Postgraduate Programme in Music Performance
The Royal Irish Academy of Music
in association with
Trinity College Dublin, The University of Dublin

Course title: Master in Music Performance
Institution accrediting the course: University of Dublin
Award proposed: Master in Music Performance [120 ECTS credits]
Graduate Diploma (exit year one only) [60 credits]
Awarding Institution for Master Degree: University of Dublin
Awarding Institution for Postgraduate Diploma: Trinity College Dublin
Duration of course: Two years full-time
Closing date for applications: 1st December (Direct application to RIAM)
Institution providing the course: The Royal Irish Academy of Music (RIAM)
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: PTDM-MPER-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.
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**Master in Music Performance Year**

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Glossary of Terms

Programme: Master in Music Performance [Trinity Accredited]
Duration of Programme: 4 years full-time
Award level: NFQ Level 9
ECTS Credits: 120
Awarding body: Trinity College Dublin, the University of Dublin

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

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

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

Advanced Entry
In relation to the application of Recognition of Prior Learning [RPL] with respect to postgraduate, RIAM may recognise up to 60 ECTS (or equivalent credit) or one year of study for advanced entry admission. Students who meet the required admission requirements and who are allowed advanced entry will then complete at lease one academic year at the Academy in order to be eligible for consideration for a postgraduate degree. Students must apply online 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 Master in Music Performance Programme of Studies at the Royal Irish Academy of Music. It includes:

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

Important - this Handbook must be complemented by:
- The academic calendar, which outlines key dates and deadlines
- RIAM’s policies and procedures, that include, amongst others:
  - Disability Support Services
  - Mental wellness and health standards
  - Plagiarism
  - Student Code of Conduct
  - Student Complaints

If you need more information about this Handbook, or clarification on its content, please don’t hesitate to contact 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>3rd and 4th level office:</th>
<th>+353 1 6325314</th>
</tr>
</thead>
<tbody>
<tr>
<td>Opening hours:</td>
<td>Monday to Friday 9.30am to 5pm</td>
</tr>
<tr>
<td>Director</td>
<td>Deborah Kelleher</td>
</tr>
<tr>
<td>Clerical Officer (Registry)</td>
<td>Margaret Chorley</td>
</tr>
<tr>
<td>Head of Musicianship</td>
<td>Marie Moran</td>
</tr>
<tr>
<td>Head of Strings and Chamber Music</td>
<td>Sarah Sew</td>
</tr>
<tr>
<td>Head of Keyboard</td>
<td>Colma Brioscu</td>
</tr>
<tr>
<td>Head of Vocal Studies and Opera</td>
<td>Kathleen Tynan</td>
</tr>
<tr>
<td>Head of Wind, Brass and Percussion</td>
<td>David Collins</td>
</tr>
<tr>
<td>Librarian</td>
<td>Philip Shields</td>
</tr>
<tr>
<td>ICT Manager</td>
<td>Theresa Doyle</td>
</tr>
</tbody>
</table>

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

Key Programme Dates

<table>
<thead>
<tr>
<th>2020</th>
<th>2021</th>
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<tbody>
<tr>
<td>September Week of 21st</td>
<td>January Week of 8th</td>
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<tr>
<td>September 28th</td>
<td>January Week of 11th</td>
</tr>
<tr>
<td>November 2nd</td>
<td>Month of February</td>
</tr>
<tr>
<td>November Week of 9th</td>
<td>February Week of 1st</td>
</tr>
<tr>
<td>December Week of 14th</td>
<td>March 4th</td>
</tr>
<tr>
<td>December 21st &amp; 22nd</td>
<td>March 5th</td>
</tr>
<tr>
<td>Orientation Week</td>
<td>March Week of 8th</td>
</tr>
<tr>
<td>Commencement of Academic Year 2020-21</td>
<td>Submission deadline 4pm: Concerto Submission form</td>
</tr>
<tr>
<td>Submission deadline 4pm: Mid-Year Exam Programmes</td>
<td>Academic lectures recommence</td>
</tr>
<tr>
<td>Reading Week / Performance Spotlight Week</td>
<td>Concerti. Dates/Times TBC.</td>
</tr>
<tr>
<td>Mid-Year Practical Exams</td>
<td>Performance Spotlight Week</td>
</tr>
<tr>
<td>Academic Assessments</td>
<td>Amplify Research Day</td>
</tr>
<tr>
<td>Submission deadline 4pm: ChamberFest Dublin &amp; Chamber Music Assessments</td>
<td>Reading Week / Performance Spotlight Week</td>
</tr>
</tbody>
</table>
April 16th **Submission deadline 4pm:** End of Year Exam Programmes
Performance Spotlight Week. ChamberFest Dublin including Chamber Music Assessments

