Undergraduate Programme in Music Performance
The Royal Irish Academy of Music

in association with
The University of Dublin, Trinity College Dublin

Undergraduate course title: Bachelor in Music Composition
Exit award: Ordinary B.A. (after passing year 3)
Credit value: 60 ECTS per year/240 in total;
1 ECTS = 25 student effort hours
Duration of the honors degree course: Full time 4 years
Closing date for applications: 1st December Direct application to RIAM
Institution delivering the course: The Royal Irish Academy of Music
Head of Institution: Deborah Kelleher, Director
Accrediting Institution: The University of Dublin, Trinity College Dublin
Affiliation to School in Trinity College: School of Drama, Film and Music
Code for Registration purposes: UBDM-MCOM-1V

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

The information provided in this handbook is accurate at the time of preparation, but the RIAM reserves the right to make small amendments to the handbook and small changes to the composition of audition and examination panels if circumstances require. The lecturer reserves the right to alter the content of individual modules during the year.
Contents
Glossary of Terms 04
About This Handbook 05
Staff Contacts 05
Key Programme Dates 05
Personal Support and Counselling For Students 06
Information on Special Educational Needs 06
Erasmus 06

Bachelor in Music Performance - General Information
Programme aims and objectives 07
Important information on attendance at lectures, and penalties associated with assessments 07
Appeals procedure 08
Academic Progression 08
Awards 08
Bachelor in Music Composition - Modules [1-4] 09

Bachelor in Music Composition Junior Freshman [1]
Summary Table 14
Module 1: Composition Acoustic 15
Module 2: Composition Electro Acoustic 17
Module 3a: Performance - Practical Study 19
Module 3b: Performance - Performance Electives 20
Module 4: Compositional Techniques - Harmony & Counterpoint 22
Module 5: Aural Training 24
Module 6a: History of Music 26
Module 6b: History of Music - Irish Traditional Music 30
Module 7: Analysis 32
Module 8a: RIAM Holistic - The Working Musician - Pedagogy 34
Module 8b: RIAM Holistic - Career Strategy 36
Module 8c: RIAM Holistic - Yoga 38

Bachelor in Music Composition Senior Freshman [2]
Summary Table 42
Module 1: Composition Acoustic 44
Module 2: Composition Electro Acoustic 47
Module 3a: Performance - Practical Study 48
Module 3b: Performance - Performance Electives 50
Module 3c: Performance - Conducting 52
Module 4: Compositional Techniques - Harmony & Counterpoint 54
Module 5: Aural Training 56
Module 6: History of Music 59
Module 7: Analysis 62
Module 8a: RIAM Holistic - The Working Musician - Community Music 64
Module 8b: RIAM Holistic - Career Strategy 66
Module 8c: RIAM Holistic - Yoga 68

Bachelor in Music Composition Junior Sophister [3]
Summary Table 72
Module 1: Composition Acoustic 73
Module 2: Composition Electro Acoustic 75
Module 3a: Performance - Practical Study 77
Module 3b: Performance - Performance Electives 79
Module 4: Compositional Techniques - Harmony & Counterpoint 81
Module 5: Aural Training 83
Module 6: History of Music 85
Module 7: Analysis 90
Module 8a: RIAM Holistic - The Working Musician - New music project 92
Module 8b: RIAM Holistic - Career Strategy 94
Module 8c: RIAM Holistic - Yoga 96
### Bachelor in Music Composition Senior Sophister [4]

<table>
<thead>
<tr>
<th>Summary Table</th>
<th>97</th>
</tr>
</thead>
<tbody>
<tr>
<td>Module 1: Composition Acoustic/Commentary</td>
<td>100</td>
</tr>
<tr>
<td>Module 2: Performance Electives</td>
<td>102</td>
</tr>
<tr>
<td>Module 3: Academic Elective - Dissertation</td>
<td>104</td>
</tr>
<tr>
<td>Module 3: Academic Elective - Music Technology</td>
<td>108</td>
</tr>
<tr>
<td>Module 4a: RIAM Holistic - The Working Musician - Independent Creative Showcase</td>
<td>110</td>
</tr>
<tr>
<td>Module 4b: RIAM Holistic - Career Strategy</td>
<td>112</td>
</tr>
<tr>
<td>Module 4c: RIAM Holistic - Yoga</td>
<td>114</td>
</tr>
</tbody>
</table>

### Appendices

- **Appendix 1:** Performance Electives | 116
- **Appendix 2:** Composition/Music Technology Marking Criteria | 118
- **Appendix 3:** Performance Marking Criteria | 120
- **Appendix 4:** Research Misconduct | 122
- **Appendix 5:** Dissertation Marking Criteria | 123
- **Appendix 6:** Academic Regulations | 126
- **Appendix 7:** List of Partner Institutions under Erasmus + Programme 2014 – 2021 | 151
Glossary of Terms

Programme: Bachelor in Music Composition [Trinity Accredited]
Duration of Programme: 4 years full-time
Award level: NFQ Level 8
ECTS Credits: 240
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 an 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 Composition 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 Margaret Chorley, Clerical Officer (Registry), 3rd and 4th levels, on margaretchorley@riam.ie

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

Staff Contacts

<table>
<thead>
<tr>
<th>Office</th>
<th>Phone Number</th>
<th>Email Address</th>
</tr>
</thead>
<tbody>
<tr>
<td>3rd and 4th level office</td>
<td>+353 1 6325314</td>
<td><a href="mailto:baldwin@riam.ie">baldwin@riam.ie</a></td>
</tr>
<tr>
<td>Director</td>
<td>Deborah Kelleher</td>
<td><a href="mailto:deborakhelleher@riam.ie">deborakhelleher@riam.ie</a></td>
</tr>
<tr>
<td>Clerical Officer (Registry)</td>
<td>Margaret Chorley</td>
<td><a href="mailto:margaretchorley@riam.ie">margaretchorley@riam.ie</a></td>
</tr>
<tr>
<td>Head of Musicianship</td>
<td>Marie Moran</td>
<td><a href="mailto:mariemoran@riam.ie">mariemoran@riam.ie</a></td>
</tr>
<tr>
<td>Head of Strings and Chamber Music</td>
<td>Sarah Sew</td>
<td><a href="mailto:sarahsew@riam.ie">sarahsew@riam.ie</a></td>
</tr>
<tr>
<td>Head of Keyboard</td>
<td>Colma Brioscu</td>
<td><a href="mailto:colmabrioscu@riam.ie">colmabrioscu@riam.ie</a></td>
</tr>
<tr>
<td>Head of Vocal Studies and Opera</td>
<td>Kathleen Tynan</td>
<td><a href="mailto:kathleentynan@riam.ie">kathleentynan@riam.ie</a></td>
</tr>
<tr>
<td>Head of Wind, Brass and Percussion</td>
<td>David Collins</td>
<td><a href="mailto:davidcollins@riam.ie">davidcollins@riam.ie</a></td>
</tr>
<tr>
<td>Librarian</td>
<td>Philip Shields</td>
<td><a href="mailto:philipshields@riam.ie">philipshields@riam.ie</a></td>
</tr>
<tr>
<td>ICT Manager</td>
<td>Theresa Doyle</td>
<td><a href="mailto:theresadoyle@riam.ie">theresadoyle@riam.ie</a></td>
</tr>
</tbody>
</table>

All RIAM faculty members have email addresses and can be contacted at firstnamesurname@riam.ie

Key Programme Dates

<table>
<thead>
<tr>
<th>Year</th>
<th>Date</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>2020</td>
<td>September Week of 21st</td>
<td>Orientation Week</td>
</tr>
<tr>
<td></td>
<td>September 28th</td>
<td>Commencement of Academic Year 2020-21</td>
</tr>
<tr>
<td></td>
<td>November 2nd</td>
<td>Submission deadline 4pm: Mid-Year Exam Programmes</td>
</tr>
<tr>
<td></td>
<td>November Week of 9th</td>
<td>Reading Week / Performance Spotlight Week</td>
</tr>
<tr>
<td></td>
<td>December Week of 14th</td>
<td>Mid-Year Practical Exams</td>
</tr>
<tr>
<td></td>
<td>December 21st &amp; 22nd</td>
<td>Academic Assessments</td>
</tr>
<tr>
<td>2021</td>
<td>January Week of 11th</td>
<td>Academic lectures recommence</td>
</tr>
<tr>
<td></td>
<td>February Week of 1st</td>
<td>Performance Spotlight Week</td>
</tr>
<tr>
<td></td>
<td>March 5th</td>
<td>Submission deadline 12 Noon: Electives options for existing Year 3 students</td>
</tr>
<tr>
<td></td>
<td>March Week of 8th</td>
<td>Submission deadline 4pm: ChamberFest Dublin &amp; Chamber Music Assessments</td>
</tr>
<tr>
<td></td>
<td>April 16th</td>
<td>Submission deadline 4pm: End of Year Exam Programmes</td>
</tr>
<tr>
<td></td>
<td>April Week of 26th</td>
<td>Performance Spotlight Week. ChamberFest Dublin including Chamber Music Assessments</td>
</tr>
</tbody>
</table>
May 7th  Submission deadline 12 Noon: Theses and Portfolio and final assignments

May Week of 10th  End of Year Written Exams
June Weeks of 7th & 14th  End of Year Practical Exams
June 18th  Conclusion of Practical Exams
June 28th  12 Noon: Results displayed on noticeboard

Personal support and counselling for students
If you wish to reach out to anyone during your studies, RIAM has two services:

Mary Brennan  Vocal Faculty [Teacher]  marybrennan@riam.ie
Imelda Drumm  Vocal Faculty [Teacher]  imeldadrumm@riam.ie
Owen Gilhooly  Vocal Faculty [Teacher]  owengilhooly@riam.ie
Ciara Higgins  Programming Manager  ciarahriggins@riam.ie
Marie Moran  Musicianship Faculty [Teacher]  marlemoran@riam.ie
Cormac O'Haodain  Wind, Brass, Percussion Faculty [Teacher]  cormacohaodain@riam.ie
Ruby Ashley  Wind, Brass, Percussion Faculty [Teacher]  rubyashley@riam.ie
Anthony Byrne  Keyboard Faculty [Teacher]  anthony.byrne@riam.ie
Jessica Harris  Music Therapy [Teacher]  jessica.harris@riam.ie
Ruth Meehan  Accounts/Secretariat Office  ruth.meehan@riam.ie
Rosalind Ventris  String Faculty [Teacher]  rosalind.ventris@riam.ie
Laura Aheme  Vocal Student  laura.aheme@riam.ie
Ella Nagy  Keyboard Student  ella.nagy@riam.ie
Rachel Nolan  Wind, Brass, Percussion Student  rachel.nolan@riam.ie
Martina O’Connell  Wind, Brass, Percussion Student  marinarosariaoconnell@riam.ie
Ellen O’Driscoll  Wind, Brass, Percussion Student  ellenveronicoaodiscoll@riam.ie
Hannah Plunkett  Wind, Brass, Percussion Student  hannahjoanplunkett@riam.ie
Jenna Raggett  String Student  jennaraggett@riam.ie
Maria Rojas Cruz  Wind, Brass, Percussion Student  mariajosecarasnocruz@riam.ie

Counselling Support
Contact directly for up to 4 free Confidential Sessions
Clanwilliam Institute  office@clanwilliam.ie  / 01 6761363
Virginia Kerr  virginiakerr@riam.ie

Mentoring / Coaching Support
Contact directly for up to 4 free Confidential Sessions
Clanwilliam Institute  office@clanwilliam.ie  / 01 6761363
Paul Roe  paulroe@riam.ie

Information on special educational needs
The Royal Irish Academy of Music encourages students with particular needs to disclose information on their disability/specific learning difficulty to the RIAM Disability Support Service [disabilitieservices@riam.ie] before they apply to college or at any point during their studies. Such disclosure is encouraged so that any reasonable accommodation required is identified and facilitated to assist the student. All disclosures by students are treated in strict professional confidence, and relayed to relevant staff in order to provide whatever supports are required.

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

We encourage students to take the opportunity to broaden their horizons through studying abroad for one semester or for one year - it’s a great way of developing skills for your future career! And we welcome students who would like to come and study here as part of their degree. See Appendix 9 for this list of institutions RIAM have exchange agreements with. Please contact margarethchorley@riam.ie for more details and information on applying.
Bachelor in Music Performance - General Information

Programme aims and objectives

The aims and objectives of the programme are:

- To provide further development for talented students who wish to achieve a high level of technical and stylistic excellence in the area of composition
- To afford students time to focus on developing their composition talents with carefully chosen support studies, designed to complement, but not overwhelm, their composing time.
- To expose students to a wide and interesting variety of composers, including Irish composers and those from non-traditional backgrounds
- To allow students to specialise in a variety of areas of interest, by offering a range of electives from 3rd year on, including the opportunity to specialise either in electro-acoustic or acoustic composition, or a mixture of both.
- To foster integration and collaboration with their performance peers to keep in touch with the relevance of performance to their work, to have regular performances of their works, and to be exposed to the on-going work of their fellow composition students. To have recordings and performances of composition students’ works performed by professional performers.
- To cultivate a fully rounded composer who will present a major graduating work, with accompanying explanatory research based commentary.
- To instruct a student in research methodology and develop sound compositional techniques so that he/she can continue to study over his/her lifetime based on these solid foundations.

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 competence in composition, commensurate with those of graduates’ future status as confident and successful professional composers
- Communicate a strong artistic vision, supported by a sound compositional technique effective working methods
- Work productively as part of a team in the context of coaching and participating in musical performances
- Demonstrate advanced knowledge of most compositional techniques
- Articulate orally and aurally an understanding of the techniques of musical composition
- Describe in detail Demonstrate an understanding of the major developments of music through study of the musical score and secondary sources
- Plan, reflect and progress their careers and in a professional setting

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:-

**Instruments/Keyboard Performance Classes; Group classes; Languages classes etc.**

The following penalties will apply to the relevant module/component within a module:

- 2½% for any 2 unexplained absences; 5% for any 4 unexplained absences; 7½% for any 6 unexplained absences etc.

Penalties incurred for Performance Classes [Keyboard/Instrumental] will be deducted from the overall Performance mark [weighted at 60% of their year’s total marks].

Such deductions shall be made for all absences [without a certified and sanctioned excuse] without limit, and persistent non-attendance could result in failing the year.

**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.
General Information

- Except where there is duly certified or other approved reason, students who miss a rehearsal or performance will be removed from the ensemble for that specific performance project and will bear a 10% deduction off their overall performance mark (weighted at 60% of their year’s total marks).
- A further unexplained absence in a further performance project will bear an additional 10% deduction and the student will again be removed from that project.
- Such deductions shall be made for all absences without limit, and persistent non-attendance could result in failing the year.

Orchestral Protocol

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

- 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 by the relevant Head of Faculty.
- Where a student does not satisfactorily present Programme Notes for a performance exam, a penalty reduction of 5 marks will be imposed. Programme notes are not a requirement for chamber music or orchestral auditions.
- Use of sheet music:
  - Students have no memory requirements, except for the Quick Memorisation tests in the Mid-Year Examination.
  - Vocal students will be required to perform from memory. Those who choose to use the sheet music without prior permission will incur the following penalties:
    - Up to 5 minutes of platform time students will incur a deduction of 1 mark
    - Up to 10 minutes of platform time students will incur a deduction of 2 marks
    - Up to 20 minutes of platform time students will incur a deduction of 3 marks
    - Up to 30 minutes of platform time students will incur a deduction of 4 marks
    - Over 30 minutes of platform time students will incur a deduction of 5 marks
  - Students may apply to the 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>
</tr>
<tr>
<td>Honors Third Class</td>
<td>40% - 49%</td>
</tr>
</tbody>
</table>
**Bachelor in Music Composition - Modules [1-4] Summary Tables**

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

**Bachelor in Music Composition Junior Freshman Summary Table [1]**

- The relevant lecturer reserves the right to make small alterations to the modules at any stage during the Academic 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><strong>Composition</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1 Composition</td>
<td>Main Subject</td>
<td>Portfolio</td>
<td>50%</td>
<td>45approx</td>
<td>330</td>
<td>15</td>
</tr>
<tr>
<td>2 Composition</td>
<td>Main Subject</td>
<td>Portfolio</td>
<td>15%</td>
<td>24approx</td>
<td>226</td>
<td>10</td>
</tr>
<tr>
<td><strong>Performance</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3 Performance</td>
<td>Practical Study</td>
<td>Exam</td>
<td>5%</td>
<td>20approx</td>
<td>120</td>
<td>10</td>
</tr>
<tr>
<td>4 Compositional</td>
<td>Compositional Techniques</td>
<td>Portfolio</td>
<td>50%</td>
<td>60</td>
<td>65</td>
<td>5</td>
</tr>
<tr>
<td>5 Aural Training</td>
<td></td>
<td>Mid-year Exam</td>
<td>50%</td>
<td>24</td>
<td>101</td>
<td>5</td>
</tr>
<tr>
<td>6 History</td>
<td>History of Music</td>
<td>Academic Writing</td>
<td>5%</td>
<td>38</td>
<td>51</td>
<td>5</td>
</tr>
<tr>
<td></td>
<td></td>
<td>/ Research Skills</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Essay Opera</td>
<td>45%</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Essay Keyboard</td>
<td>45%</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Pass/Fail</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>7 Analysis</td>
<td></td>
<td>Portfolio</td>
<td>10%</td>
<td>30</td>
<td>95</td>
<td>5</td>
</tr>
<tr>
<td>8a RIAM Holistic</td>
<td>Pedagogy - The Working</td>
<td>Pass/Fail</td>
<td>0%</td>
<td>12</td>
<td>78</td>
<td>5</td>
</tr>
<tr>
<td>8b RIAM Holistic</td>
<td>Musician Career Strategy</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>8c RIAM Holistic</td>
<td>Yoga</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td></td>
<td></td>
<td>100%</td>
<td>392*</td>
<td>1108*</td>
<td>60</td>
</tr>
</tbody>
</table>

* Students must attend either Chorale [non-orchestral students] or one of the Performing Groups which they will be assigned to.

* Hours show RIAM Philharmonia /Ensembles Elective option hours
** Hours show Chorale Elective option hours
Bachelor in Music Composition Senior Freshman Summary Table [2]

**Note:**
- The relevant lecturer reserves the right to make small alterations to the modules at any stage during the Academic 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><strong>Composition</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1 Composition Acoustic [2]</td>
<td>Main Subject</td>
<td>Portfolio</td>
<td>50%</td>
<td>45approx</td>
<td>330</td>
<td>15</td>
</tr>
<tr>
<td>2 Composition Electro [2]</td>
<td>Main Subject</td>
<td>Portfolio</td>
<td>15%</td>
<td>24approx</td>
<td>226</td>
<td>10</td>
</tr>
<tr>
<td><strong>Performance</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3 Performance [2]</td>
<td>Practical Study Performing Groups *</td>
<td>Exam</td>
<td>5%</td>
<td>20approx</td>
<td>60</td>
<td>10</td>
</tr>
<tr>
<td></td>
<td>Performing Groups * RIAM Orchestras/Ensembles Chorale Conducting</td>
<td>Pass/Fail</td>
<td>5%</td>
<td>80approx</td>
<td>30*</td>
<td>12</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Continuous Assessment</td>
<td>5%</td>
<td>38approx</td>
<td>72</td>
<td>24</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Pass/Fail</td>
<td></td>
<td>36approx</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Supporting Studies:</strong></td>
<td>Harmony &amp; Counterpoint</td>
<td>Continuous Assessment</td>
<td>5%</td>
<td>48approx</td>
<td>77</td>
<td>5</td>
</tr>
<tr>
<td>4 Compositional Technique [2]</td>
<td>Harmony &amp; Counterpoint</td>
<td>Continuous Assessment Exam</td>
<td>5%</td>
<td>48approx</td>
<td>77</td>
<td>5</td>
</tr>
<tr>
<td>5 Aural Training [2]</td>
<td>Harmony &amp; Counterpoint</td>
<td>Continuous Assessment Exam</td>
<td>5%</td>
<td>24approx</td>
<td>101</td>
<td>5</td>
</tr>
<tr>
<td>6 History [2]</td>
<td>Harmony &amp; Counterpoint</td>
<td>2 Essays</td>
<td>5%</td>
<td>36approx</td>
<td>89</td>
<td>5</td>
</tr>
<tr>
<td>8c RIAM Holistic [2]</td>
<td>Harmony &amp; Counterpoint</td>
<td>Pass/Fail</td>
<td>18%</td>
<td>18</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td></td>
<td></td>
<td>100%</td>
<td>345**</td>
<td>1155**</td>
<td>60</td>
</tr>
</tbody>
</table>

* Students must attend either Chorale [non-orchestral students] or one of the Performing Groups, which they will be assigned to.

