diction [2]

1. **Module Code**
   BAVSPPGMSF2

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

3. **ECTS Value**
   15 [Total for Performance Classes, Lyric Diction, Movement and Acting]

4. **Rationale and Aims**
   **Rationale**
   Required of all Bachelor in Music Performance Vocal year 2 students also open to Access Course and Dip Mus singing students; M Mus and Bachelor in Music Performance piano students as appropriate. The emphasis will be on lyric diction, i.e. "singing diction" in German. The focus will be on pronunciation and enunciation of the text. Phonetics will be used as an aid to pronunciation.

   **Aims**
   To introduce students to the fundamentals of German Lyric Diction.

5. **Learning Outcomes**
   On successful completion of this module students should be able to:
   - Pronounce and articulate German vowels and consonants
   - Use a dictionary to translate simple phrases
   - Use phonetics as an aid to pronunciation
   - Sing German Lieder with clear enunciation of the text

6. **Module Content and Syllabus**
   The emphasis will be on lyric diction, i.e. "singing diction" in German. The focus will be on pronunciation and enunciation of the text. Phonetics will be used as an aid to pronunciation. Simple translation skills - dictionary skills. Reading aloud tests and singing Lieder in German.

7. **Teaching and Learning Methods**
   Group tuition
   Course assignments and notes
   Performance - reading and singing in German

8. **Methods of Assessment**
   Course work 100%
   Project
   Course Assignments and notes 50%
   Performance
   Reading and singing in German 50%

   End of Academic Session Formal Examination
   This exam will constitute 20% of the Mid-year Technical mark

9. **Pass Requirement**
   40%

10. **Method of Supplemental Assessment**
    Re-sit of formal exam and course work

11. **Recommended Book Resources**

12. **Module Teaching Team**
    Relevant lecturer
Module 2: Performance Classes, Lyric Diction, Movement and Acting - Movement [2]

1. Module Code
   BAVSPPMOVSF2

2. Module Size
   Group tuition 1¼ hours per week x 12 weeks

3. ECTS Value
   15 [Total for Performance Classes, Lyric Diction, Movement and Acting]

4. Rationale and Aims
   Rationale
   Required of all Bachelor in Music Performance Vocal students year 2 (also open to M Mus students as appropriate). Continued development in the fundamentals of movement, mime, physical development of character, movement expression.

   Aims
   - To guide students in becoming aware of the movement of their own bodies
   - To increase awareness of the levels of fitness required to pursue a career as a performing singer
   - To train students in developing

5. Learning Outcomes
   On successful completion of this module students should be able to:
   - Practice an awareness of the movement of their own bodies
   - Critically discuss the physical construction of character
   - Use increased levels of fitness appropriate to the performance demands of a young singer
   - Illustrate increased movement memory through movement

6. Module Content and Syllabus
   Movement expression. Developing a precise language for movement. The physical language of characterisation. Construction of character. Laying the foundation for later work in acting in opera and supporting the work of the opera scenes. The principals of Laban and Lecoq will be central to this process.

7. Teaching and Learning Methods
   Portfolio recording movement experiences recorded in class. Continuous assessment: engagement with process of class.

8. Methods of Assessment
   Course work and continuous assessment 100%

9. Pass Requirement
   Pass/Fail

10. Method of Supplemental Assessment
    Repeat

11. Recommended Book Resources

12. Module Teaching Team
    Relevant lecturer

1. Module Code
   BAVSPPAS&PSF2

2. Module Size
   Group tuition 2 hours per week x 6 weeks
   Self-study 12 hours

3. ECTS Value
   15 [Total for Performance Classes, Lyric Diction, Movement and Acting]

4. Rationale and Aims
   Rationale
   Required for BMus Vocal Studies year 2. An intensive and practical acting course dealing with theatre history, theatre movements, acting styles and their applications. Successful students will achieve an understanding of various acting disciplines, and their correlation to the equivalent in opera. This class will build on movement and text work already completed in Movement 1 and 2 and Phonetics 1 and 2.

   Aims
   - To train students in appropriate key acting disciplines
   - To help students to achieve team/ensemble skills through this module
   - To assist students in controlling and preventing anxiety and stress in performance

5. Learning Outcomes
   On successful completion of this module students should be able to:
   - Demonstrate their basic understanding of various acting disciplines with appropriate technical and artistic skill
   - Work with others on joint projects or activities, demonstrating ensemble skills
   - Relate and evaluate their acting work to style, period and genre
   - Be competent in formulating a comprehensive character study
   - Control and, where possible, prevent anxiety and stress in performance

6. Module Content and Syllabus
   The student will perform, where appropriate, from the following: monologues, duologues, group scenes and movement pieces with emphasis on contrasting styles, periods and genres. The student will submit a written character study on a role in opera that is appropriate to that student.

7. Teaching and Learning Methods
   Group tuition with designated relevant lecturer

8. Methods of Assessment
   Course work 100%
   Performance - Continual Assessment 85%
   Written work 15%

9. Pass Requirement
   Pass/Fail

10. Method of Supplemental Assessment
    Re-sit of course work

11. Recommended Book Resources
12. Module Teaching Team
Relevant lecturer
Module 3a: RIAM Holistic - Performance Psychology [2]

1. Module Code
   BAHPPSF2

2. Module Size
   6 Lectures x 1 hour
   Self-study 89 hours over Academic Year for RIAM Holistic Modules 3a - 3c

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

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

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

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

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

7. Teaching and Learning Methods

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

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

10. Method of Supplemental Assessment
    Repeat module with attendance

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

12. Module Teaching Team
    Relevant Lecturers

1. **Module Code**  
   BAHPPSF2

2. **Module Size**  
   12 contact hours through lectures, one to one consultation sessions and workshops  
   Self-study 89 hours over Academic Year for RIAM Holistic Modules 3a - 3c

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

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

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

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

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

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

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

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

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

11. **Recommended Reading Materials**  
    Bachelor in Music Performance (Vocal Studies)
http://www.savvymusician.com/blog/
http://lateralaction.com/

12. **Module Teaching Team**
Relevant lecturers
Module 3c: RIAM Holistic - Yoga [2]

1. **Module Code**
   BAHYSF2

2. **Module Size**
   18 sessions over Academic Year
   Self-study 89 hours over Academic Year for RIAM Holistic Modules 3a - 3c

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

4. **Rationale and Aims**

   **Rationale**
   Yoga has been proven to prevent, or rehabilitate performance-related injuries and reduce anxiety for musicians. This module will encourage students to integrate Yoga into their practice routines. Increased awareness of how to use the body to allow for good posture and ease of movement while performing will help avoid overuse injuries and encourage freedom of expression.

   **Aims**
   - To be able to perform using healthy posture and technique.
   - To learn yoga postures that will help musicianship.
   - To practice breathing techniques.
   - To develop awareness both mentally and physically.

5. **Learning Outcomes**

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

6. **Module Content and Syllabus**

   In year 2, this module will teach the students how to practise yoga in a way which corrects and prevents misalignments. Breathing and relaxation techniques will be demonstrated and practised within the class. Healthy performance practices will be encouraged and the students will devise individualised effective pre-performance routines.

7. **Teaching and Learning Methods**

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

8. **Methods of Assessment**

   Continuous assessment/attendance 100%

9. **Pass Requirement**

   Students are awarded pass/fail based on the observations of the lecturers

10. **Method of Supplemental Assessment**

    Repeat module with attendance

11. **Recommended Reading Materials**

    http://www.bapam.org.uk/
    http://www.musicianshealth.co.uk/
12. Module Teaching Team
Relevant lecturers
Module 4: Compositional Techniques - Harmony & Counterpoint [2]

1. **Module Code**
   BAVSCTSF2

2. **Module Size**
   Lecture 1 hour per week x 24 weeks + 2 reading weeks
   Tutorial 30 minutes per week x 24 weeks + 2 reading weeks
   Self-study 86 hours over 26 weeks

3. **ECTS Value**
   5

4. **Rationale and Aims**
   **Rationale**
   This module introduces the student to the following compositional writing:
   - Writing for SATB
   - Basic two-part contrapuntal writing (non-stylistic)
   - Melodic text setting
   **Aims**
   - To build on the foundation of harmony acquired in the J.F H&C module and extend the harmonic vocabulary (to include 2nd inversions, the remainder of the dominant 7th inversions, modulation to the dominant and relative major and minor keys, accented passing notes, suspensions). Also the study of the aforementioned via figured bass.
   - To introduce and equip the students with the necessary skills and techniques appropriate to contrapuntal writing.
   - To build on the aspects of melodic writing and text setting acquired in the J.F. H&C module. To include the examination of text in relation to word painting, reiteration, refrain construction, interpolation, extensions and modulation.

5. **Learning Outcomes**
   On successful completion of this module students should be able to:
   - Compose four-part tonal harmony without figured bass
   - Compose four-part tonal harmony via figured bass
   - Compose two-part instrumental counterpoint
   - Compose in a manner that evinces an understanding of melodic and rhythmic control in major and minor tonalities
   - Analyse the harmonic and melodic implications of a given musical line
   - Interpret a text and evaluate possibilities relating to potential musical structure

6. **Module Content and Syllabus**
   This module will consist of three strands.
   - Writing for SATB
   - Basic two-part contrapuntal writing (non-stylistic)
   - Melodic text setting

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

**Harmony-SATB:** A systematic and carefully graded approach building on the skills acquired in the 1st year module. Expansion of the harmonic vocabulary to include 2nd inversions, the remainder of the dominant 7th inversions, modulation to the dominant and relative major and minor keys, accented passing notes, and suspensions. Also the study of the aforementioned via figured bass. Harmonic analysis, singing and playing of appropriate examples. Working through examples in class and completing weekly exercises to acquire the skills and secure the knowledge.

**Counterpoint:** The study and analysis of appropriate works from the Baroque era e.g. Bach Anna Magdalena. Bach 2-part inventions: working through examples in class and completing weekly exercises to acquire the appropriate skills and secure the knowledge.
Melodic Text setting: The composition of melodies in relation to text setting – analysis of appropriate examples from the music repertoire will form a core ingredient in the teaching of these aspects. Topics will include melodic and rhythmic construction, phrase construction (extension & interpolation), use of harmonic colour including modulation and chromatic colouring (linking in with the sight-singing curriculum). To include appropriate examples of folk songs and Lieder - Schubert/Schumann.

Singing and playing of repertoire and student compositions will form part of the class activity. Working through examples in class and completing weekly exercises to acquire the appropriate skills and secure the knowledge.

Specific weekly skill-assignments on topics taught will form the basis of the learning activities and weekly feedback will indicate to students their progress, strengths and weaknesses.

Tutorial: A tutorial of 30 minutes duration will support students in their study. The purpose of the tutorial is to target any weakness or difficulties in the Harmony & Counterpoint (and Aural Training) areas. Students will be given individual attention specific to their needs. Support of this nature is essential in securing a solid foundation and building student confidence.

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

8. Methods of Assessment
   - Portfolio: 40%
   - Harmony exercises: 20%
   - Contrapuntal writing: 10%
   - Melodic/Text Setting: 10%
   - Examination: 60%

9. Pass Requirement
   - 40% in Portfolio
   - 40% in Examination

10. Method of Supplemental Assessment
    - Re-sit of exam and/or Portfolio

11. Recommended Book Resources
    - Harmony - SATB:
    - Counterpoint:
    - Melodic Text Setting:
      - Schumann, Robert, Kazuko Ozawa, Dichterliebe, op. 25 (Munich: G. Henle Verlag, 2005)
      - Schumann, Robert, Kazuko Ozawa, Frauenliebe und Leben, op. 42 (Munich: G. Henle Verlag, 2005)
      - Schumann, Robert, Kazuko Ozawa, Liederkreis, op. 24 (Munich: G. Henle Verlag, 2006)
      - Schumann, Robert, Kazuko Ozawa, Liederkreis, op. 39 (Munich: G. Henle Verlag, 2010)

12. Module Teaching Team
    - Relevant Musicianship lecturer
Module 5: Aural Training/Sight-Singing [2]

1. Module Code
   BAVSATSF2

2. Module Size
   Lecture 2.30 hours per week x 24 weeks + 2 reading weeks
   (5 classes x 30 minutes per week)
   Study-study 73 hours over year

3. ECTS Value
   5

4. Rationale and Aims
   Rationale
   The purpose of this course is to build on the skills acquired in year 1 and follow through with a graded increase in difficulty. To sight singing (now with modulation), and to achieve a proficiency in the dictation of more complex rhythmic and melodic phrases. The continued development of melodic and rhythmic memory will form part of the course content. The recognition of intervals and chord progressions will link in with the Harmony & Counterpoint courses. A tutorial of 30 minutes duration will support students in their study. The purpose of the tutorial is to target any weakness or difficulties in the Aural Training (and Harmony & Counterpoint) areas. Students will be given individual attention specific to their needs. Support of this nature is essential in securing a solid foundation and building student confidence.

   Aims
   - To continue building a secure foundation with regard to the approach to sight singing
   - To achieve proficiency in the dictation of more complex rhythmic and melodic phrases
   - To sing and take dictation in two-part textures

5. Learning Outcomes
   On successful completion of this module students should be able to:
   - Memorise longer and more complex material featuring modulation and chromaticism
   - Sight sing tonal melodies with modulation and chromaticism in major and minor keys
   - Notate diatonic melodies with modulation and chromaticism in single line and two-part textures
   - Sight sing 2-part melodies with modulation
   - Sight sing 3-part melodies with modulation
   - Assimilate and recreate/notate more complex rhythmic patterns in simple and compound time signatures via clapping and dictation
   - Identify intervals, and chord progressions

6. Module Content and Syllabus
   Sight singing
   Systematic instruction in aural training and sight singing. The latter building on the solfa acquired in year 1. Melodic work to include modulation in a single strand and two-part textures. Also, the development of melodic memory.

   Dictation:
   Systematic instruction in both melodic and rhythmic dictation. Securing the translation of metre and beat divisions. The rhythmic dictation will include two-part textures. The melodic dictation will now include modulation in major and minor tonalities (single line & two-part). Both melodic and rhythmic dictation will be closely linked into and feed off the sight singing and sight clapping strands.

   Active class participation and daily preparation of material is essential.

7. Teaching and Learning Methods
   The module is delivered through weekly lectures and demonstrations. Class participation is essential focussing on sight singing, sight clapping, intervallic work, melodic & rhythmic dictation, memory work and cadences. Students will be given individual attention specific to their needs. Support of this nature is essential in securing a solid foundation and building student confidence.
8. **Methods of Assessment**
   - Course work 50%
   - Mid-year Assessment
     - Dictation 20%
     - Sight Singing 30%
   - End of Academic Session Formal Examination 50%
     - Dictation 20%
     - Sight singing 30%

9. **Pass Requirement**
   - 40%

10. **Method of Supplemental Assessment**
    - Re-sit of exam only

11. **Recommended Book Resources**

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

1. Module Code
   BAHOMSF2

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

3. ECTS Value
   5

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

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

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

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

7. Teaching and Learning Methods
   Semester 1:
   - Orchestral Music (7 weeks)
   - Haydn to the current day: Symphony/Programmatic (4 weeks)
   - Baroque to the current day: Concerto (3 weeks)
   - Vocal Music (4 weeks)
   - Madrigals to Mahler (4 weeks)
**Semester 2:**
Chamber Music: Corelli to contemporary - Trio Sonata/Quartet/Quintet etc. (7 weeks)
Music in Society: Bach to date (6 weeks)
Learning activities will include class discussion, reading, discovering, listening, score study, assessing and writing about the aforementioned topics. Assigned reading and listening, relevant to the specific musical topics/eras will also form part of the course content. Students are encouraged to contribute to class discussion.

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

9. **Pass Requirement**
   40% in both essays and in both listening tests

10. **Method of Supplemental Assessment**
    For the 2 essays: students to resubmit in the following September.
    For the 2 listening tests: to retake in September.
    A second failure will normally result in the student being required to terminate his/her studies.
    With all academic electives, students who fail on attendance will be required to repeat the year.
    Re-sit of examination and/or re-submission of course work as appropriate.

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

**Semester 1**

**Orchestral Music:**

**Haydn to the current day: Symphony/Programmatic (4 weeks)**

- Del Mar, Norman, Orchestral variations: confusion and error in the orchestral repertoire (London: Eulenburg, 1981)

**Vocal Music: Madrigals to Mahler (4 weeks)**

- Arnold, Denis, Monteverdi Madrigals, (London: BBC Productions, 1967)
- Barford, Philip, Mahler symphonies and songs, (London: BBC, 1970)

**Semester 2:**

**Chamber Music: Corelli to contemporary - Trio Sonata/Quartet/Quintet etc (7 weeks)**

- Ledbetter, David, Unaccompanied Bach: Performing the solo works (New Haven and London: Yale University Press, 2009)
- McCalla, James, Twentieth-century chamber music, 2nd ed. (New York: Routledge, 2003)

**Music in Society: Bach to date (6 weeks)**

- Baur, Steven and Raymond Knapp, Jacqueline Warwick (eds), Musicological identities: essays in honour of Susan McClary, (Aldershot: Ashgate, 2008)
Subotnik, Rose Rosengard, *Developing variations: style and ideology in western music*, (Minneapolis: University of Minnesota Press, 1991)

12. **Module Teaching Team**

Relevant Musicianship lecturers
Module 7: Practical Musicianship - Keyboard Skills [2]

1. **Module Code**
   BAVSPM1KKSSF2

2. **Module Size**
   - 20 minutes per student per week x 24 weeks + 2 reading weeks
   - Self-study 16 hours over the year

3. **ECTS Value**
   - 5 [Total for Practical Musicianship]

4. **Rationale and Aims**
   **Rationale**
   Students will continue to develop their musicianship skills through the use of the keyboard building on the skills acquired in year 1.

   **Aims**
   - To build upon the skills acquired in year 1
   - To create a shift from basic geographical knowledge of the keyboard towards increased keyboard fluency
   - To increase proficiency at the keyboard
   - To complement the study of vocal works, aural and composition components

5. **Learning Outcomes**
   On successful completion of this module students should be able to:
   - Play with basic keyboard fluency
   - Play scales and arpeggios in major and minor keys
   - Play simple 2-part pieces and piano accompaniments
   - Play chord progressions, cadences and realise some basic figured bass examples
   - Use the keyboard as a tool in the preparation of their vocal repertoire, harmony & counterpoint and aural training, facilitating the self-directed practice.

6. **Module Content and Syllabus**
   Topics covered may include:
   - Scales and arpeggios in major and minor keys extending on those acquired in year 1
   - Cadences and chord patterns in major and minor keys up to 4 sharps and 4 flats.
   - Create an answering phrase (single line) to a 4-bar melody (perhaps with the inclusion of a modulation to the dominant/relative major or minor keys - depending on student ability). Simple keys to be chosen (e.g. Majors: C, G, D, F; Minors: a, d, e)
   - Harmonisation of a simple figured bass
   - Piano accompaniments (including a vocal soloist)
   - Simple piano pieces
   - The introduction of the alto clef via a single strand
   - Simple 3-part vocal writing
   - Sight reading at the standard of the individual student

   The above activities will promote more fluency and proficiency at the keyboard. Weekly Assignments: specific weekly skill-assignments with feedback will form part of the learning activity.

7. **Teaching and Learning Methods**
   The module is delivered through individual weekly practical classes of 20 minutes duration. The practical sessions demand active student participation. Students will be given weekly assignments appropriate to their level.
   Weekly assignments: specific weekly skill-assignments with feedback will form part of the learning activity.

8. **Methods of Assessment**
   **Continuous Assessment** 100%
   - 2 Assessments December/May
   A selection of topics from the Module Content (Item 6) will form the basis of both assessments
   - Mid-year Assessment 50%
   - End-of-year Assessment 50%
9. **Pass Requirement**
   40%

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

11. **Recommended Book Resources**
    **General:**
    Associated Board of the Royal Schools of Music *Scales, arpeggios & broken chords* (London: Associated Board, 1994)
    **Accompaniment:**

12. **Module Teaching Team**
    Relevant Musicianship lecturer
Module 7: Practical Musicianship - Analysis [2]

1. **Module Code**  
   BAVSPMASF2

2. **Module Size**  
   Lecture 1 hour per week x 24 weeks + 2 reading weeks  
   Self-Study 56 hours over 26 weeks

3. **ECTS Value**  
   5 [Total for Practical Musicianship]

4. **Rationale and Aims**  
   **Rationale**  
   This course aims to widen the students’ musical capacity, developing a deeper and more musical understanding of what they are writing, reading, and performing; creating global links throughout all their studies. It aims to create a bridge between analysis and performance. Students will gain a deeper appreciation and wider knowledge of their vocal repertoire and will be introduced to teasing out and discussing creative problems in a musically intelligent fashion.

   **Aims**  
   To equip students with further analytical approaches/tools, building on those acquired in year 1.

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

6. **Module Content and Syllabus**  
   This module will consist of 2 strands – basic harmonic analysis & global analytical issues/ performance comparisons.
   **Basic Harmonic Analysis:**  
   Basic harmonic analysis of carefully selected works tying in with the harmonic vocabulary covered in the Harmony & Counterpoint component; enhancing and expanding the harmonic vocabulary. There will be a strong focus on score and aural linkage, creating a bridge between the two elements. Where appropriate students will analyse works relevant to their vocal training in year 2 (e.g. extracts from the Opera production, Oratorio class, Lieder class and Song class).
   **Global analytical issues/ performance comparisons:**  
   This analysis will cover aspects such as structure, form, harmony, rhythmic and melodic motifs, and word painting. The discussion of recorded performances (comparisons), including where appropriate students’ performance of the work. The performances will provide opportunities for comparison/contrast and discussion relating to interpretive choices based on the analysis of the work. Global aspects will be addressed where possible involving an examination/ assessment regarding the approaches/choices of the performer and their results in revealing the overall arch of the musical structure. Where appropriate students will analyse works relevant to their vocal training in year 2 (e.g. extracts from the Opera production, Oratorio class, Lieder class and Song class).
   A high level of engagement with the works studied is expected.