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

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**Personal support and counselling for students**

If you wish to reach out to anyone during your studies, RIAM has two services:

**Student support leaders, noted below, are happy to be contacted to offer informal guidance and support:**

<table>
<thead>
<tr>
<th>Name</th>
<th>Faculty/Role</th>
<th>Email</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mary Brennan</td>
<td>Vocal Faculty [Teacher]</td>
<td><a href="mailto:marybrennan@riam.ie">marybrennan@riam.ie</a></td>
</tr>
<tr>
<td>Imelda Drumm</td>
<td>Vocal Faculty [Teacher]</td>
<td><a href="mailto:imeldadrumm@riam.ie">imeldadrumm@riam.ie</a></td>
</tr>
<tr>
<td>Owen Gilhooly</td>
<td>Vocal Faculty [Teacher]</td>
<td><a href="mailto:owengilhooly@riam.ie">owengilhooly@riam.ie</a></td>
</tr>
<tr>
<td>Ciara Higgins</td>
<td>Programming Manager</td>
<td><a href="mailto:ciarahiggins@riam.ie">ciarahiggins@riam.ie</a></td>
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<tr>
<td>Marie Moran</td>
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</tr>
<tr>
<td>Cormac O’Haoibh</td>
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<tr>
<td>Ruby Ashley</td>
<td>Wind, Brass, Percussion Faculty [Teacher]</td>
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<tr>
<td>Anthony Byrne</td>
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<tr>
<td>Jessica Harris</td>
<td>Music Therapy [Teacher]</td>
<td><a href="mailto:jessica.harris@riam.ie">jessica.harris@riam.ie</a></td>
</tr>
<tr>
<td>Ruth Meehan</td>
<td>Accounts/Secretariat Office</td>
<td><a href="mailto:ruth.meehan@riam.ie">ruth.meehan@riam.ie</a></td>
</tr>
<tr>
<td>Rosalind Vantiris</td>
<td>String Faculty [Teacher]</td>
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<tr>
<td>Laura Aherne</td>
<td>Vocal Student</td>
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<tr>
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<tr>
<td>Rachel Nolan</td>
<td>Wind, Brass, Percussion Student</td>
<td><a href="mailto:rachel.nolan@riam.ie">rachel.nolan@riam.ie</a></td>
</tr>
<tr>
<td>Martina O’Connell</td>
<td>Wind, Brass, Percussion Student</td>
<td><a href="mailto:martinarosarioconnell@riam.ie">martinarosarioconnell@riam.ie</a></td>
</tr>
<tr>
<td>Ellen O’ Driscoll</td>
<td>Wind, Brass, Percussion Student</td>
<td><a href="mailto:ellenveronicoadriscoll@riam.ie">ellenveronicoadriscoll@riam.ie</a></td>
</tr>
<tr>
<td>Hannah Plunkett</td>
<td>Wind, Brass, Percussion Student</td>
<td><a href="mailto:hannahjoanplunkett@riam.ie">hannahjoanplunkett@riam.ie</a></td>
</tr>
<tr>
<td>Jenna Raggett</td>
<td>String Student</td>
<td><a href="mailto:jennaraggett@riam.ie">jennaraggett@riam.ie</a></td>
</tr>
<tr>
<td>Maria Rojas Cruz</td>
<td>Wind, Brass, Percussion Student</td>
<td><a href="mailto:mariajoserojascruz@riam.ie">mariajoserojascruz@riam.ie</a></td>
</tr>
</tbody>
</table>

**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 10 for this list of institutions RIAM have exchange agreements with. Please contact margaretchorley@riam.ie for more details and information on applying.
Master in Music Performance - General Information
Programme aims and objectives
The aims and objectives of the programme are:

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

Programme Learning Outcomes
This programme leads to the award of a degree at Level 9 of the National Qualifications Authority of Ireland. On successful completion of the Master in Music Performance Degree, the students should be able to:

- Perform demanding musical repertoire to a professional standard with technical assurance, confidence and a sense of individual artistry which is founded upon and enhances the demands of a Bachelor of Music in Performance degree
- Demonstrate critical understanding of the different demands of a range of performance groupings, from duo recital and chamber music to large ensembles, through the assimilation and public performance of a range of demanding musical repertoire
- Demonstrate critical understanding of a musical concept through composition, music technology or academic study clearly and unambiguously
- Critically assess historical research with the intention of enhancing musical interpretation and contributing to the field of learning.
- Demonstrate the ability to engage in the business-related aspects of the life of a professional musician with confidence through course work and assignments
- Design the learning skills and take responsibility for a rigorous programme of self-study, which will meet performance-related deadlines effectively which will be reflected in performance examination and weekly lessons.

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

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

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

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

- 2½% for any 2 unexplained absences; 5% for any 4 unexplained absences; 7½% for any 6 unexplained absences etc. Penalties incurred for Performance Classes [Keyboard/Instrumental] will be deducted from the overall Performance mark [weighted at 60% of their year’s total marks].

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

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 Performance Electives
Chorale and Non-orchestral Protocol: -

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

Orchestral Protocol
• 100% attendance is expected. All musicians must attend all rehearsals. Performance projects may include weekends and evening hours.
• If too ill to attend, students must contact the Orchestra Manager and must provide a doctor’s note certifying illness.
• Rehearsals begin at the stated times and students are expected to be in their seat, warmed up and ready to tune 5 minutes before the start of each rehearsal.
• If a student is late for a rehearsal or performance they will bear a 10% deduction off their overall performance mark (weighted at 60% of their year’s total marks).
• A second lateness for rehearsal or performance will bear an additional 10% deduction.
• Such deductions shall be made for each lateness without limit, and persistent lateness could result in failing the year.
• Except where there is duly certified or other approved reason, student absence may result in failure of the Performance Elective following referral to the 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:
  - **Pianoforte** students have no memory requirements, except for the Quick Memorisation tests in the Mid-Year Examinations of years 1 and 2.
  - **Harpsichord** students have no memory requirements.
  - **Accordion** students have no memory requirements for End-of-Year Performance.
  - **Organ** students have no memory requirements in the mid-year or End-of-Year Examination.
  - **String students** have no specific memory requirements, however are advised to perform works from memory where this is standard practice, for example concerti, virtuoso pieces and solo Bach. Playing works from sheet music when it is standard practice to perform from memory may indicate to the panel a lower level of preparation, and this will be taken into account when awarding the overall mark.
  - **Wind, Brass, Percussion students** are not required to perform their examination programmes from memory but are encouraged to do so.
  - **Vocal students** will be required to perform from memory. Those who choose to use the sheet music without prior permission will incur the following penalties:
    - Up to 5 minutes of platform time students will incur a deduction of 1 mark
    - Up to 10 minutes of platform time students will incur a deduction of 2 marks
    - Up to 20 minutes of platform time students will incur a deduction of 3 marks
    - Over 30 minutes of platform time students will incur a deduction of 4 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**

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

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

Progression to year 2 of the Degree:

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

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

<table>
<thead>
<tr>
<th>Level</th>
<th>Overall Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pass with Distinction</td>
<td>70% and above</td>
</tr>
<tr>
<td>Pass</td>
<td>50% - 69%</td>
</tr>
<tr>
<td>Fail</td>
<td>0% - 49%</td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>Level</th>
<th>Overall Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Graduate Diploma of Music in Performance Pass with Distinction</td>
<td>70% and above</td>
</tr>
<tr>
<td>Graduate Diploma of Music in Performance</td>
<td>50% - 69%</td>
</tr>
</tbody>
</table>

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

Modules - Master in Music Performance Year 1 Summary Table

1 ECTS Credit = 20 hours
60 ECTS Credits = 1200 hours

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

### Summary Table

<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 Values</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Performance</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1 Principal Study [1]</td>
<td>Main Instrument [Keyboard]</td>
<td>Exams =</td>
<td>60%</td>
<td>105**</td>
<td>400</td>
<td>25</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Mid-year exam:</td>
<td>18%</td>
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<tr>
<td></td>
<td></td>
<td>Concerto Exam:</td>
<td>12%</td>
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<tr>
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<td>End of year exam:</td>
<td>24%</td>
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**Supporting Studies:**