* Hours show RIAM Philharmonia/Ensembles Elective option hours
** Hours show Chorale Elective option hours
Bachelor in Music Composition Junior Sophister Summary Table [3]

**Note:**
- The relevant lecturer reserves the right to make small alterations to the modules at any stage during m

<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><strong>Composition</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1 Composition Acoustic</td>
<td>Main Subject</td>
<td>Portfolio</td>
<td>50%</td>
<td>45approx</td>
<td>330</td>
<td>15</td>
</tr>
<tr>
<td>2 Composition Electro</td>
<td>Main Subject</td>
<td>Portfolio</td>
<td>15%</td>
<td>24approx</td>
<td>226</td>
<td>10</td>
</tr>
<tr>
<td><strong>Performance</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3 Performance [3]</td>
<td>Practical Study</td>
<td>Exam</td>
<td>5%</td>
<td>20approx</td>
<td>120</td>
<td>10</td>
</tr>
<tr>
<td></td>
<td>Performing Groups *</td>
<td>Pass/Fail</td>
<td></td>
<td>80approx</td>
<td>30*</td>
<td></td>
</tr>
<tr>
<td></td>
<td>RIAM Orchestras/Ensembles</td>
<td>Pass/Fail</td>
<td></td>
<td>38approx</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Supporting Studies:</strong></td>
<td>Harmony &amp; Counterpoint</td>
<td>Continuous Assessment</td>
<td>5%</td>
<td>48approx</td>
<td>77</td>
<td>5</td>
</tr>
<tr>
<td>4 Compositional Technique</td>
<td>Continuous Assessment</td>
<td>Exam</td>
<td></td>
<td>48approx</td>
<td>77</td>
<td>5</td>
</tr>
<tr>
<td>5 Aural Training [3]</td>
<td>Continuous Assessment</td>
<td>Exam</td>
<td></td>
<td>24approx</td>
<td>101</td>
<td>5</td>
</tr>
<tr>
<td>6 History [3]</td>
<td>History of Music</td>
<td>2 Essays</td>
<td>5%</td>
<td>36approx</td>
<td>89</td>
<td>5</td>
</tr>
<tr>
<td>7 Analysis [3]</td>
<td>Portfolio</td>
<td>10%</td>
<td></td>
<td>30approx</td>
<td>95</td>
<td>5</td>
</tr>
<tr>
<td>8a RIAM Holistic [3]</td>
<td>The Working Musician</td>
<td>Pass/Fail</td>
<td>0%</td>
<td>12</td>
<td>78</td>
<td>5</td>
</tr>
<tr>
<td>8b RIAM Holistic [3]</td>
<td>Contemporary music Project</td>
<td></td>
<td></td>
<td>12</td>
<td>78</td>
<td>5</td>
</tr>
<tr>
<td>8c RIAM Holistic [3]</td>
<td>Career Strategy Yoga</td>
<td></td>
<td></td>
<td>18</td>
<td>78</td>
<td>5</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td></td>
<td></td>
<td>100%</td>
<td>354*</td>
<td>1146*</td>
<td>60</td>
</tr>
</tbody>
</table>

* Students must attend either Chorale [non-orchestral students] or one of the Performing Groups, which they will be assigned to.

* Hours show RIAM Philharmonia /Ensembles Elective option hours
** Hours show Chorale Elective option hours
Bachelor in Music Composition Senior Sophister Summary Table [4]

Note: The relevant lecturer reserves the right to make small alterations to the modules at any stage during the Academic 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><strong>Composition</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1 Composition Acoustic [4]</td>
<td>Composition Acoustic Commentary</td>
<td>Portfolio Continuous Assessment</td>
<td>50% 10%</td>
<td>45approx</td>
<td>705</td>
<td>30</td>
</tr>
<tr>
<td><strong>Performance</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2 Performance [4]</td>
<td></td>
<td></td>
<td></td>
<td>80approx 38approx</td>
<td>45* 87**</td>
<td>5</td>
</tr>
<tr>
<td><strong>Supporting Studies:</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3 Academic Elective [4] Choose One</td>
<td></td>
<td></td>
<td></td>
<td>32approx</td>
<td>468+</td>
<td>20</td>
</tr>
<tr>
<td>4a RIAM Holistic [4]</td>
<td></td>
<td></td>
<td></td>
<td>12</td>
<td>78</td>
<td>5</td>
</tr>
<tr>
<td>4c RIAM Holistic [4]</td>
<td></td>
<td></td>
<td></td>
<td>0%</td>
<td>0%</td>
<td>5</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td></td>
<td></td>
<td>100%</td>
<td>204***++ 153***++ 162***++ 186***++</td>
<td>1296***++ 1347***++ 1338***++ 1304***++</td>
<td>60</td>
</tr>
</tbody>
</table>

* Students must attend either Chorale [non-orchestral students] or one of the Performing Groups, which they will be assigned to.

* Hours show RIAM Philharmonia/Ensembles Elective option hours
** Hours show Chorale Elective option hours
Bachelor in Music Composition [1]
Junior Freshman
**Bachelor in Music Composition Junior Freshman Summary Table [1]**

**Note:**
- Lecturers reserve the right to make small alterations 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><strong>Composition</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1 Composition Acoustic [1]</td>
<td>Main Subject</td>
<td>Portfolio</td>
<td>50%</td>
<td>45approx</td>
<td>330</td>
<td>15</td>
</tr>
<tr>
<td>2 Composition Electro [1]</td>
<td>Main Subject</td>
<td>Portfolio</td>
<td>15%</td>
<td>24approx</td>
<td>226</td>
<td>10</td>
</tr>
<tr>
<td><strong>Performance</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3 Performance [1]</td>
<td>Practical Study</td>
<td>Exams</td>
<td>5%</td>
<td>20approx</td>
<td>120</td>
<td>10</td>
</tr>
<tr>
<td></td>
<td>Performing Groups *</td>
<td>Pass/Fail</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>RIAM Orchestras/Ensembles</td>
<td>Pass/Fail</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Chorale**</td>
<td>Pass/Fail</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Supporting Studies:</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4 Compositional Technique</td>
<td>Compositional Techniques</td>
<td>Portfolio</td>
<td>50%</td>
<td>60</td>
<td>65</td>
<td>5</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Written Exam</td>
<td>50%</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Pass/Fail</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>5 Aural Training</td>
<td></td>
<td>Mid-year Exam</td>
<td>50%</td>
<td>24</td>
<td>101</td>
<td>5</td>
</tr>
<tr>
<td></td>
<td></td>
<td>End-of-year Exam</td>
<td>50%</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>6 History</td>
<td>History of Music</td>
<td>Academic Writing</td>
<td>5%</td>
<td>38</td>
<td>51</td>
<td>5</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Research Skills</td>
<td>5%</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Essay Opera</td>
<td>45%</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Essay Keyboard</td>
<td>45%</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Pass/Fail</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>7 Analysis</td>
<td></td>
<td>Portfolio</td>
<td>10%</td>
<td>30</td>
<td>95</td>
<td>5</td>
</tr>
<tr>
<td>8a RIAM Holistic [1]</td>
<td>Pedagogy - The Working Musician</td>
<td>Pass/Fail</td>
<td>0%</td>
<td>12</td>
<td>78</td>
<td>5</td>
</tr>
<tr>
<td>8c RIAM Holistic [1]</td>
<td>Yoga</td>
<td>Pass/Fail</td>
<td>18</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td></td>
<td></td>
<td>100%</td>
<td>387*</td>
<td>1113*</td>
<td>60</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>345**</td>
<td>1155**</td>
<td></td>
</tr>
</tbody>
</table>

* Students must attend either Chorale [non-orchestral students] or one of the Performing Groups, which they will be assigned to.

* Hours show RIAM Philharmonia/Ensembles Elective option hours

** Hours show Chorale Elective option hours
Module 1: Composition Acoustic [1]

1. **Module Code**
   BACOMACJF1

2. **Module Size**
   Class tuition 1 hour per week x 30 weeks
   Composition Group Forum 15 hours over 30 weeks
   Self-study 330 hours over 30 weeks

3. **ECTS Value**
   15

4. **Rationale and Aims**
   **Rationale**
   To provide the student with initial competencies in musical composition phrase and sentence construction; negotiating the basic forms such as theme and variation, minuet/scherzo and rondo; basics of instrumentation as applied to string quartet, piano trio. No one style is adhered to, but the classical period will be the basis of initial study. For assignments in the basic forms, this can be extended up to and including Bartok and Stravinsky.

   **Aims**
   - To give the student confidence in handling the building blocks of composition
   - To prepare the student for composing in a more independent style
   - To give the student competence in the basics of instrumental writing

5. **Learning Outcomes**
   On successful completion of this module, students should be able to:
   - Compose basic motivic, phrasal and sentence structures
   - Compose the basic forms: variation, ternary form, rondo
   - Write for instruments such as strings and some of the woodwind instruments
   - Demonstrate the first stages of professionally competent notation skills and other aspects of presentation
   - Critically discuss potential weaknesses in work methods, and of ways of improving them in consultation with the lecturer and peers
   - Proceed to a more creative level of composition in Senior Freshman year
   - Basic grounding and confidence in presenting creative work to an audience of peers

6. **Module Content and Syllabus**
   2. Composition in basic forms: rondo, variation, minuet.
   3. Compose a piece showing the character of individual musical intervals. This could take the form of a piano work or work for other solo that explores each of the basic intervals in turn, such as Ligeti's *Musica Ricercata*.
   4. An unseen assignment to be presented by the tutor at the end of January and to be completed within 2-3 weeks. A tone-row or basic rhythm might be given, and a length and instrumentation specified.
   5. A minuet/scherzo for string quartet.

7. **Teaching and Learning Methods**
   Instruction is by classroom teaching and play-through of student work at the piano. Models from the repertoire (comprehensively listed) are played and discussed. This is supplemented by visits from ensembles (student and other) to demonstrate instrumental ranges and capacities and to play completed assignments. Talks by visiting composers are often relevant to these issues.
   All coursework is looked at and discussed in detail as well as played/Performed in class or workshop.
   Feedback on improvement is given.
Six ‘Composition Forum’ events will occur throughout the academic year, to be attended by all students on this degree. Each student will be required to make a presentation to his/her peers about an aspect of their work as a composer once per annum. These forums will be discussion-based, and relevant lecturers will be present to moderate and contribute.

8. **Required Equipment and Resources (if applicable)**
   Piano; sound equipment; manuscript paper

9. **Methods of Assessment**
   Coursework 100%
   The module is marked by Portfolio submission, usually consisting of five works, and submitted in early May

10. **Pass Requirement**
    40% in the entire coursework Portfolio
    100% attendance of Composition Forums

11. **Method of Supplemental Assessment**
    Re-submission of Portfolio

12. **Recommended Reading Materials / Indicative Resources**
    Arnold Schoenberg: Fundamentals of Musical Composition (Faber)
    Arnold Schoenberg: Models for beginners in Composition (Belmont)
    Hindemith: Craft of Musical Composition (Vols. 1-3) (Schott)
    Mozart: Piano Sonatas (selected movements)
    Beethoven: Piano Sonatas (selected movements)
    Bartok Three Rondos on folk tunes for piano
    Bartok Ballade (*tema con variazioni*) from 15 Hungarian folksongs for piano/VI
    Schoenberg *Sechs Kleine Klavierstücke* op. 19/I
    Stravinsky, Eight instrumental miniatures
    Pierre Boulez *Notations* for piano
    Bartok 9 Bagatelles for piano op. 8
    Schoenberg *Sechs Kleine Klavierstücke* op. 19
    Janacek *On an overgrown path* for piano
    Stravinsky Three Pieces for string quartet
    Stravinsky Concertino for string quartet
    Debussy *Douze Etudes* no. 3 *Pour les quarts*, no. 4 *Pour les sixtes*
    Messiaen *Les Enfants de Dieu*, No. 5 from *La Nativité du Seigneur* for Organ
    Ligeti *Musica Ricercata*
    Ligeti Piano Etude no. 2
    Sciarrino *Notturno* no. 1 for solo viola
    Carter Eight etudes and a fantasy for woodwind quintet
    Britten *Rejoice in the Lamb*
    Stravinsky Mass
    Zoltan Kodaly Folk song arrangements
    Barber selected songs
    Rorem selected songs
    Schoenberg De Profundis (Psalm 130) op. 50B for mixed chorus
    Julian Anderson Four American choruses
    Ligeti *Lux Aeterna*

13. **Module Teaching Team**
    Relevant Composition lecturer
Module 2: Composition Electro Acoustic [1]

1. **Module Code**
   BACOMACJF1

2. **Module Size**
   Group tuition 1 hour per week x 24 weeks
   Self-study 226 hours over 24 weeks

3. **ECTS Value**
   10

4. **Rationale and Aims**
   **Rationale**
   To introduce and develop student’s competency with computer based Music Notation Software and basic digital audio editing techniques
   **Aims**
   - Provide a step by step introduction to Computer based Music Notation Software
   - Produce professional standard printed musical scores and parts
   - Provide a step by step introduction to editing techniques within a software environment
   - Work towards becoming an independent user, learning the skills to find solutions to problems encountered in the future

5. **Learning Outcomes**
   On successful completion of this module, students should be able to:
   - Input, edit, layout and optimize a computer based score
   - Print full scores and produce independent instrumental parts
   - Extract musical examples for use in word processing or image-based software
   - Transpose scores for transposing instruments, singers and accompanists
   - Import audio into a software environment and perform basic editing (extract selections, fades, volume manipulation)
   - Correctively edit digital audio (apply noise reduction processes, corrective filters, volume and pan edits etc.)
   - Creatively manipulate digital audio. (Generate new and interesting sonic material from pre-existing files through the use of effects)
   - Compose an electro-acoustic composition through the combination/mixing of digitally processed sound as generated by the user
   - Demonstrate knowledge of basic synthesis techniques

6. **Module Content and Syllabus**
   Depending on the topic at hand (Notation/Digital Audio Editing) each week will focus on a particular tool set within the software, for example, week one - inputting notes, dynamics and articulations, week two - expanding on the first week to include smart shapes, lyrics, page layout etc. The year is divided into three sub-modules:
   - Computer Notation
   - Digital Audio Editing
   - Synthesis Design and Composition

7. **Teaching and Learning Methods**
   During each class, students will be provided with a set of examples that will help illustrate or test a particular toolset within the software. This could include a score extract or an audio sample that requires corrective processing.
   Students will be introduced to key figures and their compositional output from the electro-acoustic and acousmatic fields of composition.
8. **Required Equipment and Resources**
   Access to university or personal computers running appropriate software, Circumaural headphones, USB Flash Drive, Blank CD-R

9. **Methods of Assessment**
   Course work 100%
   Three assignments based on the relevant topics.
   One will cover computer notation, demonstrating their ability to typeset a number of score extracts
   The second will cover digital audio editing and composition techniques where students will compose an original electro-acoustic piece generated from a bank of given audio samples. The third will demonstrate simple synthesis techniques and the ability to compose a piece from custom-built synthesisers.

10. **Pass Requirement**
    40%

11. **Method of Supplemental Assessment**
    Re-submission

12. **Recommended Reading Materials / Indicative Resources**
    **Reading (Representative Shortlist)**
    Trevor Wishart - “On Sonic Art”, “Sound Composition”, “Audible Design”
    Thom Holmes - “Electronic and Experimental Music”
    Christopher Cox - “Audio Culture: Readings in Modern Music”
    **Listening (Representative Shortlist)**
    Pierre Schaefer - “Cinq Études de Bruits”
    Karlheinz Stockhausen - “Gesang der Junglinge” “Kontakte” “Hymnen”
    Steve Reich - “Come Out” “It’s Gonna Rain”

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

    **Tutorial materials (online and print) - specific to Software packages**
    Audio - CD’s
    Video - DVD, Online Video Streaming Sites

13. **Module Teaching Team**
    Relevant Composition lecturer
Module 3a: Performance - Practical Study [1]

1. **Module Code**
   BACOMPSJF1

2. **Module Size**
   - Individual tuition 20 hours over the Academic Year
   - Self-study 120 hours over the Academic Year

3. **ECTS Value**
   10 [for all Performance Modules]

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

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

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

5. **Learning Outcomes**
   On successful completion of this module, students should be able to:
   - Choose and prepare pieces to produce a varied and balanced programme appropriate to their level
   - Demonstrate a level of artistic and interpretive confidence commensurate with their level of ability
   - Perform with a sense of communication and value

6. **Module Content and Syllabus**
   Students discuss their level with their teacher upon entry and submit an own choice recital programme within their technical competence for approval by the Bachelor in Music Composition Course Committee.

7. **Teaching and Learning Methods**
   Masterclasses with visiting guest artists
   One-to-one tuition with principal study teacher

8. **Methods of Assessment** [Performance criteria see Appendix 3]
   - Exam Overall proportion of programme course = 5%:
     - End-of-year Exam [100%]

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. **Module Teaching Team**
    Relevant principal study lecturers
Module 3b: Performance - Performance Electives [1]

1. **Module Code**  
   BACOMPEJF1

2. **Module Size**  
   **Performing Groups**  
   Group rehearsal approximately 80 hours over the academic year  
   Self-Study 30 hours over the academic year  
   **Chorale**  
   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 62 hours over year

3. **ECTS Value**  
   10 [for all Performance Modules]

4. **Rationale and Aims**  
   **Rationale**  
   In 2016 the RIAM inaugurated RIAM Podium, Ireland's first Centre for Performing Ensembles in a conservatoire setting. Participation in an officially recognised ensemble performance activity is compulsory for all students. Performance projects and concerts are devised each year to explore representative repertoire for the following groupings:

   **Non-Orchestral**  
   Non-orchestral players will perform in:  
   - RIAM Chorale (compulsory for non-orchestral players)

   **Orchestral players**  
   Orchestral players are placed in projects following compulsory orchestral auditions held at the beginning of the academic year. Orchestral players perform in:

   - RIAM Philharmonia  
   - RIAM Opera Orchestra  
   - RIAM Early Music Ensemble (priority given to Historical Performance students)  
   - Ensemble Interforma

   **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:  
   - Rehearse using quick study musical reading skills  
   - Follow interpret rhythmic and expressive gestures of a conductor or director  
   - Listen critically as part of a large ensemble  
   - Work with others on collaborative projects and activities

6. **Module Content and Syllabus**  
   Performance projects and repertoire are assigned at the beginning of the academic year

7. **Teaching and Learning Methods**  
   Intensive work with RIAM faculty and sectional tutors  
   Rehearsals and concerts with visiting guest conductors

8. **Methods of Assessment**  
   Non-orchestral students are assessed through continuous assessment/attendance.
Orchestral students receive feedback from their orchestral audition. Students are also continuously assessed via feedback from sectional tutors, rehearsal conductors, visiting guest conductors and observation from Heads of Faculty.

**Performance Ensemble Assessment penalties:**
See pages 6-7 for protocol and penalties for orchestral and non-orchestral ensembles

9. **Pass Requirement**
Pass/Fail for all Orchestras/ensembles

10. **Method of Supplemental Assessment**
Repeat the course and attend a second non-compulsory Performance Elective

11. **Recommended Book Resources:**

12. **Module Teaching Team**
Relevant conductor/director/sectional tutor
Module 4: Compositional Techniques [Harmony & Counterpoint] [1]

1. **Module Code**
   BACPJF1

2. **Module Size**
   Lectures 1½ hours per week x 24 weeks + 2 reading weeks
   Tutorial 1 hour per week x 24 weeks
   Self-study 65 hours over 26 weeks

3. **ECTS Value**
   5

4. **Rationale and Aims**
   **Rationale**
   Classes are designed to improve the quality of the student's performance by developing structural and stylistic awareness, and an understanding of historical compositional techniques relevant to first year of an undergraduate programme.

   **Aims**
   - To develop an understanding of functional tonal harmony for SATB
   - To develop stylistic composition in the form of Baroque counterpoint
   - To introduce stylistic composition in the form of Classical Minuet

5. **Learning Outcomes**
   On successful completion of this module, students should be able to:
   - Write 4-part tonal harmony
   - Respond to and articulate 4-part harmony via figured bass
   - Compose in a manner that evinces an understanding of melodic and rhythmic control in two-part textures
   - Analyse and compose phrase structures and melodic contours appropriate to Classical Minuets

6. **Module Content and Syllabus**
   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. Weekly assignments on topics taught will form the basis of the learning activities and weekly feedback will indicate to students their progress, strengths and weaknesses.

   Topics include root, 1\(^{st}\) & 2\(^{nd}\) inversion chords, the dominant 7\(^{th}\) and its inversions, passing notes (accented and unaccented), suspensions and modulations to closely related keys. Realisation of figured bass.

   The writing of two-part contrapuntal textures in Baroque style and the study of Classical Minuets in the style of Haydn - analysis of appropriate examples from the music repertoire will form a core ingredient in the teaching of these aspects. Specific weekly skill-assignments with feedback will form part of the learning activity.

7. **Teaching and Learning Methods**
   Class demonstration and weekly assignments are the core elements. Tutorial of 60 minutes duration will support students in their study. The purpose of the tutorial is to target any weakness or difficulties in the Harmony & Counterpoint. 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**
   Overall proportion of programme course = 5%
   - Course work 50%
   - Portfolios
     - 4-part Vocal Harmony including Figured Bass 30%
     - 2-part Counterpoint 20%
End of Academic Session Formal Examination 50%
3 questions to be answered:
4-part harmonisation via figured bass 20%
4-part harmonisation without figured bass 20%
2-part counterpoint 10%

9. **Pass Requirement**
   Portfolios 40%
   End-of-year examination 40%

10. **Method of Supplemental Assessment**
    Re-submission of portfolios
    Resit of End-of-year examinations

11. **Recommended Reading Materials / Indicative Resources**
    *Music Workout*, Grade 8. Jean Archibald and Bernadette Marmion (Royal Irish Academy of Music)

12. **Module Teaching Team**
    Relevant Musicianship lecturer
Module 5: Aural Training [1]

1. **Module Code**
   BAATJF1

2. **Module Size**
   Lecture 1 hour per week x 24 weeks + 2 reading weeks
   Self-study 121 hours over 26 weeks

3. **ECTS Value**
   5

4. **Rationale and Aims**
   **Rationale**
   Aural training supports the skills needed in compositional techniques and performance, by developing in the student the ability to accurately read the musical score without recourse to an instrument.

   **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 and recognise intervals and triads
   - Sight sing tonal melodies in major and minor keys with basic modulation and chromatic notes
   - Assimilate and recreate/notate rhythmic patterns which include syncopation in simple and compound time signatures via clapping and dictation
   - Sight sing two-part melodies with basic modulation
   - Notate diatonic melodies with basic modulation in single line
   - Notate diatonic melodies in two-part

6. **Module Content and Syllabus**
   **Sight singing:** systematic training in sight singing based on the use of tonic solfa - (movable doh), involving a progression from simple diatonic major and minor tonalities to more complex melodies incorporating modulation and chromatic tones (single line & two-part).

   **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, compound, and irregular time signatures. The melodic dictation will progress from simple diatonic major and minor tonalities to more complex melodies incorporating modulation and chromatic tones (single line & two-part). The recognition of intervals, triads and chordal progressions.

   Both melodic and rhythmic dictation will be closely linked into and feed off the sight singing and sight clapping strands.

   Active class participation and weekly preparation of material is essential.