7. **Teaching and Learning Methods**  
   The module is delivered through weekly practical classes consisting of discussion, active participation from students, listening and performance. Students will be given class assignments at appropriate points on the completion or conclusion of a key area. Class discussion with feedback and peer learning, will form part of the learning activity.

8. **Methods of Assessment**  
   **Course work**  
   100%
   **Semester 1**  
   50%
Portfolio - a number of assignments focussing on harmonic analysis. Discs and scores of the works chosen will be provided. The assignments will be given at the end of the 11-week semester.

**Semester 2**

50%

A take-away assignment to be completed demonstrating all analytical aspects covered (e.g. Harmonic analysis, formal structure, rhythmic & melodic motivic issues, etc). Discs and scores of the work chosen will be provided. Students will sign a form declaring that the assignment is entirely their own work.

9. **Pass Requirement**

40%

10. **Method of Supplemental Assessment**

Repeat assignments

11. **Recommended Book Resources**

**General:**

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

12. **Module Teaching Team**

Relevant Musicianship lecturer
Module 7: Practical Musicianship - Musical Technology [2]

1. **Module Code:**
   BAVSPMMTSF2

2. **Module Size**
   Lecture 1 hour per week x 7 weeks
   Self-study 14 hours over 7 weeks

3. **Module Credits**
   5 [Total for Practical Musicianship]

4. **Rationale and Aims**
   **Rationale**
   Music technology is a term that refers to all forms of technology involved with the musical arts, particularly the use of electronic devices and computer software to facilitate playback, recording, composition and performance. The concept of music technology is intimately connected to both musical and technological creativity. The aim of the course is.

   **Aims**
   - Provide students with a thorough working knowledge of both the technology and the creative possibilities inherent therein
   - Provide step by step introduction to specific software environments

5. **Learning Outcomes**
   On successful completion of this module students should be able to:
   - Critically analyse works within the electro-acoustic canon with a view to applying similar aesthetic principals and working practices
   - Describe in detail the physical properties of sound and apply said knowledge to sound design techniques (additive synthesis, subtractive synthesis, granular synthesis, wavetable synthesis etc.)
   - Create tools for real-time sound processing.
   - Record, mix and edit a sound design to accompany a short film

6. **Module Content and Syllabus**
   In the computer age, the ontological range of music technology has greatly increased. It may now be mechanical, electronic, software or indeed even purely conceptual. As such topics are subject to change reflecting trends in the field. Topics covered may include:
   - Multi-Track Sequencing
   - Sampling in the Digital Domain
   - Synthesis Design
   - Algorithmic Composition
   - Composition and Sound Design for Video
   - Programming within a Modular Environment
   - Spatial Electro-Acoustic Composition (8-Channel Speaker Array)
   - Hardware Hacking and Circuit Bending
   - Narrative based electro-acoustic composition
   - Field-Recording

7. **Teaching and Learning Methods**
   Classes are practical, focusing on a specific topic and the software involved. Tutorials are conducted highlighting particular processes within the software. Short homework assignments are set. The final assignment is to produce a piece focusing on the topic discussed making use of the software discussed or aspects of it. Students will be expected to take greater control of the learning process and to delve deeper into the subject by the third year of the undergraduate program.

8. **Methods of Assessment**
   - **Course Work** 100%
     Composition for TV Advertisement through Ableton Live
Choosing one of 3 given TV ad’s compose a musical piece/sound design that complements and enhances the visual component. Students are responsible for all aspects of the sound design - effects, music, instrument design etc.

9. **Pass Requirement**
   40%

10. **Method of Supplemental Assessment**
    Re-sit of course work

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

12. **Module Teaching Team**
    Relevant Musicianship lecturer
Junior Sophister
Lecturers reserve the right to alter the course module at any stage during the year.

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<tr>
<th>Module</th>
<th>Components within Modules</th>
<th>Assessment</th>
<th>Overall %</th>
<th>Contact Hours</th>
<th>Student Workload</th>
<th>ECTS</th>
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<tbody>
<tr>
<td>1</td>
<td>Principal Study [3]</td>
<td>Main Instrument</td>
<td>Exam Mid-year Exam End-of-year Exam Continuous Assessment Pass/Fail</td>
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<td>4</td>
<td>Compositional Techniques [3]</td>
<td>Harmony &amp; Counterpoint</td>
<td>Portfolio of 3 pieces</td>
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<td>Aural Training [3]</td>
<td>Aural/Sight Singing Advanced Rhythmic Training</td>
<td>Mid-year Assessment Exam End-of-year assessment</td>
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<td>History of Music [3]</td>
<td>2 Listening Tests 2 Essays</td>
<td>25% each 25% each</td>
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<td>7</td>
<td>Practical Musicianship [3]</td>
<td>Analysis Shenkerian Fortean Free Composition - Exploring Contemporary Vocal Repertoire Music Technology</td>
<td>Exam Portfolio of 3 pieces Portfolio of 3 pieces</td>
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Module 1: Principal Study [3]

1. Module Code
   BAVSVOICEJS3

2. Module Size
   Preparation of music and text 4 hours per week x 26 weeks
   Tuition 2 hours per week x 26 weeks
   Vocal coaching up to a maximum of 16 hours per year
   International Visiting Artist coaching 4 hours
   Self-study 251 hours over 26 weeks

3. ECTS Value
   20

4. Rationale and Aims
   **Rationale**
   A generous allocation of time has been set aside for intensive study of the student's vocal discipline. Students will have two hours per week of singing lessons. These singing lessons, delivered on a one-to-one basis, are the foundation for establishing a healthy vocal production with appropriate technical and artistic skill. In their lessons, singers build on the technical and artistic skills established in years 1 & 2 and prepare for more advanced work in the final year.

   They will have increased hours allocated with a vocal coach/accompanist in addition to specialised repertoire coaching. The student will also have opportunities to participate in masterclasses with visiting international artists.

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

   **Aims**
   - To continue developing students' musical awareness for vocal performance
   - To continue developing a student's study of a variety of repertoire
   - To continue developing confidence in increasingly complex and specialised stylistic and interpretive issues

5. Learning Outcomes
   On successful completion of this module, students should be able to:
   - Illustrate through performance a healthy vocal production with increased technical and artistic skill
   - Develop their own artistic intentions into creative conceptions spanning entire works and should have developed the necessary skills to integrate technical and imaginative aspects almost seamlessly
   - Perform with confidence an increasingly specialised range of repertoire in the required languages
   - Control and, where possible, prevent anxiety and stress in performance

6. Module Content and Syllabus [See Appendix 6 for Syllabus]
   In their third year, students will continue to refine and develop their singing technique in their one-to-one sessions with their vocal teacher. There will be an emphasis on the development of stable legato singing which is fundamental to both efficient vocal production and artistry. Teachers will guide students in establishing a daily routine of specific exercises that will lead to the acquisition of technical skills required by the voice in any kind of appropriate repertoire. In addition, students will learn how to build the necessary physical and vocal stamina required for extended rehearsal and performance. They will also begin to develop their own artistic intentions into creative conceptions spanning entire works and develop the necessary skills to integrate technical and imaginative aspects almost seamlessly.

   The repertoire studied will be extended to include French Mélodies and Opera arias. There will also be continued study of German Lieder and English Arts songs (to include the 20th century idiom. Their one-to-one vocal coaching sessions will focus on the style and interpretation of repertoire and the pronunciation and expression of text. They will also learn how to sing as a partner in a Lieder duo. They will have also have an opportunity to study Chamber Music/Ensemble Singing and to sing with other singers and/or instrumentalists as part of an ensemble. They will receive specialist coaching for this component.
7. **Teaching and Learning Methods**

Exchange field trips to international conservatoires for performances and masterclasses [funded by Irish Government under Erasmus programme by application for further information contact sineadheyenga@riam.ie. For shorter projects, contributory finance is available from RIAM upon application contact sineadheyenga@riam.ie for further details].

One-to-one tuition with principal study teacher

One-to-one coaching with RIAM répétiteur

8. **Methods of Assessment** [Performance Criteria see Appendix 2]

Overall Performance proportion of marks = 65%:

Principal Study:

<table>
<thead>
<tr>
<th>Component</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mid-year Exam</td>
<td>100%</td>
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<tr>
<td>End-of-year Exam</td>
<td>100%</td>
</tr>
<tr>
<td>Continuous assessment</td>
<td>100%</td>
</tr>
<tr>
<td>Portfolio</td>
<td>Pass/fail</td>
</tr>
<tr>
<td>German Lieder Song Class</td>
<td>Pass/fail</td>
</tr>
<tr>
<td>French Melodies Song Class</td>
<td>Pass/fail</td>
</tr>
<tr>
<td>English and American Song Class</td>
<td>Pass/fail</td>
</tr>
<tr>
<td>Opera Class/Ensemble</td>
<td>12%</td>
</tr>
</tbody>
</table>

Portfolio

Containing a record of music studied and performed, tutorials, programme notes, related performing activities and other external stimuli.

9. **Pass Requirement**

40%

10. **Method of Supplemental Assessment**

Re-sit of formal exam and course work.

11. **Recommended Book Resources**


12. **Module Teaching Team**

Relevant Vocal lecturer
Module 1: Principal Study - RIAM Chorale [3]

1. **Module Code**
   BAVSVOICECHJS3

2. **Module Size**
   Preparation of music and text 10 hours
   Attendance at classes 3 hours per week x 2 RIAM Spotlight Performance Weeks in November and February to a total of 30 hours.
   2 hours concert rehearsal x 2 Performances and 2 Performances x 2 hours.
   Self-study 25 hours over year

3. **ECTS Value**
   20 [Principal Study]

4. **Rationale and Aims**
   **Rationale**
   Compulsory for all singing students on the course. The student will sing in a number of works of different styles and period both a cappella and accompanied. Emphasis will be placed on cultivating the ability to pitch, sight-sing and listen critically as part of vocal ensemble. There will be two main performance projects per year: one at Christmas and the other in March as part of the RIAM Gala Concert. Soloists for these performances will be chosen by audition from within the RIAM Chorale. In addition students will have opportunities to sing as part of a Chamber Choir selected from the Chorale by audition.

   **Aims**
   - To continue developing students’ musical awareness for large ensemble music
   - To continue encouraging students to explore a wide variety of large ensemble music repertoire

5. **Learning Outcomes**
   On successful completion of this module students should be able to:
   - Demonstrate reading musical notation skills
   - Listen critically as part of a vocal ensemble
   - Pitch accurately as part of a vocal ensemble
   - Sing with confidence as part of a vocal ensemble
   - Work with others on joint projects or activities

6. **Module Content and Syllabus**
   The student will sing in a number of works of different styles and period both a cappella and accompanied. Emphasis will be placed on cultivating the ability to pitch, sight-sing and listen critically as part of vocal ensemble. There will be two main performance projects per year: One at Christmas and the other in March as part of the RIAM Gala Concert. Repertoire in recent years has included Handel’s “Messiah”; Mozart’s “Coronation Mass”; Beethoven’s “Mass in C”; Haydn’s “Nelson Mass”; Duruflé’s “Requiem”; Bach’s “Christmas Oratorio” and Mozart’s “Requiem”.

7. **Teaching and Learning Methods**
   Group performance classes
   Study of the score

8. **Methods of Assessment**
   - Course work 100%
   - Continuous Assessment 50%
   - Regular attendance and participation in Chorale Performance 50%
   - Confident ensemble singing

9. **Pass Requirement**
   Pass/Fail

10. **Method of Supplemental Assessment**
    Repeat
11. **Recommended Book Resources**


12. **Module Teaching Team**

Relevant Vocal lecturer
Module 2: Performance Classes, Lyric Diction, Movement and Acting - Song - German Lieder Class [3]

1. **Module Code**
   BAVSPCJSCJS3

2. **Module Size**
   Lecture 1½ hours per week x 9 weeks
   Preparation of text and music 10 hours
   Independent practice and collaboration with a pianist 40½ hours

3. **ECTS Value**
   15 [Total for Performance Classes, Lyric Diction, Movement and Acting]

4. **Rationale and Aims**
   **Rationale**
   Required of all BMus Vocal students years 3 & 4. The class is devoted to the study and performance of German Lieder. All participants will perform regularly. Students are required to research background information on the Lieder performed and provide phonetic transcriptions and translations. This class is also open to M Mus in Performance singers. Bachelor in Music Performance piano students year 3 and M Mus in Performance piano students can also participate as part of the Accompaniment Module. Student singers and pianists are expected to collaborate outside of class to prepare class performances.

   **Aims**
   - To provide students with a platform to perform for their peers and RIAM faculty on a regular basis
   - To work with student pianists on a variety of German Lieder

5. **Learning Outcomes**
   On successful completion of this module students should be able to:
   - Work independently in preparing repertoire for performance
   - Perform with confidence a repertoire of mainstream German Lieder and at least some of its more specialised repertoire
   - Interact musically and interpretatively with a pianist as part of a Lieder duo
   - Critically discuss the behavioural and communicative demands of public performance
   - Be critically self-aware and apply their critical capabilities constructively to the work of others

6. **Module Content and Syllabus**
   The class will focus on the interpretation of a repertoire of German Lieder by Mozart, Schubert, Schumann, Mendelssohn, Brahms, Liszt, Strauss, Mahler, Berg, Schoenberg etc. Major song cycles will also be studied. This genre of song is a complete fusion of the composer’s musical and poetic thoughts. To achieve an optimal interpretation of the songs singers and pianists will develop their sense of imagination while working collaboratively as a duo. Students will learn how to express the meaning of the text through sensitivity of emotional expression and nuances of language. They will examine the songs in depth, 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. The pianists will learn how a pianist can really stimulate the singer, either by taking the incentive or by using contrasting colours or dynamics. Students will also learn presentation skills and the ability to critique their own and other’s performances.

7. **Teaching and Learning Methods**
   Group class with designated relevant Song Class lecturer
   Collaborate with a pianist as a duo partner in the performance of songs

8. **Methods of Assessment**
   Course work.100%
   Project
   Portfolio May 20%
   Continuous Assessment 80%
   Portfolio of background research; phonetic transcriptions and translations of songs performed in class; notes made on songs performed in class
9. **Pass Requirement**
   Pass/Fail

10. **Method of Supplemental Assessment**
    Repeat

11. **Recommended Book Resources**
    - Coffin, Berton, Phonetic Readings of Songs and Arias, 2nd edn, (Metuchen; London: Scarecrow, 1982)
    - Emmons, Shirlee, Researching the Song: A Lexicon (New York: Oxford University Press, 2006)
    - Schumann, Robert, Schumann’s Complete Song Texts in One Volume: Containing All Completed Solo Songs Including Those Not Published during the Composer’s Lifetime, Duets, Trios, Quartets (New York: Leyerle Publications, 2002)
    - Stein, Deborah J. (Deborah Jane), Poetry into Song: Performance and Analysis of Lieder (Oxford: Oxford University Press, 1996)

12. **Module Teaching Team**
    Relevant Vocal lecturer
Module 2: Performance Classes, Lyric Diction, Movement and Acting - Song - French Mélodies Class [3]

1. **Module Code**
   BAVSSCFMCJS3

2. **Module Size**
   Lecture 1½ hours per week x 7 weeks
   Preparation of text and music 10 hours
   Independent practice and collaboration with a pianist 39 hours

3. **ECTS Value**
   15 [Total for Performance Classes, Lyric Diction, Movement and Acting]

4. **Rationale and Aims**
   **Rationale**
   Required of all BMus Vocal students years 3 & year 4. The class is devoted to the study and performance of French Mélodies. All participants will perform regularly. Students are required to research background information on the Mélodies performed and provide phonetic transcriptions and translations. This class is also open to M Mus in Performance singers. Bachelor in Music Performance piano students year 3 and M Mus in Performance piano students can also participate as part of the Accompaniment Module. Student singers and pianists are expected to collaborate outside of class to prepare class performances.

   **Aims**
   - To provide students with a platform to perform for their peers and RIAM faculty on a regular basis
   - To work with student pianists on a variety of French Mélodies

5. **Learning Outcomes**
   On successful completion of this module students should be able to:
   - Work independently in preparing repertoire for performance
   - Perform with confidence a repertoire of mainstream French Mélodies and at least some of its more specialised repertoire
   - Interact musically and interpretatively with a pianist as part of a duo
   - Critically discuss the behavioural and communicative demands of public performance
   - Be critically self-aware and apply their critical capabilities constructively to the work of others

6. **Module Content and Syllabus**
   The class will focus on the interpretation of a repertoire of French Mélodies by Fauré, Debussy, Hahn, Duparc, Chausson, Poulenc etc. Major song cycles will also be studied. This genre of song is a complete fusion of the composer’s musical and poetic thoughts. To achieve an optimal interpretation of the songs, singers and pianists will develop their sense of imagination while working collaboratively as a duo. Students will learn how to express the meaning of the text through sensitivity of emotional expression and nuances of language. They will examine the songs in depth, exploring the literary qualities and the psychological refinement of the text depiction and the style of vocal writing particular to French song composers. Singers will explore different uses of the voice (variety of timbre), phrasing, expression, emotion and body language, depending on different textual interpretations. The pianists will learn how a pianist can really stimulate the singer, either by taking the incentive or by using contrasting colours or dynamics. Students will also learn presentation skills and the ability to critique their own and other’s performances.

7. **Teaching and Learning Methods**
   Group class with designated relevant Song Class lecturer
   Collaborate with a pianist as a duo partner in the performance of songs

8. **Methods of Assessment**
   **Course work.100%**
   **Project**
   May Portfolio 20%
   Continuous Assessment 80%

   Portfolio of background research; phonetic transcriptions and translations of songs performed in class; notes made on performances of songs in class
9. **Pass Requirement**  
Pass/Fail

10. **Method of Supplemental Assessment**  
Repeat

11. **Recommended Book Resources**  

12. **Module Teaching Team**  
Relevant Vocal lecturer
Module 2: Performance Classes, Lyric Diction, Movement and Acting - Song - English and American Song Class [3]

1. Module Code
   BAVSPCE&AJS3

2. Module Size
   Lecture 1½ hours per week x 7 weeks
   Preparation of text and music 10 hours
   Independent practice and collaboration with a pianist 29 hours

3. ECTS Value
   15 [Total for Performance Classes, Lyric Diction and Acting]

4. Rationale and Aims
   Rationale
   Required of all BMus Vocal students years 3 & 4). This class is devoted to the study of English and American art songs with particular emphasis on 20th century and contemporary songs to include the preparation of major song cycles. All participants will perform regularly. Students are required to provide background information on the songs performed. All songs will be performed and discussed in class. This class is also open to Bachelor in Music Performance Performance year 3 piano students and M Mus piano students as part of the Accompaniment Module. Student singers and pianists are expected to collaborate outside of class to prepare weekly class performances.

   Aims
   • To provide students with a platform to perform for their peers and RIAM faculty on a regular basis
   • To work with student pianists on a variety of English and American art songs

5. Learning Outcomes
   On successful completion of this module students should be able to:
   • Work independently in preparing repertoire for performance
   • Perform with confidence a repertoire of English and American art songs and at least some of its more specialised repertoire
   • Interact musically and interpretatively with a pianist as part of a duo
   • Critically discuss the behavioural and communicative demands of public performance
   • Be critically self-aware and apply their critical capabilities constructively to the work of others

6. Module Content and Syllabus
   The class will focus on the interpretation of a repertoire of English and American art songs with particular emphasis on 20th century and contemporary songs. Major song cycles will also be studied. Art song is a complete fusion of the composer’s musical and poetic thoughts. To achieve an optimal interpretation of the songs singers and pianists will develop their sense of imagination while working collaboratively as a duo. Students will learn how to express the meaning of the text through sensitivity of emotional expression and nuances of language. They will examine the songs in depth, 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. The pianists will learn how a pianist can really stimulate the singer, either by taking the incentive or by using contrasting colours or dynamics. Students will also learn presentation skills and the ability to critique their own and other’s performances.

7. Teaching and Learning Methods
   Group class with designated relevant Song Class lecturer
   Collaborate with a pianist as a duo partner in the performance of songs

8. Methods of Assessment
   Course work 100%
   May Portfolio 20%
   Continuous Assessment 80%
   Portfolio
   Portfolio of background research and notes on songs performed
9. **Pass Requirement**
   Pass/Fail

10. **Method of Supplemental Assessment**
    Repeat

11. **Recommended Book Resources**

12. **Module Teaching Team**
   Relevant Vocal lecturer
Module 2: Performance Classes, Lyric Diction, Movement and Acting - Opera Class/Ensemble [3]

1. **Module Code**
   BAVSPCOPSTOCJS3

2. **Module Size**
   Lecture 1½ hours per week x 24 weeks
   Background research preparation of text (translations and phonetics) and music 10 hours
   Independent practice and collaboration with a pianist and other singers in duets and ensembles 50 hours

3. **ECTS Value**
   15 [Total for Performance Classes, Lyric Diction, Movement and Acting]

4. **Rationale and Aims**
   **Rationale**
   Required of all BMus Vocal students year 2 and year 3. An introduction to vocal coaching with a répétiteur.
   Introduction to recitative studies for baroque and classical opera (solo recitatives). Arias and duets and ensembles will be developed for opera scenes performances in May of each year. All participants will perform regularly. Students are required to research background information on repertoire performed as well as translations and phonetic transcriptions. This class is also open to Bachelor in Music Performance year 2 piano students as part of the Accompaniment Module. Students are required to participate in the chorus of one RIAM Opera production each academic year as required.