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<tr>
<th>Module</th>
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<th>Assessment</th>
<th>Overall %</th>
<th>Contact Hours</th>
<th>Student Workload</th>
<th>ECTS Values</th>
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<td>720</td>
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<td>Composition [20 hours per year]</td>
<td>Portfolio 30%</td>
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**Keyboard  **Instrumentalists  **Bowed string students  **Vocalist  **Conducting

Total 100%

270* 295** 280*** 284**** 230*****

930 875 920 916 970

*Vocal students can elect RIAM Opera Scenes [subject to being cast in a major role] instead of Chamber Music

** Vocal students can elect an RIAM Opera Role (subject to being cast in a major role) instead of the Mid-Year Exam
### Modules - Master in Music Performance Year 2 Summary Table

1 ECTS Credit = 20 hours

60 ECTS Credits = 1200 hours

**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 Values</th>
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<td>1 Principal Study [2]</td>
<td>Main Instrument [Keyboard]</td>
<td>Exams = Mid-year exam: 18%</td>
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<td>100*</td>
<td>400</td>
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<td><strong>Vocal students</strong></td>
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<td><strong>4 Major Academic Elective [2]</strong></td>
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**Keyboard** **Instrumentalists** **Bowed string students** **Vocalist** **Conducting**

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**Vocal students can elect RIAM Opera Scenes (subject to being cast in a major role) instead of Chamber Music

**Vocal students can elect an RIAM Opera Role (subject to being cast in a major role) instead of the Mid-Year Exam**
Year 1
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<th>Module</th>
<th>Components within Modules</th>
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<th>Contact Hours</th>
<th>Student Workload</th>
<th>ECTS Values</th>
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**Note:** Lecturers reserve the right to alter the course module at any stage during the year

**Supporting Studies:**

- **Dissertation** [20 hours per year]
- **Music Technology** [20 hours per year]

Written submission 30%
Portfolio 30%

ECTS Values:

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*Vocal students can elect RIAM Opera Scenes (subject to being cast in a major role) instead of Chamber Music
**Vocal students can elect an RIAM Opera Role (subject to being cast in a major role) instead of the Mid-Year Exam
Module 1: Principal Study

1. **Module Code**
   MMUSPS1

2. **Module Size**
   - **Keyboard**
     Tuition 2 hours per week x 30 weeks
     Performance Classes approximately 40 hours per year
     Self-study 13½ hours per week x 30 weeks
   - **All other Instruments**
     Tuition 2 hours per week x 30 weeks
     Performance Classes approximately 40 hours per year
     Accompaniment with professional accompanist 15 hours per year
   - Students presenting a mid-year recital have an additional accompaniment allowance of 5 hours. Students selecting the orchestral exam option have a 5-hour allocation for orchestral repertoire and excerpts coaching.
   - Self-study 12½ per week x 30 weeks
   - **Voice**
     Tuition 2 hours per week x 30 weeks
     Coaching/Accompaniment with professional coach/accompanist 20 hours per year + 4 hours with Visiting Artist
     Self-study 41½ hours per year
   - **Conducting/Choral Conducting**
     Tuition 2 hours per week x 30 weeks
     Self-study 14½ hours per week x 30 weeks

3. **ECTS Value**
   25

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

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

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

5. **Learning Outcomes**
   [Programme learning outcomes relevant to this module]
   Upon successful completion of the Master in Music Performance Degree, the students should be able to:
   - Perform demanding musical repertoire to a professional standard with technical assurance, confidence and a sense of individual artistry which is founded upon and enhances the demands of a Bachelor of Music in Performance Degree
   - Design the learning skills and take responsibility for a rigorous programme of self-study which will meet performance-related deadlines effectively which will be reflected in performance examination and weekly lessons

   **Solo Recital**
   On successful completion of this module, the student will be able to:
   - Demonstrate a high level of artistic, technical and interpretive confidence appropriate to demanding repertoire through performance
   - Choose and prepare challenging pieces to produce a varied and balanced performance programme
• Perform with a sense of communication and artistic value
• Demonstrate critical understanding, robust practice and rehearsal techniques in weekly lessons and performances

Concerto
On successful completion of this module, the student will be able to:
• Demonstrate mastery of the demands of concerto repertoire through performance
• Demonstrate a critical understanding of the challenges of the repertoire through performance
• Explore a wide variety of concerto repertoire in weekly lessons and performances