7. **Teaching and Learning Methods**
   Class demonstration and weekly assignments are the core elements. 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. **Required Equipment and Resources**
9. **Methods of Assessment**  
   Overall proportion of programme course = 5%  

**Weekly Assignments**  
Weekly work based on the topics covered - sight singing, sight clapping, intervallic work, melodic & rhythmic dictation and chordal progressions. Class participation is essential.

**Mid-year formal examination 50%**  
Aural and dictation covering all the elements above

**End-of-year formal examination 50%**  
Aural and dictation covering all the elements above

10. **Pass Requirement**  
40% for each component

11. **Method of Supplemental Assessment**  
Re-sit formal examinations

12. **Recommended Reading Materials / Indicative Resources**  
Class work sheets for tonal and rhythmic practice at all levels.

13. **Module Teaching Team**  
Relevant Musicianship lecturer
Module 6a: 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 51 hours over 26 weeks

3. **ECTS Value**
   5

4. **Rationale and Aims**
   **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.

8. Methods of Assessment
   Overall proportion of programme course = 5%
   **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
   1 exercise on selecting and using research resources and producing bibliography and footnotes
   **End of Semester 1**
   Covering Historical survey
   **Semester 2**
   Upon completion of each module
   **Opera**
   1 essay - emphasis on using different resources (1500 words) 45%
   **Keyboard**
   1 essay - emphasis on using different resources (1500 words) 45%
   **End of Semester 2**

   **Note:**
   - The results for Module 6a and 6b will be combined to obtain a final result. Students must pass both components (History of Music and Irish Traditional Music) in order to pass the combined module.

9. **Pass Requirement**
   Pass 40% for each component
10. **Method of Supplemental Assessment**

Academic writing and research skills: students to resubmit exercise by the end of academic week 10.

2 short writing assignments and 2 history essays: resubmit 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:**

**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)


---

12. **Module Teaching Team**

Relevant Librarian lecturer

Relevant Musicianship lecturers
Module 6b: History of Music - Irish Traditional Music [1]

1. **Module Code**
   BACOMHOMITMjf1

2. **Module Size**
   Lecture 1 hour per week x 24 weeks
   Self-study 12 hours over 24 weeks

3. **ECTS Value**
   5 for both Modules a and b

4. **Rationale and Aims**
   **Rationale**
   This module aims to acquaint composers with the main characteristics of Irish Traditional music.
   **Aims**
   - Explore various aspects of Irish Music from the musical, historical, political and social perspectives
   - Examine and analyse the music associated particularly with the Instrumental and Dance Traditions
   - Familiarise the student with the styles and modal quality of the music through the use of CDs, Cassettes and DVDs
   - Provide the opportunity to explore the various styles that make up the instrumental and dance repertoires
   - Consolidate knowledge and skills learned in this module with performance elements

5. **Learning Outcomes**
   On successful completion of this module students should be able to:
   - Identify and describe various aspects of the Instrumental and Dance Traditions
   - Recognise various types of tunes, styles and instrumental sounds
   - Critically discuss the attitudes and methods employed by 19th-century collectors
   - Give a detailed account of the methods employed by the main 19th-century collectors in relation to their collecting and editing, and to evaluate their contribution in terms of accuracy and authentic
   - Show an understanding of the social and cultural history of Irish traditional music, and of its impact on Irish cultural identity today

6. **Module Content and Syllabus**
   A Study of the following areas:
   - The Bardic Tradition
   - The Harp - detailed survey
   - Fiddle, flute, tin-whistle, uilleann pipes and free-reed instruments general survey
   - Dance Music - history of dance; form and structure
   - The Collectors
   - The Modes
   - Song - general survey
   - Performance practice (through learning and performing music in each lecture)
   - Cultural/Social Context and Reception

7. **Teaching and Learning Methods**
   An emphasis will be placed on a practical rather than purely theoretical understanding of Irish traditional music. As such, a portion of each class will be spent listening to and analysing Irish music, as well as performing it in groups and individually. Case studies of notable musicians will be used to back up the topics studied. Class discussion will be a key part of the presentation of each topic, with input from students expected and encouraged. In order to facilitate a rounded and meaningful
understanding of the subject matter, several guest lecturers will be invited each year, and some
classes will involve field trips to seminars in the wider Irish traditional music community (in particular,
the Irish Traditional Music Archive).

8. Methods of Assessment
15% presentation
35% essay - titles prescribed, may include field work
50% self-guided topic (essay)

Note:
➢ The results for Module 6a and 6b will be combined to obtain a final result. Students must pass both components (History of Music and Irish Traditional Music) in order to pass the combined module.

9. Pass Requirement
40% for each component

10. Method of Supplemental Assessment
Resit formal examination and/or re-submit coursework/assignment

11. Required Equipment and Resources
Tin whistles (or other traditional Irish instruments, if already played by students)

12. Recommended Reading Materials / Indicative Resources
Core Text:

Recommended Reading Materials
Breathnach, Breandan (1971) Folk Music and Dances of Ireland, Mercier Press, and/or Ossian Publications, Cork.
Fegan, Tommy and O’Connell, Oliver ‘Free Spirits: Irish Travellers and Irish Traditional Music’ MPO Productions, 2011
Lawlor, Helen ‘Irish Harping 1900-2010’. Four Courts Press.

Shields, Hugh, Carolan, Nicholas and Smith, Therese (Eds.) (1972 -2001) *Irish Folk Music Studies - Éigse Cheol Tire* vols 1-6


13. **Module Teaching Team**

Relevant Musicianship lecturer
Module 7: Analysis [1]

1. **Module Code**
   
   BACOMANALJF1

2. **Module Size**
   
   Group tuition 1 hour per week x 30 weeks
   
   Self-study 95 hours over 30 weeks

3. **ECTS Value**
   
   5

4. **Rationale and Aims**

   **Rationale**
   
   The course complements composition with techniques of describing and evaluating modern compositional practice. This requires a different vocabulary from the traditional one, and is necessary for composers who wish to take their compositional practice beyond a rudimentary level. Techniques such as Fortean pitch class theory, tempo modulation, Schenkerian theory and others are comprehensively treated.

   **Aims**
   
   - To give the student a comprehensive grasp of the analytic vocabulary needed for modern and contemporary music
   - To further the students' ability to apply these principles in their creative work
   - To enhance the students' comprehension and writing ability in describing their own and other music in a professional and lucid manner

5. **Learning Outcomes**

   On successful completion of this module students should be able to:
   
   - Discuss music using the special vocabulary of contemporary musical language
   - Give an account of creative work to the musical community in a specialised but lucid fashion
   - Apply the techniques described to their own creative work
   - Read and critically evaluate scholarly literature in the area of contemporary music
   - Present personal creative discoveries using a style and vocabulary that are widely received in the scholarly and creative community

6. **Module Content and Syllabus**

   - Basic formal analysis. The basic forms (variation, rondo, sonata) defined and evaluated.
   - Basic pitch and interval class analysis. The techniques of Alan Forte and other analysts.
   - Basic rhythmic analysis. Concepts of pulse, polyrhythm, rhythmic canons etc.

7. **Teaching and Learning Methods**

   Analysis combines teaching with class demonstration and performance of selected pieces. In this way the importance of analysis for practising composers and performers is emphasised. In later components of the course visual and graphic presentation of findings is encouraged. Student assignments receive detailed feedback and the course is regularly adjusted to suit student needs.

8. **Methods of Assessment**

   Overall proportion of programme course = 10%
   
   Course work - Portfolio 100%

9. **Pass Requirement**

   40%
11. **Method of Supplemental Assessment**
   Re-submission. As with all academic electives, students who fail on attendance will be required to repeat the year.

12. **Recommended Reading Materials / Indicative Resources**
   Nicolas Cook *A Guide to Music Analysis*
   Alan Forte *The Structure of Atonal Music*
   Handouts from the relevant literature

13. **Module Teaching Team**
   Relevant Composition lecturer
Module 8a: RIAM Holistic - The Working Musician - Pedagogy [1]

1. Module Code
   BAHWMJF1

2. Module Size
   Lectures = 12 hours
   Reflective Practice x 5 hours
   Self study 78 hours over Academic Year for Modules a - c

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

4. Rationale and Aims
   Rationale
   This module has been designed to introduce students to general pedagogical principles relating to
   the instrumental teaching and learning environment.
   Aims
   • To introduce students to general pedagogical principles
   • To prepare students for the instrumental teaching and learning environment
   • To broaden student knowledge of literature and research relating to the teaching and
     learning environment

5. Learning Outcomes
   On successful completion of this module students should be able to:
   • Articulate the role of the instrumental teacher from a theoretical and practical perspective
   • Articulate general pedagogical principles
   • Develop a clear personal teaching philosophy
   • Plan and evaluate instrumental lessons
   • Identify and describe in detail the stages of musical development in the context of
     instrumental teaching
   • Competently deal with common issues that can arise in the instrumental lesson
   • Undertake research and present findings in oral and written format to peer groups and/or
     other specialist /non-specialist audiences

6. Module Content and Syllabus
   Semester 1
   Students will attend and actively participate in a series of lectures. Topics may include the following
   areas:
   • The Instrumental Teacher in the 21st Century
   • Planning and Profiling: A Practical Approach
   • Assessment in instrumental teaching
   • Principles and Philosophies relating to Kodály, Dalcroze, Suzuki and Orff
   • Music Potential and related theories of Musical Development
   • Learning Styles, Memory, Practice and Sight-reading
   • Learning Difficulties
   • Performance Anxiety

   Semester 2
   Semester two will explore selected topics introduced in Semester 1 in greater detail with an
   increased focus on reflective practice and peer based learning. Preparation for the pedagogy
   assignment will be explored.

7. Teaching and Learning Methods
   An inclusive curriculum is ensured by:
   Using PowerPoint presentations.
Providing handouts to summarise lecture content as appropriate.
Including a wide range of weekly readings (compulsory and suggested additional reading) to include books, peer-reviewed journals, music magazines and official reports. Video based resources are also suggested where appropriate.
Providing a reference folder to ensure access to all information.
Allocating class discussion time.
Setting individual and group tasks as appropriate.

8. **Methods of Assessment**
   - Formative assessment: Semester one and two
   - Summative assessment: Semester two in the form of a pedagogy report/reflecton
   - Pedagogy report/reflecton 100%

9. **Pass Requirement**
   40%

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

11. **Recommended Reading Materials / Indicative Resources**
    Harris, P. *Improve your Teaching* (London, Faber, 2008)
    Harris, P. *Simultaneous Learning* (London: Faber, 2004).

12. **Module Teaching Team**
    Music Education Lecturer
Module 8b: RIAM Holistic - Career Strategy [1]

1. **Module Code**
   BAHCSJF1

2. **Module Size**
   Content delivered through approximately 12 hours of lectures, one to one sessions and workshops
   Self study 78 hours over Academic Year for Modules a - 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**  
Vision Australia Information Library Service.  
http://www.savvymusician.com/blog/  
http://lateralaction.com/

12. **Module Teaching Team**  
Relevant lecturers
Module 8c: RIAM Holistic - Yoga [1]

1. **Module Code**
   BAHYJF1

2. **Module Size**
   18 session over Academic Year
   Self-study 78 hours over Academic Year for RIAM Holistic Modules a - d

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
Bachelor in Music Composition [2]

Senior Freshman
Bachelor in Music Composition Senior Freshman Summary Table [2]

**Note:**
- Lecturers reserve the right to make small alterations 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>Composition</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>Composition Acoustic [2]</td>
<td>Main Subject</td>
<td>Portfolio</td>
<td>50%</td>
<td>Continuous Assessment 5%</td>
<td>45approx</td>
</tr>
<tr>
<td>2</td>
<td>Composition Electro [2]</td>
<td>Main Subject</td>
<td>Portfolio</td>
<td>15%</td>
<td></td>
<td>24approx</td>
</tr>
<tr>
<td>Performance</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>Performance [2]</td>
<td>Practical Study</td>
<td>Exam</td>
<td>5%</td>
<td>Continuous Assessment Pass/Fail 5%</td>
<td>20approx</td>
</tr>
<tr>
<td></td>
<td>Performing Groups *</td>
<td>RIAM Orchestras/Ensembles Chorale Conducting</td>
<td>Pass/Fail</td>
<td>80approx</td>
<td>Pass/Fail 38approx</td>
<td>36approx</td>
</tr>
<tr>
<td>Supporting Studies:</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>Compositional Technique [2]</td>
<td>Harmony &amp; Counterpoint</td>
<td>Continuous Assessment Exam</td>
<td>5%</td>
<td>48approx</td>
<td>77</td>
</tr>
<tr>
<td>5</td>
<td>Aural Training [2]</td>
<td>Continuous Assessment Exam</td>
<td>5%</td>
<td>24approx</td>
<td>101</td>
<td>5</td>
</tr>
<tr>
<td>6</td>
<td>History [2]</td>
<td>History of Music</td>
<td>2 Essays</td>
<td>5%</td>
<td>36approx</td>
<td>89</td>
</tr>
<tr>
<td>7</td>
<td>Analysis [2]</td>
<td>Portfolio</td>
<td>10%</td>
<td>30approx</td>
<td>95</td>
<td>5</td>
</tr>
<tr>
<td>8a</td>
<td>RIAM Holistic [2]</td>
<td>Pedagogy community music</td>
<td>Pass/Fail</td>
<td>0%</td>
<td>12</td>
<td>78</td>
</tr>
<tr>
<td>8c</td>
<td>RIAM Holistic [2]</td>
<td>Feldenkrais</td>
<td>Pass/Fail</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Total</td>
<td></td>
<td></td>
<td>100%</td>
<td></td>
<td>390*</td>
<td>1110*</td>
</tr>
</tbody>
</table>

* Students must attend either Chorale [non-orchestral students] or one of the Performing Groups, which they will be assigned to.

** Hours show two elective options, which total 1500 hours respectively.
Module 1: Composition Acoustic [2]

1. **Module Code**
   BACOMACSF2

2. **Module Size**
   - Group tuition: 1 hour per week x 30 weeks
   - Self-study: 330 hours over 30 weeks
   - Composition Group Forum: 15 hours over 30 weeks

3. **ECTS Value**
   15

4. **Rationale and Aims**
   **Rationale**
   To further develop the student's confidence and skills from year 1.
   **Aims**
   - To increase the student's range of techniques and familiarity with modern compositional practice
   - To extend the range of instrumental knowledge in writing for mixed ensemble and voices
   - To widen the student's rhythmic and harmonic vocabulary and confidence in handling larger forms

5. **Learning Outcomes**
   On successful completion of this module, students should be able to:
   - Articulate through original composition a more personal musical language based on modern practice
   - Critically discuss modern instrumental practice through study of repertoire and composition assignments
   - Compose using a wide range of rhythmic practice including tempo modulation, is rhythm, phasing, rhythmic canon, and serial rhythm
   - Compose for voices and deal with issues of word-setting and choral writing
   - Identify and describe the basic concepts of modern orchestration through repertoire study and assignments
   - Present creative work to an audience of peers with increased confidence, in an informative and clear manner

6. **Module Content and Syllabus**
   i. To complete an assignment using based upon modern rhythmic techniques: tempo modulation, phasing etc.
   ii. Writing for mixed ensemble (from Pierrot Lunaire onwards). The student will complete an assignment for mixed ensemble in consultation with the tutor
   iii. An unseen assignment will be set at the end of January to be completed within 2-3 weeks. The nature of the assignment will align with the Senior Freshman syllabus and may involve working with rhythmic techniques, a tone row, or the setting of a text
   iv. Writing for voice and chorus. The basic elements of word-setting and choral technique
   v. Elements of modern orchestration. At the end of this element the student will be assigned a piece or set of pieces by a modern composer to orchestrate

7. **Teaching and Learning Methods**
   Class instruction supplemented by piano performance and evaluation of assignments and demonstrations by instrumentalists. Student ensembles are invited to perform completed assignments.

   Six ‘Composition Forum’ events will occur throughout the academic year, to be attended by all students on this degree. Each student will be required to make a presentation to his/her peers about
an aspect of their work as a composer once per annum. These forums will be discussion-based, and relevant lecturers will be present to moderate and contribute.

8. **Required Equipment and Resources**
Piano, sound equipment, manuscript paper

9. **Methods of Assessment**
Course work 100%
A portfolio of usually five works to be submitted

10. **Pass Requirement**
40%
100% attendance of Composition Forum

11. **Method of Supplemental Assessment**
Re-submission of portfolio

12. **Recommended Reading Materials / Indicative Resources**
Arntd Schoenberg: Fundamentals of Musical Composition (Faber)
Arnold Schoenberg: Models for beginners in Composition (Belmont)
Hindemith: Craft of Musical Composition (Vols. 1-3) (Schott)
Machaut Messe de Notre Dame
Stravinsky Rite of Spring (piano score will be used in class; students should acquaint themselves with the orchestral score)
Elliott Carter Études and a Fantasy for Woodwind Quartet
Elliott Carter Études for timpani
Steve Reich Clapping music
Webern Variations for piano, II
Messiaen Quatre études de rhythm for piano, Modes de valeurs et d’intensités
Lutoslawski Chain I
Ligeti Piano Études no. 1
Schoenberg Pierrot Lunaire op. 21
Webern Fünf Orchesterstücke op. 10
Stravinsky The Soldier’s Tale
Ligeti Melodien for Chamber orchestra
Birtwistle Silbury Air
Boulez Le Marteau sans Maitre
Andriessen Hout for tenor saxophone, marimba, guitar and piano
Alban Berg Wozzeck selected scenes
Maxwell Davies Eight Songs for a mad king
Ligeti Aventures and Nouvelles Aventures
Ligeti Mysteries of the Macabre
Elliott Carter A mirror on which to dwell
Kurtag Messages of the late Miss R. V. Troussova
Webern Sechs Orchesterstücke op. 6
Schoenberg Fünf Orchesterstücke op. 16
Varèse Ionisation
Copland Appalachian Spring (chamber version)
Ravel Le Tombeau de Couperin
Stravinsky Agon
Andriessen De Staat
Messiaen Turangalîla Symphony
Ligeti Violin Concerto
13. **Module Teaching Team**
   Relevant Composition lecturer
Module 2: Composition Electro Acoustic [2]

1. **Module Code**
   BACOMACSF2

2. **Module Size**
   Group tuition 1 hour per week x 24 weeks
   Self-study 226 hours over 20 weeks

3. **ECTS Value**
   10

4. **Rationale and Aims**
   **Rationale**
   A continuation of the Junior Freshman module, students will be introduced to further fields of study within Electro-Acoustic Music

   **Aims**
   - Provide a step by step introduction to specific software packages
   - Introducing students to various compositional approaches and sound generating/processing environments
   - Work towards becoming an independent user, learning the skills required to produce computer generated/assisted compositions

5. **Learning Outcomes**
   On successful completion of this module students should be able to:
   - Design new and engaging sonic material with a variety of software applications
   - Combine material via a multi-track Digital Audio Workstation into a composed piece of acousmatic/electro-acoustic music
   - Create a sound design that complements and enhances a visual component, making use of Foley techniques, sound design and creative use of effects
   - Show knowledge of basic recording techniques and digital audio editing in preparation of digital audio samples for use within a software environment
   - Show a working knowledge of software samplers in the creation of meta-instruments

6. **Module Content and Syllabus**
   Students will expand on their knowledge of Multi-track editing and digital processing software with a move towards designing software patches. The Year will be divided into three sub-modules:
   - Sound Design for Film
   - Introduction to Max MSP
   - Instrument Design through Digital Sampling

7. **Teaching and Learning Methods**
   Topics are covered over 8-week duration. The first week will typically introduce students to the area of study through the use of historical and contemporary examples from leading figures in the field.
   Weeks 2-6 (approx.) will deal with the software packages required to complete an assignment in the topic of study. These classes are a mixture of step-by-step instruction and tutorial-based activities designed to familiarise students with the software and the aesthetic discipline of the subject.
   Weeks 6-8 (approx.) are tutorial weeks where students begin work on their assignment and may present work in progress for initial feedback or request particular clarification of certain principles.

   Students work is evaluated during tutorial sessions where creative decisions and technical problems are dealt with before the final submission of work.
8. **Required Equipment and Resources**
   Access to university or personal computers running appropriate software, Circumaural Headphones, USB Flash Drives, Blank CD-R

9. **Methods of Assessment**
   Students are set 2 assignments in total, each assignment specific to the topic covered during a 10-week module. Students are expected to demonstrate a creative understanding of the subject topic.

10. **Pass Requirement**
    40%

11. **Method of Supplemental Assessment**
    Re-submission

12. **Recommended Reading Materials / Indicative Resources**
    **Reading (Representative Shortlist on Generic Topics)**
    Trevor Wishart - “On Sonic Art”, “Sound Composition”, “Audible Design”
    Thom Holmes - “Electronic and Experimental Music”
    Simon Emmerson - “The Language of Electroacoustic Music”
    ____________, *Audible Design: A Plain and Easy Introduction to Sound Composition*, (Orpheus The Pantomime Ltd., 1994)
    ____________, *Sound Composition*, (Orpheus The Pantomime Ltd., 2012)
    **Online User Forums relating to specific software packages:**
    http://cycling74.com/
    http://www.makemusic.com/
    http://www.native-instruments.com/#/en/
    http://www.reaper.fm/
    http://www.sibelius.com/home/index_flash.html
    http://www.steinberg.net/en/products/cubase/start.html

    **Tutorial materials (online and print) - specific to Software packages**
    Audio - CD’s
    Video - DVD, Online Video Streaming Sites

13. **Module Teaching Team**
    Relevant Composition lecturer
Module 3a: Performance - Practical Study [2]

1. **Module Code**
   BACOMPPSSF2

2. **Module Size**
   Tuition 40 minutes per week x 30 weeks
   Self-study 60 hours over 30 weeks

3. **ECTS Value**
   10 [for all Performance Modules]

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

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

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

5. **Learning Outcomes**
   On successful completion of this module students should be able to:
   - Demonstrate an expanded level of artistic and interpretive confidence reflected in repertoire appropriate to their level
   - Perform pieces of increasing complexity to produce a varied and balanced programme
   - Perform with an increased sense of communication and value

6. **Module Content and Syllabus**
   Students discuss their level with their teacher upon entry and submit an own choice recital programme within their technical competence for approval by the Bachelor in Music Composition Course Committee.