   **Aims**
   - To train students to prepare operatic repertoire, texts and translations
   - To teach characterisation of recitatives, arias, duets and ensembles
   - To offer collaborative learning opportunities with a répétiteur and an opera singer

5. **Learning Outcomes**
   On successful completion of this module, students should be able to:
   - Prepare operatic repertoire, texts and translations for performance to a small audience
   - Characterise vocally the recitatives, arias, duets and ensembles performed
   - Characterise dramatically the recitatives, arias, duets and ensembles performed
   - Collaborate with a répétiteur and opera singer in the rehearsals of the repertoire
   - Interact musically and dramatically in ensembles
   - Present their repertoire in semi-staged opera scenes

6. **Module Content and Syllabus**
   This class will serve as an introduction to opera studies. Students will receive musical coaching on arias, with a particular focus on the operas of Handel and Mozart. They will also study solo recitatives (secco) from baroque and classical opera. In addition they will begin ensemble studies by singing operatic duets and the recitatives associated with them. Throughout they will be coached by an opera singer and a répétiteur. Emphasis will be placed on vocal and dramatic characterisation of the repertoire studied. They will also work on the staging of the recitatives, arias, duets and ensembles for a performance of semi-staged opera scenes each year.

7. **Teaching and Learning Methods**
   Portfolio to contain background research, phonetic transcriptions, translations and notes taken re repertoire performed in class. Preparation of musical scores and collaboration with tutors and other students.

8. **Methods of Assessment**
   **Forms 12% Practical Performance overall mark**
   - Course work 25%
   - Project
     - Portfolio May 5%
     - Continuous Assessment May 20%
   Portfolio to contain background research, phonetic transcriptions, translations, and notes taken re repertoire performed in class.
   **End of Academic Session formal examination 75%**
   * Opera Exam timing 30 minutes
Students will be examined on the preparation and presentation of Operatic Solos, Duets and Ensembles in an Opera Class concert in May of each year. Singers cast in a major role in an RIAM Opera production in years 2 and 3 can elect to be examined on their preparation and performance of the operatic role. Students cast in smaller roles, as understudies and chorus in RIAM Opera productions can elect to be examined on a combination of these roles and their presentation of Solos, Duets and Ensembles in the Opera Class concert in May.

9. **Pass Requirement**
   40%

10. **Method of Supplemental Assessment**
    Re-sit of exam only

11. **Recommended Book Resources**
**Opera: Reference**

**Opera: Libretti**

**Opera: History**

**Opera: Acting**

**Opera: Italian**

12. **Module Teaching Team**
    Relevant Vocal lecturer
Module 2: Performance Classes, Lyric Diction and Movement/Acting - German Diction [3]

1. **Module Code**
   BAVSPPGMJS3

2. **Module Size**
   Lecture 1 hour per week x 12 weeks
   Self-study 12 hours over 12 weeks

3. **ECTS Value**
   15 [Total for Performance Classes, Lyric Diction, Movement and Acting]

4. **Rationale and Aims**
   **Rationale**
   Required of all Bachelor in Music Performance Vocal Studies year 3 students also open to M Mus and Dip Mus singers; M Mus and Bachelor in Music Performance piano students as appropriate.

   **Aims**
   To build on the fundamentals of German Lyric Diction already achieved by students in year 2

5. **Learning Outcomes**
   On successful completion of this module students should be able to:
   - Read German text with understanding and appropriate dramatic expression
   - Understand basic grammatical forms in German
   - Translate simple phrases with the aid of appropriate resources
   - Write phonetic transcriptions of German texts
   - Sing German Lieder and arias with clear and expressive enunciation of the text

6. **Module Content and Syllabus**
   (i) The emphasis will be on lyric diction, i.e. “singing diction”, in German. The focus will be on pronunciation, enunciation and expression of the text. Phonetics will be used as an aid to pronunciation
   (ii) Simple translation skills - basic grammatical forms, dictionary skills, comparison with "singing" translations
   (iii) Reading aloud texts of Lieder and arias in German
   (iv) Singing Lieder and arias in German

7. **Teaching and Learning Methods**
   Group tuition
   Course assignments and notes
   Performance - reading and singing in German

8. **Methods of Assessment**
   Course work 100%
   Project
   Course Assignments and notes 50%
   Performance
   Reading and singing in German 50%

   End of Academic Session Formal Examination
   This exam will constitute 20% of the Mid-year Technical mark

9. **Pass Requirement**
   40%

10. **Method of Supplemental Assessment**
    Re-sit of formal exam and course work

11. **Recommended Book Resources**
    Adams, David: *A Handbook of Diction for Singers*, Oxford University Press
    Barber, Josephine: *German for Musicians*, Faber ISBN 0-571-10053-8

12. **Module Teaching Team**
    Relevant Vocal lecturer
Module 2: Performance Classes, Lyric Diction, Movement and Acting - French Diction [3]

1. **Module Code**
   BAVSPPFCJS3

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

3. **ECTS Value**
   5 [Total for Professional Practice]

4. **Rationale and Aims**
   **Rationale**
   Required of all Bachelor in Music Performance Vocal Studies year 3 students also open to Dip Mus and M Mus singing students and Bachelor in Music Performance and M Mus piano students as appropriate.
   **Aims**
   To introduce students to the fundamentals of French Lyric Diction

5. **Learning Outcomes**
   On successful completion of this module, students should be able to:
   - Pronounce and articulate French vowels and consonants
   - Use a dictionary to translate simple phrases
   - Use phonetics as an aid to pronunciation
   - Sing French Mélodies with clear enunciation of the text

6. **Module Content and Syllabus**
   (i) The emphasis will be on lyric diction, i.e. “singing diction” in French. The focus will be on pronunciation and enunciation of the text. Phonetics will be used as an aid to pronunciation.
   (ii) Simple translation skills - dictionary skills.
   (iii) Reading aloud texts and singing Mélodies in French.

7. **Teaching and Learning Methods**
   Group tuition
   Course assignments and notes
   Performance - reading and singing in French

8. **Methods of Assessment**
   Course work 100%
   Project
   Course Assignments and notes 50%
   Performance
   Reading and singing in French 50%
   End of Academic Session Formal Examination
   This exam will constitute 20% of the Mid-year Technical mark

9. **Pass Requirement**
   40%

10. **Method of Supplemental Assessment**
    Re-sit of formal exam and course work

11. **Recommended Book Resources**

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

1. **Module Code**
   BAVSPPAS&PJS3

2. **Module Size**
   Group tuition 2 hours per week x 6 weeks
   Self-study 12 hours

3. **ECTS Value**
   15 [Total for Performance Classes, Lyric Diction, Movement and Acting]

4. **Rationale and Aims**
   **Rationale**
   Required for BMus Vocal Studies year 3. A further intensive acting course dealing with theatre movements, acting styles and practical techniques of stagecraft. Successful students will achieve performance level in various acting disciplines, with emphasis on their application to acting for opera. This class will build directly on the achievements attained in Acting 1 module in year 2.

   **Aims**
   - To train students to a performance level in varying acting styles and disciplines
   - To encourage students to take responsibility for the outcome of team/ensemble work
   - To enable students to control and prevent anxiety and stress in performance

5. **Learning Outcomes**
   On successful completion of this module students should be able to:
   - Exhibit performance level in both classical and modern styles
   - Be involved in at least one 2-hander or 3-hander or ensemble scene
   - Explain with authority the reasons for such dramatic and stylistic presentations that they have demonstrated
   - Be competent in evaluating a scene from an opera of their choice according to the dramatic impact and characterisation contained in that scene
   - Be able to explain the causes and effects of, and the techniques to prevent anxiety and stress in performance

6. **Module Content and Syllabus**
   The student will, to a performance level, portray scenes and soliloquies studied. The student will demonstrate command and ownership of the material rehearsed. The student will submit a written scene analysis from an opera of their choice, elucidating and demonstrating the dramatic and character-driven points of the scene.

7. **Teaching and Learning Methods**
   Group tuition with designated relevant lecturer

8. **Methods of Assessment**
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<tr>
<th>Component</th>
<th>Weightage</th>
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<tr>
<td>Course work</td>
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<td>Performance - Continual Assessment</td>
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<td>Written work</td>
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9. **Pass Requirement**
   Pass/Fail

10. **Method of Supplemental Assessment**
    Re-sit of course work

11. **Recommended Book Resources**

12. **Module Teaching Team**

Relevant lecturer
Module 3a: RIAM Holistic - Performance Psychology [3]

1. Module Code
   BAHPPJS3

2. Module Size
   6 Lectures x 1 hour
   Self-Study 89 hours for all RIAM Holistic Modules 3a-3c

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

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

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

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

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

7. Teaching and Learning Methods

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

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

10. Method of Supplemental Assessment
    Repeat module with attendance

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

Relevant Lecturers
Module 3b: RIAM Holistic - Career Strategy [3]

1. **Module Code**
   BAHCSJS3

2. **Module Size**
   12 hours of contact through lectures, individual sessions and workshops
   Self-Study 89 hours for all RIAM Holistic Modules 3a-3c

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

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

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

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

6. **Module Content and Syllabus**
   In year 3, project management skills, funding, business planning and the financial aspects of career management such as tax, record keeping, insurance and contract writing will be covered within the lecture series.

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

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

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

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

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

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

1. **Module Code**
   BAHYJS3

2. **Module Size**
   18 sessions over Academic Year
   Self-Study 89 hours for all RIAM Holistic Modules 3a-3c

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

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

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

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

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

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

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

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

11. **Recommended Reading Materials**
    http://www.bapam.org.uk/
    http://www.musicianshealth.co.uk/
12. **Module Teaching Team**
Relevant lecturers
Module 4: Compositional Techniques - Harmony & Counterpoint [3]

1. Module Code
   BAVSCTH&CJS3

2. Module Size
   Lecture 1 hour per week x 24 weeks + 2 reading weeks
   Tutorial 30 minutes per week x 24 weeks + 2 reading weeks
   Self-study 89 hours over 26 weeks

3. ECTS Value
   5

4. Rationale and Aims
   Rationale
   This module will consist of the following strands introducing the student to the following compositional writing
   i  writing for SATB Chorale idiom/ writing general harmony
   ii  The study of some of the following
      Writing accompaniments to a given melody/folk song/art song
      Theme & Variation
      Minuet

   Aims
   • To build on the foundation of harmony acquired in the S.F H&C module and extend the harmonic vocabulary (to include the completion of modulation to closely related keys, melodic minor shaping, secondary dominants and secondary 7ths). Also the study of the aforementioned via figured bass.
   • To equip the students with the stylistic knowledge appropriate to the Chorale idiom
   • To build on the aspects of melodic writing and text setting acquired in the S.F. H&C module now addressing the element of accompaniment, including harmonic control, exploration and manipulation of figuration.
   • To introduce and equip the students with the necessary skills and techniques appropriate to the writing of Theme & Variations
   • To introduce and equip the students with the necessary skills and techniques appropriate to the writing of Minuets

5. Learning Outcomes
   On successful completion of this module students should be able to:
   • Write for SATB without figured bass
   • Write for SATB with figured bass
   • Write in the Chorale idiom
   • Write and manipulate accompaniment figuration
   • Write Variations on a given Theme
   • Write a simple Minuet for keyboard
   • Analyse the harmonic and melodic implications of a given musical line
   • Link compositional ideas using motivic, rhythmic and harmonic patterns creating a coherent structure

6. Module Content and Syllabus
   This module will consist of the following strands introducing the student to the following compositional writing
   i  Writing for SATB Chorale idiom/ writing general harmony
   ii  The study of some of the following
      Writing accompaniments to a given melody/folk song/art song
      Theme & Variation
      Minuet

7. Teaching and Learning Methods
   SATB: (14 weeks)
   To build on the foundation of harmony acquired in the S.F H&C module and extend the harmonic vocabulary (to include the completion of modulation to closely related keys, melodic minor shaping, secondary dominants and secondary 7ths). To study the Bach Chorale acquiring the appropriate stylistic usage in relation to the harmonic vocabulary. Harmonic analysis, singing and playing of Chorales will form part of the class activities. Also included is the study of the aforementioned via figured bass.
**Composition Options: (10 weeks)**

**Accompaniment writing (obligatory)**
Writing accompaniments for a given vocal line. This will include the following: analysing songs written for voice and piano accompaniment, examining phrase structure, contour, modulation and accompaniment figuration. Appropriate examples will be chosen and as far as possible aim to link in with the works undertaken in the practical component of the course.

**Theme & Variations (or Minuets)**
Write Variations on a given theme. This will involve the exploration of the following elements; harmony, melody, rhythm, texture and tonality. Melodic manipulation and decoration will also be included.

**OR**

**Minuets (or Theme & Variations)**
Writing simple Minuets for keyboard in the style of Haydn. Harmonic and melodic analysis will be undertaken, highlighting the distinctive compositional characteristics of the Minuet.

Singing and playing of repertoire and student compositions will form part of the class activity. Working through examples in class and completing weekly exercises to acquire the appropriate skills and secure the knowledge.

Specific weekly skill-assignments on topics taught will form the basis of the learning activities and weekly feedback will indicate to students their progress, strengths and weaknesses.

Tutorial: A tutorial of 30 minutes duration will support students in their study. The purpose of the tutorial is to target any weakness or difficulties in the Harmony & Counterpoint (and Aural Training) areas. Students will be given individual attention specific to their needs. Support of this nature is essential in securing a solid foundation and building student confidence.

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

### 8. Methods of Assessment

| Portfolio work | 50% |
| End of Academic Session formal examination | 50% |

#### Portfolios

- Harmony - SATB 25%
- Accompaniment 15%
- Theme & Variation OR Minuet 10%

#### Examination

Harmony SATB – Answer 1 question from a choice of 2 – (a general harmony question OR Chorale question). Some Figured Bass to be included in both questions. 60%

Write an accompaniment to a given vocal line. 40%

### 9. Pass Requirement

- 40% in Portfolio
- 40% in Examination

### 10. Method of Supplemental Assessment

Re-sit of exam and/or Portfolio

### 11. Recommended Book Resources

#### Harmony - SATB

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

#### Theme & Variations:

**Accompaniment:**
Schumann, Robert, Kazuko Ozawa, *Dichterliebe, op. 25* (Munich: G. Henle Verlag, 2005)

**Minuets:**

12. **Module Teaching Team**
Relevant Musicianship lecturer
Module 5: Aural Training/Sight Singing [3]

1. **Module Code**
   BTVSATJS3

2. **Module Size**
   **Aural Training/Sight Singing:**
   - Lecture 2 hours per week x 16 weeks + 1 reading week
   - (4 classes by 30 minutes per week) x 16 weeks
   - Self-study 81 hours over 16 weeks
   **Advanced Rhythmic training:**
   - Lecture 45 minutes x 8 weeks + 1 reading week
   - Self-study 6 hours over 8 weeks

3. **ECTS Value**
   5

4. **Rationale and Aims**
   **Rationale**
   The purpose of this course is to build on the skills acquired in year 2 and follow through with a graded increase in difficulty. To sight sing single lines, two-part and three-part textures. Major & minor keys, with chromatic movement and modulations and to achieve increased proficiency in the dictation of more complex rhythmic and melodic phrases. Single lines, two-part and three-part textures. (Use of vocal and instrumental textures as appropriate). SATB texture (dictation of S & B parts). Rhythmic dictation to include quintuple time. The continued development of melodic and rhythmic memory will form part of the course content.

   Advanced rhythmic training (6-hour module) which will include rhythms common to the Baroque, Classical, Romantic & Modern repertory. To introduce students to more complex rhythmic patterns, (e.g. polyrhythms, cross rhythms), subdividing techniques and metric modulation. All to assist in the approaches and reading of, modern/contemporary vocal works.

   **Tutorial:** A tutorial of 30 minutes duration will support students in their study. The purpose of the tutorial is to target any weakness or difficulties in the Aural Training (and Harmony & Counterpoint) areas. Students will be given individual attention specific to their needs. Support of this nature is essential in securing a solid foundation and building student confidence. [The time allocated to the tutorial is reflected under the Harmony & Counterpoint Module]

   **Aims**
   - To continue the development of melodic and rhythmic memory
   - To achieve increased proficiency in more complex rhythmic and melodic patterns
   - To notate diatonic melodies with modulation, single line and two-part and three-part textures
   - To assimilate and recreate/notate more complex rhythmic patterns in simple and compound time signatures and irregular time signatures using single line (5/4) & 2-part textures (6/4)

5. **Learning Outcomes**
   On successful completion of this module, students should be able to:
   - Sight sing tonal melodies with modulation & chromaticisms in major and minor keys
   - Sight sing 2-part and 3-part textures with chromatic movement and modulation
   - Notate diatonic melodies with modulation and chromaticisms, single line, 2-part & 3-part textures
   - Assimilate and recreate/notate more complex rhythmic patterns in simple and compound time signatures and irregular time signatures using single line (5/4) & 2-part textures (6/4)
   - Assimilate and recreate complex rhythmic patterns associated with the Baroque, Classical, Romantic & Modern repertory
   - Understand and clap cross rhythms and poly rhythms

6. **Module Content and Syllabus**
   **Sight Singing:**
   Systematic instruction in aural training and sight singing. Building on the skills acquired in year 2. Melodic work to include modulation and chromaticisms in a single strand, two-part and three-part texture). Also, the development of melodic memory.

   **Dictation:** Systematic instruction in both melodic and rhythmic dictation. Securing the translation of metre and
beat divisions. The rhythmic dictation will include two-part textures and quintuple time. The melodic dictation will include modulation in major and minor tonalities (single line, two-part and three-part). Both melodic and rhythmic dictation will be closely linked into and feed off the sight singing and sight clapping strands.

Advanced rhythmic training:
This is a practical oriented class where students are introduced to common rhythms of the Baroque, Classical, Romantic & Modern repertory. Complex rhythmic patterns, (e.g. polyrhythms, cross rhythms), and approaches to subdividing techniques and metric modulation will be addressed. All will assist in the approaches and reading of, modern/contemporary vocal works. [8 week module - assessment]

7. Teaching and Learning Methods
The module is delivered through weekly lectures and demonstrations. Active class participation and daily preparation of material is essential. Support of this nature is essential in securing a solid foundation and building student confidence. Daily assignments in sight singing, sight clapping and intervallic work, advanced rhythmic training.

8. Methods of Assessment
Course work 80%
Mid-year Assessment (40%)
Dictation = 20%
Sight singing = 20%
End of Year Examination (40%)
Dictation = 20%
Sight singing = 20%

Advanced Rhythmic Training
Course work 20%
Weekly class assessment= 50%
Assessment at end of Module = 50%
(To include prepared exercises, solo /ensemble and exercises prepared without assistance)

9. Pass Requirement
40% in both regular aural training and advanced rhythmic training

10. Method of Supplemental Assessment
Re-sit Formal Examination
Repeat Rhythmic Training Module Re-sit of exam only

11. Recommended Book Resources

12. Module Teaching Team
Relevant Musicianship lecturer
Module 6: History of Music [3]

1. **Module Code**
   BAHOMJS3

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

3. **ECTS Value**
   5

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

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

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

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

7. **Teaching and Learning Methods**
   **Semester 1:**
   7 weeks: New Paths (Expressionism/Impressionism)
   Dodecaphonic Music/Neoclassicism
   Seralism/Chance/Minimalism/Spectralism
   4 weeks: Electro-acoustic/Electronic/Spectral Composition

   **Semester 2:**
   4 weeks: Ethnomusicology
   3 weeks: Pop Music
   5 weeks: Music in Ireland
   1 week: Where to next?
   Learning activities will include class discussion, reading, discovering, assessing and writing about music of this era. Assigned reading and listening, relevant to specific lectures and topics will also form part of the course content. Students are encouraged to contribute to class discussion.
8. **Methods of Assessment**
2 essays each worth 25% (2000 – 2500 words) 1 essay from each semester
2 listening tests each worth 25% - to take place at the end of each semester reflecting the topics studied

9. **Pass Requirement**
40% in both essays and in both listening tests

10. **Method of Supplemental Assessment**
For the 2 essays: students to resubmit in the following September.
For the 2 listening tests: to retake in September.
A second failure will normally result in the student being required to terminate his/her studies.
With all academic electives, students who fail on attendance will be required to repeat the year.

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

**General:**

**20th Century Focus**


Dahlhaus, Carl, Schoenberg and the new music (Cambridge: Cambridge University Press, 1987)


———, Twentieth century music: a history of musical style in modern Europe and America (London; New York: Norton, 1991)

Nyman, Michael, Experimental music: Cage and beyond, 2nd ed. (Cambridge: Cambridge University Press, 1999)

Perle, George, Serial composition and atonality: an introduction to the music of Schoenberg, Berg, and Webern (London: Faber and Faber, 1975)

Potter, Keith, Four musical minimalists (Cambridge: Cambridge University Press, 2000)


**Semester 1:**

**New Paths (Expressionism/Impressionism), Dodecaphonic Music/Neoclassicism, Serialism/Chance/Minimalism/Spectralism (7 weeks)**

Palmer, Christopher, Impressionism in Music (London: Hutchison, 1973)

Dahlhaus, Carl, Schoenberg and the new music (Cambridge: Cambridge University Press, 1987)


Perle, George, Serial composition and atonality: an introduction to the music of Schoenberg, Berg, and Webern (London: Faber and Faber, 1975)

Potter, Keith, Four musical minimalists (Cambridge: Cambridge University Press, 2000)


**Electro-acoustic/Electronic/Spectral Composition (4 weeks)**


Semester 2:

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


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

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

1. **Module Code**
   BAVSPMAJS3

2. **Module size**
   Lecture 1 hour per week x 13 weeks (Semester 2)
   Self-study 13 hours over 13 weeks

3. **ECTS Value**
   5 [Total for Practical Musicianship]

4. **Rationale and aims**
   **Rationale**
   This course will build on the analytical skills acquired in Year 2 and explore 2 further strands of Musical analysis in the 20th century; Shenkerian and Fortean pitch-class theory. Shenkerian Analysis: This unique way of looking at and listening to music will enhance the students understanding of key subjects such as harmonic reduction, descending line, bass arpeggiation and fundamental structure in tonal music. Fortean pitch-class theory: This will address segmentation, complementarity and numerical notation of pitch collections. The skills learned will transfer over to their practical studies, influencing their musical decisions and deepening their musical interpretation and performance skills.
   