Accompaniment Recital
On successful completion of this module, the student will be able to:
• Blend with and support a solo performer at a professional level in performance
• Interpret and perform challenging duo repertoire underpinned by a strong artistic concept
• Learn music quickly and produce a competent performance under these circumstances in weekly lessons, workshops and performances

6. Course Content and Syllabus
Programmes are devised in consultation with the relevant practical teacher and are submitted to the Course Committee.
Mid-year recital to last 35-40 minutes which includes the natural breaks between pieces. An additional 5 minute break may be added.
Note: Wind/Brass/Percussion students may elect to undertake an orchestral excerpts examination in lieu of the Mid-year recital (see appendix 2 for details)
String students may elect to undertake an orchestral excerpts examination in lieu of the Mid-year recital [please see Appendix 3 for details].
End of year recital of 50-55 minutes which includes the natural breaks between pieces. An additional 5 minute break may be added.

7. Teaching and Learning Methods
Masterclasses with visiting guest artists
Group performance classes with a range of RIAM staff
Exchange field trips to international conservatoires for performances and masterclasses [funded by Irish Government under Erasmus programme by application for further information contact margarethorley@riam.ie. For shorter projects, contributory finance is available from RIAM upon application contact margarethorley@riam.ie for further details].
Group tuition for Performance Classes
One-to-one tuition with principal study teacher
One-to-one coaching with RIAM accompanist

8. Methods of Assessment [See Appendix 5 for Performance marking criteria]
Exams Overall proportion of programme course = 60%:
Mid-year Exam 18%
Concerto Exam 12%
End-of-year Exam 24%
Continuous assessment 6%

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 teachers and RIAM accompanists
Module 1: Principal Study [1] - String Performance Class [approximately 40 hours per Academic Year]

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

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

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

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

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

Historically Informed Performance
- Introduction to Historical Performance [compulsory for Access, Dip Mus, BMus Perf 1 & 2]
- Historical Performance Style [compulsory BMus Perf 3, 4, MMus Perf, Recital Artists taking Performance Class]
These classes build knowledge and understanding of Baroque performance styles, rhetoric, articulation and expression. Students develop an ability to interpret and perform Baroque music from a harmonic perspective.

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

Learning Outcomes for Performance Class (Strings)
- Communicate through performance with presence and confidence.
- Engage in productive self-evaluation and respond positively to the feedback from others.
- Build a knowledge and understanding of performance choice, including awareness of a range of styles and approaches.
- Critically assess performance and communicate opinions constructively.
- Identify the skills required to effectively work as part of a musical ensemble.
- Develop the technical, musical and practical skills required for success in orchestral auditions and professional ensemble work.
Module 2: Chamber Music Performance [1]

Note:
Chamber Music Exams will be held in December. Groups will be formed by the Head of Chamber Music and students will receive notification regarding their assigned group. Pre-formed groups and continuing groups are encouraged and will be taken into consideration

1. Module Code
   MMUSCM1

2. Module Size
   Coaching up to 8 hours over 8 weeks per year
   Masterclass [attendance and performance] 12 hours over the year
   Self-study/group rehearsal 2½ hours per week x 30 weeks

3. ECTS Value
   5

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

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

5. Learning Outcomes
   (Programme learning outcomes relevant to this module)
   Upon successful completion of the Master in Music Performance Degree, the students should be able to:
   - Demonstrate critical understanding of the different demands of a range of performance repertoire from solo recital and chamber music to large ensembles, through the assimilation and public performance of a range of demanding musical repertoire

   On successful completion of this module, the student will be able to:
   - Demonstrate a high level of artistic and interpretive confidence in chamber music repertoire through performance
   - Perform this repertoire with a sense of communication and value
   - Demonstrate practice and rehearsal techniques appropriate to successful chamber music performances in coaching rehearsals and performances
   - Demonstrate leadership, team work and negotiation in relation to small ensemble work

6. Course Content and Syllabus
   Students will be placed in chamber music groups in September. Each group should choose their own repertoire under the guidance of the Head of Chamber Music and, if necessary, in consultation with their assigned chamber music coach. Each group should listen to a variety of repertoire, discuss possible ideas and read through repertoire together. Repertoire choice must be submitted to the Head of Chamber Music for approval by the set deadline. Each group will be given a specific time requirement and must choose repertoire to fulfil this requirement. In certain cases, where the instrumentation of a group has a limited repertoire, a suggested work may be given by the Head of Chamber Music.