7. **Teaching and Learning Methods**
   Masterclasses with visiting guest artists
   One-to-one tuition with principal study teacher

8. **Methods of Assessment** [Performance criteria see Appendix 3]
   Exam Overall proportion of programme course = 5%:
   End-of-year Exam [100%]

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. **Module Teaching Team**
    Relevant principal study lecturer
Module 3b: Performance - Performance Elective [2]

1. **Module Code**
   BACOMPESF2

2. **Module Size**
   - Group rehearsal approximately 80 hours over the academic year
   - Self-Study 30 hours over 30 weeks
   - **Chorale**
     - 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.

3. **ECTS Value**
   10 [for all Performance Modules]

4. **Rationale and Aims**
   **Rationale**
   Participation in an officially recognised ensemble performance activity is compulsory for all students. Performance projects and concerts are devised each year to explore representative repertoire for the following groupings:

   **Non-Orchestral**
   Non-orchestral players will perform in:
   - RIAM Chorale (compulsory for non-orchestral players)

   **Orchestral players**
   Orchestral players are placed in projects following compulsory orchestral auditions held at the beginning of the academic year. Orchestral players perform in:
   - RIAM Philharmonia
   - RIAM Opera Orchestra
   - RIAM Early Music Ensemble (priority given to Historical Performance students)
   - Ensemble Interforma

   **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:
   - Rehearse quick study musical reading skills
   - Follow interpret rhythmic and expressive gestures of a conductor or director
   - Listen critically as part of a large ensemble
   - Work with others on collaborative projects and activities

6. **Module Content and Syllabus**
   Performance projects and repertoire are assigned at the beginning of the academic year.

7. **Teaching and Learning Methods**
   Intensive work with RIAM faculty and sectional tutors
   Rehearsals and concerts with visiting guest conductors
8. **Methods of Assessment**

Non-orchestral students are assessed through continuous assessment/attendance.

Orchestral students receive feedback from their orchestral audition. Students are also continuously assessed via feedback from sectional tutors, rehearsal conductors, visiting guest conductors and observation from Heads of Faculty.

➢ **Performance Ensemble Assessment penalties [non-orchestral]:**

See pages 6-7 for protocol and penalties for orchestral and non-orchestral ensembles.

9. **Pass Requirement**

Pass/Fail for all Orchestras/ensembles

10. **Method of Supplemental Assessment**

Repeat the module and attend another non-compulsory Performance Elective

11. **Recommended Book Resources:**


12. **Module Teaching Team**

Relevant conductor/director
Module 3c: Performance - Conducting [2]

1. **Module Code:**
   BAPESSC4

2. **Module Size**
   Lecture 1½ hours per week x 24 weeks + 2 reading weeks
   Self-study 24 hours over 26 weeks

3. **Module Credits**
   10 [for all Performance Modules]

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 student. These will include choral and orchestral conducting, rehearsal technique and accompaniment of solo singers (to include recitative), and instrumentalists. 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 and orchestral 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**

<table>
<thead>
<tr>
<th>Course Work</th>
<th>100%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Written assignment</td>
<td>40%</td>
</tr>
<tr>
<td>Practical units on Conducting</td>
<td>60%</td>
</tr>
</tbody>
</table>

**Written assignment** 40%
1 Essay (Based on the history and art of conducting)

**Practical units** 60%
Continuous assessment based on class activities, including performing, conducting, class discussion, participation, rehearsal planning and score study.

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
Module 4: Compositional Techniques - Harmony & Counterpoint [2]

1. Module Code
   BACOMCTSF2

2. Module Size
   Compositional Techniques
   Lecture 1½ hours per week x 24 weeks + 2 readings weeks
   Tutorial 1 hour per week x 24 weeks
   Self-study 65 hours over 24 weeks

3. ECTS Value
   5

4. Rationale and Aims
   Rationale
   This module introduces the student to compositional writing in specific stylistic genres.
   Bach Chorale
   Two-part invention
   Theme & Variations
   Introduction to Theme & Variations

   Aims
   • To build on the foundation in harmonic and contrapuntal writing established in the Junior Freshman H&C module
   • To equip the students with the necessary skills and techniques appropriate to selected stylistic composition
   • To provide students with a thorough understanding of phrase structure, melodic contour and variation technique

5. Learning Outcomes
   On successful completion of this module students should be able to:
   • Compose in, and analyse, representative works in the Chorale idiom
   • Compose instrumental counterpoint in two-parts using modulations
   • Compose a set of Variations in the Classical style
   • Write 4-part tonal harmony with stylistic phrase structure and melodic contour

6. Module Content and Syllabus
   This module will consist of three strands:
   • Bach Chorale
   • Two-part invention
   • Theme & Variations

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.

   Bach Chorales: The acquisition of appropriate stylistic usage in relation to the harmonic vocabulary including harmonic analysis, singing and playing of Chorales. Working through examples in class and completing weekly assignments 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 & Two-part inventions.

   Bach Two part inventions
   Working through examples in class and completing weekly assignments to acquire the appropriate skills and secure the knowledge.
Theme & Variations: The study and analysis of appropriate works from the Classical period (Mozart, Haydn & Beethoven). Working through examples in class and completing weekly assignments to acquire the skills and secure the knowledge.

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

Tutorial:
A tutorial of 1 hour 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.

8. Methods of Assessment
Overall proportion of programme course = 5%
Compositional Techniques
Weekly Assignments: Specific weekly skill-assignments with feedback will form part of the learning activity.
Portfolio  40%
Chorales  15%
Counterpoint  15%
Theme & Variations  10%
End-of-year written Examination  60%
Answer 2 questions
Chorale  30%
Counterpoint  30%

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

10. Method of Supplemental Assessment
Repeat Examination and/or Portfolio requirements

11. Recommended Reading Materials / Indicative Resources
Chorales:
Bach, Johann Sebastian, Albert Riemenschneider (ed.), 371 harmonised chorales and 69 chorale melodies with figured bass (New York: G. Schirmer, 1941)
Counterpoint:
Theme & Variations:
Mozart Piano Sonatas
Haydn Piano Sonatas
Beethoven Piano Sonatas
Listening (Representative Shortlist):
Pierre Schaefer “Cinq Études de Bruits”
Karlheinz Stockhausen “Gesang der Junglinge” “Kontakte” “Hymnen”
Steve Reich “Come Out” “It’s Gonna Rain”

12. Module Teaching Team
Relevant Musicianship lecturer
Module 5: Aural Training [2]

1. **Module Code**
   BACOMATSF2

2. **Module Size**
   Lecture 1 hour per week x 24 weeks + 2 reading weeks
   Self-study 79 hours over 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 1 and follow through with a graded increase in difficulty.
   - To sight sing and sight clap more complex melodies and rhythmic patterns
   - To achieve a proficiency in the dictation of more complex rhythmic phrases. (Irregular time signatures and two-part rhythmic dictation)
   - To achieve a proficiency in the dictation of more complex melodic phrases. (Atonal melodies and three-part tonal dictation)
   - To continue to develop the inner ear

   **Aims**
   - To build on the foundations acquired in the Aural training programme in the Junior Freshman year.
   - To sight sing with a high degree of fluency.
   - To continue the development of melodic and rhythmic memory.
   - To develop the inner ear - increase the assimilation of more complex rhythmic and melodic strands and develop the skills required to recreate/ notate accurately on paper - (dictation).
   - To continue the development of melodic and rhythmic memory.

5. **Learning Outcomes**
   On successful completion of this module students should be able to:
   - Memorise melodic and rhythmic phrases involving chromaticism extended tonality
   - Sight sing with a high degree of accuracy and fluency
   - Notate atonal melodies
   - Notate three-part melodic dictation (tonal)
   - Notate rhythmic phrases in irregular times and in two-part textures
   - Notate clusters
   - Notate for SATB (Chorale Phrases)
   - Clap/recreate complex rhythmic patterns

6. **Module Content and Syllabus**
   This module will consist of the following:
   - Sight singing and sight clapping - More complex melodies and rhythmic patterns
   - To dictate more complex rhythmic patterns. (Irregular time signatures and two-part rhythmic dictation)
   - To achieve a proficiency in the dictation of more complex melodic phrases. (Atonal melodies)
   - The recognition of intervals.
   - Clusters
   - Three-part melodic dictation (tonal)
   - SATB dictation (Chorale phrases)
7. **Teaching and Learning Methods**
The module is delivered through weekly classes. Students are expected to take an active part in the classes.

**Sight singing:**
Systematic instruction in aural training and sight singing to include single strands 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 atonal strands and three-part tonal textures. Both melodic and rhythmic dictation will be closely linked into and feed off the sight singing and sight clapping strands.

Active class participation and weekly preparation of material is essential. Specific weekly skill-assignments with feedback will form part of the learning activity.

8. **Methods of Assessment**
Overall proportion of programme course = 5%
Mid-year Examination 50%
End-of-year Examination 50%

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

9. **Pass Requirement**
40% pass

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

11. **Recommended Reading Materials/Indicative Resources**
Class work sheets for tonal, atonal and rhythmic practice at all levels

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

1. **Module Code**
   BACOMHOMSF2

2. **Module Size**
   **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

3. **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

4. **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.

5. **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.

6. Methods of Assessment
Overall proportion of programme course = 50%
2 essays each worth 50% (2000 – 2500 words) 1 essay from each semester

7. Pass Requirement
40% must be achieved in each of the essays.

8. Method of Supplemental Assessment
For academic writing and research skills: students to resubmit exercise by the end of academic week 10.
For the 2 history essays: students to resubmit in the following 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.

9. 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)
Morgan, Robert, Twentieth century music: a history of musical style in modern Europe and America
(London; New York: Norton, 1991)
Morgan, Robert and Leo Treitler (eds), Source readings in music history. Vol. 7. The twentieth
Nyman, Michael, Experimental music: Cage and beyond, 2nd ed. (Cambridge: Cambridge University
Press, 1999)
Plantinga, Leon, Romantic music: a history of musical style in nineteenth-century Europe (London:
Norton, 1985)
University Press, 2001)
Whittall, Arnold, Exploring twentieth century music: tradition and innovation (Cambridge: Cambridge
University Press, 2003)

Semester 1

Orchestral Music:

Haydn to the current day: Symphony/Programmatic - 4 weeks
Baroque to the current day: Concerto - 3 weeks

Del Mar, Norman, Orchestral variations: confusion and error in the orchestral repertoire, (London:
Eulenburg, 1981)
Horton, Julian (ed.), The Cambridge companion to the symphony, (Cambridge: Cambridge
University Press, 2013)
University Press, 2005)
Youmans, Charles, Richard Strauss's orchestral music and the German intellectual tradition: the
philosophical roots of musical modernism, (Bloomington: Indiana University Press, 2005)
Press, 1991)

Vocal Music: Madrigals to Mahler - 4 weeks

Arnold, Denis, Monteverdi Madrigals, (London: BBC Productions, 1967)
Barford, Philip, Mahler symphonies and songs, (London: BBC, 1970)
Johnson, Graham, Britten, Voice & Piano: Lectures on the Vocal Music of Benjamin Britten, (Surrey:
Ashgate Publishing Ltd., 2003)
Johnson, Graham, Franz Schubert: the complete songs, translations of the song texts by Richard
Wigmore, (New Haven; London: Yale University Press, 2014)
Kenny, Aisling and Susan Wollenberg (eds), Women and the nineteenth-century Lied, (Surrey:
Ashgate Publishing, 2015)
Mabry, Sharon, Exploring twentieth century vocal music: a practical guide to innovations in
Parsons, James, The Cambridge companion to the Lied, (Cambridge: Cambridge University Press,
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)
Martin, Peter J., Music and the sociological gaze: arts worlds and cultural production, (Manchester: Manchester University Press, 2006)
Subotnik, Rose Rosengard, Developing variations: style and ideology in western music, (Minneapolis: University of Minnesota Press, 1991)

10. Module Teaching Team
Relevant Musicianship lecturer
Module 7: Analysis [2]

1. **Module Code**
   BACOMANALSF2

2. **Module Size**
   Group tuition 1 hour per week x 30 weeks
   Self-study 95 hours over 30 weeks

3. **ECTS Value**
   5

4. **Rationale and Aims**
   **Rationale**
   To build on the foundations of Junior Freshman Analysis with more detailed treatment of key aspects of analysis.

   **Aims**
   - To expand the student's awareness of important aspects of analysis such as serialism (applied to rhythm as well as pitch)
   - To expand the student's awareness of 'alternative' forms of analysis such as semiotic analysis and analysis applied to aleatoric works
   - To introduce traditional and new forms of analysis in relation to the 'classical modern' repertoire. This might involve, for example, a 'Schenkerian' analysis of a work by Bartok or Stravinsky.

5. **Learning Outcomes**
   On successful completion of this module students should be able to:
   - Critically discuss modern rhythmic techniques used not only at the surface level of the music but as structural forces
   - Describe in detail how larger scale structure can emerge from modern non-tonal language
   - Give a detailed account of these principles in clear prose or (where helpful) by means of diagrams
   - Identify and describe a variety of techniques to apply to creative work

6. **Module Content and Syllabus**
   - Analysis of a classic twelve tone work such as the first movement of Webern’s Quartet op. 28. The analysis is begun in class and the student completes it (usually by marking up the score) as an assignment.
   - Advanced rhythmic analysis. Tempo modulation as determiner of large-scale structure. Modern applications of isorhythm and other techniques.
   - Advanced motivic and melodic analysis using semiotic and other techniques.
   - Extended formal analysis. Traditional forms of analysis applied to works like Bartok's Concerto for Orchestra and Shostakovich's Symphony no. 10

7. **Teaching and Learning Methods**
   Classroom teaching supplemented where possible by performance of works discussed. Reading the academic literature and evaluating different methods of analysis. Student assignments receive detailed feedback and the course is regularly adjusted to suit student needs.

8. **Methods of Assessment**
   Course work - Portfolio 100%

9. **Pass Requirement**
   40%
10. **Method of Supplemental Assessment**
   Re-submission

11. **Recommended Reading Materials / Indicative Resources**
    Nicolas Cook *A Guide to Music Analysis*
    Alan Forte *The Structure of Atonal Music*
    Handouts from the relevant literature

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

1. **Module Code**
   BACOMPWMSF2

2. **Module Size**
   12 contact hours through lectures, one to one consultation sessions and workshops
   Reflective Practice x 5 hours
   Self-study 78 hours over Academic Year for RIAM Holistic Modules a - c

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 special 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.
5. **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.

6. **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

7. **Methods of Assessment**
   - Attendance
   - Article Presentation
   - Music in Healthcare/Community Observation & Short Performance
   - Reflective Journal

8. **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**
    - And as a general book: Community Music - by Lee Higgins
    - **Supplementary Reading:**
Manchester Metropolitan University. (2014) Arts for Health Resources, [online]
http://www.artsforhealth.org/resources/

Resources:
ArtsandHealth.ie
Artsforhealth.org

12. Module Teaching Team
Relevant Lecturers

1. **Module Code**
   BACOMCSSF2

2. **Module Size**
   Content delivered through approximately 12 hours of lectures, one to one sessions and workshops
   Self-study 78 hours over Academic Year for RIAM Holistic Modules a - 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 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**
http://www.savvymusician.com/blog/
http://lateralaction.com/

12. **Module Teaching Team**
Relevant lecturers
Module 8c: RIAM Holistic - Yoga [2]

1. **Module Code**
   BACOMFSF2

2. **Module Size**
   18 session over Academic Year
   Self-study 72 hours over Academic Year for RIAM Holistic Modules a - d

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
Bachelor in Music Composition - [3]

Junior Sophister
**Bachelor in Music Composition Junior Sophister Summary Table [3]**

**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>Composition</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1 Composition Acoustic [3]</td>
<td>Main Subject</td>
<td>Portfolio</td>
<td>50%</td>
<td>45approx</td>
<td>330</td>
<td>15</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Continuous Assessment</td>
<td>5%</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2 Composition Electro [3]</td>
<td>Main Subject</td>
<td>Portfolio</td>
<td>15%</td>
<td>24approx</td>
<td>226</td>
<td>10</td>
</tr>
<tr>
<td>Acoustic</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Performance</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3 Performance [3]</td>
<td>Practical Study</td>
<td>Exam</td>
<td>5%</td>
<td>20approx</td>
<td>120</td>
<td>10</td>
</tr>
<tr>
<td></td>
<td>Performing Groups</td>
<td>Pass/Fail</td>
<td>5%</td>
<td>80approx</td>
<td>30*</td>
<td></td>
</tr>
<tr>
<td></td>
<td>RIAM Orchestras/Ensembles</td>
<td>Pass/Fail</td>
<td></td>
<td>38approx</td>
<td>72</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Chorale</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Supporting Studies:</td>
<td>Harmony &amp; Counterpoint</td>
<td>Continuous Assessment</td>
<td>5%</td>
<td>48approx</td>
<td>77</td>
<td>5</td>
</tr>
<tr>
<td>4 Compositional Technique</td>
<td></td>
<td>Exam</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>[3]</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>5 Aural Training [3]</td>
<td></td>
<td>Continuous Assessment</td>
<td>5%</td>
<td>24approx</td>
<td>101</td>
<td>5</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Exam</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>6 History [3]</td>
<td>History of Music</td>
<td>2 Essays</td>
<td>5%</td>
<td>36approx</td>
<td>89</td>
<td>5</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>7 Analysis [3]</td>
<td></td>
<td>Portfolio</td>
<td>10%</td>
<td>30approx</td>
<td>95</td>
<td>5</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>8a RIAM Holistic [3]</td>
<td>The Working Musician -</td>
<td>Pass/Fail</td>
<td>0%</td>
<td>12</td>
<td>78</td>
<td>5</td>
</tr>
<tr>
<td></td>
<td>Contemporary music Project</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>8c RIAM Holistic [3]</td>
<td>Yoga</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Total</td>
<td></td>
<td></td>
<td>100%</td>
<td>347*</td>
<td>1153*</td>
<td>60</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>305**</td>
<td>1195*</td>
<td></td>
</tr>
</tbody>
</table>

* Students must attend either Chorale [non-orchestral students] or one of the Performing Groups, which they will be assigned to.

* Hours show RIAM Symphony Orchestra/Ensembles Elective option hours

** Hours show Chorale Elective option hours
Module 1: Composition Acoustic [3]

1. Module Code
   BACOMACJS3

2. Module Size
   Group tuition 1 hour per week x 30 weeks
   Self-study 330 hours over 30 weeks
   Composition Group Forum 15 hours over 30 weeks

3. ECTS Value
   15

4. Rationale and Aims
   Rationale
   To extend the techniques acquired in year 2 and to enhance the student's individual technique and voice. To develop the student's ability to grasp larger-scale musical forms up to and including the symphony.

   Aims
   - To give the student a grasp of working in the main musical genres such as string quartet.
   - To develop the student's sense of the modern orchestra by means of piano reductions and assignments for chamber orchestra.
   - To develop the student's practical ability to prepare parts for professional performance and to cope with the rigours of the rehearsal situation.

5. Learning Outcomes
   On successful completion of this module, students should be able to:
   - Arrange piano reductions to develop 'inside' familiarity with the orchestra.
   - Compose pieces for visiting ensemble to develop skills in presenting performance materials to a professional level and handling rehearsal and performance.
   - Present their own work to peers without fear, revealing and clarifying the salient points of their compositions, dealing with questions and criticisms of their own work in a professional manner.

6. Module Content and Syllabus
   i. To compose a work for large ensemble or chamber orchestra. This project will usually be worked on for at least the first semester.
   ii. To make a piano arrangement of a modern orchestral work such as Schoenberg's Music for a Film Scene op. 34.
   iii. An unseen assessment, presented by the tutor usually in late January with a completion date of 2-3 weeks. This might be to complete a work for String Quartet or other visiting ensemble. The student is responsible for preparing performance materials.
   iv. Another original work chosen in consultation with the tutor. This might be a short operatic scene or a choral or vocal work.
   v. A fifth work, composed in consultation with the tutor.

7. Teaching and Learning Methods
   Classroom instruction. Workshops and performances by student ensembles such as the Kirkos Ensemble and visiting groups. Discussion and feedback (both in class and individually) from tutor and performers. All assignments receive thorough feedback in the course of the year.

   Six 'Composition Forum' events will occur throughout the academic year, to be attended by all students on this degree. Each student will be required to make a presentation to his/her peers about
an aspect of their work as a composer once per annum. These forums will be discussion-based, and relevant lecturers will be present to moderate and contribute.