   **Aims**
   To equip students with the appropriate analytical tools for music analysis.

5. **Learning Outcomes**
   On successful completion of this module students should be able to:
   - Apply appropriate basic analytical techniques to musical scores
   - Extract performance observations based on the information gathered in the analysis of the work at hand
   - Critically discuss basic concepts in Schenkerian analysis
   - Decode a linear analysis of moderate complexity
   - Locate basic key concepts such as descending line and Ursatz in a graph or short piece
   - Make a basic harmonic reduction
   - Critically discuss basic concepts in Fortean pitch-class theory

6. **Module Content and Syllabus**
   The module will divide as follows; Shenkerian Analysis (7 weeks) and Fortean pitch-class theory (6 weeks), in Semester 2. The Shenkerian analysis will cover concepts such as cover a number of important analytical concepts including harmonic reduction, descending line, Ursatz, bass arpeggiation prolongation and fundamental structure in tonal music. The Fortean pitch-class theory will address segmentation, complementarity and numerical notation of pitch collections. A high level of engagement with the works studied is expected.

7. **Teaching and Learning Methods**
   The module is delivered through weekly practical classes consisting of discussion, active participation from students, listening and performance. Students will be given assignments with feedback forming part of the learning activity.

8. **Methods of Assessment**
   - Schenker Examination (after 7 weeks) 50%
   - Fortean pitch-class Examination (after 6 weeks) 50%

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

10. **Method of Supplemental Assessment**
    Repeat with attendance
11. **Recommended Book Resources**

**General:**

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

12. **Module Teaching Team**

Relevant Musicianship lecturer
Module 7: Practical Musicianship - Free Composition [Contemporary Vocal Repertoire]

1. Module Code
   BAVSPMMTJS3

2. Module Size
   Lecture 1 hour per week x 11 weeks [5 weeks Performance, 5 Weeks Free Composition + 1 Week Joint]
   Self-study 26 hours over 11 weeks

3. ECTS Value
   5 (Total for Practical Musicianship)

4. Rationale and Aims
   Rationale
   This module is an 11-week introduction to the subject of Free Composition and Performance of Contemporary Vocal Music. Students study a range of modern compositional techniques through the works of established composers with a view to composing their own works. Through performance in class students will examine a broad array of practical issues relating to the performance of contemporary vocal repertoire. All participants will perform regularly.

   Assessment is by a folio of two short pieces, submitted at the end of the course, and performance throughout.

   Aims
   - To introduce students to the subject of Free Composition with a focus on contemporary vocal music
   - Students will understand and perform basic non-standard notation
   - To help students to understand the important stylistic aspects of successful contemporary singing
   - To perform such music regularly in front of peers and RIAM faculty

5. Learning Outcomes
   On successful completion of this module students should be able to:
   - Compose complete short pieces using a variety of modern techniques
   - Employ basic principles of composition such as use of predetermined materials
   - Approach with greater understanding the strategies and techniques of modern composers
   - Understand and perform some basic, non-standard notation
   - Engage with a wide variety of contemporary music
   - Perform a repertoire of contemporary works
   - Present their performance to the class

6. Module Content and Syllabus
   The module will cover a number of modern approaches to composition through the study of established contemporary composers. Topics will include graphic and non-standard notation; compositional approaches to improvisation; composition with electronics; solo, chamber and orchestral repertoire. Students will apply techniques studied in class to their own compositional works.

   Emphasis is always on a practical approach with emphasis on both the composing and performing of assignments and study material.

   Through performance class students will examine a broad array of practical issues relating to the performance of contemporary vocal repertoire. This will include interpretation of graphic and non-standard notation; performance with electronics; Sprechstimme; Vocal mimicking; Extended Vocal Techniques; Improvisation.

7. Teaching and Learning Methods
   Teaching sessions are as much as possible conducted on a practical basis with discussion arising from analysis of study pieces and presentation of student works. Individual feedback is given by the lecturer on details of technique from both a compositional and performance aspect.

8. Methods of Assessment
   Portfolio and Performance 100%
   Portfolio 50%
   Submission of Portfolio consisting of 2 short contrasted pieces one of which must be performed.
   Class Recital Performance
   Performance 50%
9. **Pass Requirement**
   40%

10. **Method of Supplemental Assessment**
    Re-sit of course work only

11. **Recommended Book Resources**
    **General:**
    Arnold Schoenberg: *Fundamentals of Musical Composition*, Faber and Faber, 1977
    Reginald Smith Brindle *Musical Composition*, OUP, 1986

12. **Module Teaching Team**
    Relevant Musicianship lecturer/
Module 7: Practical Musicianship - Musical Technology [3]

1. Module Code:
   BAVSPMMTJS3

3. Module Size
   Lecture 1 hour per week x 11 weeks
   Self-study 21 hours over 11 weeks

3. Module Credits
   5 [Total for Practical Musicianship]

4. Rationale and Aims
   Rationale
   Music technology is a term that refers to all forms of technology involved with the musical arts, particularly the use of electronic devices and computer software to facilitate playback, recording, composition and performance. The concept of music technology is intimately connected to both musical and technological creativity. The aim of the course is.

   Students choose either Music Technology or Free Composition - both are worth the same credits

   Aims
   • Provide students with a thorough working knowledge of both the technology and the creative possibilities inherent therein
   • Provide step by step introduction to specific software environments

5. Learning Outcomes
   On successful completion of this module, students should be able to:
   • Critically analyse works within the electro-acoustic canon with a view to applying similar aesthetic principals and working practices
   • Describe in detail the physical properties of sound and apply said knowledge to sound design techniques (additive synthesis, subtractive synthesis, granular synthesis, wavetable synthesis etc.)
   • Create tools for real-time sound processing.
   • Record, mix and edit a sound design to accompany a short film

6. Module Content and Syllabus
   In the computer age, the ontological range of music technology has greatly increased. It may now be mechanical, electronic, software or indeed even purely conceptual. As such, topics are subject to change reflecting trends in the field. Topics covered may include:

   Multi-Track Sequencing
   Sampling in the Digital Domain
   Synthesis Design
   Algorithmic Composition
   Composition and Sound Design for Video
   Programming within a Modular Environment
   Spatial Electro-Acoustic Composition (8-Channel Speaker Array)
   Hardware Hacking and Circuit Bending
   Narrative based electro-acoustic composition
   Field-Recording

7. Teaching and Learning Methods
   Classes are practical, focusing on a specific topic and the software involved. Tutorials are conducted highlighting particular processes within the software. Short homework assignments are set. The final assignment is to produce a piece focusing on the topic discussed making use of the software discussed or aspects of it. Students will be expected to take greater control of the learning process and to delve deeper into the subject by the third year of the undergraduate program.
8. **Methods of Assessment**
   
   Course Work 100%
   
   May - Sound Design for Film
   
   Choosing one of 3 given films compose a sound design that complements and enhances the visual component. Students are responsible for all aspects of the sound design - effects, music, atmosphere, dialogue (if required).

9. **Pass Requirement**
   
   40%

10. **Method of Supplemental Assessment**
    
    Re-sit of course work

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

12. **Module Teaching Team**
    
    Relevant Musicianship lecturer
Senior Sophister
Bachelor in Music Performance Senior Sophister Summary Table [4]

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

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<th>Components within Modules</th>
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<tr>
<td>Performance</td>
<td></td>
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<td>65%</td>
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<tr>
<td>1 Principal Study [4]</td>
<td>Main Instrument</td>
<td>Exam</td>
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<td>Continuous Assessment</td>
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<td></td>
<td>Chorale</td>
<td>Pass/Fail</td>
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<td>2 Performance Classes[4]</td>
<td><strong>Song:</strong></td>
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<td>Lyric Diction [4]</td>
<td>German Lieder</td>
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<td>French Mélodies</td>
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<td>10½%</td>
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<tr>
<td></td>
<td>English and American</td>
<td>Pass/Fail</td>
<td>10½%</td>
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<td></td>
<td><strong>Aria Class</strong></td>
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<td><strong>Opera Studies:</strong></td>
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<td></td>
<td>Opera Production</td>
<td>Pass/Fail</td>
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<td><strong>Lyric Diction:</strong></td>
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<td></td>
<td>French Diction</td>
<td>Pass/Fail</td>
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<td>3 RIAM Holistic [4]</td>
<td>Performance Psychology</td>
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<td>Supporting Studies:</td>
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<td><strong>Aural</strong></td>
<td>Mid-year Assessment</td>
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<td>End-year Assessment</td>
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<td>**Analysis **</td>
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<td>Assignment</td>
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<td>Documentation</td>
<td>19½%</td>
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<td><strong>Total</strong></td>
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** Students must select in addition to Aural two other Academic Electives
Module 1: Principal Study [4]

1. **Module Code**
   BAVSVOICESS4

2. **Module Size**
   **Voice**
   Preparation of music and text 4 hours per week x 26 weeks
   Tuition 2 hours per week x 26 weeks
   Vocal coaching up to a maximum of 20 hours per year
   International Visiting Artist coaching 4 hours
   Self-study 247 hours over 26 weeks

3. **ECTS Value**
   25

4. **Rationale and Aims**
   **Rationale**
   A generous allocation of time has been set aside for intensive study of the student's vocal discipline. Students will have two hours per week of singing lessons. These singing lessons, delivered on a one-to-one basis, are the foundation for establishing a healthy vocal production with appropriate technical and artistic skill. In their lessons singers build on the technical and artistic skills established in years 1 - 3 and achieve the relevant Learning Outcomes for the programme.

   The student will have allocated hours with a vocal coach/accompanist in addition to specialised repertoire coaching. The student will also have opportunities to participate in Masterclasses with visiting international artists.

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

   **Aims**
   - To further develop students’ musical awareness for vocal performance
   - Students will achieve productive practice and independent learning
   - To continue to develop a student’s study of variety of repertoire
   - To continue to develop confidence in stylistic and interpretive issues

5. **Learning Outcomes**
   On successful completion of this module students should be able to:
   - Illustrate through performance a healthy vocal production with appropriate technical and artistic skill
   - Create and realise their own artistic concepts and have developed the necessary skills for their expression
   - Perform with confidence an appropriate range of repertoire in the required languages
   - Control, and, where possible, prevent anxiety and stress in performance

6. **Module Content and Syllabus** [See Appendix 6 for Syllabus]
   In their fourth year students will continue to refine and develop their singing technique in their one-to-one sessions with their vocal teacher. There will be an emphasis on the development stable legato singing which is fundamental to both efficient vocal production and artistry. Teachers will guide students in establishing a daily routine of specific exercises that will lead to the acquisition of technical skills required by the voice in any kind of appropriate repertoire. Aspects of technique to be studied will include: agility, vowel modification, resonance balancing, extension of range, negotiating the passagio. In addition, students will learn how to build the necessary physical and vocal stamina required for extended rehearsal and performance.

   At the completion of their studies students will be able to create and realise their own artistic concepts and will have developed the necessary skills for their expression. At the culmination of their four years of principal study they will emerge with a healthy vocal production which will equip them to pursue further post-graduate studies or to undertake professional engagements.

   In year 4 the repertoire studied and presented for examination will represent all the major vocal genre and styles studies throughout the degree. In addition, the student will present a major work for Voice and Orchestra repertoire.
7. Teaching and Learning Methods
Exchange field trips to international conservatoires for performances and masterclasses [funded by Irish Government under Erasmus programme by application for further information contact sineadheyenga@riam.ie]. For shorter projects, contributory finance is available from RIAM upon application contact sineadheyenga@riam.ie for further details.
One-to-one tuition with principal study teacher
One-to-one coaching with RIAM répétiteur

8. Methods of Assessment [Performance Criteria see Appendix 2]
Overall Performance proportion of marks = 65%:
Principal Study:
- Mid-year Exam 12%
- End-of-year Exam 36%
- Continuous assessment 5%
- Portfolio Pass/fail
- German Lieder Song Class Pass/fail
- French Melodies Song Class Pass/fail
- English and American Song Class Pass/fail
- French Diction 5% of Mid-year exam
- Aria Class Pass/fail
- Opera Production 12%

Portfolio
Containing a record of music studied and performed, tutorials, programme notes, related performing activities and other external stimuli.

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

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

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

11. Recommended Book Resources:

12. Module Teaching Team
Relevant principal study lecturers and RIAM répétiteurs
Module 1: Principal Study - RIAM Chorale [4]

1. **Module Code**
   BAVSVOICECHSS4

2. **Module Size**
   Preparation of music and text 10 hours
   Attendance at classes 3 hours per week x 2 RIAM Spotlight Performance Weeks in November and February to a total of 30 hours.
   2 hours concert rehearsal x 2 Performances and 2 Performances x 2 hours.
   Self-study 25 hours per academic year

3. **ECTS Value**
   20 [Total Principal Study]

4. **Rationale and Aims**
   **Rationale**
   Compulsory for all singing students on the course. The student will sing in a number of works of different styles and period both a cappella and accompanied. Emphasis will be placed on cultivating the ability to pitch, sight-sing and listen critically as part of vocal ensemble. There will be two main performance projects per year: One at Christmas and the other in March as part of the RIAM Gala Concert. Soloists for these performances will be chosen by audition from within the RIAM Chorale. In addition students will have opportunities to sing as part of a Chamber Choir selected from the Chorale by audition.

   BA Vocal Studies year 4 students can nominate a solo role with the RIAM Chorale for examination, to fulfil their requirement for “Voice and Orchestra repertoire”.

   **Aims**
   - To further develop students’ musical awareness for large ensemble music
   - To continue encouraging students to explore a wide variety of large ensemble music repertoire

5. **Learning Outcomes**
   On successful completion of this module, students should be able to:
   - Rehearse using reading musical notation skills
   - Listen critically as part of a vocal ensemble
   - Pitch accurately as part of a vocal ensemble
   - Sing with confidence as part of a vocal ensemble
   - Work with others on joint projects or activities

6. **Module Content and Syllabus**
   The student will sing in a number of works of different styles and period both a capella and accompanied.
   Emphasis will be placed on cultivating the ability to pitch, sight-sing and listen critically as part of vocal ensemble. There will be two main performance projects per year: One at Christmas and the other in March as part of the RIAM Gala Concert. Repertoire in recent years has included Handel’s “Messiah”; Mozart's “Coronation Mass”; Beethoven’s “Mass in C”; Haydn's “Nelson Mass”; Duruflé’s “Requiem”; Bach’s “Christmas Oratorio” and Mozart’s “Requiem”.

7. **Teaching and Learning Methods**
   Group performance classes
   Study of the score

8. **Methods of Assessment**
   **Course work** 100%
   **Continuous Assessment** 50%
   Regular attendance and participation in Chorale Performance 50%
   Confident ensemble singing

9. **Pass Requirement**
   Pass/Fail

10. **Method of Supplemental Assessment**
    Repeat
11. **Recommended Book Resources**


12. **Module Teaching Team**

Relevant Vocal lecturer
Module 2: Performance Classes, Lyric Diction, Movement and Acting - Song - German Lieder Class [4]

1. **Module Code**
   BAVSPCJSCSS4

2. **Module Size**
   Lecture 1½ hours per week x 9 weeks
   Preparation of text and music 10 hours
   Independent practice and collaboration with a pianist 43½ hours

3. **ECTS Value**
   20 [Total for Performance Classes, Lyric Diction, Movement and Acting]

4. **Rationale and Aims**
   **Rationale**
   Required of all BMus Vocal students years 3 & 4. The class is devoted to the study and performance of German Lieder. All participants will perform regularly. Students are required to research background information on the Lieder performed and provide phonetic transcriptions and translations. This class is also open to M Mus in Performance singers. BA in Performance piano students year 3 and M Mus in Performance piano students can also participate as part of the Accompaniment Module. Student singers and pianists are expected to collaborate outside of class to prepare class performances.

   **Aims**
   - To provide students with a platform to perform for their peers and RIAM faculty on a regular basis
   - To continue work with student pianists on a variety of German Lieder

5. **Learning Outcomes**
   On successful completion of this module students should be able to:
   - Work independently in preparing repertoire for performance
   - Perform with confidence a repertoire of mainstream German Lieder and at least some of its more specialised repertoire
   - Illustrate through performance skills in artistic interpretation and expression
   - Interact musically and interpretatively with a pianist as part of a Lieder duo
   - Critically discuss the behavioural and communicative demands of public performance
   - Be critically self-aware and apply their critical capabilities constructively to the work of others

6. **Module Content and Syllabus**
   The class will focus on the interpretation of a repertoire of German Lieder by Mozart, Schubert, Schumann, Mendelssohn, Brahms, Liszt, Strauss, Mahler, Berg, Schoenberg etc. Major song cycles will also be studied. This genre of song is a complete fusion of the composer’s musical and poetic thoughts. To achieve an optimal interpretation of the songs singers and pianists will develop their sense of imagination while working collaboratively as a duo. Students will learn how to express the meaning of the text through sensitivity of emotional expression and nuances of language. They will examine the songs in depth, 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. The pianists will learn how a pianist can really stimulate the singer, either by taking the incentive or by using contrasting colours or dynamics. Students will also learn presentation skills and the ability to critique their own and other’s performances.

7. **Teaching and Learning Methods**
   Group class with designated relevant Song Class lecturer
   Collaborate with a pianist as a duo partner in the performance of songs

8. **Methods of Assessment**
   **Course work** 100%
   **Project**
   Portfolio May 20%
   Continuous Assessment 80%
   Portfolio of background research; phonetic transcriptions and translations of songs performed in class; notes made on songs performed in class
9. **Pass Requirement**
Pass/Fail

10. **Method of Supplemental Assessment**
Repeat

11. **Recommended Book Resources**
Coffin, Berton, Phonetic Readings of Songs and Arias, 2nd edn, (Metuchen ; London: Scarecrow, 1982)
Emmons, Shirlee, Researching the Song: A Lexicon (New York: Oxford University Press, 2006)
Schumann, Robert, Schumann’s Complete Song Texts in One Volume: Containing All Completed Solo Songs Including Those Not Published during the Composer’s Lifetime, Duets, Trios, Quartets (New York: Leyerle Publications, 2002)
Stein, Deborah J. (Deborah Jane), Poetry into Song: Performance and Analysis of Lieder (Oxford: Oxford University Press, 1996)

12. **Module Teaching Team**
Relevant Vocal lecturer
Module 2: Performance Classes - Song - French Mélodies Class [4]

1. **Module Code**
   BAVSSCFMCSS4

2. **Module Size**
   Lecture 1½ hours per week x 7 weeks  
   Preparation of text and music 10 hours  
   Independent practice and collaboration with a pianist 10 hours

3. **ECTS Value**
   20 [Total for Performance Classes, Lyric Diction, Movement and Acting]

4. **Rationale and Aims**
   **Rationale**
   Required of all BA Vocal students years 3 & 4. The class is devoted to the study and performance of French Mélodies. All participants will perform regularly. Students are required to research background information on the Mélodies performed and provide phonetic transcriptions and translations. This class is also open to M Mus in Performance singers. BA in Performance piano students year 3 and M Mus in Performance piano students can also participate as part of the Accompaniment Module. Student singers and pianists are expected to collaborate outside of class to prepare class performances.
   
   **Aims**
   - To provide students with a platform to perform for their peers and RIAM faculty on a regular basis
   - To continue working with student pianists on a variety of French Mélodies

5. **Learning Outcomes**
   On successful completion of this module students should be able to:
   - Work independently in preparing repertoire for performance
   - Perform with confidence a repertoire of mainstream French Mélodies and at least some of its more specialised repertoire
   - Demonstrate skills in artistic interpretation and expression
   - Interact musically and interpretatively with a pianist as part of a duo
   - Deal with the behavioural and communicative demands of public performance
   - Be critically self-aware and apply their critical capabilities constructively to the work of others

6. **Module Content and Syllabus**
   The class will focus on the interpretation of a repertoire of French Mélodies by Fauré, Debussy, Hahn, Duparc, Chausson, Poulenc etc. Major song cycles will also be studied. This genre of song is a complete fusion of the composer's musical and poetic thoughts. To achieve an optimal interpretation of the songs, singers and pianists will develop their sense of imagination while working collaboratively as a duo. Students will learn how to express the meaning of the text through sensitivity of emotional expression and nuances of language. They will examine the songs in depth, exploring the literary qualities and the psychological refinement of the text depiction and the style of vocal writing particular to French song composers. Singers will explore different uses of the voice (variety of timbre), phrasing, expression, emotion and body language, depending on different textual interpretations. The pianists will learn how a pianist can really stimulate the singer, either by taking the incentive or by using contrasting colours or dynamics. Students will also learn presentation skills and the ability to critique their own and other’s performances.