8. **Required Equipment and Resources**
   Piano, music software, manuscript paper

9. **Methods of Assessment** [See Appendix 2 for Marking Criteria]
   Course work 100%
   A portfolio of usually five works to be submitted

10. **Pass Requirement**
    40%
    100% attendance of Composition Forums

11. **Method of Supplemental Assessment**
    Re-submission of Portfolio

12. **Recommended Reading Materials / Indicative Resources**
    Arnold Schoenberg: Fundamentals of Musical Composition (Faber)
    Arnold Schoenberg: Models for beginners in Composition (Belmont)
    Hindemith: Craft of Musical Composition (Vols. 1-3) (Schott)
    Schoenberg Begleitmusik Op. 34
    Sibelius Symphony no. 4/I
    Lutoslawski *Mi Parti*
    Alban Berg *Reigen* from Three Orchestral Pieces Op. 6/II
    Peter Maxwell Davies Symphony no. 4
    Bela Bartok String quartets 3-6
    Alban Berg *Lyric Suite*
    Janacek String quartet no 1 ‘*Intimate Letters*’
    Ruth Crawford Seeger String Quartet
    Elliott Carter String Quartets nos. 1 and 4
    Ligeti String Quartet no 2
    Dutilleux *Ainsi la nuit*
    Bartok *Dance Suite*
    Dutilleux *Métaboles*
    Ligeti *Lontano*
    Raymond Deane Oboe Concerto
    Pierre Boulez Orchestral *Notations*
    Lutoslawski *Novelette*
    Berio *Sinfonia*
    Carter Concerto for Orchestra

13. **Module Teaching Team**
    Relevant Composition lecturer
Module 2: Composition Electro Acoustic [3]

1. **Module Code**
   BACOMACJS3

2. **Module Size**
   - Group tuition 1 hour per week x 24 weeks
   - Self-study 105 hours over 24 weeks

3. **ECTS Value**
   10

4. **Rationale and Aims**
   **Rationale**
   A continuation of the Senior Freshman module, students will be introduced to further fields of study within Electro-Acoustic Music

   **Aims**
   - Provide a step by step introduction to Computer based Music Notation Software
   - Produce professional standard printed musical scores and parts
   - Provide a step by step introduction to editing techniques within a software environment
   - Work towards becoming an independent user, learning the skills to find solutions to problems encountered in the future

5. **Learning Outcomes**
   On successful completion of this module students should be able to:
   - Design new and engaging sonic material with a variety of software applications
   - Combine material via a multi-track Digital Audio Workstation into a composed piece of acousmatic/electro-acoustic music
   - Work independently in a variety of applications to a high level of proficiency, demonstrating originality and problem solving skills

6. **Module Content and Syllabus**
   In the 3rd year of the composition degree students will be introduced advanced compositional approaches and software tools. These can include the following areas of study; Multi-Channel and Spatial Music, Interactive Design, Live Digital Audio Processing, Composition for Mixed Media

7. **Teaching and Learning Methods**
   Topics are covered over 8-week duration. The first week will typically introduce students to the area of study through the use of historical and contemporary examples from leading figures in the field. Weeks 2-6 (approx.) will deal with the software packages required to complete an assignment in the topic of study. These classes are a mixture of step-by-step instruction and tutorial-based activities designed to familiarise students with the software and the aesthetic discipline of the subject. Weeks 6-8 (approx.) are tutorial weeks where students begin work on their assignment and may present work in progress for initial feedback or request particular clarification of certain principles.

   Formative - informal assessments are used to ‘check in’ with students to find out what they are learning and what they don’t understand; they do not contribute towards a final grade. If applicable, indicate any such means of formative assessment and whether the students are subsequently provided with feedback. Students work is evaluated during tutorial sessions where creative decisions and technical problems are dealt with before the final submission of work.

8. **Required Equipment and Resources**
   Access to university or personal computers running appropriate software, Circumaural Headphones, USB Flash Drives, Blank CD-R
9. **Methods of Assessment**
   Students are set 3 assignments in total, each assignment specific to the topic covered during an 8-week module. Students are expected to demonstrate a creative understanding of the subject topic.

10. **Pass Requirement**
    40%

11. **Method of Supplemental Assessment**
    Re-Submission

12. **Recommended Reading Materials / Indicative Resources**
    **Reading (Representative Shortlist on Generic Topics)**
    Trevor Wishart - “On Sonic Art”, “Sound Composition”, “Audible Design”
    Thom Holmes - “Electronic and Experimental Music”
    Simon Emmerson - “The Language of Electroacoustic Music”
    __________, *Audible Design: A Plain and Easy Introduction to Sound Composition*, (Orpheus The Pantomime Ltd., 1994)
    __________, *Sound Composition*, (Orpheus The Pantomime Ltd., 2012)
    **Online User Forums relating to specific software packages:**
    http://cycling74.com/
    http://www.makemusic.com/
    http://www.native-instruments.com/#/en/
    http://www.reaper.fm/
    http://www.sibelius.com/home/index_flash.html
    http://www.steinberg.net/en/products/cubase/start.html
    **Tutorial materials (online and print) - specific to Software packages**
    Audio - CD’s
    Video - DVD, Online Video Streaming Sites

13. **Module Teaching Team**
    Relevant Composition lecturer
Module 3a: Performance - Practical Study [3]

1. **Module Code**
   BACOMPSJS3

2. **Module Size**
   Tuition 40 minutes per week x 30 weeks
   Self-study 120 hours over 30 weeks

3. **ECTS Value**
   10 [for all performance modules]

4. **Rationale and Aims**
   **Rationale**
   An amount of time has been set aside for 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.

   Over the life of the course, the repertoire appropriate to the instrument will be covered and this broad range of study will be reflected in the student’s programmes presented for examination. Such programmes must be balanced and display contrasting styles and periods.

   **Aims**
   - To further develop students’ musical awareness for instrumental performance
   - To build on the established foundation to achieve productive practice and independent learning
   - To develop further a student’s study of 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:
   - Demonstrate a high level of artistic and interpretive confidence appropriate to more demanding repertoire appropriate to developmental level
   - Choose and prepare pieces of increasing complexity to produce a varied and balanced programme
   - Perform with a sense of communication and value

6. **Module Content and Syllabus**
   Students discuss their level with their teacher upon entry and submit an own choice recital programme within their technical competence for approval by the Bachelor in Music Composition Course Committee.

7. **Teaching and Learning Methods**
   Masterclasses with visiting guest artists
   One-to-one tuition with principal study teacher

8. **Methods of Assessment** [Performance criteria see Appendix 3]
   Exam Overall proportion of programme course = 5%:
   End-of-year Exam [100%]

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. Module Teaching Team
   Relevant principal study lecturer
Module 3b: Performance - Performance Electives [3]

1. Module Code
   BACOMPEJF3

2. Module Size
   Performing Groups
   Group rehearsal approximately 80 hours over the academic year
   Self-Study 30 hours over 30 weeks
   Chorale
   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 62 hours over academic year

3. ECTS Value
   10 [for all Performance Modules]

4. Rationale and Aims
   Rationale
   Participation in an officially recognised ensemble performance activity is compulsory for all students. Performance projects and concerts are devised each year to explore representative repertoire for the following groupings:

   Non-Orchestral
   Non-orchestral players will perform in:
   - RIAM Chorale (compulsory for non-orchestral players)

   Orchestral players
   Orchestral players are placed in projects following compulsory orchestral auditions held at the beginning of the academic year. Orchestral players perform in:
   - RIAM Philharmonia
   - RIAM Opera Orchestra
   - RIAM Early Music Ensemble (priority given to Historical Performance students)
   - Ensemble Interforma

   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:
   - Rehears quick study musical reading skills
   - Follow interpret rhythmic and expressive gestures of a conductor or director
   - Listen critically as part of a large ensemble
   - Work with others on collaborative projects and activities

6. Module Content and Syllabus
   Performance projects and repertoire are assigned at the beginning of the academic year

7. Teaching and Learning Methods
   Intensive work with RIAM faculty and sectional tutors
   Rehearsals and with visiting guest conductors
8. **Methods of Assessment**
Non-orchestral students are assessed through continuous assessment/attendance.

Orchestral students receive feedback from their orchestral audition. Students are also continuously assessed via feedback from sectional tutors, rehearsal conductors, visiting guest conductors and observation from Heads of Faculty.

- **Performance Ensemble Assessment penalties [non-orchestral]:**
  See pages 6-7 for protocol and penalties for orchestral and non-orchestral ensembles

9. **Pass Requirement**
Pass/Fail for all Orchestras/ensembles

10. **Method of Supplemental Assessment**
Repeat the module and attend another non-compulsory Performance Elective

11. **Recommended Book Resources:**

12. **Module Teaching Team**
Relevant conductor/director/sectional tutor
Module 4: Compositional Techniques - Harmony & Counterpoint [Stylistic] [3]

1. **Module Code**
   BACOMCJTJS3

2. **Module Size**
   **Compositional Techniques**
   Lecture 1½ hours per week x 20 weeks
   Tutorial 1 hour per week x 24 weeks
   Self-study 71 hours per year

3. **ECTS Value**
   5

4. **Rationale and Aims**
   To equip the student with the necessary skills and techniques appropriate to orchestrate up to and including Romantic forces. To further the students' foundation in harmonic and contrapuntal writing by composing Fugues and to build on the harmonic vocabulary undertaken in the S.F. year by introducing the students to Romantic harmony.

   **Aims**
   - To consolidate understanding of baroque, harmonic and contrapuntal style through the study of fugue
   - To introduce orchestral instruments and the development of the orchestra in order to create students' own orchestrations (up to Romantic forces)
   - To extend the harmonic vocabulary addressing that of the Romantic era

5. **Learning Outcomes**
   On successful completion of this module, students should be able to:
   - Assess and analyse fugues
   - Compose fugues
   - Assess and analyse orchestral scores
   - Examine a non-orchestral score and orchestrate it for the appropriate orchestral forces.

6. **Module Content and Syllabus**
   **Fugue, Orchestration and Romantic Harmony:**
   - **Fugue: 11 weeks**
     An exploration of advanced harmonic and contrapuntal techniques and their application to the form of fugue
   - **Romantic Harmony: 4 weeks**
     To extend the harmonic vocabulary to include that of the Romantic era and compose short pieces demonstrating control over the harmonic idiom.
   - **Orchestration: 9 weeks**
     An introduction to orchestral instruments, the development of the orchestra and application of this to the orchestration of pieces up to and including Romantic Forces.

7. **Teaching and Learning Methods**
   **Fugues:**
   Analysis of fugues followed by composing fugues

   **Romantic Harmony:**
   Analysis and study of works in the Romantic style and a thorough study of the harmonic vocabulary involved. 1 piece to be presented for portfolio – e.g. an accompaniment to a melody/solo miniature/composition for small ensemble

   **Orchestration:**
   Score studies of varying styles followed by students' own orchestrations
   Exercises throughout teaching, worked independently and in tutorials
8. **Methods of Assessment**  
**Overall proportion of programme course = 5%**  

**Compositional Techniques**  
- **Portfolios**: 100%  
  - **Fugue**: 30%  
    - 1 exposition, 2 complete fugue  
  - **Romantic Harmony**: 10%  
    - Compose 1 short Romantic piece (30 bars approx.)  
  - **Orchestration**: 40%  
    - Complete four orchestrations of varying styles  
  - **Take home project**: 20%  
    - Answer one question; orchestration of a short piano piece [To provide typeset score and disc]. Students to sign a cover sheet ensuring that it is their own work submitted for this assessment.

9. **Pass Requirement**  
**Compositional Techniques**  
40% in each component  
Thee continuous Assessment portfolios and written exam

10. **Method of Supplemental Assessment**  
**Compositional Techniques**  
- Re-submission of portfolios  
- Resit written examination

11. **Recommended Reading Materials / Indicative Resources**  
**Compositional Techniques**  
- J.S Bach, 48 Preludes and Fugues  
- Samuel Adler, The study of orchestration

12. **Module Teaching Team**  
Relevant Musicianship lecturers
Module 5: Aural Training [3]

1. Module Code
   BACOMATJS3

2. Module Size
   3. Lecture 1 hour per week x 24 weeks + 2 reading weeks
   4. Self-study 101 hours over 26 weeks

5. ECTS Value
   5

6. 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 achieve proficiency in the dictation of more complex rhythmic and melodic phrases. (Alternating time signatures)
   - To achieve proficiency in the dictation of more complex melodic phrases. (Atonal melodies, single strand and two-part)
   - To increase melodic memorisation of tonal music to include keyboard textures
   - To move away from keyboard based dictation and introduce various texture and timbres (string quartet and vocal music)
   - To continue to develop the inner ear

   Students will be introduced to a module in Advanced rhythmic training, which will include rhythms common to the Baroque, Classical, Romantic & Modern repertory. Students will study complex rhythmic patterns, (e.g. polyrhythms, cross rhythms), subdividing techniques and metric modulation. All will assist in the study, approaches and reading of modern/contemporary works.

   Aims
   - To build on the foundations acquired in the Aural training programme in the Senior Freshman year
   - To sight sing with a high degree of fluency
   - To continue the development of melodic and rhythmic memory
   - To continue to develop the inner ear – increase the assimilation of more complex rhythmic and melodic strands and develop the skills required to recreate/ notate accurately on paper (dictation)
   - To continue the development of melodic and rhythmic memory
   - Assimilate and recreate complex rhythmic patterns associated with the Baroque, Classical, Romantic & Modern repertory
   - Understand and clap cross rhythms and poly rhythms

7. Learning Outcomes

   On successful completion of this module, students should be able to:
   - Memorise atonal melodic and rhythmic phrases
   - Sight sing with atonal melodies a high degree of accuracy and fluency
   - Notate atonal melodies (single strand, two-part and appropriate keyboard textures)
   - Notate Violin 1 & Cello parts from a string quartet texture
   - Notate rhythmic phrases with alternating time signatures
   - Notate clusters
   - Notate for SATB (Chorale Phrases)
   - Assimilate and recreate complex rhythmic patterns associated with the Baroque, Classical, Romantic & Modern repertory
   - Understand and clap cross rhythms and poly rhythms
8. **Module Content and Syllabus**
   This course will consist of the following:
   - To dictate more complex rhythmic patterns. (Alternating time signatures)
   - To achieve a proficiency in the dictation of more complex melodic phrases. (Atonal melodies - single strand and two-parts)
   - Clusters
   - String quartet textures (extract Violin 1 & Cello parts)
   - Keyboard textures (piano pieces of appropriate standard)
   - Vocal/choral textures
   - SATB dictation (Chorale phrases)

9. **Teaching and Learning Methods**
   The module is delivered through weekly classes. Students are expected to take an active part in the classes.
   
   **Sight singing:**
   Systematic instruction in aural training and sight singing to include single strands, two-part, three-part and four-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 alternating time signatures. The melodic dictation will now include atonal melodies (single and two-part strands); two-part tonal textures (Violin1 & Cello parts from String quartet), three-part tonal textures (vocal works), four-part textures (Chorales).

   **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 study, approaches and reading of, modern/contemporary works. This is an aural skills course and affords students with the opportunity fine-tune their rhythmic sense, ability to sight read, their aural identification and analysis of various types of music. Weekly assignments and active participation is essential.

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

10. **Methods of Assessment**
    Overall proportion of programme course = 5%
    Mid-year Examination  50%
    End-of-year Examination 50%

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

11. **Pass Requirement**
    40% for each component

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

13. **Recommended Reading Materials / Indicative Resources**
    Suitable material/textures from repertoire appropriate to the level

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

1. Module Code
   BACOMHOMJS3

2. Module Size
   1½ hours per week x 24 weeks + 2 reading weeks
   Self-study 89 hours over 26 weeks

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/Seriasism/Chance/Minimalism/Microtonality/Pointillism/Spectralism/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 underpinning 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
     Serialism/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
Overall proportion of programme course = 5%
2 essays each worth 50% (2000 - 2500 words) 1 essay from each semester

9. Pass Requirement
40% in both essays

10 Method of Supplemental Assessment
For academic writing and research skills: students to resubmit exercise by the end of academic week
For the 2 history essays: students to resubmit in the following 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:
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)

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)

Semester 1:
New Paths (Expressionism/Impressionism), Dodecaphonic Music/Neoclassicism, Seralism/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)

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, Seóirse Bodley, (Dublin: Field Day Publications, 2010)
Dibrell, 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, *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 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 lecturer
Module 7: Analysis [3]

1. **Module Code**
   BACOMANALJS3

2. **Module Size**
   Group tuition 1 hour per week x 30 weeks
   Self-study 95 hours over 30 weeks

3. **ECTS Value**
   5

4. **Rationale and Aims**
   **Rationale**
   To build on the skills acquired in the previous two years. Junior Sophister Analysis introduces analysis of major orchestral pieces as preparation for the composition of the major component of the Senior Sophister Composition Portfolio.

   **Aims**
   - To expand the techniques already acquired to embrace discussion of larger scale orchestral works
   - To prepare the student for undertaking the SS composition requirement of composing a work for orchestra
   - To enhance the student's capacities in the practical area of making a short-score/piano reduction of orchestral works
   - To apply the techniques acquired to analysis of opera

5. **Learning Outcomes**
   On successful completion of this module, students should be able to:
   - Evaluate and discuss the use of modern techniques in the composition of larger scale orchestral works.
   - Complete a piano or short-score version of a moderately complex modern work.
   - Analyse the close interaction between music and drama in modern opera.

6. **Module Content and Syllabus**
   i. Analysis of a major modern work using all techniques so far acquired. Examples of works discussed include: Berg, *Three Orchestral Pieces* op. 6; Lutoslawski, *Mi Parti*; Carter *Double Concerto*; Xenakis, *Jalons*. Two works to be examined in detail.
   iii. Advanced organisation of works on serial and other principles. This component is broadly based on the content of Charles Wuorinen *Simple Composition* (Peters Edition). 'Pre-compositional' aspects of large-scale musical organisation.

7. **Teaching and Learning Methods**
   Classroom instruction; 'spot projects' which could involve performance of operatic scenes, or of piano reductions done in class or as part of the analytic study. Guest speakers and specialists.

8. **Methods of Assessment**
   Course work - Portfolio 100%

9. **Pass Requirement**
   40%
10. **Method of Supplemental Assessment**
   Re-submission

11. **Recommended Reading Materials / Indicative Resources**
   Nicolas Cook *A Guide to Music Analysis*
   Alan Forte *The Structure of Atonal Music*
   Wuorinen *Simple Composition* (Peters)
   Perle *The Operas of Alban Berg* (U of California) Vol. 1: Wozzeck

12. **Module Teaching Team**
   Relevant Composition lecturer
Module 8a: RIAM Holistic - The Working Musician - New Music Collaboration [3]

1. **Module Code**
   BACOMWMJS1

2. **Module Size**
   Approximately 12 hours of contact time in lectures, rehearsals and observation sessions
   Reflective Practice x 5 hours
   Self-study 78 hours over Academic Year for RIAM Holistic Modules a - c

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

4. **Rationale and Aims**
   **Rationale**
   Careers in music are more flexible and diverse than ever before. Increasingly, musicians are collaborating with composers and practitioners of other art forms. This module provides a forum where singers, instrumentalists and composers collaborate to create and project manage a new music project.

   **Aims**
   - To be able to develop and lead creative projects.
   - To engage new audiences.
   - To apply project management techniques and artistic understanding in a variety of cultural contexts.
   - To be able to initiate and work with others on group projects.
   - To present a new music project to a wider audience in an accessible attractive format.

5. **Learning Outcomes**
   On successful completion of this module students should be able to:
   - Demonstrate project management skills.
   - Show a flexible approach to interacting and working with others on group projects.
   - Demonstrate skills in leadership, teamwork, organisation and problem-solving.
   - Create and realise a new music project to audiences in a variety of contexts.
   - Demonstrate creative and transformative skills.
   - Show knowledge and understanding of context.

6. **Module Content and Syllabus**
   Students will be introduced to the concept of collaboration designed to generate innovative and diverse ideas. The development of students' project management and communication skills through interactive workshop based learning will be central to this module. Students will be encouraged to create original musical material inspired by collaborative practices and conversations. There will be coaching and mentoring support in the production phase of the project.

7. **Teaching and Learning Methods**
   Learning activities will include class discussion, improvisation, observation and guest lectures.
   Group collaboration coaching with RIAM staff.
   Student groups will be given individual attention specific to their nominated new music collaboration project.

8. **Methods of Assessment**
   Continuous assessment/attendance 100%
   **The presentation of a New Music Collaborative Project**
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 Book Resources**  
Module Teaching Team  
http://www.kaleidoscopenight.com/  
http://www.cmc.ie/

12. **Module Teaching Team**  
Relevant lecturers
Module 8b: RIAM Holistic - Career Strategy [3]

1. **Module Code**
   BACOMCSJS3

2. **Module Size**
   Approximately 12 hours of contact time between lectures, individuals sessions and workshops
   Self-study 78 hours over Academic Year for RIAM Holistic Modules a - 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 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 8c: RIAM Holistic - Yoga [3]

1. **Module Code**
   BAHYJS3

2. **Module Size**
   18 sessions per academic year
   Self-study 85 hours over Academic Year for RIAM Holistic Modules a - c

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
Bachelor in Music Composition [4]

Senior Sophister
### Bachelor in Music Composition Senior Sophister Summary Table [4]

**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><strong>Composition</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>Composition Acoustic [4]</td>
<td>Composition Acoustic Commentary</td>
<td>Portfolio</td>
<td>50%</td>
<td>45approx</td>
<td>705</td>
</tr>
<tr>
<td>2</td>
<td>Performance [4]</td>
<td>Performing Groups * RIAM Orchestras/Ensembles Chorale**</td>
<td>Pass/Fail</td>
<td>0%</td>
<td>80approx</td>
<td>45* 87**</td>
</tr>
<tr>
<td>3</td>
<td>Supporting Studies:</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Total</td>
<td></td>
<td></td>
<td>100%</td>
<td>197++</td>
<td>1303+</td>
</tr>
</tbody>
</table>

* Students must attend either Chorale [non-orchestral students] or one of the Performing Ensembles, which they will be assigned to.

* Hours show RIAM Symphony Orchestra/Ensembles Elective option hours

** Hours show Chorale Elective option hours
Module 1: Composition Acoustic/Commentary [4]

1. **Module Code**
   BACOMACSS4

2. **Module Size**
   Group tuition 1 hour per week x 30 weeks
   Self-study 705 hours over 30 weeks
   Composition Group Forum 15 hours over 30 weeks

3. **ECTS Value**
   30

4. **Rationale and Aims**

   **Rationale**
   This final year of study is mainly designed to enable the student to demonstrate skills acquired in the previous years in a range of assignments, with guidance from the tutor. The main assignment is usually a work for symphony orchestra or other large forces.

   **Aims**
   - To enable the student to demonstrate acquired confidence and skills in completing a major compositional project.
   - To enable the student to handle the pressures of orchestral preparation and rehearsal with an orchestral reading session devoted to completed orchestral works.
   - To encourage the student's writing skills in explaining aesthetic and technical issues through written work, especially in the required commentary on the orchestral work.

5. **Learning Outcomes**

   On successful completion of this module, students should be able to:
   - Compose for symphonic forces.
   - Format, print and bind orchestral materials for the end-of-year reading session with an Orchestra.
   - Critically discuss creative and technical issues through the written commentary.
   - Negotiate the pressurized environment of orchestral rehearsal through workshop sessions with an Orchestra.
   - Present a talk/lecture on their own music to an entirely professional standard, showing control of structure, an ability to communicate their motivations as an artist and the capacity to confidently answer questions about their work in an informative and professional manner.

6. **Module Content and Syllabus**

   i. Composing for symphony orchestra. Work on this project, supervised by the lecturer, will usually continue for two semesters.

   ii. A group of pieces for smaller forces. Three or four pieces are specified, but this is negotiable depending upon instrumentation, number of movements per piece etc. Students to consult with their tutor.

   iii. A written commentary on the orchestral work of two thousand words, exclusive of music examples, diagrams etc. [See Appendix 4 for Research Misconduct]

   iv. Preparation of all materials for the orchestral reading day with an Orchestra. Basic binding and copying facilities are provided by the RIAM.

   v. Workshop by an orchestra of a major work by the student towards the end of the academic year on a date decided before the start of the academic year in question, on the proviso that the student can produce the work legibly and in a timely fashion. Allocation of workshop time will depend on the number of students enrolled.
7. **Teaching and Learning Methods**
   Tutorial supervision. Work is examined every week and detailed feedback is given. Visiting performers play works for smaller forces. The conductor of the RIAM SO will also consult with students about preparation of materials, and the reading session is followed immediately by a de-briefing in which he offers his assessment of the session.

   Six ‘Composition Forum’ events will occur throughout the academic year, to be attended by all students on this degree. Each student will be required to make a presentation to his/her peers about an aspect of their work as a composer once per annum. These forums will be discussion-based, and relevant lecturers will be present to moderate and contribute.

8. **Required Equipment and Resources**
   Music software, copying and binding machines

9. **Methods of Assessment**
   - Portfolio of work: 80%
   - Option 1:
     - Extended Composition: 40%
     - Four shorter pieces: 40%
   - Option 2:
     - Extended Composition: 50%
     - Three shorter pieces: 30%
   - Written analytic commentary: 20%

10. **Pass Requirement**
    - 40%
    - 100% attendance of Composition Forums

11. **Method of Supplemental Assessment**
    - Re-submission of Portfolio

12. **Recommended Reading Materials / Indicative Resources**
    - Arnold Schoenberg: Fundamentals of Musical Composition (Faber)
    - Arnold Schoenberg: Models for beginners in Composition (Belmont)
    - Hindemith: Craft of Musical Composition (Vols. 1-3) (Schott)
    - Listening list:
      - Boulez *Pli selon Pli*
      - Stockhausen *Gruppen*
      - Stockhausen *Carré*
      - Dutilleux Symphony no. 2
      - Dutilleux *Tout un monde lointain*
      - Shostakovich Symphony no. 15
      - Robert Simpson Symphony no. 7
      - Penderecki Symphony no. 4
      - Messiaen *Et Expecto Resurrectionem Mortuorum*
      - Birtwistle *Earth Dances*
      - Goehr *Metamorphosis/Dance*
      - Carter Concerto for Orchestra
      - George Benjamin *Ringed by the flat horizon*

13. **Module Teaching Team**
    - Relevant Composition lecturer
Module 2: Performance - Performance Electives [4]

1. Module Code
   BACOMPESS4

2. Module Size
   Performing Ensembles
   Group rehearsal approximately 80 hours over the academic year
   Self-Study 45 hours over the academic year
   Chorale
   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.

3. ECTS Value
   5

4. Rationale and Aims
   Rationale
   Participation in an officially recognised ensemble performance activity is compulsory for all students.
   Performance projects and concerts are devised each year to explore representative repertoire for the following groupings:

   Non-Orchestral
   Non-orchestral players will perform in:
   - RIAM Chorale (compulsory for non-orchestral players)

   Orchestral players
   Orchestral players are placed in projects following compulsory orchestral auditions held at the beginning of the academic year. Orchestral players perform in:
   - RIAM Philharmonia
   - RIAM Opera Orchestra
   - RIAM Early Music Ensemble (priority given to Historical Performance students)
   - Ensemble Interforma

   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:
   - Rehearsing quick study reading musical notational skills
   - Follow interpret rhythmic and expressive gestures of a conductor or director
   - Listen critically as part of a large ensemble
   - Work with others on collaborative projects and activities

6. Module Content and Syllabus
   Works are assigned by the ensemble conductors at the beginning of the academic year for study

7. Teaching and Learning Methods
   Intensive work with RIAM staff conductor
   Workshop sessions with visiting guest conductors
8. **Methods of Assessment**
Non-orchestral students are assessed through continuous assessment/attendance.

Orchestral students receive feedback from their orchestral audition. Students are also continuously assessed via feedback from sectional tutors, rehearsal conductors, visiting guest conductors and observation from Heads of Faculty.

- **Performance Ensemble Assessment penalties [non-orchestral]:**
  See pages 6-7 for protocol and penalties for orchestral and non-orchestral ensembles.

9. **Pass Requirement**
Pass/Fail for all Orchestras/ensembles

10. **Method of Supplemental Assessment**
Repeat the module and attend another non-compulsory Performance Elective

11. **Recommended Book Resources:**

12. **Module Teaching Team**
Relevant conductor/director
Note: In year 4 students chose one elective from the following:
- Dissertation
- Music Technology


1. Module Code
   BACOMAEDSS4

2. Module Size
   1 hour individual supervision per week x 24 weeks + 2 reading 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 468 hours over 30 weeks over Academic Year

3. ECTS Value
   20

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. The subject matter will be treated in depth to a length of approximately 7,000 - 10,000 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
   Dissertation:
   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. **Required Equipment and Resources**
It is advisable, though not mandatory, that each student have access to their own computer. Students will also need to speak with RIAM librarians regarding obtaining documentation for access to other University libraries as needed.

9. **Methods of Assessment**
Overall proportion of programme course = 30%
Final Dissertation submissions will be examined within the RIAM by a qualified RIAM Musicianship Faculty member. The RIAM External Examiner will examine the Dissertation and Dissertation mark and a final mark will be agreed with the RIAM Internal Examiner. A Dissertation Prize of €100, which will be awarded to the student who achieves the highest mark of all undergraduate Dissertations.

10. **Pass Requirement**
40%

11. **Method of Supplemental Assessment**
Re-submission of dissertation

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

**Supporting Classes**

**Sample reading:**

**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
13. **Module Teaching Team**  
Relevant Musicianship lecturer

1. **Module Code**
   BACOMMTSS4

2. **Module Size**
   1 hour per week x 24 weeks + 2 reading weeks
   Self-study 476 x 24 weeks

3. **ECTS Value**
   20

4. **Rationale and Aims**
   **Rationale**
   Students that choose to take Music Technology at Senior Sophister level work on a portfolio of pieces [or one larger-scale work] that demonstrate an original and creative approach to composition with digital media

   **Aims**
   - Become a fully independent user with the skills required to produce computer generated/assisted compositions

5. **Learning Outcomes**
   On successful completion of this module students should be able to:
   - Exhibit the ability to imagine and implement a large-scale project that shows technical proficiency and original creative thought

6. **Module Content and Syllabus**
   In the final year of the composition degree, those students taking Music Technology are required to produce a portfolio of works that display a creative and original approach using computer-based applications. The students are responsible for choosing an area or areas of research within the field.

7. **Teaching and Learning Methods**
   Classes are tutorial based, providing feedback on work in progress and pointing out areas of research relevant to the students’ portfolio requirements. Students work is evaluated during tutorial sessions where creative decisions and technical problems are dealt with before the final submission of work.

8. **Required Equipment and Resources (if applicable)**
   Access to university or personal computers running appropriate software, Circumaural Headphones, USB Flash Drives, Blank CD-R

9. **Methods of Assessment**
   **Portfolio 80%**
   **Critical Commentary 20%**
   Students are required to submit a portfolio containing 3 - 5 original works or one large original piece of sufficient duration and scope [approximately 18 - 25 minutes duration]. This must be accompanied by a 2000 word critical commentary.

10. **Pass Requirement**
    40%

11. **Method of Supplemental Assessment**
    Re-submission
12. **Recommended Reading Materials / Indicative Resources**

Reading (Representative Shortlist on Generic Topics)

- Trevor Wishart - "On Sonic Art", “Sound Composition”, “Audible Design"
- Thom Holmes - “Electronic and Experimental Music”
- Simon Emmerson - “The Language of Electroacoustic Music”


________________, *Audible Design: A Plain and Easy Introduction to Sound Composition*, (Orpheus The Pantomime Ltd., 1994)

________________, *Sound Composition*, (Orpheus The Pantomime Ltd., 2012)


**Online User Forums relating to specific software packages:**

- http://cycling74.com/
- http://www.makemusic.com/
- http://www.reaper.fm/

**Tutorial materials (online and print) - specific to Software packages**

- Audio - CD’s
- Video - DVD, Online Video Streaming Sites

13. **Module Teaching Team**

Relevant Musicianship lecturer

1. **Module Code**
   BACOMWMSS4

2. **Module Size**
   Approximately 12 hours of contact time between lectures, individuals sessions and workshops
   Reflective Practice x 5 hours
   Self-study 78 hours over Academic Year for RIAM Holistic Modules a - c

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

4. **Rationale and Aims**
   **Rationale**
   This module focuses on the delivery of a showcase creative project. Students will specialise in a chosen area or areas from ‘The Working Musician’ component of RIAM Holistic. These could include instrumental pedagogy, enterprise skills, community and hospital outreach and new music collaboration. The Showcase Creative Project is a culmination of the previous years of learning on ‘The Working Musician’ module.

   **Aims**
   - To solidify the learning experiences gained on ‘The Working Musician’ module.
   - To encourage creative thinking and innovation.
   - To facilitate and support a self-directed project.
   - To act as a Launchpad for emerging musicians.
   - To train a new generation of music leaders.
   - To produce musicians with multiple skill sets.

5. **Learning Outcomes**
   On successful completion of this module students should be able to:
   - Create and project manage a successful showcase creative project.
   - Demonstrate organisational and leadership skills.
   - Demonstrate the capacity to develop and coordinate a project from start to finish.
   - Express artistic concepts through self-directed project management.
   - Demonstrate a deep understanding of ‘The Working Musician’ module as a whole.
   - Present a showcase creative project in accessible form.

6. **Module Content and Syllabus**
   Students must nominate their Showcase Creative Project in which they are to be assessed to the relevant module teaching team for approval.
   Project management, leadership and time management skills will be facilitated through interactive workshop based learning. Students will take the position of artist as leader and will be encouraged to identify new business models to promote their Showcase Creative Project. As this is a self-directed project, reflective practice will be encouraged throughout and on completion of the Showcase Creative Project.

7. **Teaching and Learning Methods**
   Learning activities will include class discussion, observation and guest lectures.
   Individual coaching and mentoring with RIAM staff and guest professionals.
   Interactive workshop based sessions.

8. **Methods of Assessment**
   Continuous assessment/attendance 100%
   The presentation of a Showcase Creative Project
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 Book Resources**
    Harris, P. *Simultaneous Learning* (London: Faber, 2004).
    http://www.savvymusician.com/blog/
    http://lateralaction.com/
    http://www.kaleidoscopenight.com/

12. **Module Teaching Team**
    Relevant lecturers

1. **Module Code**
   BACOMCSSS4

2. **Module Size**
   Approximately 12 hours of contact between lectures, one to one sessions and workshops
   Self-study 78 hours over Academic Year for RIAM Holistic Modules a - 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 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 by RIAM staff and guest professionals.
   Students will be encouraged to keep up to date with current music industry trends by engaging with relevant websites and bloggers.

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 4c: RIAM Holistic - Yoga [4]

1. **Module Code**
   BACOMYSS4

2. **Module Size**
   18 sessions per academic year
   Self-study 78 hours over Academic Year for RIAM Holistic Modules a - c

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
Appendix 1: Performance Electives

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

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

Students who are required for only a portion of the year in a given ensemble may be redeployed, at the discretion of the Head of Performing Groups, to another ensemble.

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

Performance Ensemble Assessment penalties

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 of their overall performance mark (weighted at 60% of their year's total marks)
- A further absence in a further performance project will bear an additional 10% deduction and the student will again be removed from that project.

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

RIAM Philharmonia

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

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

**Ensemble Interforma**  
A core ensemble of 12 elite RIAM solo string players, selected by audition, directed by violinist, Sarah Sew. The group focuses not on the individual, but on the group as a collective, looking outward at open collaboration, crossing boundaries and art form. The group explores repertoire from all periods, focusing on works that compel, provoke and inspire.

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

**GuitaRIAM**  
**Director - Marion Hyland**  
The Royal Irish Academy of Music guitar ensemble was formed in late 2011 by its director and head of guitar studies Marion Hyland. The ensemble is made up of past and present guitar students, ranging from senior to masters level, and many are prizewinners in the Academy and the Feis Ceoil. Its aim is to explore the possibilities of a larger guitar group and its repertoire. As the guitar is generally a solo instrument, it gives the players the opportunity to experience larger scale works and have a positive and educational musical experience. GuitaRIAM gave its first very successful performance of the RIAM’s 2012 chamber music programme last April, followed by a performance at the Kevin Barry Room of the National Concert Hall at the invitation of the Great Music in Irish Houses Festival. The ensemble has given the great honour of presenting the first performance of a new work by composer and guitarist Roland Dyens, commissioned by the Guitar Festival of Ireland to celebrate the tenth anniversary of the festival. So in honour of the occasion the programme will have three Roland Dyens works, all getting their first Irish Performance!
Appendix 2: Composition/Music Technology Marking Criteria

Performance Electives

Bachelor in Music Composition

Appendix 2: Composition/Music Technology Marking Criteria

Quality and originality of ideas [40 marks]

Honors First Class
70% - 100%
- Strong evidence of original musical language and thought and strong capacity for developing ideas.
- Ability to absorb influences into an individual style.

Honors First Class First Division
60% - 69%
- Evidence of original musical thought.
- Ideas with strong profile and good capacity for extending and developing them.

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 little originality. The work showing good basic skill but little engagement with modern techniques and musical language.

Fail
0 - 39%
- Poor level of musical invention.
- Poor presentation of materials.
- Lack of real engagement with creative and critical issues.

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
- Poor 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 of scores needed for professional performance.

Honors First Class First Division
60% - 69%
- Strong level of presentation of materials with perhaps some adjustments needed. Overall level is still professional.
Appendix 2: Composition/Music Technology Marking Criteria Performance Electives

Bachelor in Music Composition

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.

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
- Good but not critical engagement with the literature
- 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 3: 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 3: Performance Marking Criteria

Bachelor in Music Composition

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 4: 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

2. 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.

1.1 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, 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 5: 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 acceptably 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.
Appendix 5: Academic Elective - Dissertation Marking Criteria

**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 6: Academic Regulations

1. Introduction

This programme aims to bring students to the highest level in music composition, supported by academic and performance studies aimed at developing a composer with the skills and attributes to make a successful professional career.

The Bachelor in Music Composition had its first intake as a DCU degree in 2007 and since then, students (whilst on the course) have won national and international composition competitions. Graduates of the programme have gone on to postgraduate study in Conservatories such as the Royal Academy of Music, London. The content and structure of the programme is comparable to the best composition courses available in Conservatories and Universities abroad, and has been prepared with reference to international models of best practice.

Ireland has three Conservatoires which offer Bachelor degrees in Western Art Music performance, but RIAM is the only Conservatoire with a bespoke degree for the undergraduate composer.

The institution has focused over the past decades on establishing itself as an international force in the performing arena with degrees tailored to a young performer's needs. However, an increased knowledge of, and growth of experience in, the area of contemporary music performance and of composition has been established in the RIAM with the appointments of international composer Kevin O’Connell, a leading commentator on contemporary music and former Curator of the RTE Living Music Festival, and Music Technology specialist and composer Jonathan Nangle. These appointments were made as part of a strategic intent to develop a focus on composition within the Academy, at both second and third level.

We were committed to developing this composition programme within a conservatoire setting, in order that composers would be encouraged to find their voice and let their voice be heard through performances by RIAM staff and students on a regular basis. This access to performers enriches both the composer, by having his/her work heard, but also the performer, who learns through the performance itself.

The number of students admitted to the course is small to ensure meaningful performance opportunities of for their works, and applicants are expected to have attained considerable proficiency in composition prior to entry, demonstrated by a portfolio of original works.

2. Rationale

This programme is devised as an integrated and coordinated collaboration between performance and composition staff within the Academy. The weighting of course hours, however, is firmly biased toward the compositional, rather than performance, aspect of the programme. This emphasises a commitment to equipping RIAM composition students with technical skills and experiences designed to nurture their composing talent as a matter of primary importance. Nonetheless, participation on many levels in performance is a vital complementary component, underpinning the reality that composers compose to have their works performed.

The RIAM is in a uniquely strong position to deliver an outstanding degree in composition with vital theoretical, technical and stylistic foundations supported by performance-related secondary studies in Chorale/Performing Group and instrument/voice.

Although the focus of the degree is on giving a comprehensive education in compositional and analytical methodology, we believe one of our key strengths in offering this course is in affording composition students guaranteed opportunities to have their works performed, from workshop sessions to public concerts. The following commitments can be made in relation to the performance of our composition students' works:

- Guaranteed public performances and recordings of solo works by staff or students for every year of the degree
- Guaranteed public performances of students’ chamber works by chamber ensembles comprising staff or students and the Kirkos Contemporary Music Ensemble
- Guaranteed work-through sessions for orchestral pieces, drawing on the following resources: RIAM Philharmonia (to include, RIAM Opera Orchestra and RIAM Early Music Ensemble and Ensemble Interforma
- Guaranteed performances of students' work by visiting professional musicians in workshop sessions
The RIAM intends to combine the related musical disciplines of performance and composition in this degree, by ensuring that performance and composition students share core course components, thereby creating a synergy between the two related disciplines. Both sets of students will also share performances of new works, give and receive feedback on the works, discuss useful tips on writing for a given instrument from the performer's perspective and explore the new directions music is taking in the 21st century together.

### 3. Structure of Programme

#### 3.1 The programme breaks down into three key complementary areas:

- **Core composition components directly relate to the students’ own work.** The two modules are composition and electro-acoustic music. Students are taught both in years 1 and 2, but have the opportunity to specialise in one of these core elements from year 3 on, or can develop both in tandem.
- **Performance - a minor supporting component that offers the opportunity for each student to hear his/her own work and to participate in playing the work of other students, composers and eras.** This component complements the supporting studies modules.
- **Supporting Studies modules offer theoretical foundations comprising the study of previous eras and include analysis of works using a variety of methods.** These classes are devised to integrate with each other internally and with the other strands of the three key complementary areas, to produce a fully integrated programme. Built into supporting studies are wider experiences to expose students to music of other traditions and the work of visiting composers and performers to expand their own horizons and place their core compositional components and their supportive techniques courses in a wider societal and world context.

In addition, students receive tuition in one of the subjects listed below in years 1 - 3

<table>
<thead>
<tr>
<th>Keyboard</th>
<th>String</th>
<th>Woodwind, Brass &amp; Percussion</th>
<th>Voice</th>
<th>Conducting</th>
</tr>
</thead>
<tbody>
<tr>
<td>Piano</td>
<td>Violin</td>
<td>Recorder</td>
<td>Soprano</td>
<td>Choral</td>
</tr>
<tr>
<td>Organ</td>
<td>Viola</td>
<td>Flute</td>
<td>Mezzo-soprano</td>
<td>Orchestral</td>
</tr>
<tr>
<td>Harpsichord</td>
<td>Violoncello</td>
<td>Oboe</td>
<td>Countertenor</td>
<td></td>
</tr>
<tr>
<td>Accordion</td>
<td>Double Bass</td>
<td>Clarinet</td>
<td>Tenor</td>
<td></td>
</tr>
<tr>
<td>Accompaniment/Direction</td>
<td>Concert Harp</td>
<td>Bassoon</td>
<td>Bass</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Irish Harp</td>
<td>French Horn</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Classical Guitar</td>
<td>E flat Tenor Horn</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Trumpet</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Trombone</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Euphonium</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Tuba</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Percussion</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

#### 3.2 Aims and objectives

The aims and objectives of the programme are:

- To provide further development for talented students who wish to achieve a high level of technical and stylistic excellence in the area of composition
- To afford students time to focus on developing their composition talents with carefully chosen support studies, designed to complement, but not overwhelm, their composing time.
- To expose students to a wide and interesting variety of composers, including Irish composers and those from non-traditional backgrounds
- To allow students to specialise in a variety of areas of interest, by offering a range of electives from 3rd year on, including the opportunity to specialise either in electro-acoustic or acoustic composition, or a mixture of both.
- To foster integration and collaboration with their performance peers to keep in touch with the relevance of performance to their work, to have regular performances of their works, and to be exposed to the on-going work of their fellow composition students. To have recordings and performances of composition students’ works performed by professional performers.
- To cultivate a fully rounded composer who will present a major graduating work, with accompanying explanatory research based commentary.
To instruct a student in research methodology and develop sound compositional techniques so that he/she can continue to study over his/her lifetime based on these solid foundations.

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 competence in composition, commensurate with those of graduates’ future status as confident and successful professional composers
- Communicate a strong artistic vision, supported by a sound compositional technique effective working methods
- Work productively as part of a team in the context of coaching and participating in musical performances
- Demonstrate advanced knowledge of most compositional techniques
- Articulate orally and aurally an understanding of the techniques of musical composition
- Describe in detail demonstrate an understanding of the major developments of music through study of the musical score and secondary sources
- Plan, reflect and progress their careers and in a professional setting

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 Composition 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 to the course 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.
- Pay online the relevant non-refundable application fee.
- A detailed Curriculum Vitae should include details of your composition experience to date, e.g. composition summer schools, performances, teachers etc. as well as the applicant’s examinations
record and any other information they would consider helpful to their 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
- A portfolio of a selection of their own original compositions to be examined.
- 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 interview.