7. **Teaching and Learning Methods**
   Group class with designated relevant Song Class lecturer  
   Collaborate with a pianist as a duo partner in the performance of songs

8. **Methods of Assessment**
   Course work 100%  
   Project  
   Portfolio May 20%  
   Continuous Assessment 80%  
   Portfolio of background research; phonetic transcriptions and translations of songs performed in class; notes made on performances of songs in class
9. **Pass Requirement**
   Pass/Fail

10. **Method of Supplemental Assessment**
    Repeat

11. **Recommended Book Resources**

12. **Module Teaching Team**
    Relevant Vocal lecturer
Module 2: Performance Classes, Lyric Diction, Movement and Acting - Song - English and American Song Class [4]

1. **Module Code**
   BAVSPCE&ASS4

2. **Module Size**
   Lecture 1½ hours per week x 7 weeks
   Preparation of text and music 10 hours
   Independent practice and collaboration with a pianist 10 hours

3. **ECTS Value**
   20 [Total for Performance Classes, Lyric Diction, Movement and Acting]

4. **Rationale and Aims**
   **Rationale**
   Required of all BA Vocal students years 3 & 4. This class is devoted to the study of English and American art songs with particular emphasis on 20th century and contemporary songs to include the preparation of major song cycles. All participants will perform regularly. Students are required to provide background information on the songs performed. All songs will be performed and discussed in class. This class is also open to MMus in Performance singers and BA Performance year 3 piano students and M Mus piano students as part of the Accompaniment Module. Student singers and pianists are expected to collaborate outside of class to prepare weekly class performances. There will be an open class recital during the year.

   **Aims**
   - To provide students with a platform to perform for their peers and RIAM faculty on a regular basis
   - To continue working with student pianists on a variety of French Mélodies

5. **Learning Outcomes**
   On successful completion of this module students should be able to:
   - Work independently in preparing repertoire for performance
   - Perform with confidence a repertoire of English and American art songs and at least some of its more specialised repertoire
   - Interact musically and interpretatively with a pianist as part of a duo
   - Identify and describe the behavioural and communicative demands of public performance
   - Be critically self-aware and apply their critical capabilities constructively to the work of others

6. **Module Content and Syllabus**
   The class will focus on the interpretation of a repertoire of English and American art songs with particular emphasis on 20th century and contemporary songs. Major song cycles will also be studied. Art song is a complete fusion of the composer’s musical and poetic thoughts. To achieve an optimal interpretation of the songs singers and pianists will develop their sense of imagination while working collaboratively as a duo. Students will learn how to express the meaning of the text through sensitivity of emotional expression and nuances of language. They will examine the songs in depth, 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. The pianists will learn how a pianist can really stimulate the singer, either by taking the incentive or by using contrasting colours or dynamics. Students will also learn presentation skills and the ability to critique their own and other’s performances.

7. **Teaching and Learning Methods**
   Group class with designated relevant Song Class lecturer
   Collaborate with a pianist as a duo partner in the performance of songs

8. **Methods of Assessment**
   **Course work**
   100%
   **Portfolio May**
   20%
   **Continuous Assessment**
   80%
   **Portfolio**
   Portfolio of background research and notes on songs performed
9. **Pass Requirement**
   Pass/Fail

10. **Method of Supplemental Assessment**
    Repeat

11. **Recommended Book Resources**

12. **Module Teaching Team**
    Relevant Vocal lecturer
Module 2: Performance Classes, Lyric Diction, Movement and Acting - Aria Class [4]

1. **Module Code**
   BAVSPCACJS4

2. **Module Size**
   Lecture 2 hours per week x 12 weeks
   Background research, preparation of text (translations and phonetics) and music 10 hours
   Independent practice and collaboration with a pianist 14 hours

3. **ECTS Value**
   20 [Total for Performance Classes, Lyric Diction, Movement and Acting]

4. **Rationale and Aims**
   **Rationale**
   Required of all BMus Perf Vocal Studies year 4 students. In this performance class the student will study and perform a repertoire of arias from Baroque to 21st century to include Oratorio and Operatic arias. Students will also prepare arias for performance with the RIAM Chorale, for public concerts and for auditions. All participants will perform regularly. This class is also open to MMus singers and to BMus Perf and M Mus in Performance harpsichord and piano students preparing suitable repertoire with singers. There will be two open class concerts during the year. Special attention will be given to the issue of performance practice in operatic / oratorio repertoire from different composers, eras and countries. E.g. understanding the differences between the use of rubato, vibrato and phrasing in Mozart, Handel, Puccini and Verdi.

   **Aims**
   - To explore with students the technical skills required to perform oratorio and opera arias
   - To explore with students the interpretive skills required to perform oratorio and opera arias
   - To introduce students to the performance practice required when singing repertoire from different composers, eras and countries

5. **Learning Outcomes**
   On successful completion of this module students should be able to:
   - Work independently in preparing repertoire for performance
   - Perform with confidence a representative repertoire of arias from oratorio and opera and at least some of its more specialised repertoire
   - Illustrate through performance, an understanding of different styles of performance practice
   - Interact musically and interpretatively with an accompanist as part of a duo
   - Critically discuss the behavioural and communicative demands of public performance
   - Be critically self-aware and apply their critical capabilities constructively to the work of others

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

7. **Teaching and Learning Methods**
   Group class with designated relevant Aria Class lecturer
   Collaborate with a pianist as a duo partner in the performance of arias

8. **Methods of Assessment**
   **Course Work 100%**
   **Project**
   **Portfolio** 20%
   **Continuous Assessment** 80%

   Portfolio of research including background information, translations, record and critique of class performance

9. **Pass Requirement**
   Pass/Fail
10. **Method of Supplemental Assessment**

   Repeat

11. **Recommended Book Resources**

    **Baroque music**

    **Oratorio: History**

    **Handel and Oratorio**

    **Bach and Passion Music**

    **Opera: Reference**

    **Opera: Libretti**

    **Opera: History**

**Opera: Acting**


**Opera: Lyric Diction**


**Opera: Auditioning**


12. **Module Teaching Team**

Relevant Vocal lecturer
Module 2: Performance Classes, Lyric Diction, Movement and Acting - Opera Studies - Opera Production [4]

1. **Module Code**
   BAVSPCOPRDSS4

2. **Module Size**
   Rehearsals and performances 180 hours per year
   Self-study 130 hours per year

3. **ECTS Value**
   20 [Total for Performance Classes, Lyric Diction, Movement and Acting]

4. **Rationale and Aims**
   The RIAM produces a fully staged annual Opera production and a programme of Opera Briefs each year. Participation in these productions is required of all BMus Perf Vocal Studies year 4 students. Roles are assigned by audition only. BMus in Performance Vocal Studies year 4 students will be cast in roles or as understudies. Students are prepared musically by vocal coaches and conductors from within the RIAM. The director and creative/production team are drawn from the opera profession. Operas presented in recent years include: Mozart - *Die Zauberflöte* (2016); Puccini – *Suor Angelica* (2015); Cavalli – *Ormindo* (2015); Janáček – *The Cunning Little Vixen* (2014); Britten – *Albert Herring* (2013); Handel – *Semele* (2012).

   Bachelor in Music Performance Vocal Studies year 4 students can nominate a solo role in an RIAM Opera Production for examination, to fulfil their requirement for "Voice and Orchestra repertoire". This is also open to MMus years 1 and 2 singers and other BMus Perf Vocal students subject to casting. It is also open to MMus years 1 and 2 pianists and senior BMus Performance pianists as part of the opera répétiteurs programme.

   **Aims**
   - To guide students in the preparation of an operatic role from initial stages to complete performance
   - To assist students in learning to work with professionals in opera productions such as director, conductor, répétiteur.

5. **Learning Outcomes**
   On successful completion of this module, students should be able to:
   - Perform an operatic role with appropriate technical and artistic skill
   - 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
   - Work with a conductor and apply the skills that they have learned in their conducting class to this project

6. **Module Content and Syllabus**
   Preparation and learning of an operatic role: Use of phonetic transcriptions and translations 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. Working with a professional opera director on the creation of character. Working with a conductor and an orchestra. Creating a fully staged production with an ensemble cast, director, conductor, orchestra, and design team. Learning about the structure of operatic rehearsals. This work will build on skills already learned in Opera Classes, Conducting Classes, Movement Classes, Acting, Phonetics and Language Classes.

7. **Teaching and Learning Methods**
   Working with a professional opera director
   Working with a conductor and an orchestra
   Coaching with RIAM coaches

8. **Methods of Assessment**
   - Course work 40%
   - Portfolio 10%
   - Continuous Assessment 30%
End of Academic session formal examination 60%
Portfolio to contain background research, phonetic transcriptions, translations, and notes taken during rehearsals

9. **Pass Requirement**
40%

10. **Method of Supplemental Assessment**
Re-sit of exam

11. **Recommended Book Resources**

**Opera: Reference**

**Opera: Libretti**

**Opera: History**

**Opera: Acting**

**Opera: Lyric Diction**

**Opera: Auditioning**


12. **Module Teaching Team**

Relevant Vocal lecturer
Module 2: Performance Classes, Lyric Diction, Movement and Acting - French Diction [4]

1. **Module Code**
   BAVSPPFCSS4

2. **Module Size**
   Lecture 1 hour per week x 12 weeks
   Self-study 12 hours over 12 weeks

3. **ECTS Value**
   20 [Total for Performance Classes, Lyric Diction, Movement and Acting]

4. **Rationale and Aims**
   **Rationale**
   Required of all BA Vocal Studies year 4 students, also open to Dip Mus and M Mus singing students and BA and M Mus piano students as appropriate.
   
   **Aims**
   To build on the fundamentals of French Lyric Diction already achieved by students in year 3

5. **Learning Outcomes**
   On successful completion of this module students should be able to:
   - Pronounce and articulate French vowels and consonants
   - Use a dictionary to translate simple phrases
   - Use phonetics as an aid to pronunciation
   - Sing French Méloïdies with clear enunciation of the text

6. **Module Content and Syllabus**
   (i) The emphasis will be on lyric diction, i.e. "singing diction" in French. The focus will be on pronunciation and enunciation of the text. Phonetics will be used as an aid to pronunciation.
   (ii) Simple translation skills - basic grammatical forms, dictionary skills, comparison with "singing" translations.
   (iii) Reading aloud texts and singing Méloïdies in French.

7. **Teaching and Learning Methods**
   Group tuition
   Course assignments and notes
   Performance - reading and singing in French

8. **Methods of Assessment**
   Course work 100%
   Project
   Course Assignments and notes 50%
   Performance
   Reading and singing in French 50%
   End of Academic Session Formal Examination
   This exam will constitute 5% of the voice and orchestra repertoire performance examination

9. **Pass Requirement**
   40%

10. **Method of Supplemental Assessment**
    Re-sit of formal exam and course work

11. **Recommended Book Resources**

12. **Module Teaching Team**
    Relevant Vocal lecturer
Module 3a: RIAM Holistic - The Work Musician - Music in Healthcare and Community Settings

1. **Module Code**
   BAHWMSF2

2. **Module Size**
   12 contact hours through lectures, one to one consultation sessions and workshops
   Reflective Practice x 5 hours
   Self-Study 77 hours between Modules 4a-4d

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

4. **Rationale and Aims**

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

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

5. **Learning Outcomes**

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

6. **Module Content and Syllabus**

   This will be a practice-based module presented by a team of Community and Healthcare professionals providing hands-on experience in aspects workshop facilitation and music performance and related topics in these settings. Students will work individually and in teams on exercises, which address different aspects of music facilitation in groups.

   Students are encouraged to research relevant written documentation and are assessed by means of attendance, reflective journal writing, article presentation and completion of a short performance in an appropriate setting. Students completing this module will demonstrate a basic understanding of the place of music and approaches to music facilitation, and a knowledge of music programming for community audiences.

   Lectures will take the form of workshops, discussions, role-play and video analysis.
Topics covered will include:

- An overview of Music in Community and Healthcare Settings
- The place of music and the musician in Community and Healthcare Settings
- Music workshop facilitation
- Music in Geriatric Settings
- Programming repertoire for Community and Healthcare Settings

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

7. Teaching and Learning Methods

Lectures include practical observation, reflective journal writing and short performance. 

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

8. Methods of Assessment

- Attendance
- Article Presentation
- Music in Healthcare/Community Observation & Short Performance
- Reflective Journal

9. Pass Requirement

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

10. Method of Supplemental Assessment

Repeat module with attendance

11. Recommended Book Resources

Haake, A (2015) The Bare Necessities of Life: Reactions to Kids’ Classics live music in a children’s Hospital
in Ireland (available on - www.kidsclassics.ie ).
Cavanagh, A., et al. (2012) The RNCM Medical Notes Project at the Royal Manchester Children’s Hospital:
And as a general book: Community Music - by Lee Higgins
Bean, John & Oldfield, Amelia 1991, Pied Piper: A Handbook of Musical Games to Develop Basic Skills,
Jessica Kingsley Publishers London

Supplementary Reading:

and Westminster Hospital.

Resources:
- ArtsandHealth.ie
- Artsforhealth.org

12. Module Teaching Team

Relevant Lecturers
Module 3b: RIAM Holistic - Performance Psychology [4]

1. **Module Code**
   BAHWMSS4

2. **Module Size**
   6 Lectures x 1 hour
   Self-Study 77 hours between Modules 4a-4d

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

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

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

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

6. **Module Content and Syllabus**
   In years, 2, 3, 4 a psychological business plan and vision statement is put in place to identify strengths and weaknesses to achieving the student’s overall goal. In year, 4 students will have an introduction to mindfulness. Each group will revisit the business plan at the final lecture to see what has been achieved and which areas still need to be addressed.

7. **Teaching and Learning Methods**

8. **Methods of Assessment**
   Students are awarded pass/fail based on attendance and observations of the tutors

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

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

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

12. **Module Teaching Team**

Relevant Lecturers

1. **Module Code**
   BAHCSSS4

2. **Module Size**
   12 hours of contact through lectures, individual sessions and workshops
   Self-Study 77 hours between Modules 4a-4d

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

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

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

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

6. **Module Content and Syllabus**
   In year 4, the Career and Enterprise Skills module will focus on business planning and project management. It will draw on the expertise of working industry professionals in order to keep the learning up to date and relevant. The Career and Enterprise skills module will support the year 4 Showcase Creative Project by offering project management and presentation skills support.

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

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

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

10. **Method of Supplemental Assessment**
    Repeat module with attendance
11. **Recommended Reading Materials**


[http://lateralaction.com/](http://lateralaction.com/)

12. **Module Teaching Team**

Relevant lecturers

1. Module Code
   BAHYSS4

2. Module Size
   18 sessions per academic year
   Self-Study 77 hours between Modules 4a-4d

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

4. Rationale and Aims
   Rationale
   Yoga has been proven to prevent, or rehabilitate performance-related injuries and reduce anxiety for musicians. This module will encourage students to integrate Yoga into their practice routines. Increased awareness of how to use the body to allow for good posture and ease of movement while performing will help avoid overuse injuries and encourage freedom of expression.

   Aims
   - To be able to perform using healthy posture and technique.
   - To learn yoga postures that will help musicianship.
   - To practice breathing techniques.
   - To develop awareness both mentally and physically.

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

6. Module Content and Syllabus
   In year 4, this module will teach the students how to practise yoga in a way which corrects and prevents misalignments. Breathing and relaxation techniques will be demonstrated and practised within the class. Healthy performance practices will be encouraged and the students will devise individualised effective pre-performance routines.

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

8. Methods of Assessment
   Continuous assessment/attendance 100%

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

10. Method of Supplemental Assessment
    Repeat module with attendance

11. Recommended Reading Materials
    http://www.bapam.org.uk/
    http://www.musicianshealth.co.uk/
12. **Module Teaching Team**

Relevant lecturers
Module 4a: Aural Training/Sight Singing [4] [Aural Training/Sight-Singing is compulsory]

1. **Module Code**
   BAVSATSS4

2. **Module Size**
   **Aural Training/Sight Singing:**
   Lecture 1 hour per week x 24 weeks + 2 reading weeks
   Self-study 99 hours over x 26 weeks

3. **ECTS Value**
   5

4. **Rationale and Aims**
   **Rationale**
   The purpose of this course is to build on the skills acquired in year 3. The core of the vocal sight singing training will focus on late Romantic vocal ensemble work in the 1st Semester (11 weeks). The students will form small vocal ensembles and sing appropriate duos, trios or larger forms depending on class numbers and available vocal registers. Reading, tuning, listening, cueing and ensemble balance will be addressed. The conducting module elective, if chosen, will complement studies here.

   The study of modern vocal repertoire will also be undertaken in the 2nd semester (13 weeks) - developing out of the Advanced rhythmic training module undertaken in Year 3. Approaches to pitching angular melodic lines, cues, intervallic work and rhythmic considerations will be addressed. Dictation studies will link in with the modern vocal studies. Approaches to atonal melodies will also be addressed. This will directly feed out of, and into the sight singing area.

   **Aims**
   - To build on the skills acquired in year 3 moving to more complex rhythms and melodic material.

5. **Learning Outcomes**
   On successful completion of this module, students should be able to:
   - Illustrate orally and aurally an understanding of intervals, chords, melody and rhythm
   - Sight sing in small ensemble groups
   - Notate atonal melodies/clusters
   - Assimilate and recreate/atonal scores

6. **Module Content and Syllabus**
   **Sight singing:**
   Ensemble work in small groups, duos and trios. Singing of appropriate vocal repertoire belonging to the Romantic Period. Focus will be on reading, cueing, tuning, listening and ensemble balance. Study will also include approaches to modern vocal repertoire – atonal melodies, pitching, intervallic work and rhythmic considerations.

   **Dictation:**
   This will include atonal melodies and clusters, streaming out of the sight singing encountered in the modern vocal repertoire.

   Active class participation and weekly preparation of material is essential.

7. **Teaching and Learning Methods**
   The module is delivered through weekly lectures and demonstrations. Active class participation and weekly preparation of material is essential. Support of this nature is essential in securing a solid foundation and building student confidence. Weekly assignments in sight singing/ensemble work/intervallic work.

8. **Methods of Assessment**
   **Course work**
   - Selection of prepared works 40%
   - 1 quick study 10%
   - In class demonstration of weekly classwork preparation 10%

   **December Assessment**
   - 50%

   **End-of-Year Assessment**
   - Sight sing atonal melodic fragments/2-part & sing a selection of prepared works/material covered 30%
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<thead>
<tr>
<th>Section</th>
<th>Description</th>
<th>Weight</th>
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<tbody>
<tr>
<td></td>
<td>Viva/dictation - covering the drill work/ basic support work</td>
<td>10%</td>
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<tr>
<td></td>
<td>In class demonstration of weekly classwork preparation</td>
<td>10%</td>
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<td>9.</td>
<td><strong>Pass Requirement</strong></td>
<td>40%</td>
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<tr>
<td>10.</td>
<td><strong>Method of Supplemental Assessment</strong></td>
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<td></td>
<td>Re-take relevant Assessments</td>
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<td>11.</td>
<td><strong>Recommended Book Resources</strong></td>
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<td>12.</td>
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<td></td>
<td>Relevant Musicianship lecturer</td>
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Senior Sophister - Year 4

Bachelor in Music Performance (Vocal Studies)

Note
- Students must choose two of the following 4 Academic Electives


1. Module Code
   BAVSASS4

2. Module size
   Individual supervision of 1 hour per week x 12 weeks
   Self-study 113 hours over 12 weeks

3. ECTS Value
   5

4. Rationale and aims
   Rationale
   Students can choose this academic elective demonstrating the knowledge and skills acquired in their analytical studies throughout years 1-3. Two small projects or one larger academic project will be undertaken by the student and the lecturer will provide guidance and supervision. A mature level of engagement and discussion is expected music with a command of the appropriate skills required. At this stage, students will display independent musical judgement and increased perception and discrimination as listeners and become more reflective and ‘thoughtful’ performers.

   Aims
   - To equip the student to with further analytical approaches/tools, building on those acquired in years 1 - 3

5. Learning Outcomes
   On successful completion of this module, students should be able to:
   - Undertake independent musical investigation into new works/repertoire
   - Critically analyse music using the appropriate analytical tools/vocabulary in a musically intelligible and precise way
   - Deepen their engagement with the works performed
   - Critically appraise and evaluate performance choices displaying independent musical judgement
   - Illustrate via performance the more ‘thoughtful’ performer

6. Module Content and Syllabus
   Mature discussion, reflection, listening, reading, analysing is core activity. This will be reinforced by supervision and guidance in relation to the students’ academic topic/s. Reflection in terms of a student’s artistic ‘individual’ approach to a work will also be discussed and examined.

7. Teaching and Learning Methods
   Individual supervision and guidance throughout the 12 week period with feedback.

8. Methods of Assessment
   Course work 100%
   Student research, listening, 2 written assignments or 1 larger academic project.

9. Pass Requirement
   40%

10. Method of Supplemental Assessment
    Repeat

11. Recommended Reading Materials / Indicative Resources
    Interpretation:
Analysis:
Langer, Susanne K. Feeling and Form. Charles Scribner’s Sons, 1953

12. Module Teaching Team
Relevant Musicianship lecturer

1. **Module Code:**
   BAVSMTSS4

2. **Module Size**
   Lecture 1½ hours per week x 13 weeks
   Self-study 105 hours over 13 weeks

3. **Module Credits**
   40%

4. **Rationale and Aims**
   **Rationale**
   Music technology is a term that refers to all forms of technology involved with the musical arts, particularly the use of electronic devices and computer software to facilitate playback, recording, composition and performance. The concept of music technology is intimately connected to both musical and technological creativity.

   **Aims**
   - Provide students with a thorough working knowledge of both the technology and the creative possibilities inherent therein
   - Provide step by step introduction to specific software environments

5. **Learning Outcomes**
   On successful completion of this module students should be able to:
   - Compose a large scale musical work using the language of Electro-Acoustic Composition
   - Identify and describe for one’s own learning and progress
   - Reflect on and evaluate the quality of their own learning and achievement
   - Produce a written document that provides insight into the compositional output of the student

6. **Module Content and Syllabus**
   In the computer age the ontological range of music technology has greatly increased. It may now be mechanical, electronic, software or indeed even purely conceptual. As such topics are subject to change reflecting trends in the field. Topics covered may include:
   - Multi-Track Sequencing
   - Sampling in the Digital Domain
   - Synthesis Design
   - Algorithmic Composition
   - Composition and Sound Design for Video
   - Programming within a Modular Environment
   - Spatial Electro-Acoustic Composition (8-Channel Speaker Array)
   - Hardware Hacking and Circuit Bending
   - Narrative based electro-acoustic composition
   - Field-Recording

7. **Teaching and Learning Methods**
   Classes are practical, focusing on a specific topic and the software involved. Tutorials are conducted highlighting particular processes within the software. Short homework assignments are set. The final assignment is to produce a piece focusing on the topic discussed making use of the software discussed or aspects of it. Students will be expected to take greater control of the learning process and to delve deeper into the subject.