5.1 Minimum/maximum numbers
Minimum 1 EU/non EU fee paying applicant each Academic Year
Maximum 6 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 programme consists of three key complementary areas:

- Core composition directly relating to the students’ own work. The two modules are composition and electro-acoustic music. Students are taught both in years 1 and 2, but have the opportunity to specialise in one of these core elements from year 3 on, or can develop both in tandem.
- Performance - a minor supporting component that offers the opportunity for each student to hear his/her own work and to participate in playing the work of other students, composers and eras. This component complements the supporting studies modules.
- Supporting Studies modules offer theoretical foundations comprising the study of previous eras and include analysis of works using a variety of methods. These classes are devised to integrate with each other internally and with the other strands of the three key complementary areas, to produce a fully integrated programme. Built into supporting studies are wider experiences to expose students to music of other traditions and the work of visiting composers and performers to expand their own horizons and place their core compositional components and their supportive techniques courses in a wider societal and world context.
The total credit weighting for programme is distributed over 8 modules in years 1 - 3 and 5 modules in year 4. Years 1 - 3 Composition and Performance modules carry 35 ECTS with Supporting Studies modules carrying 25 ECTS. Year 4 Composition and Performance modules carry 40 ECTS with Supporting Studies modules carrying 20 credits.

**Structure 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>Composition</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Module 2: Composition Electro Acoustic [1]</td>
<td>10 [1 ECTS = 25 hours]</td>
<td>250</td>
</tr>
<tr>
<td>Performance</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Module 4: Compositional Techniques [1]</td>
<td></td>
<td></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: Analysis [1]</td>
<td>05 [1 ECTS = 25 hours]</td>
<td>125</td>
</tr>
<tr>
<td>Module 8: RIAM Holistic [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>Composition</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Performance</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Supporting Studies</td>
<td></td>
<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>Composition</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Performance</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Supporting Studies</td>
<td></td>
<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>
</tr>
<tr>
<td><strong>Year 4</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Composition</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Performance</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Supporting Studies</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Students must choose one Academic Elective</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Academic Elective - Music Technology [4]</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

| **Total** | **240** | **6000** |

* Students must attend either Chorale [non-orchestral students] or one of the Performing Groups, which they will be assigned to.
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 [please visit https://www.tcd.ie/study/assets/pdf/TCD-AdmReqs-2015.pdf]
- Have successfully completed the RIAM Access Course
- Where applicable, satisfy specific requirements for the courses to which admission is sought
- 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

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 who do not meet the minimum English language requirement can apply for the International Foundation Year before progressing on to selected courses (for more information on the International Foundation Year please see http://www.studygroup.com/isc/trinity/)

5.4 Audition Procedures

Audition/interview
The audition/interview panel will normally consist of a minimum of 2 to include:

- Heads of Faculty or their nominee (Chair of the Panel)
- A specialist in the area being examined

Note: If the teacher of a candidate is a member of the audition panel, this teacher may remain present but should not act as chair, lead the discussion or award a mark to the candidate. Applicants will be selected on the strength of their composing ability and on the basis of written application with only the best-qualified applicants accepted. Their portfolio will be examined by the Head of Musicianship and Senior Lecturer in Composition and will be discussed with the candidate at the entrance audition. Short-listed applicants will be notified of the day and time of their audition and interview. Interviews are usually held in person in late January.

Audition
Currently, performance degree candidates are required to perform a programme of fifteen minutes duration for the audition panel to assess their musical skills to date and their flair for performance. In the case of a composition applicant, in a similar way to a plastic arts applicant, a portfolio of works is the best means to assess their ability and potential. The candidate will also be interviewed, to allow them to discuss their influences and objectives in undertaking this course.

Interview
The interview will normally take approximately 4-8 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, and more.

**Written examination**
Candidates will 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 Composition Course 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 Bachelor in Music Composition Course Committee will report to the RIAM Board of Studies, the RIAM Associated College Degrees Committee 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 to be appointed for the appraisal of academic transcripts across years three and four
- A specialist external examiner appointed for each composition portfolio examination

Procedure for the Appointment of overall External Examiners

- The Bachelor in Music Composition Course Committee will nominate an overall External Examiner for approval to 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 Composition 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 students access to Moodle, 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 Composition 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 Composition 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
 Principal Study
The RIAM Academic Year consisting of 30 weeks of tuition commences on the second Monday of September each year. Students may be required to take lessons outside the working hours of 9am - 6pm and at weekends to accommodate those who work in orchestras and have other commitments.

Performance Electives
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 are 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 Composition Course Committee design, implement and monitor the delivery of the degree.

Note:
  The relevant lecturer reserves the right to make small alterations to the modules at any stage during the Academic year.
8.2 Integration and linking across years 1 - 4
Years 1 - 4 of the Bachelor in Music Composition will involve incremental learning, with each module building upon and linking with the previous section.

9 Assessment Procedures

9.1 Methods of assessments
Assessment methods are varied, including portfolio work, examination, performance and continuous assessment. Each method of assessment provides an appropriate cadence to each learning objective. A composer must learn to adhere to deadlines, motivate himself/herself to work alone and be aware of the different demands of instruments/voice types. The assessment methods reflect this basic learning philosophy.

Assessment will be by:
- Examination of portfolio of compositions for Composition
- Recital and continuous assessment for Performance
- Written examination and assessment for supporting studies [years 1 - 3]
- Written assignments/editions/dissertation and continuous assessment for supporting studies [year 4 Electives - Dissertation, or 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 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. and will be deducted off their overall Composition Acoustic marks (weighted at 55% of the 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 overall supporting studies mark

  - Performance Electives Assessment penalties:-

- Non-orchestral Protocol
  - Full (100%) attendance is compulsory for all RIAM ensembles. Performance projects may include weekends and evening hours.
  - Except where there is duly certified or other approved reason, students who miss a rehearsal or performance will be removed from the ensemble for that specific performance project and will bear a 10% deduction off their overall performance mark (weighted at 60% of their year’s total marks)
  - A further unexplained absence in a further performance project will bear an additional 10% deduction and the student will again be removed from that project.
  - Such deductions shall be made for all absences without limit, and persistent non-attendance could result in failing the year.

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

- 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 by the relevant Head of 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 will be imposed. Programme notes are not a requirement for chamber music or orchestral auditions.
- Use of sheet music -
  - Students have no memory requirements, except for the Quick Memorisation tests in the Mid-Year Examination.
  - Vocal students will be required to perform from memory. Those who choose to use the sheet music without prior permission will incur the following penalties:
    - Up to 5 minutes of platform time students will incur a deduction of 1 mark
    - Up to 10 minutes of platform time students will incur a deduction of 2 marks
    - Up to 20 minutes of platform time students will incur a deduction of 3 marks
    - Up to 30 minutes of platform time students will incur a deduction of 4 marks
    - Over 30 minutes of platform time students will incur a deduction of 5 marks
  - Students may apply to the 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 Practical study 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
Composition Acoustic [1-4], Composition Electro Acoustic [1-3], Composition Commentary [4]
The end of year composition will be examined by a panel consisting of:
• The overall Extern Examiner, who will act as Chairperson of the panel of Examiners [year 4]
The relevant specialist examiner
The Head of Composition or his/her nominee

**Practical Study - Instrument/Voice [1-3]**
These will be conducted by a panel consisting of:
- An RIAM instrumental/voice lecturer
- The relevant Head of Faculty or her/his nominee

**Performing Electives [1-4], Conducting [2]**
Marks or pass/fail will be awarded by a panel consisting of:
- The candidate's teacher, performing group conductor or class lecturer
- Head of Wind, Brass, Percussion/Strings/Vocal Studies or their nominee
- A specialist extern examiner in the case of conducting

**Supporting Studies**

**Examination of years 1-3 Compositional Techniques, Aural Training, History of Music, Analysis [1-3] and year 4 Electives - Dissertation and Music Technology [4]**
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 year 4

Essays and work submitted throughout the year for continuous assessment will be made available for scrutiny by the overall External Examiner. The overall External Examiner will mark the final-year options with assistance from reports on the student prepared by the Teacher/Supervisor.

### 9.3 Bachelor in Music Composition - 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:

<table>
<thead>
<tr>
<th>Modules</th>
<th>Modules</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Module 1: Composition Acoustic [1-3]</strong></td>
<td><strong>End-of-year Portfolio</strong></td>
</tr>
<tr>
<td><strong>Continuous Assessment</strong></td>
<td>5%</td>
</tr>
<tr>
<td><strong>Module 1: Composition Acoustic [4]</strong></td>
<td><strong>End-of-year Portfolio</strong></td>
</tr>
<tr>
<td><strong>Commentary</strong></td>
<td>10%</td>
</tr>
<tr>
<td><strong>Continuous Assessment</strong></td>
<td>10%</td>
</tr>
<tr>
<td><strong>Module 2: Composition Electro Acoustic [1-3]</strong></td>
<td><strong>End-of-year Portfolio</strong></td>
</tr>
<tr>
<td><strong>Module 3: Performance</strong></td>
<td><strong>End-of-year Examination</strong></td>
</tr>
<tr>
<td><strong>Practical Study [1-3]</strong></td>
<td>5%</td>
</tr>
<tr>
<td><strong>Chorale, Performing Electives [1-4]</strong></td>
<td><strong>Chorale - Continuous Assessment/Performance</strong></td>
</tr>
<tr>
<td><strong>Performing Groups - Continuous Assessment</strong></td>
<td>Pass/Fail</td>
</tr>
<tr>
<td><strong>Supporting Studies overall proportion of programme course</strong></td>
<td><strong>25% 25% 25% 30%</strong></td>
</tr>
<tr>
<td><strong>Module 4: Compositional Techniques [1-3]</strong></td>
<td><strong>5% 5% 5%</strong></td>
</tr>
<tr>
<td><strong>Year 1</strong></td>
<td>5%</td>
</tr>
<tr>
<td><strong>Course Work</strong></td>
<td><strong>Portfolio</strong></td>
</tr>
<tr>
<td><strong>4-part Vocal Harmony including Figured Bass</strong></td>
<td>30%</td>
</tr>
<tr>
<td><strong>2-part Counterpoint</strong></td>
<td>20%</td>
</tr>
<tr>
<td><strong>End-of-year Formal Examination</strong></td>
<td>50%</td>
</tr>
<tr>
<td><strong>Year 2</strong></td>
<td><strong>Course Work</strong></td>
</tr>
<tr>
<td><strong>Chorales</strong></td>
<td>15%</td>
</tr>
<tr>
<td><strong>Counterpoint</strong></td>
<td>15%</td>
</tr>
<tr>
<td><strong>Theme &amp; Variations</strong></td>
<td>10%</td>
</tr>
<tr>
<td><strong>End-of-year Formal Examination</strong></td>
<td>60%</td>
</tr>
</tbody>
</table>
Appendix 6: Academic Regulations

Bachelor in Music Composition

Year 3
Course Work 100%

Portfolios
Fugue: 1 expositions, 2 complete fugue 30%
Romantic Harmony: 1 short romantic piece [30 bars approx.] 10%
Orchestration: complete 3 orchestrations 40%
Take home project 20%

Module 4: Academic Elective [4] *One Elective to be chosen
Dissertation (a) *
Written Submission

Music Technology (b) *
Portfolio or Written Submission
Module 5a: Aural Training [1-3]
Mid-year Examination 50%
End-of-year Examination 50%
Module 6: History of Music [1-3]

Year 1
Course Work
Academic Writing/ Research Skills 10%
Essay Opera 45%
Essay Keyboard 45%

Years 2-3
Course Work
2 essays @ 50% each 100%
Module 7: Analysis [1-3] 10% 10% 10%
Course Work Portfolio
Module 8a - d: RIAM Holistic 5% 5% 5%
Continuous assessment and project Pass/Fail

Note:
- 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

Composition Acoustic [1-4], Composition Electro Acoustic [1-3]
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.

Practical Study Examination [1-3]
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.
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 Electives [1-4]**
With all Performance electives, students who fail on attendance will be required to repeat the relevant option with attendance and another non-compulsory Performance Elective.

**Compositional Techniques, Aural Training, History of Music, Analysis [1-3] and Academic Elective(s) [4]**
For Compositional Techniques, Aural Training, History of Music, Analysis 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. With Academic Electives, students who fail on attendance 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 and from specialist extern by e-mail sent from the Third/Fourth Level office and copied to the relevant lecturer. 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 Composition programme 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 Composition.
- 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. maybe 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%

Note:
➢ To be eligible for the award of Honors First Class, the candidate must achieve at least 70% in the final year Composition Portfolio submission.

10. Module delivery Overview
Students will be required to successfully complete the following modules:

Years 1 - 3
Composition
• Module 1: Composition Acoustic
• Module 2: Composition Electro Acoustic
Performance
• Module 3: Practical Study, Conducting [Year 2 only], Chorale, Performing Ensembles
Supporting Studies
• Module 4: Compositional Techniques
• Module 5: Aural Training
• Module 6: History of Music
• Module 7: Analysis
• Module 8: RIAM Holistic

Year 4
Composition
• Module 1: Composition Acoustic/Commentary
Performance
• Module 2: Chorale, Performing Ensembles,
Supporting Studies
• Module 4: One Academic Elective [Dissertation or Music Technology]
• Module 4: RIAM Holistic

10.1 Summary of student effort hours Tables
Module 1: Composition Acoustic [1-3]

<table>
<thead>
<tr>
<th>Summary of student effort hours</th>
<th>Year 1 hours</th>
<th>Year 2 hours</th>
<th>Year 3 hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>Group Tuition 1 hour per week x 30 weeks</td>
<td>30</td>
<td>30</td>
<td>30</td>
</tr>
<tr>
<td>Composition Group Forum 15 hours over 30 weeks</td>
<td>15</td>
<td>15</td>
<td>15</td>
</tr>
<tr>
<td>Self-study 470 hours over 30 weeks</td>
<td>330</td>
<td>330</td>
<td>330</td>
</tr>
<tr>
<td>Total</td>
<td>375</td>
<td>375</td>
<td>375</td>
</tr>
</tbody>
</table>

In these classes the student, in conjunction with support classes that examine compositional practice over the centuries and enhance aural and practical ability, can begin to compose with his/her own voice, under careful and supportive guidance from a practising composer on a regular basis, supported by visiting composers’ contributions. At the end of each year, the student will compose an original work with increasing instrumental/vocal forces for examination.
Appendix 6: Academic Regulations

Bachelor in Music Composition

Six ‘Composition Forum’ events will occur throughout the academic year, to be attended by all students on this degree. Each student will be required to make a presentation to his/her peers about an aspect of their work as a composer once per annum. These forums will be discussion-based, and relevant lecturers will be present to moderate and contribute.

**Module 2: Composition Electro Acoustic [1-3]**

<table>
<thead>
<tr>
<th><strong>Summary of student effort hours</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Years 1 - 3</strong></td>
</tr>
<tr>
<td>Group tuition 1 hour per week x 20 weeks</td>
</tr>
<tr>
<td>Self-study 230 hours over 20 weeks</td>
</tr>
<tr>
<td><strong>Total</strong></td>
</tr>
</tbody>
</table>

Creating sound through electronic means has become a prominent feature of modern composition. As such, electro-acoustic music must be an integral part of any composition course. In these modules, students are introduced to sequencing, recording techniques, writing music in a multi-media context and more, producing an original work at the end of each year for examination.

**Module 3: Performance - Practical Study [1-3], Conducting [2] Performing Groups [1-3]**

<table>
<thead>
<tr>
<th><strong>Summary of student effort hours</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Year 1 hours</strong></td>
</tr>
<tr>
<td>Practical Study</td>
</tr>
<tr>
<td>Individual Tuition 1 hours per week x 20 weeks</td>
</tr>
<tr>
<td>Self-study</td>
</tr>
<tr>
<td>Conducting</td>
</tr>
<tr>
<td>Group tuition 1½ hours per week x 24 weeks</td>
</tr>
<tr>
<td>Self-Study</td>
</tr>
<tr>
<td>Performing Groups *</td>
</tr>
<tr>
<td>RIAM Philharmonia/Ensembles</td>
</tr>
<tr>
<td>Self-Study per academic year</td>
</tr>
<tr>
<td>Chorale</td>
</tr>
<tr>
<td>Attendance at classes approx 3 hours</td>
</tr>
<tr>
<td>Orchestral rehearsals and Performance</td>
</tr>
<tr>
<td>Preparation and Self-study per year</td>
</tr>
<tr>
<td><strong>Total</strong></td>
</tr>
</tbody>
</table>

* Students must attend either Chorale [non-orchestral students] or one of the Performing Ensembles, which they will be assigned to. Bowed string students will also be required to attend the RIAM Chamber Orchestra in addition to the above.

**Practical Study**

Maintaining some practical performing skill is useful so that the composition student can participate in the works of their peers and appreciate the relevance of writing knowledgeably for any given instrument/voice. It is anticipated that composition students will vary in their performance ability for this minor component.

**Chorale/Performing Ensembles**

Chorale is compulsory for all non-orchestral students on the course. 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 a vocal ensemble. [See Appendix 1 for Performing Electives]

Composition students studying an orchestral instrument and are of the required standard will be assigned one of the following performing groups.

Instrumental students will participate each academic year in orchestras/ensembles they are assigned to:

- RIAM Philharmonia (to include RIAM New Music Ensemble, RIAM Opera Orchestra and RIAM Early Music Ensemble)
- Ensemble Interforma
It is compulsory for all string, woodwind, brass and percussion students to attend RIAM Philharmonia Orchestra/wind ensemble in all four years of the course. Bowed string students may also be called upon to attend RIAM Opera Orchestra. Students who are required for only a portion of the year in a given ensemble may be redeployed, at the discretion of the Head of Performing Groups, to another ensemble.

**Note:**
- All non-orchestral students (including keyboard and singers) must attend Chorale
- All orchestral instrumentalists must attend RIAM Philharmonia unless otherwise assigned
- Students are encouraged to attend both Chorale and RIAM Philharmonia Orchestra where possible
- Students assigned to Chorale/RIAM Orchestra/Ensembles must attend all rehearsals and concerts of the performing group to which they have been assigned
- Students who are assigned a performing group for one portion of the year may, at the discretion of the performing group conductor, be redeployed to another performing group for the remainder of the year

**Conducting [2]**
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.

**Module 4: Compositional Techniques Harmony & Counterpoint [1-3]**

<table>
<thead>
<tr>
<th>Summary of student effort hours</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Years 1 – 3</strong></td>
</tr>
<tr>
<td>Compositional Techniques: 1½ hour lecture per week x 24 weeks</td>
</tr>
<tr>
<td>Tutorial 1 hour per week x 24 weeks</td>
</tr>
<tr>
<td>Self-study hours over 24 weeks</td>
</tr>
<tr>
<td><strong>Total</strong></td>
</tr>
</tbody>
</table>

Consolidation of the basic harmonic vocabulary and developing into advanced chromatic harmony and atonal writing in year 3. The study of counterpoint grows from two-part with imitation to fugal writing in year 3. The study of melodic writing in the Classical style with an emphasis on developing and generating musical ideas, e.g. Minuet structures, expanding to 19th and 20th century melodic language.

**Module 5: Aural Training [1-3]**

<table>
<thead>
<tr>
<th>Summary of student effort hours</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Years 1 – 3</strong></td>
</tr>
<tr>
<td>1 hour lecture per week x24 weeks</td>
</tr>
<tr>
<td>Self-study: 95 hours over 24 weeks</td>
</tr>
<tr>
<td><strong>Total</strong></td>
</tr>
</tbody>
</table>

This course is designed to teach the student to listen critically to, and to differentiate between, separate parts of increasingly complex textures. Though beginning in dictating and analysing music from the tonal era, students will also study contemporary music. This class complements work done in History and Analysis classes, in addition to Technique and Style class.

Development of melodic, rhythmic and harmonic perception; sight singing; assessment of musical extracts in stylistic and historical perspective on a wide range of selected works.
Module 6a/b: History of Music [1-3], Irish Traditional Music [1]

### Summary of student effort hours

<table>
<thead>
<tr>
<th>Years 1 – 3</th>
<th>Year 1 hours</th>
<th>Year 2 hours</th>
<th>Year 3 hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>Academic Writing &amp; research Skills 2-hours x 4 weeks</td>
<td>8</td>
<td>36</td>
<td>36</td>
</tr>
<tr>
<td>History of Music: 1½ hour lecture per week x 20 weeks</td>
<td>30</td>
<td>89</td>
<td>89</td>
</tr>
<tr>
<td>Self-study: over 26 weeks</td>
<td>51</td>
<td>N/A</td>
<td>N/A</td>
</tr>
<tr>
<td>Irish Traditional Music: 1-hour lecture per week x 24 weeks [year 1]</td>
<td>24</td>
<td>N/A</td>
<td>N/A</td>
</tr>
<tr>
<td>Self-Study 12 hours over year</td>
<td>12</td>
<td>N/A</td>
<td>N/A</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>125</strong></td>
<td><strong>125</strong></td>
<td><strong>125</strong></td>
</tr>
</tbody>
</table>

This module aims to give students a broad view of the main musical developments of the period concerned for each year; to equip them 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.

Module 7: Analysis [1-3]

### Summary of student effort hours

<table>
<thead>
<tr>
<th>Years 1 – 3</th>
<th>Year 1 hours</th>
<th>Year 2 hours</th>
<th>Year 3 hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 hour lecture per week x 30 weeks</td>
<td>30</td>
<td>30</td>
<td>30</td>
</tr>
<tr>
<td>Self-study: 95 hours over 30 weeks</td>
<td>95</td>
<td>95</td>
<td>95</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>125</strong></td>
<td><strong>125</strong></td>
<td><strong>125</strong></td>
</tr>
</tbody>
</table>

Training in the methodology of musical analysis. This module acquaints the student with an outline of the principal concepts in analysis, focusing in particular on Schenkerian analysis at the outset. History class supports this class by using traditional models of analysis to provide students with foundations upon which to build confidence in using more theoretically based analytical models. Analysis takes this foundation and builds upon it a more sophisticated platform upon which to examine musical structure.