8. **Methods of Assessment**
   **Course Work** 100%
   - Assignment 1 40%
   - Assignment 2 40%
   - Assignment documentation 20%
Assignments
Assignments are subject to change year in year out but previous assignments have included instrument design and composition through modular synthesis.

Composition for Spatial Speaker array (up to 8-channel)

Visual Composition (Video editing and production techniques)

Assignment documentation
In conjunction with the assignments project students must submit a written account of the goals and processes involved in producing their work.

9. Pass Requirement
40%

10. Method of Supplemental Assessment
Repeat assignments

11. Recommended Reading Materials/Indicative Resources

12. Module Teaching Team
Relevant Musicianship lecturer

1. **Module Code:**
   BAVSCSS4

2. **Module Size**
   Lecture 1½ hours per week x 10 weeks
   Self-study 60 hours over 10 weeks

3. **Module Credits**
   5

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

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

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

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

8. **Methods of Assessment**
   
   **Course Work** 100%
   
   - Written assignment 40%
   - Practical units on Conducting 60%

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

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

9. **Pass Requirement**
   40%

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

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

12. **Module Teaching Team**
    Relevant conductor from RIAM

1. **Module Code:**
   BAVSDSS4

2. **Module Size**
   Individual supervision of 1 hour per week x 12 weeks

   **Supporting Classes [obligatory]**
   Students who opt to take the Dissertation elective must attend the 2 hour supporting classes for weeks 1-4 inclusive in Semester 1.
   Self-study 105 hours over 12 weeks

3. **Module Credits**
   5

4. **Rationale and Aims**
   **Rationale**
   Students will be introduced to the core body of knowledge and current research debates relating to their chosen research topic. They will gain a greater understanding of the nature and principles of enquiry within their research area. The thesis option will expand and develop their intellectual awareness equipping them with the necessary research and analytical tools, enabling them to explore the subject matter in a detailed fashion and fully tease out the implications of their findings.

   The subject matter will be treated in depth to a length of approximately 5,000 - 7,000 words and must evince a mature analytical judgement. Research into the topic is to be supported by a substantial addition of original critical comment.

   Students receive one-to-one tutorials with a supervisor who guides in the framing of the hypothesis, in research methods and as an advisor in terms of style and presentation.

   **Aims**
   - Students will gain a greater understanding of the nature and principles of enquiry within their research area
   - The Dissertation option will expand and develop their intellectual awareness equipping them with the necessary research and analytical tools, enabling them to explore the subject matter in a detailed fashion and fully tease out the implications of their findings

5. **Learning Outcomes**
   On successful completion of this module, students should be able to:
   - Devise, develop and complete a substantial, intellectually challenging research project related to their field of study, within a set timeframe, and with limited guidance from a supervisor
   - Assimilate and selectively apply concepts, theories, methods and subject-specific terminology used in their field of study
   - Sustain a coherent argument that draws on an engagement with and critical appraisal of existing knowledge relevant to their research project
   - Relate their specific research topic to wider issues, debates and concerns in the general field of Music Performance
   - Reflect on and self-critically manage their own learning in the context of limited access to constructive feedback

6. **Module Content and Syllabus**
   Students will receive one-to-one tuition in the form of supervisions in the research area. They will be guided and directed in the framing of the hypothesis, the research material, the research methods, the analysis of the music and the style and presentation of the material.

   **Supporting Classes - Attendance is obligatory:**
   These classes will cover two strands:
   - Research and Information skills (1 hour)
   - Engaging with Research (1 hour)
   **Part 1 - Research and Information skills tutorials.**
   **Overview**
   The purpose of these classes is to equip students with the skills and confidence to use a range of information resources effectively; also to explore information resources beyond the RIAM library. It is aimed at students...
who take the Dissertation module in the BA (Perf, Comp. & Vocal studies) degrees, in particular for the literature review (an essential component of the dissertation). These are a mixture of presentations and practical exercises during the classes to reinforce what students have learnt and highlight any areas of uncertainty during the class. There are no assignments.

**Week 1: Overview of classes**
- Online library catalogues for research
- Search strategies and techniques

**Week 2: Using Grove Online**
- Using research databases (RILM, ERIC)

**Week 3: Open Access journal sources**
- Using electronic journals (JSTOR)
- References and citations

**Week 4: Advanced web searching**
- Open access research resources on the Web
- Critical evaluation of information sources
- Ethics of research and information use (Plagiarism; copyright)

**PART 2 - Engaging with Research**

**Overview**
These classes will introduce students to methods of research and styles of writing as way of preparing them for their independent research project. The expectations of a research project will be considered; including the planning and undertaking of tasks, meeting and reporting to a supervisor, as well as the intention and format of the final dissertation. Weekly tasks will present students with the opportunity to develop their research skills, including searching, reading and writing on resources that are relevant to their own topic(s) of interest.

**Topics and Tasks**

**Week 1 - Where to start?**
- Introduction to research: expectations of a dissertation
- Undertaking research: a basic method for longer projects; managing time and material

**Task 1:** Compile a list of topics / search terms that are relevant to own project. Find two resources that might be of use and bring to the next class.

**Week 2 - Reducing mountains to molehills**
- Approaching scholarly documentation effectively; reading styles; processing of information; citing sources; language and numbers

**Task 2:** Address the two resources of relevance to own research and create a word document of points of interest, including paraphrasing and citation (with correct reference detail)

**Week 3 - Putting your own stamp on it**
- Presenting own thoughts in writing; writing style; academic support and justification of opinion
- Incorporating illustrations; presenting material through tables, charts, music notation and other visual representations of information

**Task 3:** Prepare a review of the two resources previously addressed assessing relevance, commendation and criticism in relation to own research topic.

**Week 4 - Looking backwards to go forwards**
- Evaluating various methods of research; finding own working style and pace
- Reviewing styles of reading and writing; peer review and critiquing own writing

**Task 4:** Enjoy researching!

7. **Teaching and Learning Methods**
Guidance and direction from the supervisor on one-to-one including discussion, advice, problem solving, and reading of work. Research will cover listening, reading, analysing, and preparation of material, and writing. Students’ work is evaluated during tutorial sessions where creative decisions and technical problems are dealt with before the final submission of work.

8. **Methods of Assessment**
Final Dissertation submissions will be internally co-marked within the RIAM by 2 qualified RIAM Musicianship Faculty members. A report will be written up by the supervisor and this will be made available to the extern examiner. The overall mark will be agreed by the supervisor and the external examiner.

9. **Pass Requirement**
40%
10. **Method of Supplemental Assessment**  
Re-submission of dissertation

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

**General Material - Core Material**
Writing about music (two useful style guides)  

**Historical treatment**

**Interpretation**

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

**Research methods**
Herbert, Trevor. Music in words: a guide to researching and writing about music  
(Samplings of music, London: Faber Music, 1965)  
(Samplings of music, London: Faber Music, 1965)

12. **Module Teaching Team**  
Relevant Musicianship lecturer
Appendix 1: Prescribed Pieces for Performance Audition

Performance Audition

All successful applicants called for audition will be required to perform, at audition, a balanced and stylistically contrasting programme of 15 minutes music, consisting of not less than three songs which should include:

- One Aria Antica sung in Italian
- One Song or Aria in German or French
- One song in English

The audition/interview panel reserves the right to hear all or part of any work presented. Applicants must provide their own Accompanist if required.

The panel may, at their discretion, require the applicant to sight-sing a piece of suitable difficulty.
Appendix 2: Performance Marking Criteria

Honors First Class
80% - 99%  
**Technique**
- An extremely assured and technically accomplished performance
- Maintained a totally convincing sense of control throughout the performance
- Highly polished and accomplished; always convincing in this regard

**Interpretation**
- A profound understanding of style and of the pieces performed
- A richly imagined and memorable performance with great individuality always in abundance
- A deeply insightful performance; thoroughly convincing

**Performance**
- Totally committed and convincing throughout; a gripping account
- Profoundly communicative and effective; a confident and highly professional performance full of élan
- Full of flair and polish; a strong sense of artistry

70% - 79%  
**Technique**
- Very technically assured
- Hardly any lapses of control or none of any significance
- Highly polished and accomplished; always convincing in this regard

**Interpretation**
- A deep understanding of style and of the pieces performed
- A high degree of individuality with a significantly imaginative interpretation
- Showed a continuously high degree of insight throughout the performance; wholly convincing in this regard

**Performance**
- A highly committed and convincing performance
- Great poise and confidence in evidence; always communicative
- A significant degree of flair and polish

Honors Second Class First Division
66% - 69%  
**Technique**
- Mostly technically assured
- Some issues/lapses of control but not many
- In some short passages the performance may have been slightly marred by technical glitches

**Interpretation**
- Good understanding of style
- Has individuality but more subtlety of imagination required
- Has some degree of insight; quite convincing in this regard

**Performance**
- Demonstrates commitment and concentration
- Displays confidence and poise and was communicative
- Evidence of some flair

60% - 65%  
**Technique**
- Fairly technically assured
- Some technical issues and perhaps limitations in control
- Slightly marred the performance overall

**Interpretation**
- More individuality and awareness of musical style needed
- Requires a wider variety of expression
- Requires more insight; somewhat convincing though

**Performance**
- Generally confident with some sense of involvement
- Displayed some poise and was mostly communicative Evidence of some flair
- Signs of some restriction which limits a sense of flair; shows good potential though

Honors Second Class Second Division
56% - 59%  
**Technique**
- Reliable technically but lacks versatility and ease
- Flaws in technical control
- Marred performance overall
Appendix 2: Performance Marking Criteria

Bachelor in Music Performance (Vocal Studies)

Interpretation
- Displayed some stylistic understanding
- A rather standard approach; lacks individuality
- Limited in insight into the music and not always convincing

Performance
- Reasonably confident (most of the time) with some sense of involvement
- Though communicative it lacked poise
- Shows potential and demonstrates solid preparation though lacking in flair

50% - 55%
Technique
- Reasonable technically, though this restricted the musical interpretation
- The technique marred the overall impression somewhat
- Notable flaws in technical control

Interpretation
- Displayed a somewhat narrow stylistic understanding
- Overall a rather standard approach
- Occasional insights into the music but overall unconvincing in this regard

Performance
- Fairly confident but lacking in involvement
- Not always communicative
- Preparation in evidence but not always solid

Third Class
46% - 49%
Technique
- Technically limited
- Maintained a sense of continuity despite technical problems
- Conspicuous flaws in technical control

Interpretation
- Displays some musical understanding though lacking in stylistic variety
- An unconvincing approach
- Quite limited in terms of insight into the music

Performance
- Somewhat hesitant throughout and lacking in engagement
- Though it maintained a sense of coherence, it lacked a sense of communication

40% - 45%
Technique
- Some significant technical limitations
- Lacked continuity
- Technically somewhat weak

Interpretation
- A limited and somewhat basic level of stylistic understanding
- An unsatisfactory and unconvincing approach
- Displayed little or no sense of direction or plan

Performance
- Very hesitant throughout; lacking assurance
- Little or no communication and limited coherence
- Inadequate preparation in evidence

Fail
0% - 39%
Technique
- Serious technical limitations
- Disjointed and little or no continuity
- Not really in control; significant flaws everywhere in evidence

Interpretation
- Little evidence of musical understanding or interpretation
- The performance may have been technically weak to the extent that it became difficult to judge interpretation
- Somewhat incoherent

Performance
- A disjointed and faltering performance
- Neither properly communicative nor coherent
- Little or no evidence of adequate preparation
Appendix 3: Research Misconduct

This is defined as but is not limited to fabrication, falsification or plagiarism in proposing, performing, or reviewing research or original compositions, or in reporting research results. All student must go to http://tcd.ie.libguides.com/plagiarism to comply with TCD instructions regarding plagiarism

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

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

1.3 Plagiarism is the appropriation of another person’s ideas, processes, results, or words without giving appropriate credit, or dishonest use of unacknowledged sources. Plagiarism is addressed separately in section 2.

2 Plagiarism
Plagiarism is interpreted by the Royal Irish Academy of Music as the act of presenting the work of others as one’s own work, without acknowledgement. Plagiarism is considered as academically fraudulent and an offence against college discipline. The RIAM considers plagiarism to be a major offence and subject to disciplinary procedures. It is the responsibility of the student to ensure that he/she does not commit plagiarism.

1. Why plagiarism is regarded as such a serious offence?
It is clearly understood that all members of the academic community use and build on the work of others. It is commonly accepted also, however, that they build on the work of others in an open and explicit manner, and with due acknowledgement. Many cases of plagiarism that arise could be avoided by following some simple guidelines:

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

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

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

2.3 Is information available about plagiarism?
Advice about how to avoid plagiarism is available from the librarians, lecturers, teachers and supervisors. Advice is also available about the appropriate methodology for students to use for their work.

It is the students’ responsibility to make sure their work is not used by others without acknowledgement. The student whose work is used unreferenced by another is considered an accomplice in the act of plagiarism.

3 RIAM Policy and procedure for inquiring into allegations of research misconduct
See RIAM Plagiarism Policy
Appendix 4: Academic Elective - Dissertation Marking Criteria

Introduction [15 marks]

Honors First Class
70% - 100%
- The focus of the study is excellently articulated
- The purpose of the study is clearly related to the student’s own practice, the context of which has been excellently outlined

Honors Second Class First Division
60 - 69%
- The focus of the study is very well articulated
- The research context is very well established
- The student provides a very good account of how the study relates to their own practice

Honors Second Class Second Division
50 - 59%
- The student clearly states the focus of the study
- The context within which the study takes places is well-established
- The student provides a good account of how the project relates to their own practice.

Third Class
40 - 49%
- The student satisfactorily outlines the focus of the study.
- There is a reasonable attempt to establish the context of the study.
- The student provides a satisfactory account how the project relates to their own practice.

Fail
0% - 39%
- The student does not clearly outline the focus of the study.
- The context is not well established. The student does not obviously identify how the project relates to their own practice.

Review of Literature [25 marks]

Honors First Class
70% - 100%
- The literature is excellently chosen in terms of relevance and consistency with the research topic
- The literature is up-to-date and is outstanding in terms of breadth and depth
- The author demonstrates an excellent level of critique in engaging with the literature

Honors Second Class First Division
60 - 69%
- The chosen literature is very good in terms of its relevance and its consistency with the research topic
- The literature is up-to-date and is very good in terms of breadth and depth
- The paper contains very good critique of the literature

Honors Second Class Second Division
50 - 59%
- The literature is good in terms of relevance and consistency with the research topic
- Some of the literature is up-to-date and good in terms of breadth and depth
- There is occasional critique of the literature chosen

Third Class
40 - 49%
- While some literature has been reviewed it is limited in terms of scope
- Much of the relevant literature has been omitted
- There is a lack of critique of any of the literature

Fail
0% - 39%
- The literature is unacceptably narrow, lacks focus in terms of the research topic and omits key texts and contributors

Methodology [15 marks]

Honors First Class
70% - 100%
- The methodology has been excellently chosen in terms of relevance to research topic, taking into consideration a wide range of methodological literature
- A comprehensive argument is made in support of the choice of the methodology
- The limitations of the methodology are clearly outlined. Any pertinent ethical issues are excellently discussed.
Honors Second Class First Division
60 - 69%
- The methodology has been very well chosen in terms of relevance to research topic, taking into consideration a very good range of methodological literature
- The arguments made in support of the choice of methodology are logical and very well made
- Any pertinent ethical issues are coherently discussed

Honors Second Class First Division
50 - 59%
- The methodology is quite relevant to the research topic.
- A good review of the methodology literature is provided with some arguments made in support of the methodology
- The author provides good discussion of the limitations and ethical implications of this methodology

Honors Second Class Second Division
40 - 49%
- The methodology chosen is somewhat appropriate for the research topic
- Some relevant methodology is discussed, with reference to a limited selection of literature
- Discussions of the limitations and ethical implications of the methodology are quite limited

Fail
0% - 39%
- The methodology is inappropriate in terms of the research topic. Scant attention has been paid to the methodology literature and there are serious gaps in terms of the limitations and ethical implications of the methodology

Findings, Analysis and Discussion [30 marks]
Honors First Class
70% - 100%
- The author presents the data in an excellent manner
- Superb use of the literature is used to critically examine the data
- The author is highly insightful in terms of the arguments made within the discussion and there is a clear link between the conclusions and the data
- The author demonstrates an excellent level of critique in engaging with the literature

Honors Second Class First Division
60 - 69%
- The data is presented very clearly and cogently
- Very good use is made of the literature in order to offer critical examination of the data
- A range of insightful arguments are made within the discussion and very good links are established between the conclusions and the data

Honors Second Class Second Division
50 - 59%
- The data is presented in a clear and unambiguous manner
- The author makes good use of the literature to offer some critical examination of the data
- Some insightful arguments are made within the discussion and appropriate links are evident between the conclusions and the data

Third Class
40 - 49%
- The data is presented in a mediocre manner but may be confusing in parts
- There is very little integration of the literature in the discussion of the data, with scant critical examination of the data. Links between the data and conclusions are weak

Fail
0 - 39%
- The data is presented in a confusing manner
- The author fails to use the literature in critiquing the data
- Conclusions are inappropriate in terms of the data presented

Presentation and Format [15 marks]
Honors First Class
70% - 100%
- The author displays skilled use of academic conventions with format and structure followed superbly and consistently throughout
- The dissertation is systematically and clearly organised
- The author has paid excellent attention to the accurate formation of the bibliography and referencing system
Honors Second Class First Division
60 - 69%
- The author displays very good use of academic conventions with format and structure followed consistently throughout
- The dissertation is systematically organised
- The author has paid very good attention to the accurate formation of the bibliography and referencing system

Honors Second Class Second Division
50 - 59%
- The author displays good use of academic conventions with format and structure followed well and relatively consistently throughout
- The dissertation is organised well throughout
- The bibliography is relatively well presented and the referencing system is relatively well followed however some mistakes are evident

Third Class
40 - 49%
- Academic conventions are adhered to in a sporadic fashion. The dissertation is not well organised
- The bibliography is weak and many mistakes are evident in the references presented

Fail
0% - 39%
- Academic conventions are generally ignored
- The dissertation is unorganised
- The bibliography is very weak and references are inaccurate or absent
Appendix 5: Academic Elective: Music Technology/Composition Marking Criteria

Quality and originality of ideas [40 marks]

Honors First Class
70% - 100%
- Strong evidence of original musical language and thought
- Ability to absorb influences into an individual style

Honors First Class First Division
60% - 69%
- Evidence of original musical thought
- Ideas with strong profile

Honors First Class Second Division
50% - 59%
- Strong ideas with less individual quality
- Influences not fully absorbed but fluency of ideas evident

Third Class
40% - 49%
- Acceptable level of musical thought showing fluency but not much originality

Fail
0 - 39%
- Poor level of musical invention

Quality of musical technique [30 marks]

Honors First Class
70% - 100%
- Great technical assurance and adventurousness in the statement and development of ideas
- Strong command of sonic manipulation and creation through software, as appropriate

Honors First Class First Division
60% - 69%
- Strong technical assurance in handling ideas with less daring than the above
- Good command of software capabilities, as appropriate

Honors First Class Second Division
50% - 59%
- Good overall grasp of statement of ideas but showing less capacity for development
- Good command of software capabilities, as appropriate

Third Class
40% - 49%
- Acceptable grasp of statement and development of ideas, showing competence without much adventurousness
- Acceptable command of software capabilities, as appropriate

Fail
0 - 39%
- Poor overall quality in statement and development of ideas and use of software
- Strong command of sonic manipulation and creation through software, as appropriate

Quality of presentation [20 marks]

Honors First Class
70% - 100%
- Professional level of presentation materials (CDs, technical requirements etc.)
- The student shows a full grasp of the layout and presentation level needed for professional performance.

Honors First Class First Division
60% - 69%
- Strong level of presentation of materials with perhaps some adjustments needed

Honors First Class Second Division
50% - 59%
- Good overall grasp of presentation issues but with less grasp of the demands of the performance situation.
- Some intervention needed to deal with these issues.

Third Class
40% - 49%
- Acceptable level of presentation.
- Issues involving, for example, technical notes on performance requirements.
Appendix 5: Academic Elective: Music Technology/Composition Marking Criteria

Bachelor in Music Performance (Vocal Studies)

Fail
0 - 39%
  - Poor level of presentation showing little grasp of the technical requirements and demands of performance.

Commentary [10 Marks]

Honors First Class
70% - 100%
  - Excellent grasp of aesthetic and technical issues shown in clearly written prose
  - Strong critical engagement with the analytic literature including recent periodical literature (where relevant)
  - Scholarly presentation

Honors First Class First Division
60% - 69%
  - Very good grasp of aesthetic and technical issues
  - Good awareness of the analytic literature
  - Scholarly presentation

Honors First Class Second Division
50% - 59%
  - Good grasp of aesthetic and technical issues
  - Engagement with the literature but not in a critical way
  - Articulate presentation of ideas

Third Class
40% - 49%
  - Acceptable if unadventurous grasp of the aesthetic and technical issues
  - Articulate presentation
  - Little engagement with the literature

Fail
0 - 39%
  - Poor grasp of aesthetic and technical issues
  - Poorly argued
  - No engagement with the literature
Appendix 6: Vocal Syllabus

Note:

- All programmes must be approved by the student’s principal study tutor, the relevant Head of Faculty and the relevant Course Committee, and deadlines for submission can be found in this handbook and in the academic calendar.
- Where a student does not submit their exam programme by the given deadline [please refer to the academic calendar] and as required by the Course Committee a deduction of 5 marks for that exam will be imposed as a penalty.
- Repertoire may be substituted [on the relevant form] subject to approval of the Head of Vocal Faculty.
- Throughout the entire course, any work or study performed at examination may not be repeated again in any subsequent examination unless the work or study has only been performed in part and not as a whole in a previous examination. Urtext editions are recommended where possible and available.
- All performances will be open to the public.
- Where a student does not satisfactorily present Programme Notes for performance exams, a penalty reduction of 5 marks will be imposed.
- Vocal students will be required to perform from memory.
- Those students who use sheet music without prior permission of the Course Committee, will incur the following penalties:
  - Up to 10 minutes of platform time students will incur a deduction of 2 marks
  - Up to 20 minutes of platform time students will incur a deduction of 3 marks
  - Up to 30 minutes of platform time students will incur a deduction of 4 marks
  - Over 30 minutes of platform time students will incur a deduction of 5 marks
- Students may apply to the Course Committee for an exemption from this sanction, and this request will be reviewed in light of the demands of the works in question.
- Students who play over the maximum duration of a performance exam will incur the following penalties:
  - 3 minute latitude and then an initial 3 marks will be deducted followed by an increase of 1 mark per minute up to a max of 10 marks.
- Students who play under the maximum duration of a performance exam will incur the following penalties:
  - 3 minute latitude and then an initial 3 marks will be deducted followed by an increase of 1 mark per minute up to a max of 10 marks.
- Students must submit all work assigned for academic modules in the RIAM. No extensions regarding due dates or specific assignments will be granted.
- Any academic work that is received up to one week after the official due date for submission will receive a deduction of 10% of the mark from that assignment.
- Any academic work that is received between one week and up to two weeks following the official due date will receive a deduction of 20% of the mark from that assignment.
- Any academic work that is received later than two weeks from the official due date will receive a mark of zero for that assignment.
- Students will be required to carry out such assignments in all areas of the course, as determined by the lecturer, and to submit complete portfolios of all assignments for assessment.
- Students must provide two copies of music for each examination panel. Photocopies of music texts must not be used in examinations unless prior written permission has been obtained from the publisher, in which case the permission must be shown to the examination panel before the examination takes place. Any other exceptions (e.g. copying a single page for difficult page turns etc.) should be in line with the Code of Fair Practice (1992) published by the Music Publishers’ Association [3rd Floor, Strandgate, 18-20 York Building, London WC2N 6JU].
- In all examinations, the examiners’ decision is final. Please consult RIAM Rules and Regulations handbook for appeals criteria.
Appendix 6: Vocal Syllabus

Year 1

Mid-year Technical Examination
- The student will be required to introduce and sing a 16th, 17th or 18th century Italian “Aria Antiche” (this piece may not be presented as part of end of year examination) Questions may be asked which are prompted by the performance and relevant to the repertoire offered, the text and technical issues.
- Prepare study and excerpts see appendix 7
- Quick Memorisation: A simple song to be given to the candidate two days in advance of the examination when it will be performed from memory

A separate language exam from the appropriate language tutor will constitute 20% of the mid-year Technical mark for this examination.

End-of-year Examination - Recital
To submit a portfolio of work covered during the year to include:
- Three Folk Songs [one in Irish]
- Two Lute Songs
- Two arias in Italian from the 16th, 17th and 18th centuries
- Two English Songs of Purcell, Arne etc.
- Two Handel Arias
- Two 19th/20th Century English language Art Songs

To perform from memory a recital of 15-20 minutes which includes the natural breaks between pieces, chosen from the portfolio. This programme must be approved by the principal study tutor; the Head of Faculty and the relevant Course Committee.

Year II

Mid-year Examination
- The student will be required to introduce and sing from memory a recitative and aria in Italian and a contrasting Lied in German. Questions may be asked which are prompted by the performance and relevant to the repertoire offered, the text and technical issues. Neither piece offered can be repeated in the end of year examination
- Quick Memorisation. Student will be given a short song two days in advance which they will present from memory
- Prepare study and excerpts see Appendix 7

A separate language report from the appropriate language tutor will account for 20% of the total mark for this examination.

End-of-year Examination
To submit a portfolio of work covered during the year to include:
- Two Baroque arias with recitative from the works of J.S. Bach, Handel or Purcell.
- Two arias in Italian from the 17th and 18th centuries.
- Six lieder from the works of Schubert, Schumann or Mendelssohn
- Four English language Art Songs Two items of own choice reflecting a special interest of the student e.g. opera, oratorio, operetta, music theatre, art song etc.

To perform from memory a recital of 25-30 minutes which includes the natural breaks between pieces chosen from the portfolio. This programme must be approved by the principal study tutor; the Head of Faculty and the relevant Course Committee.

Year III

Mid-year Technical Examination
- The student will be required to introduce and sing from memory one German Lied and one French Mélodie
- Questions may be asked which are prompted by the performance and are relevant to the repertoire offered, the text and technical issues. Neither piece offered may be repeated in the end of year examination.
- Quick Memorisation. Student will be given a short song two days in advance which they will present from memory.
- Prepare study and excerpts see Appendix 7
- A separate language report from the appropriate language tutors will account for 20% of the total mark for this examination.

**End-of-year Examination**

To submit a portfolio of work covered during the year to include:

- **Six Lieder** from the works of Brahms, Wolf, Strauss, Mahler, Schoenberg, Webern or Berg
- **Six Mélodies** from the works of Berlioz, Gounod, Chausson, Fauré, Hahn, Debussy and Duparc
- **Six English language Art Songs** of which at least two must be in the 20th century idiom.
- **Two arias** from Oratorio or Opera, or Concert Arias.
- **Two** own choice items reflecting the student’s special interest.

To perform, *from memory*, a recital of 35-40 minutes which includes the natural breaks between pieces chosen from the portfolio. This programme must be approved by the principal study tutor; the Head of Faculty and the relevant Course Committee.

**Year IV**

**Mid-year Examination**

**Voice and Orchestra repertoire [Concerto]**

- Students must present a work for Voice and Orchestra for mid-year Examination in year 4. This can be a vocal cantata, a song cycle for voice and orchestra or equivalent repertoire.
- Vocal students can nominate a major role in an RIAM Opera or a solo oratorio role with the RIAM Chorale. The RIAM Opera will normally take place in January and March and performances with RIAM Chorale will normally take place in November and December.
- The work must be sung from memory although students may apply to the Course Committee in advance if they wish to use music.
- Students who do not perform their chosen work with Orchestra must perform their work with piano accompaniment.

**End-of-year Recital**

To submit a portfolio of work covered during the year to include:

- **Eight Lieder**
- **Eight Mélodies**
- **Six English language Art Songs** of which at least two must be in the 20th century idiom.
- **Four arias** from Oratorio or Opera, or Concert Arias
- **Two** own choice items reflecting the student’s special interest.

To perform, *from memory*, a recital of 50-55 minutes which includes the natural breaks between pieces chosen from the portfolio. This programme must be approved by the principal study tutor; the Head of Faculty and the relevant Course Committee.

The programme should include be all major vocal genres i.e. Baroque, Lieder, Mélodies, Art Song, 20th Century Song, Opera and Oratorio. Marks will be given for the construction of a balanced and interesting programme.
### Appendix 7: Mid-year Technical Requirements - Studies and Extracts from Repertoire

**Year 1**

**Soprano:**  
- **Vaccai Study:** Lesson 3: Intervals of a Sixth  
- **Handel:** How beautiful are the feet (Messiah)

**Mezzo / Alto:**  
- **Vaccai Study:** Lesson 7: Introduction to Roulades  
- **Vivaldi:** Qui sedes (extract from beginning to bar 96) (Gloria)

**Tenor:**  
- **Vaccai Study:** Lesson 5: Semitones  
- **Schubert:** Et Incarnatus Est (extract from Credo bar 134-144, beginning of Andante section) (Mass no 5 in E Flat)

**Baritone/Bass:**  
- **Vaccai study:** Lesson 8: Ascending and Descending Appoggiaturas  
- **Bach:** Slummert ein (extract from beginning to bar 28) (Cantata 82)

**Year 2**

**Soprano:**  
- **Vaccai Study:** Lesson 10, Part 2: The Turn  
- **Haydn:** On Mighty Pens (extract from bar 80 to bar 115) (Creation)

**Mezzo / Alto:**  
- **Vaccai Study:** Lesson 9: Introduction to the Mordent  
- **Bach:** Esurientes implevit bonis (extract from beginning to bar 17) (Magnificat in D)

**Tenor:**  
- **Vaccai Study:** Lesson 4: Intervals of a Seventh  
- **Haydn:** Now Vanish before the Holy Beams (beginning up to bar 52) (Creation)

**Baritone/Bass:**  
- **Vaccai study:** Lesson 10, Part 1: Introduction to The Turn  
- **Handel:** A serpent in my bosom warm'd (extract from beginning to one bar after letter E) (Saul)

**Year 3**

**Soprano:**  
- **Vaccai Study:** Lesson 11: Introduction to the Trill  
- **Handel:** Rejoice (extract to bar 37) (Messiah)

**Mezzo/Alto:**  
- **Vaccai Study:** Lesson 13: Portamento  
- **Bach:** Erbarme dich (extract from beginning to bar 22) (St. Matthew Passion)

**Tenor:**  
- **Vaccai Study:** Lesson 12: Roulades  
- **Handel:** Ev'ry valley (extract from beginning to bar 41) (Messiah)

**Baritone / Bass:**  
- **Vaccai study:** Lesson 13: Portamento  
- **Bach:** Gerne will ich (extract from beginning to bar 64) (St. Matthew Passion)
Appendix 8: Academic Regulations

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

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

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

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

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

Integral to the course are secondary studies in Chorale, RIAM Philharmonia (for orchestral instruments), Accompaniment (for keyboard players) and Opera, Oratorio, Song Classes, Languages and Phonetics classes (for singers).

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

3. Structure of Programme (Vocal pathways)

3.1 The following may be offered as Principal Study:

<table>
<thead>
<tr>
<th>Voice Type</th>
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<tbody>
<tr>
<td>Voice</td>
</tr>
<tr>
<td>Soprano</td>
</tr>
<tr>
<td>Mezzo-soprano</td>
</tr>
<tr>
<td>Countertenor</td>
</tr>
<tr>
<td>Tenor</td>
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<tr>
<td>Baritone</td>
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<td>Bass</td>
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</tbody>
</table>

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

- To train and develop students to the highest professional performance level, enabling them to take their place in the music profession whether as a solo instrumentalist, chamber music and orchestral player, accompanist, solo and choral singer.
- To inculcate sound musicianship through supporting studies, which will deepen and enrich students' perception and understanding of the music they perform, both analytically and stylistically.
- To provide students with a broad experience of practical music making, equipping them with the skills necessary to participate confidently in a wide variety of performance situations.

3.3 Programme Learning Outcomes
This programme leads to the award of a degree at Level 8 of the National Qualifications Authority of Ireland. On successful completion of this programme students should be able to:

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

4. Governance structure

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

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

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

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

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

Applications
All prospective applicants must submit online by 1st December the following documents:
- Completed online application form.
- Online payment of the relevant non-refundable application fee.
- A detailed Curriculum Vita which should include details of your performing career to date e.g. Concerts, Recitals, Feiseanna, Broadcasts, Orchestral/Chamber Music/Ensemble experience etc., as well as the applicant's examination record and any other information they would consider helpful to your application.
- Proof of competence in English in the case of students for whom English is not the first language.
- Written recommendations from two musicians, who may be the applicant’s teachers, confirming the suitability of the applicant for the course.
- Applicants may submit an unedited DVD of a recent performance [optional]
- A personal statement may be included. Applicants may choose to indicate why they wish to undertake this programme, what they hope to achieve and why they specifically wish to study at the Royal Irish Academy of Music.

Short-listed applicants will be notified of the day and time of their audition and interview.

5.1 Minimum/maximum numbers
Minimum 6 EU/non EU fee paying applicants each Academic Year
Maximum 20 EU/non EU fee paying applicants each Academic Year
5.2 Delivery format

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

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

The structure of the validated course:
The primary emphasis of the course is on practical studies including solo and ensemble work. The course has two main pathways i.e. instrumental and vocal which have common and separate modules and assessments particular to the demands of their chosen performance medium. The total credit weighting for the instrumental pathway is distributed over 7 modules in years 1 - 3 and 5 modules in year 4. The Performance modules carry 40 ECTS with supporting studies modules carrying 20 ECTS each year.

Structure of Course Table

<table>
<thead>
<tr>
<th>Year/Module</th>
<th>ECTS Credits</th>
<th>Student Effort Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Year 1</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Performance</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Module 1: Principal Study [1]</td>
<td>20 [1 ECTS =25 hours]</td>
<td>500</td>
</tr>
<tr>
<td>Module 3: RIAM Holistic Components [1]</td>
<td>05 [1 ECTS = 25 hours]</td>
<td>125</td>
</tr>
<tr>
<td><strong>Supporting Studies</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Module 4: Compositional Techniques [1]</td>
<td>05 [1 ECTS = 25 hours]</td>
<td>125</td>
</tr>
<tr>
<td>Module 5: Aural Training [1]</td>
<td>05 [1 ECTS = 25 hours]</td>
<td>125</td>
</tr>
<tr>
<td>Module 7: Practical Musicianship [1]</td>
<td>05 [1 ECTS = 25 hours]</td>
<td>125</td>
</tr>
<tr>
<td><strong>Year 2</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Performance</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Module 1: Principal Study [2]</td>
<td>20 [1 ECTS =25 hours]</td>
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<tr>
<td><strong>Supporting Studies</strong></td>
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<td></td>
</tr>
<tr>
<td>Module 5: Aural Training [2]</td>
<td>05 [1 ECTS = 25 hours]</td>
<td>125</td>
</tr>
<tr>
<td><strong>Year 3</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Performance</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Module 1: Principal Study [3]</td>
<td>20 [1 ECTS =25 hours]</td>
<td>500</td>
</tr>
<tr>
<td><strong>Supporting Studies</strong></td>
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<td></td>
</tr>
<tr>
<td>Module 4: Compositional Techniques [3]</td>
<td>05 [1 ECTS = 25 hours]</td>
<td>125</td>
</tr>
<tr>
<td>Module 5: Aural Training [3]</td>
<td>05 [1 ECTS = 25 hours]</td>
<td>125</td>
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<tr>
<td><strong>Year 4</strong></td>
<td></td>
<td></td>
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<tr>
<td><strong>Performance</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Module 1: Principal Study [4]</td>
<td>20 [1 ECTS =25 hours]</td>
<td>500</td>
</tr>
<tr>
<td><strong>Supporting Studies</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Students must do Aural Training and choose two other Electives</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(b): Academic Elective - Analysis [4]</td>
<td></td>
<td></td>
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<tr>
<td>(c): Academic Elective - Music Technology [4]</td>
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<tr>
<td>(d): Academic Elective - Conducting [4]</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(e): Academic Elective - Dissertation [4]</td>
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<td></td>
</tr>
<tr>
<td>Module 4: RIAM Holistic Components</td>
<td>5 [1 ECTS = 25 hours]</td>
<td>125</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>240</td>
<td>6000</td>
</tr>
</tbody>
</table>

Bachelor in Music Performance (Vocal Studies)
5.3 Admission Requirements

Qualifications or equivalent

To qualify for admission to the RIAM applicants must:

- Attain the standard of general education prescribed for matriculation
- Where applicable, satisfy specific requirements for the courses to which admission is sought
- Applicants for the course are required to have 85% or higher in the Grade VIII RIAM Local Centre examination, or Associated Board of the Royal Schools of Music, or Guildhall school of Music London, or Trinity College London, or from comparable institutions in other countries* or successfully completed the RIAM’s Access Course

Where there is competition for places, obtain a sufficiently high standard of entrance examination results to ensure inclusion among the number to whom offers are made.

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

Matriculation requirements

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

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

Mature applicants

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

Competence in the English language - all classes/lectures/seminars are conducted through English. Students whose first language is not English and who have not been educated through the medium of English must present one of the qualifications in the English language as denoted on TCD’s website.

Note:

- *Students whose standard is at IELTS 5.5 or 6 or equivalent may be made a conditional offer, and will be required to take part in TCD’s 8 week IELTS Pathway Programme (or similar programme) prior to taking up the place in September. They must be certified at IELTS 6.5 by the time of starting the degree. Failure to reach 6.5 means that the student must relinquish or defer their offer.

5.4 Audition Procedures

Audition/interview

The audition/interview panel will normally consist of a selection of the following RIAM personnel:

- The Director or her/his nominee
- Head of Vocal
- Such specialist(s) as the Course Committee may consider necessary to appoint in an examining or advisory capacity

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

Performance audition

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

Interview

The interview will normally take approximately 10 - 15 minutes but may take more or less time than this depending on what the panel deem necessary. Applicants can be asked general questions such as why they applied for the course or what they hope to achieve through taking the course, to more specific questions such as particular technical issues they might wish to work on, repertoire they might like to specialise in, and more.
**Written examination**
To sit a written paper, which will include rudiments, melody writing and a harmony question in simple choral style of approximately the current Leaving Certificate (higher-level paper) standard of difficulty. Candidates will also sit an aural paper. Applicants are required to pass in both the written paper and the aural tests in order to be considered for admission to the course.*

*Note:
In exceptional circumstances, a complementary pass may be awarded to applicants at the discretion of the audition/interview panel, subject to the following conditions being fulfilled:

- The applicant must display exceptional flair and potential
- The applicant must have obtained a mark within the compensatory range of 30% - 40% in both written and aural tests
- Applicants admitted to the course under these conditions will be required to attend supplementary lectures as deemed necessary by the interview/audition panel in order to satisfy the requirements of the course. In very exceptional circumstances (and where outstanding flair and ability have been demonstrated), candidates who fail to meet these requirements at their initial attempt may present themselves for further assessment at the beginning of the Academic Year [September] in which they wish to enter the course.

**Audition/interview results**
The panel produces a list of successful applicants in order of merit. Successful applicants who are offered a place on the programme (subject to attaining the relevant academic qualifications) receive a conditional letter of offer from the Academy within 10 working days of the auditions.

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

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

6. **Academic quality assurance**

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

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

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

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

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

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

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

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

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

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

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

7. Course Committee

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

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

In addition, Lecturers of registered students on the Bachelor in Music Performance Degree are automatically members of the Course Committee.
The Course Committee will convene at least three times annually. The committee will be chaired by a member of the Course Committee who is nominated and elected each Academic Year.

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

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

8. Academic Year and Terms

Tuition
Principal Study [Vocal]
The RIAM Academic Year consisting of 26 weeks of tuition commences on the second Monday of September each year. Students may be required to take lessons outside the working hours of 9am - 6pm and at weekends to accommodate those who work in orchestras and have other commitments.

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

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

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

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

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

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

9. Assessment Procedures

9.1 Methods of assessments
Assessment will be by:
- Recital and continuous assessment for Principal Study
- Written examination and continuous assessment for supporting studies [years 1 - 3]
- Written assignments/editions/dissertation and continuous assessment for supporting studies [year 4, electives - Dissertation, Conducting and Music Technology]

Note:
- **Non-attendance penalties:**
  100% attendance is expected in all modules or components within modules. Students who fail to attend without a certified and sanctioned excuse will have marks deducted as follows:-
  - Group classes, Chamber Music, Language 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. Such deductions shall be
made for all absences [without a certified and sanctioned excuse] without limit, and persistent non-attendance could result in failing the year

**Supporting Studies**

100% attendance is expected in all Academic lectures. Failure to do so will result in the following penalties: 5% will be deducted from the relevant module/component where students only attend a minimum of 75%; an additional 1 mark for each lecture missed thereafter will be deducted from the relevant module/component.

**RIAM Holistic**

Students should attend all Holistic lectures. Failure to do so will result in the following penalties:

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

**Performance Electives Assessment penalties [including Chorale] - 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 65% 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.
- All programmes must be approved by the student’s principal study tutor, the relevant Head of Faculty and the relevant Course Committee, and deadlines for submission can be found in this handbook and in the academic calendar.
- Where a student does not submit their exam programme by the given deadline [please refer to the academic calendar] and as required by the Course Committee a deduction of 5 marks for that exam will be imposed as a penalty.
- Repertoire may be substituted [on the relevant form] subject to approval of the Head of Vocal Faculty.
- Throughout the entire course, any work or study performed at examination may not be repeated again in any subsequent examination unless the work or study has only been performed in part and not as a whole in a previous examination. Urtext editions are recommended where possible and available.
- All performances will be open to the public.
- Where a student does not satisfactorily present Programme Notes for a performance exam, a penalty reduction of 5 marks will be imposed.
- Vocal students are required to perform from memory [this does not include Chamber Music] who use sheet music without prior permission of the Course Committee, will incur the following penalties:-
  - Up to 10 minutes of platform time students will incur a deduction of 2 marks
  - Up to 20 minutes of platform time students will incur a deduction of 3 marks
  - Up to 30 minutes of platform time students will incur a deduction of 4 marks
  - Over 30 minutes of platform time students will incur a deduction of 5 marks

Students may apply to the Course Committee for an exemption from this sanction, and this request will be reviewed in light of the demands of the works in question.