Module 8: RIAM Holistic [1-3]

### Summary of student effort hours

<table>
<thead>
<tr>
<th>Years 1 - 4</th>
<th>Year 1 hours</th>
<th>Year 2 hours</th>
<th>Year 3 hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Working Musician: Lectures 12 hours Reflective Practice</td>
<td>12</td>
<td>12</td>
<td>12</td>
</tr>
<tr>
<td>Career Strategy: Lectures 6 x 2 hours</td>
<td>12</td>
<td>12</td>
<td>12</td>
</tr>
<tr>
<td>Feldenkrais: Group classes 12 x 1¼</td>
<td>18</td>
<td>18</td>
<td>n/a</td>
</tr>
<tr>
<td>Yoga</td>
<td>n/a</td>
<td>n/a</td>
<td>N/A</td>
</tr>
<tr>
<td>Self-Study:</td>
<td>81</td>
<td>81</td>
<td>85</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>125</strong></td>
<td><strong>125</strong></td>
<td><strong>125</strong></td>
</tr>
</tbody>
</table>

All Bachelor in Music Composition students are required to attend scheduled RIAM Holistic seminars, which are geared towards skills, which will inform a musician's professional life in a range of situations. Subjects included are Feldenkrais/Yoga, Career Strategy. Attendance is compulsory.

The Working Musician
As careers in music are more flexible and diverse, this module introduces students to instrumental pedagogy, enterprise skills, community and hospital outreach and new music collaboration. In year, 4 students will deliver a creative showcase project chosen on areas covered in this module over the entire programme.

Career Strategy
Students are taken through an introduction to taxation, instrumental pedagogy, concert planning and promotion, biography writing, CV writing, mock auditions, leadership skills and interviews.
Yoga
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.

Year 4
Module 1: Composition Acoustic/Commentary

<table>
<thead>
<tr>
<th></th>
<th>Year 4</th>
<th>Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>Group Tuition 1 hour per week x 30 weeks</td>
<td></td>
<td>30</td>
</tr>
<tr>
<td>Composition Group Forum 15 hours over 30 weeks</td>
<td></td>
<td>15</td>
</tr>
<tr>
<td>Self-study 470 hours over 30 weeks</td>
<td></td>
<td>705</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td></td>
<td><strong>750</strong></td>
</tr>
</tbody>
</table>

Module 2: Performance - Performing Groups

<table>
<thead>
<tr>
<th>Performing Groups *</th>
<th>Year 4</th>
<th>Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>RIAM Philharmonia/Ensembles</td>
<td></td>
<td>80</td>
</tr>
<tr>
<td>Self-Study per academic year</td>
<td></td>
<td>45</td>
</tr>
<tr>
<td><strong>Chorale</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Preparation of music and text</td>
<td></td>
<td>10</td>
</tr>
<tr>
<td>Attendance at classes approx 30 hours</td>
<td></td>
<td>30</td>
</tr>
<tr>
<td>Orchestral rehearsals and Performance 16 hours</td>
<td></td>
<td>8</td>
</tr>
<tr>
<td>Self-study per year</td>
<td></td>
<td>77</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td></td>
<td><strong>125</strong></td>
</tr>
</tbody>
</table>

Module 3a: Academic Electives – Dissertation [Student selects one Academic Elective]

<table>
<thead>
<tr>
<th></th>
<th>Year 4</th>
<th>Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>Research and information skills 1-hour x 4 weeks</td>
<td></td>
<td>4</td>
</tr>
<tr>
<td>Engaging with research 1-hour x 4 weeks</td>
<td></td>
<td>4</td>
</tr>
<tr>
<td>Supervision 1 hour per week x 24 weeks</td>
<td></td>
<td>24</td>
</tr>
<tr>
<td>Self-study 468 hours over Academic Year</td>
<td></td>
<td>468</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td></td>
<td><strong>500</strong></td>
</tr>
</tbody>
</table>

Module 3b: Academic Electives - Music Technology

<table>
<thead>
<tr>
<th></th>
<th>Year 4</th>
<th>Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 hour per week x 24 weeks</td>
<td></td>
<td>24</td>
</tr>
<tr>
<td>Self-study 476 hours over Academic Year</td>
<td></td>
<td>476</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td></td>
<td><strong>500</strong></td>
</tr>
</tbody>
</table>

Workshops [1-4]
Visiting Speaker series: A series of composers, academics and performers (generally around 8 per annum) will discuss their specialist subjects, introducing students to independent research and also to music from other traditions, including, but not limited to, world music and Jazz.

Guest Composer/Performer Workshops: [1-4]
Since 2011 the composition department of the RIAM has secured a relationship with Sir Peter Maxwell Davies as International Visiting Artist. The RIAM’s New Music Days have grown from strength to strength, a recent
event featuring composer Frank Corcoran, whose Clarinet Quintet received its world premiere along with seventeen other works.

The on-going relationship of RIAM with Sir Peter increases the international standing of the Bachelor in Music Composition. Visits from James Macmillan and prominent Irish composers such as Grainne Mulvey, Fergus Johnston and Piers Hellawell add to the reputation of the RIAM as a centre of excellence for composition.

Workshops by performers such as the Con Tempo Quartet, the RTE Vanburgh Quartet and members of the RTE SO to perform student works as well as those by visiting composers are a vital part of the experience and training of our composition students.

Add to this list our own Kirkos Ensemble, a contemporary music ensemble that has already attracted national attention, and it is clear that the RIAM offers opportunities for undergraduate composers unique in Ireland.

**Module 4: RIAM Holistic [4]**

<table>
<thead>
<tr>
<th></th>
<th>Years 1 - 4</th>
<th>Year 4 Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Working Musician: Lectures</td>
<td>12 hours</td>
<td>12</td>
</tr>
<tr>
<td>Reflective Practice</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Career Strategy: Lectures</td>
<td>6 x 2 hours</td>
<td>12</td>
</tr>
<tr>
<td>Feldenkrais: Group classes</td>
<td>12x 1½</td>
<td>n/a</td>
</tr>
<tr>
<td>Yoga</td>
<td></td>
<td>18</td>
</tr>
<tr>
<td>Self-Study:</td>
<td></td>
<td>90</td>
</tr>
<tr>
<td>Total</td>
<td></td>
<td>125</td>
</tr>
</tbody>
</table>

**11. Overall Assessment**

Students will be required to successfully complete the following components:

**Composition**

**Module 1: Composition Acoustic [1-4]**

5% of the evaluation in this discipline, for years 1 – 3, 10% for year 4 of the course, is by continuous assessment by the principal study teacher. The student will be required to assemble a portfolio of 5 original compositions. This portfolio will be built up over the four years of the course, and be assessed annually. Submission is early May.

[End-of-year Examination]

At the end of each year the student will compose an original work with increasing instrumental/vocal forces for examination. The module is marked by Portfolio submission, usually consisting of five works, and submitted in early May.

In addition, a written commentary in year 4 on the orchestral work of two thousand words, exclusive of music examples, diagrams etc. will be submitted by each student.

**Module 2: Composition Electro Acoustic [1-3]**

Two assignments based on the relevant topics.

One will cover computer notation, demonstrating their ability to typeset a number of score extracts. The second will cover digital audio editing and composition techniques where students will compose an original electro-acoustic piece generated from a bank of given audio samples.

**Performance**

**Module 3: Performance Principal Study [1-3]**

Students will be required to sit and End-of-year recital of 15 minutes duration. Students’ levels of ability will be assessed at the outset of the course, and subsequent examinations will be judged in the context of their level in year 1. Specific guidelines will be given to the examiners regarding the agreed standard of each student.
Module 3: Chorale, Conducting [Year 2 only] and Performance Electives [1-4]
Chorale is compulsory for all non-orchestral composition students on the course and forms part of the Performance section of the degree. Students are marked on a continuous assessment basis by the relevant music director/conductor.

For a full list of Performance Elective, options please see Appendix 1. Students receive a mark based on attendance from the relevant music director/conductor. Elective(s) will be assessed on a Pass/Fail basis.

Supporting Studies
The student's Composition and Performance training is combined with a course in Supporting Studies for which there are 5 modules in the first three years of the degree. These modules are:
Module 4: Compositional Techniques
Module 5: Aural Training
Module 6: History of Music
Module 7: Analysis
Module 8: RIAM Holistic:
In year 4 students chose one elective from the following:
- Dissertation
- Music Technology

Depending on their choice of electives for this module, students are required to submit a dissertation or portfolio of acoustic or acousmatic compositions.

A percentage of the evaluation in these areas, for the duration of the course, is by continuous assessment. Students are also required to sit written papers at the end of the year in years 1 - 3. 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.

Year 1
Module 4: Compositional Techniques [1]
Consolidation of the basic harmonic vocabulary to include secondary 7ths and elementary modulation. Completing a 4-part texture by adding SAT or ATB to a given bass or soprano line as appropriate. The study of basic counterpoint; the completion of a simple 2-part contrapuntal texture including imitation. The study of melodic writing in the Classical style with an emphasis on developing and generating musical ideas, e.g. Minuet structures.

50% continuous assessment will be effected by means of a portfolio of six works written during the year; three items for this portfolio will be submitted at the end of each semester. 50% Final Examination.

Module 5: Aural Training [1]
Development of melodic, rhythmic and harmonic perception; sight singing (in year 1, this ranges from simple diatonic melodies to more extended structures, which include modulation); assessment of musical extracts in stylistic and historical perspective on a wide range of selected works.

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. 50% Final Examination.

Module 6: History of Music [1]
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 independent historical and musical investigation.
Academic Writing 5%
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 Research Skills 5%
2 Essays 45% each

Module 7: Analysis [1]
The course complements composition with techniques of describing and evaluating modern compositional practice. Portfolio 100%

Module 8: RIAM Holistic [1]
This section of the course assists the student in the preparation of practical aspects of the profession. The mode of assessment is on a pass/fail basis, judged on attendance and completion of assigned tasks. All Bachelor in Music Composition students are required to attend scheduled RIAM Holistic seminars, which are geared towards skills, which will inform a musician's professional life in a range of situations. Subjects included are: Feldenkrais/Yoga, Career Strategy. Attendance is compulsory.

Students are assessed on a continuous basis and a pass/fail is awarded on the basis of attendance, assignments and coursework.

Year 2

Module 4: Compositional Techniques [2]
Continuation and development of melodic and harmonic techniques acquired in year 1. The study of Bach chorales, two-part inventions and theme and variations. Continuous assessment will be by portfolio as in year 1 with a final examination.

Module 5: Aural Training [2]
Further development of melodic, rhythmic and harmonic perception. Dictation to include atonal melodies and clusters. Sight singing is also included. Continuous assessment will be conducted through observation of the students’ response in class and in short tests conducted at the end of each semester and a final examination.

Module 6: History of Music [2]
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.

2 Essays 50% each

Module 7: Analysis [2]
To build on the foundations of Junior Freshman Analysis with more detailed treatment of key aspects of analysis. Portfolio 100% [of which written Schenker assessment is one equal component]

Module 8: RIAM Holistic [2]
In year 2 students focus on a career in the community music setting that includes schools, hospitals and more. Lectures with specialists in the field are supplemented by on-site work. Feldenkrais continues the work on posture and good physical health. Career strategy addresses the practicalities associated with the community musician’s life.

Students are assessed on a continuous basis and a pass/fail is awarded on the basis of attendance, assignments and coursework.

Year 3

Module 4: Compositional Techniques [3]
Fugue and orchestration are studied. Analysis of fugues and students own fugal compositions. Students are required to present a portfolio of fugues and orchestrations at the end of term 2 in addition to an end of year examination.

Module 5: Aural Training [3]
As in previous years, but expanded to take account of twentieth century idioms; melodic and harmonic dictation may also be from CD. Continuous assessment/final examination will be conducted as in years 1 and 2.

Module 6: History of Music [3]
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.
2 Essays 50% each

**Module 7: Analysis [3]**
To build on the skills acquired in the previous two years. Junior Sophister Analysis introduces analysis of major orchestral pieces as preparation for the composition of the major component of the Senior Sophister Composition Portfolio. Portfolio 100%

**Module 8: RIAM Holistic [3]**
Following on from years 1 and 2, 3rd year students will focus on collaborative work in contemporary music - the creation and performance of new music, with special focus on the works of student composers at the RIAM. Performance psychology addresses aspects of collaborative work and Feldenkrais can be continued, with yoga offered as a new option. Career strategy focus on project managing performances from repertoire to marketing and on the night operations.

Students are assessed on a continuous basis and a pass/fail is awarded on the basis of attendance, assignments and coursework.

**Year 4**

**Module 3: Academic Elective** - Students will be required to choose one of the following electives:

**Dissertation**
Students will undertake a study of a topic drawn from the previous three years’ study, and chosen in consultation with the teacher at the end of year three; study will be conducted in a tutorial situation. The subject matter must be treated in depth to a length of approximately 7000-10,000 words; research into the subject matter must be supported by original critical comment. The completed dissertation, suitably bound, must be submitted by 1st May of Year 4.

**Music Technology**
The Music Technology course aims to introduce the students to the area over a period of 30 weeks. Various issues will be dealt with over the year and a number of assignments will be set. Topics covered in the past include Sound Design for film, Digital Audio Editing, Sampling, Multi-track sequencing and Synthesis Design. The completed portfolio of 3-5 original works or one substantial work [duration of approximately 18 - 25 minutes] together with a written research based commentary of approximately 1500 - 3000 words outlining the creative approach of their portfolio from both a technical and artistic perspective must be submitted by 1st May of Year 4.

**Module 4: RIAM Holistic**
RIAM Holistic culminates in a major project in year 4, in which the student engages in a large project in a self-directed way. The project can draw on any of the threads from the previous years - pedagogy, performance, new music collaboration or community music. The year contain support from career strategy and Yoga.
<table>
<thead>
<tr>
<th>Name of Institution</th>
<th>Country</th>
</tr>
</thead>
<tbody>
<tr>
<td>Konservatorium 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>Kunstuniversitat Graz (KUG) University of Music and Performing Arts, Graz, Austria</td>
<td>AUSTRIA</td>
</tr>
<tr>
<td>Anton Bruckner Privatuniversität, 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>
<td>FINLAND</td>
</tr>
<tr>
<td>Conservatoire National Superieur Musique et Danse de Lyon, France</td>
<td>FRANCE</td>
</tr>
<tr>
<td>Pole d’Enseignement Superieur de la Musique en Bourgogne, Dijon, France</td>
<td>FRANCE</td>
</tr>
<tr>
<td>CESMD, Poitier, France</td>
<td>FRANCE</td>
</tr>
<tr>
<td>Conservatoire National Superieur Musique et Danse de Paris, France</td>
<td>FRANCE</td>
</tr>
<tr>
<td>École Supérieure Musique et Danse, Lille</td>
<td>FRANCE</td>
</tr>
<tr>
<td>Staatliche Hochschule fur Musik und Darstellende Kunst, Mannheim, Germany</td>
<td>GERMANY</td>
</tr>
<tr>
<td>Hochschule fur Musik und Theater Rostock, Germany</td>
<td>GERMANY</td>
</tr>
<tr>
<td>Hochschule fur Katholische Kirchenmusik und Musikpadagogik (HfKM) Regensburg,</td>
<td>GERMANY</td>
</tr>
<tr>
<td>University of Music, Drama &amp; Media, Hannover, Germany</td>
<td>GERMANY</td>
</tr>
<tr>
<td>Folkwang Universitat der Kunste, Essen, Germany</td>
<td>GERMANY</td>
</tr>
<tr>
<td>Ionian University, Corfu</td>
<td>GREECE</td>
</tr>
<tr>
<td>Liszt Ferenc Academy of Music (University), Budapest</td>
<td>HUNGARY</td>
</tr>
<tr>
<td>Conservatorio di Musica Santa Cecilia, Rome, Italy</td>
<td>ITALY</td>
</tr>
<tr>
<td>Conservatorio di Musica di Perugia, Perugia, Italy</td>
<td>ITALY</td>
</tr>
<tr>
<td>Conservatorio di Musica 'Umberto Giordano', Foggia, Italy</td>
<td>ITALY</td>
</tr>
<tr>
<td>Conservatoire of Music 'Stanislao Giacomantonio', Cosenza, Italy</td>
<td>ITALY</td>
</tr>
<tr>
<td>Istituto Superiore di Studi Musicali 'Toscanini', Ribera, Sicily, Italy</td>
<td>ITALY</td>
</tr>
<tr>
<td>Conservatorio di Musica di Stato 'Antonio Scontrino', Trapani, Italy</td>
<td>ITALY</td>
</tr>
<tr>
<td>Conservatorio di Musica 'Gesualdo da Venosa', Potenza, Italy</td>
<td>ITALY</td>
</tr>
<tr>
<td>Conservatorio di Musica 'F. Torrefranca', Vibo Valentia, Italy</td>
<td>ITALY</td>
</tr>
<tr>
<td>Conservatorio di Musica 'Benedetto Marcello', Venice, Italy</td>
<td>ITALY</td>
</tr>
<tr>
<td>Conservatorio Statale Di Musica 'Jacopo Tomadini', Udine, Italy</td>
<td>ITALY</td>
</tr>
<tr>
<td>Conservatorio di Musica 'Giuseppe Tartini', Trieste, Italy</td>
<td>ITALY</td>
</tr>
<tr>
<td>Istituto Superiore di Studi Musicali 'Claudio Monteverdi' di Cremona, Cremona</td>
<td>ITALY</td>
</tr>
<tr>
<td>Conservatorio di Musica 'E.F. Dall'Abaco', Verona, Italy</td>
<td>ITALY</td>
</tr>
<tr>
<td>Jazeps Vītols Latvian Academy of Music, Riga, Latvia</td>
<td>LATVIA</td>
</tr>
<tr>
<td>Klaipėdos Universitetas (Klaipeda University), Lithuania</td>
<td>LITHUANIA</td>
</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>
<td>NETHERLANDS</td>
</tr>
<tr>
<td>Institution</td>
<td>Country</td>
</tr>
<tr>
<td>----------------------------------------------------------------------------</td>
<td>-------------</td>
</tr>
<tr>
<td>Conservatorium van Amsterdam, Amsterdam</td>
<td>NETHERLANDS</td>
</tr>
<tr>
<td>University of Tromso, The Artic University of Norway, Tromso, Norway</td>
<td>NORWAY</td>
</tr>
<tr>
<td>Akademia Muzycznna Imienia Karola Lipinskiego We Wroclawiu, Wroclaw, Poland</td>
<td>POLAND</td>
</tr>
<tr>
<td>Uniwersytet Muzyczny Fryderyka Chopina, Warsaw, Poland</td>
<td>POLAND</td>
</tr>
<tr>
<td>Szczecin Academy of Art, Szczecin, Poland</td>
<td>POLAND</td>
</tr>
<tr>
<td>Panstwowa Wyzsza Szkoła Zawodowa im. Jana Grodka w Sanoku, Sanok, Poland</td>
<td>POLAND</td>
</tr>
<tr>
<td>Akademia Muzyczna im. Stanisława Moniuszki w Gdansku, Gdansk, Poland</td>
<td>POLAND</td>
</tr>
<tr>
<td>Akademia Muzyczna im. G. Grazyny, Lodz Poland</td>
<td>POLAND</td>
</tr>
<tr>
<td>Akademia Muzyczna im I.J. Paderewskiego w Poznaniu, Poznan, Poland</td>
<td>POLAND</td>
</tr>
<tr>
<td>Universidade de Aveiro, Portugal</td>
<td>PORTUGAL</td>
</tr>
<tr>
<td>Universitatea Nationala de Muzica din Bucuresti, Bucharest, Romania</td>
<td>ROMANIA</td>
</tr>
<tr>
<td>Univerza v Ljubljani Akademija za glasbo, Ljubljana, Slovenia</td>
<td>SLOVENIA</td>
</tr>
<tr>
<td>Conservatorio Superior de Musica da Coruna, Spain</td>
<td>SPAIN</td>
</tr>
<tr>
<td>Conservatorio Superior de Musica de Malaga, Spain</td>
<td>SPAIN</td>
</tr>
<tr>
<td>Real Conservatorio Superior de Musica de Madrid</td>
<td>SPAIN</td>
</tr>
<tr>
<td>Conservatorio Superior 'Salvador Segui' de Castellon</td>
<td>SPAIN</td>
</tr>
<tr>
<td>Escuela Superior de Canto De Madrid, Madrid</td>
<td>SPAIN</td>
</tr>
<tr>
<td>Lulea University of Technology, Lulea, Sweden</td>
<td>SWEDEN</td>
</tr>
<tr>
<td>Karlstad University, Ingesund School of Music, Karlstad, Sweden</td>
<td>SWEDEN</td>
</tr>
<tr>
<td>Royal College of Music (KMH) Stockholm, Sweden</td>
<td>SWEDEN</td>
</tr>
<tr>
<td>Hochschule Luzern, Luzern, Switzerland</td>
<td>SWITZERLAND</td>
</tr>
<tr>
<td>University of Applied Sciences &amp; Arts Western Switzerland (HEMU), Lausanne,</td>
<td>SWITZERLAND</td>
</tr>
<tr>
<td>Mimar Sinan Fine Arts University, Stete Conservatory, Istanbul, Turkey</td>
<td>TURKEY</td>
</tr>
<tr>
<td>Istanbul Teknik Universitesi, Istanbul, Turkey</td>
<td>TURKEY</td>
</tr>
<tr>
<td>Iskenderun Technical University, Iskenderun, Turkey</td>
<td>TURKEY</td>
</tr>
<tr>
<td>Yasar University, Izmir, Turkey</td>
<td>TURKEY</td>
</tr>
<tr>
<td>University of Ordu, Ordu, Turkey</td>
<td>TURKEY</td>
</tr>
<tr>
<td>Royal Conservatoire of Scotland, Glasgow, Scotland</td>
<td>UK</td>
</tr>
<tr>
<td>Royal Academy of Music, London, England</td>
<td>UK</td>
</tr>
<tr>
<td>Royal Northern College of Music, Manchester, England</td>
<td>UK</td>
</tr>
<tr>
<td>Plymouth University, Plymouth, England</td>
<td>UK</td>
</tr>
<tr>
<td>Guildhall School of Music &amp; Drama, London, England</td>
<td>UK</td>
</tr>
<tr>
<td>Birmingham Conservatoire (Birmingham City University)</td>
<td>UK</td>
</tr>
</tbody>
</table>