- Students who play **over** the maximum duration of a performance exam will incur the following penalties:-
  - 3 minute latitude and then an initial 3 marks will be deducted followed by an increase of 1 mark per minute up to a max of 10 marks.
- Students who play **under** the maximum duration of a performance exam will incur the following penalties:-
  - 3 minute latitude and then an initial 3 marks will be deducted followed by an increase of 1 mark per minute up to a max of 10 marks.
- Students **must** submit all work assigned for academic modules in the RIAM. No extensions regarding due dates or specific assignments will be granted.
- Any academic work that is received up to one week after the official due date for submission will receive a deduction of 10% of the mark from that assignment.
- Any academic work that is received between one week and up to two weeks following the official due date will receive a deduction of 20% of the mark from that assignment.
- Any academic work that is received later than two weeks from the official due date will receive a mark of zero for that assignment.
- Students will be required to carry out such assignments in all areas of the course, as determined by the lecturer, and to submit complete portfolios of all assignments for assessment.
- Students must provide **two** copies of music for each examination panel. Photocopies of music texts must not be used in examinations unless prior written permission has been obtained from the publisher, in which
case the permission must be shown to the examination panel before the examination takes place. Any other exceptions (e.g. copying a single page for difficult page turns etc.) should be in line with the Code of Fair Practice (1992) published by the Music Publishers’ Association [3rd Floor, Strandgate, 18-20 York Building, London WC2N 6JU].

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

9.2 Examination Panels

**Principal Study [Years 1 - 3]**
These will be conducted by a panel consisting of 2 examiners:
- The specialist external examiner appropriate to the candidate's discipline and, where possible appropriate to the candidates principal study.
- The Head of Vocal Studies or his/her nominee.
- The vocal teacher of each student may be in attendance at the examination and at the subsequent examination panel meeting.

**Principal Study [Final Recital - Year 4]**
These will be conducted by a panel consisting of 3 examiners:
- The overall Extern Examiner, or his/her nominee, will act as Chairperson of the panel of Examiners for all 4th year End-of-year performances.
- The specialist external examiner appropriate to the candidate's discipline and, where possible appropriate to the candidates principal study.
- The Head of Vocal Studies or his/her nominee.
- The vocal teacher of each student may be in attendance at the examination and at the subsequent examination panel meeting.

**Note:**
- In the absence of the overall Extern Examiner being present, a recording of the concerto/end-of-year performance may be sent to the overall Extern Examiner for his/her adjudication. Such Recordings will remain the property or RIAM.
- Each student will receive a short performance report written by the Specialist Extern Examiner.

**Examination of Performance classes [1-4]**
Marks or pass/fail will be awarded by a panel consisting of:
- Class lecturer or performing group conductor.
- Head of Vocal Studies or their nominee.
- A specialist extern examiner in the case of conducting.

**Examination of Opera Production [4]**
Marks or pass/fail will be awarded by a panel consisting of:
- Opera conductor.
- Head of Vocal Studies or their nominee.
- A specialist extern examiner.

**Supporting Studies**

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

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

### Marking Criteria Table

<table>
<thead>
<tr>
<th>Modules</th>
<th>Year 1</th>
<th>Year 2</th>
<th>Year 3</th>
<th>Year 4</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Performance overall proportion of Programme Course</strong></td>
<td>65%</td>
<td>65%</td>
<td>65%</td>
<td>65%</td>
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<tr>
<td><strong>Module 1: Principal Study</strong></td>
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<tr>
<td>Year 1</td>
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<tr>
<td>Mid-year Examination</td>
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<tr>
<td>End of-year Examination</td>
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<tr>
<td>Continuous Assessment</td>
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<tr>
<td>Chorale</td>
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<tr>
<td><strong>Year 2</strong></td>
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<td>French Diction</td>
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<td>End-of-year Examination</td>
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<td>Essay Keyboard</td>
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<tr>
<td>Music Technology</td>
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<td>Dissertation</td>
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Choose two**

**Note:**

- (Secondary elements relating to Phonetics, Movement, Languages*, Accompaniment and Orchestra will be marked on a pass/fail basis subject to satisfactory participation and teachers' report. * A separate language report from the appropriate language tutor will account for 20% of the total mark at the Mid-year Technical Examination for Singers in years 1-3 and 5% for mid-year Examination in year 4
- Principal Study will be assessed annually by the appropriate teacher, and the mark shall form 5% of the Overall Performance Marks.
The Portfolio (Instrument/voice) will be assessed annually on a pass/fail basis by the appropriate teacher for all years and by the overall Extern Examiner for year 4 only.

The Portfolio (Supporting Studies) will be assessed annually by the appropriate teacher for all years and by the overall Extern Examiner for year 4 only.

All elements (including the Portfolios) must be passed in order for the candidate to proceed to the following year or to graduate.

Each weighted element shall be marked out of 100 initially and weighted subsequently to conform to the overall percentages listed above.

9.4 Re-sit Assessments

Note

- The result of a re-sit examination/re-submission will be judged simply on a pass/fail basis [pass = 40%] and the overall grade recorded for the relevant academic year will be recorded as a pass/fail [this result will also be clearly indicated on transcripts]

In an exam/assignment for which there was an approved excused absence i.e. medical certificate, the grade achieved on the second sitting (first attempt) will be graded accordingly.

Performance

Principal Study [1-4]

Mid-year Examinations and Pass/Fail Examinations

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

End-of-year Examination

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

Performance Classes, Lyric Diction, Movement and Acting [1-4]

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

With all Performance classes, Lyric Diction, Movement, and Acting Classes including Chorale, students who fail on attendance will be required to repeat the relevant option with attendance and attend another non-compulsory Performance Elective.

Module 3 RIAM Holistic, [1-4]

Students who fail on attendance will be will be required to repeat the relevant option with attendance.

Supporting Studies

Compositional Techniques, Aural Training, History of Music, and Academic Elective(s)

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

Students who fail the Contemporary Vocal Module only may be permitted to repeat this component whilst being allowed To move to the next year.
Practical Musicianship [1-3]
For Practical Musicianship components, the student will be required to repeat the examination at the re-sit session in the September immediately following his/her first attempt. Candidates who fail to meet the pass standards at this subsequent attempt or who have not been permitted to take the repeat examinations referred to above, may be given, at the discretion of the Course Committee, a final opportunity to pass the outstanding examination(s) at the next available opportunity which will be May/June of the next Academic Year. Candidates who do not meet the pass requirements at this time will be normally required to terminate their studies at this point.

Students who fail to submit any assignment; essay or portfolio will be recorded as incomplete and will be required to submit the outstanding work for supplemental. Such works will have to be submitted before late August in order to be marked and presented to the Supplemental Examination Board. Students who fail Free Composition only may be permitted to repeat this component whilst being allowed to progress to the next year. Students will be awarded a Pass classification, irrespective of the final marks achieved. Students overall result will be awarded as a Pass/Fail classification, irrespective of the final marks achieved.

With all academic electives, students who fail will be required to repeat the year.

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

End-of-year results
The results of the individual assessed components for each student for each year will be moderated at a formally constituted Board of Examiners. This Board will consider all relevant matters to a student's level of performance and attainment at a particular session of examinations and agree a recommended result in respect of each student. Such results certified by the RIAM Director or Director's nominee will be displayed on the noticed board as soon as possible following the deliberations of the Board of Examiners.

The following will be invited to attend the Board of Examiners:-
- Overall External Examiner
- Administrative Officer [Registry]
- Heads of Faculty:
  - Head of Keyboard
  - Head of Musicianship
  - Head of Strings
  - Head of Vocal
  - Head of Wind, Brass and Percussion
- Academic lecturers/Principal tutor
- Internal Examiners
- A representative from the RIAM Associated College Degrees Committee

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

9.7 Academic progression
- All students registered on the Bachelor in Music Performance course must successfully pass all requirements each year in order to progress to the next year of the programme
- The Board of Examiners will meet at the end of the year to moderate assignment marks from all modules, in order to record End-of-year results and to confirm each student's progression each year.
- Students who successfully complete and pass all compulsory modules on the four-year degree course will be eligible for the degree of Bachelor in Music Performance.
- Students who do not choose or are not allowed to proceed to the fourth year but who have successfully passed year 3 of the course are eligible for an exit degree award of Ordinary B.A. Except by permission of the RIAM Associated College Degrees Committee, on the recommendation of the Course Committee, the Ordinary of B.A. may be conferred only on candidates who have spent at least three years registered on the course.
9.8 Awards
The results of the individually assessed components for each student will be considered by a formally constituted Board of Examiners, which will consider all relevant matters pertaining to a student’s level of attainment across all examinations and declare a recommended result in respect of each student.

- Honors First Class: 70% and above
- Honors Second Class 1st Division: 60% - 69%
- Honors Second Class 2nd Division: 50% - 59%
- Honors Third Class: 40% - 49%

10 Module delivery Overview [1-4]
Students will be required to successfully complete the following modules:

**Years 1 - 3**

**Performance**
- Module 1: Principal study
- Module 2: Performance Classes, Lyric Diction and Movement/Acting
- Module 3: RIAM Holistic

**Supporting Studies**
- Module 4: Compositional Techniques
- Module 5: Aural Training
- Module 6: History of Music
- Module 7: Practical Musicianship

**Year 4**

**Performance**
- Module 1: Principal study
- Module 2: Performance Classes

**Supporting Studies**
- Module 3: Academic Elective
- Module 4: RIAM Holistic

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

**Module 1: Principal study [1-4]**
5% of the evaluation in this discipline, for the duration of the course, is by continuous assessment by the principal vocal teacher. The student will be required to assemble a portfolio containing a record of music studied and performed, tutorials, programme notes, related performing activities and other external stimuli. This portfolio will be built up over the four years of the course, to be assessed annually and by the overall Extern Examiner for year 4 only.

**Practical Examinations - Technical Requirements [Mid-year Examination]**
Students must complete each section as outlined in the Vocal Syllabus each Academic Year [See Appendix 6 for each Academic Year for each Academic Year's requirements].

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

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

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

(b) Must be approved by the student’s teacher and the Course Committee

Throughout the entire course, any work or study performed at examination may not be repeated again in any subsequent examination unless the work or study has only been performed in part and not as a whole in a previous examination. Urtext editions are recommended where possible and available. All performances will be open to the public.
Chorale [1-4]
Chorale is compulsory for all singing students on the course and forms a part of Principal Study for BMus Vocal students in Years 1 - 4. Students are marked on a continuous assessment basis by the relevant music director/conductor. There be two main performance projects per year: one in November and the other in February. Soloists for these performances will be chosen by audition from within the RIAM Chorale.

Bachelor in Music Performance Vocal Studies year 4 students can nominate a solo role with the RIAM Chorale for examination, to fulfil their requirement for “Voice and Orchestra repertoire” [year 4 Mid-year exam].

Module 2: Performance Classes, Lyric Diction, Movement and Acting

Song:
Junior Song Class [1-2]
All BMus Vocal students in years 1 & 2 are required to perform two open class recitals during the year. The formal examination forms 6% of Principal study overall mark in year 1 and 3% in year 2. Students are also required to submit a Portfolio including background research, phonetic transcriptions, translations and record of songs performed in class. Pass mark is 40%

German Lieder Class, French Mélodies Class, English and American Song Class [3-4]
All BMus Vocal students in years 3 & 4 are required to perform in classes during the year. Students are also required to compile a Portfolio including background research, phonetic transcriptions, translations and record of songs performed in class. This component is marked on a Pass/Fail basis

Oratorio and Baroque Song [1-2]
BMus Vocal Students years 1 and 2 are required to perform in two open class concerts during the year. The formal examination forms 6% of Principal study overall mark in year 1 and 3% in year 2. Students are also required to compile a Portfolio including background research, phonetic transcriptions, translations and record of songs performed in class. The pass mark is 40%

Opera Studies:
Opera Class/Ensemble [2 - 3]
All BMus Vocal year 2 and year 3 students must attend. Students are required to participate in the chorus of one RIAM Opera production each academic year as required. This component is marked on a Pass/Fail basis.

Singers cast in a major role in an RIAM Opera production will be examined on their preparation and performance of the operatic role. The formal examination forms 12% of Principal study overall mark

Senior Aria Class [4]
Year 4 students preparing a role in an Opera, Oratorio or a solo Cantata for their year 4 “Voice and Orchestra repertoire” examination will also receive coaching on their repertoire in this class. There are two open class concerts during the year. Students are also required to compile a portfolio of research including background information, translations, record and critique of class performance. This component is marked on a Pass/Fail basis.

Opera Production [4]
This component is compulsory for all year 4 Vocal students’ 4. Students can nominate a solo role in an RIAM Opera Production for examination, to fulfil their requirement for “Voice and Orchestra repertoire”. They are also required to compile a portfolio containing background research, phonetic transcriptions, translations, and notes taken during rehearsals.

Lyric Diction:
The emphasis will be on “singing diction” in each of the languages studied. The focus will be on pronunciation, enunciation and expression of the text.

Phonetics and English diction [1]
The mode of assessment is on a pass/fail basis, judged on attendance, completion of assigned tasks including portfolios if required.

Italian diction [1-2], German diction [2-3], French Diction: [3]
Students are assessed on attendance, assigned tasks and performance. The formal examination for each language studied constitutes 20% of the Mid-year Technical Examination mark. Pass mark is 40%.

French Diction [4]
Students are assessed on attendance, assigned tasks and performance. The formal examination for this language studied constitutes 5% of the Mid-year examination. Pass mark is 40%.

**Movement and acting: Movement [1-2] and Acting [2-3]**

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

**Module 3: RIAM Holistic Career Strategy (1-4), Yoga (1-4), Performance Psychology [1-4], The Working Musician - Community Music [4]**

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

**Supporting Studies Modules**

The student's practical training is combined with a course in Supporting Studies for which there are 4 main modules in the first three years of the degree:

Module 4: Compositional Techniques
Module 5: Aural Training
Module 6: History of Music
Module 7: Practical Musicianship

**Year 4**

In addition to studying Aural Training/Sight-Singing students chose **two** electives from the following:

- Analysis
- Composition
- Music Technology
- Conducting
- Dissertation

Continuous assessment, course work and written examination are the basis of marking with students requiring a pass mark of 40%. In year 4, depending on their choice of electives, students are required to submit a project and/or assignments and/or a dissertation as part of their final examination.

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

This course will commence with basic rudiments and general literacy. It will develop a number of strands namely, rhythmic text setting and melodic writing. A systematic and carefully graded approach to the teaching of harmony beginning with the basic 4-part chord moving on to successful progressions involving an understanding of voice leading and forms of decoration, including the use of figured bass, ultimately leading to the Chorale idiom. The introduction of simple 2-part contrapuntal writing, the writing of accompaniments, Theme and Variations, and Minuets.

40% continuous assessment will be effected by means of a portfolio and 60% written examination in years 1 and 2, and 50% continuous assessment will be effected by means of a portfolio and 50% written examination in year 3. Pass mark is 40%

**Module 5: Aural Training/Sight-Singing [1-4]**

Development of melodic, rhythmic and harmonic perception; sight singing. 50% continuous assessment will be conducted through observation of the student’s response in class and in short, tests conducted at the end of each semester and 50% Final Examination in years 1 - 2. In year 3, a Mid-Year Examination and End-of-year examination are weighted at 40%each with a continuous assessment for Advanced Rhythmic Training weighted at 20%. Year 4 consists of a Mid-year and End-of-year assessment both weighted at 50%. Pass mark is 40%.

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

This module introduces students to the necessary standards required in academic writing & basic research skills. It aims to give students a broad overview of the main historical eras and musical developments from the Renaissance to the current day; and to explore and understand the musical evolution of a number of topics in detail: Opera Keyboard, Orchestral, Chamber, Vocal, Music in Society, Developments from 1910 onwards, Ethnomusicology, Pop Music, Music in Ireland. To equip students aurally to identify genres, styles and techniques; to be able to write about this music in an informed and critical way; and it aims to equip students to undertake independent historical and musical investigation.

**Year 1**

**History of Music**

**Academic Writing**

Due before the end of academic week 7

1 precis of a musical article

**Research Skills**

Due before the end of academic week 7

5%
Appendix 8: Academic Regulations

Bachelor in Music Performance (Vocal Studies)

1 citation exercise producing bibliography and footnotes

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

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

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

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

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

**Years 2 and 3**
2 essays each worth 25% (2000 - 2500 words) 1 essay from each semester
2 listening tests each worth 25% - to take place at the end of each semester reflecting the topics studied

**Module 7: Practical Musicianship [1-3]**
Keyboard Skills [1-2], Analysis [1-3], Free Composition [3 (Semester 1)] and Music Technology [1-3] form the basis of Practical Musicianship. Each module descriptor will indicate if students are continually assessed, have to submit portfolios, or sit exams. They will be marked on 40% pass or a pass/fail basis as indicated.

During year 3 in addition, to the other components which form Practical Musicianship, students may opt to do an additional pedagogical component:

Seminars will be given on selected Education issues and students will observe their own teachers in targeted sessions. Students will incorporate one piece from the LRIAM syllabus in their June examination, or a piece of equivalent standard that is approved by the Head of Faculty. They will also undertake the viva voce aspect of the LRIAM Teaching Diploma in the June session of year 3.

The LRIAM examination breakdown is as follows:

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

Students who achieve first class honours marks in their Theoretical, Aural, Performance components and an honour mark in the Viva Voce element will receive an LRIAM Teaching Diploma [Honours]. A Pass LRIAM Diploma will be awarded to all other successful students.
### Appendix 9: List of Partner Institutions under Erasmus + Programme 2014 – 2021

<table>
<thead>
<tr>
<th>Name of Institution</th>
<th>Country</th>
</tr>
</thead>
<tbody>
<tr>
<td>Konzervatorium Wien University, Vienna, Austria</td>
<td>AUSTRIA</td>
</tr>
<tr>
<td>University of Music and Performing Arts, Vienna, Austria</td>
<td>AUSTRIA</td>
</tr>
<tr>
<td>Kununiversitat Graz (KUG) University of Music and Performing Arts, Graz, Austria</td>
<td>AUSTRIA</td>
</tr>
<tr>
<td>Anton Bruckner Privuniversitat, Linz, Austria</td>
<td>AUSTRIA</td>
</tr>
<tr>
<td>Arts2 - Ecole Superieure Des Arts, Mons, Belgium</td>
<td>BELGIUM</td>
</tr>
<tr>
<td>IMEP, Namur, Belgium</td>
<td>BELGIUM</td>
</tr>
<tr>
<td>Conservatoire Royal de Bruxelles</td>
<td>BELGIUM</td>
</tr>
<tr>
<td>Hogeschool Gent, School of Arts - KASK &amp; Conservatory</td>
<td>BELGIUM</td>
</tr>
<tr>
<td>Royal Academy of Music, Aarhus/Aalborg, Aarhus, Denmark</td>
<td>DENMARK</td>
</tr>
<tr>
<td>Estonian Academy of Music and Theatre, Tallin, Estonia</td>
<td>ESTONIA</td>
</tr>
<tr>
<td>University of the Arts Helsinki, Sibelius Academy, Helsinki, Finland</td>
<td>FINLAND</td>
</tr>
<tr>
<td>Savonia University of Applied Sciences (Kuopio School of Music &amp; Dance), Kuopio,</td>
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</tr>
<tr>
<td>Conservatoire National Superieur Musique et Danse de Lyon, France</td>
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<tr>
<td>Pole d’Enseignement Superieur de la Musique en Bourgogne, Dijon, France</td>
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<tr>
<td>CESMD, Poitier, France</td>
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<td>Conservatoire National Superieur Musique et Danse de Paris, France</td>
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<td>École Supérieure Musique et Danse, Lille</td>
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<td>Staatliche Hochschule fur Musik und Darstellende Kunst, Mannheim, Germany</td>
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<td>Hochschule fur Musik und Theater Rostock, Germany</td>
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<tr>
<td>Hochschule fur Katholische Kirchenmusik und Musikpadagogik (HfKM) Regensburg,</td>
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<tr>
<td>University of Music, Drama &amp; Media, Hannover, Germany</td>
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<tr>
<td>Folkwang Universitat der Kunste, Essen, Germany</td>
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<tr>
<td>Ionian University, Corfu</td>
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<tr>
<td>Liszt Ferenc Academy of Music (University), Budapest</td>
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<td>Conservatorio di Musica Santa Cecilia, Rome, Italy</td>
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<td>Conservatorio di Musica di Perugia, Perugia, Italy</td>
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<td>Conservatorio di Musica 'Umberto Giordano', Foggia, Italy</td>
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<td>Conservatoire of Music 'Stanislaio Giacomantonio', Cosenza, Italy</td>
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<td>Istituto Superiore di Studi Musicali 'Toscanini', Ribera, Sicily, Italy</td>
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<td>Conservatorio di Musica di Stato 'Antonio Scontrino', Trapani, Italy</td>
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<td>Conservatorio di Musica 'Gesualdo da Venosa', Potenza, Italy</td>
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<td>Conservatorio di Musica 'Benedetto Marcello', Venice, Italy</td>
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<td>Conservatorio Statale Di Musica 'Jacopo Tomadini', Udine, Italy</td>
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<td>Istituto Superiore di Studi Musicali 'Claudio Monteverdi' di Cremona, Cremona</td>
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<td>Conservatorio di Musica 'E.F. Dall'Abaco', Verona, Italy</td>
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<tr>
<td>Jazeps Vitols Latvian Academy of Music, Riga, Latvia</td>
<td>LATVIA</td>
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<tr>
<td>Klaipedos Universitetas (Klaipeda University), Lithuania</td>
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</tr>
<tr>
<td>Royal Conservatoire, University of the Arts, The Hague, Netherlands</td>
<td>NETHERLANDS</td>
</tr>
<tr>
<td>Conservatorium Maastricht (Zuyd University of Applied Sciences), Maastricht</td>
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</table>

Bachelor in Music Performance (Vocal Studies)
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<tr>
<th>Conservatorium van Amsterdam, Amsterdam</th>
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<td>University of Tromso, The Arctic University of Norway, Tromso, Norway</td>
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<td>Uniwersytet Muzyczny Fryderyka Chopina, Warsaw, Poland</td>
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<td>Szczecin Academy of Art, Szczecin, Poland</td>
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Notes:
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