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

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

   Chamber Music Exam timing:
   30 minute programme
7. Teaching and Learning Methods
Masterclasses with visiting guest artists
Group performance classes with a range of RIAM staff
Small group coaching with designated chamber music tutor

8. Methods of Assessment
Overall proportion of programme course = 5%
Formal Examination [For performance criteria see Appendix 8] 75%
Continuous assessment [coaches mark] 25%

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

11. Module Teaching Team
Relevant Chamber Music Coaches
Module 3: Performance Electives [1]

Note: Two electives must be chosen from the following list which and cannot already be counted in other modules, some ensembles count as one elective:

1. **Module Code**
   MMUSPE1

2. **Module Size**
   Group ensemble rehearsal of approximately 60 hours over the academic year
   Self-Study 40 hours over the academic year

   **Bowed String Students**
   Group rehearsal approximately 105 hours over Academic Year [RIAM Philharmonia + RIAM Opera are compulsory and count as one elective]
   Self-Study 5 hours over the academic year

3. **ECTS Value**
   10

4. **Rationale and Aims**
   **Rationale**
   A fully-rounded musician should have confidence in a range of different musical settings. Masters students are required to take electives in the area of performance which move beyond the areas of solo, chamber and large ensemble playing. Two electives must be chosen from the following list which and cannot already be counted in other modules:

   Students will be informed of the dates of rehearsal/performances at the beginning of each Academic Year for the Performance Group they are assigned to. Bowed string students must also attend rehearsals and performances for the RIAM Opera Orchestra in addition to the performance group they are assigned to.

   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 [Compulsory for Orchestral players]
   - RIAM Opera Orchestra [Compulsory for bowed players] Counts as one Elective
   - RIAM Early Music Ensemble (priority given to Historical Performance students)
   - Ensemble Interforma
   - Conducting [1 year course only, which can be taken in 1st or 2nd year]
   - Related instrument
   - Accompaniment
   - Historical Performance [violin, viola, cello or double bass]
     [RIAM Philharmonia and RIAM Early Music Ensemble are compulsory and will count as one elective for students who select Historical Performance Elective]

   **Choral Conducting** students must choose Chorale in years 1 and 2; conducting [year 1] and Singing lessons [year 2]

   **Vocalist** students must choose one of the following modules each year in addition to Chorale and Performance Classes which are compulsory:
   - Chorale [Compulsory]
   - **Performance Classes** [Compulsory]
     - Song Classes
     - Aria Class Counts as one Elective
   - Vocal Chamber Music Ensemble / Song Project
- Vocal ensemble or Opera Ensemble
- Soloist with RIAM Chorale (subject to casting)
- Professional Opera Chorus Engagement (INO; WFO; NI Opera)
- Conducting

Aims
- To develop students’ musical awareness for the demands of expanded musical settings
- To establish the foundation for assured performance in a variety of contexts
- To encourage students to explore a more extensive variety of repertoire

5. Learning Outcomes
(Programme learning outcome relevant to this module)
Upon successful completion of the Master in Music Performance Degree, the students should be able to:
- Demonstrate critical understanding of the different demands of a range of performance repertoire from duo recital and chamber music to large ensembles, through the assimilation and public performance of a range of demanding musical repertoire

On successful completion of this module, the student will be able to:
- Demonstrate knowledge of repertoire in a new area through performances
- Demonstrate practice and rehearsal techniques appropriate to the chosen group through rehearsals and performances
- Work with others on collaborative projects and activities

6. Course Content and Syllabus
Two electives must be chosen from the following list:
- RIAM Chorale (compulsory for non-orchestral players)
- RIAM Philharmonia [Compulsory for Orchestral players]
  RIAM Opera Orchestra [Compulsory for bowed players] [Counts as one Elective]
- RIAM Early Music Ensemble (priority given to Historical Performance students)
- Ensemble Interforma
- Historical Performance [violin, viola, cello or double bass]
- Related instrument
- Accompaniment
  Individual Tuition 1 hour x 5 weeks
  Attend Senior Song class 1½ hours x 24 weeks student must play at least 8 times (1 song)
  Attend Aria class 1½ hours x16 weeks must play for 6 classes
  Can attend/play instrumental performance class but not compulsory
- End-of-year exam
  15 minutes exam to include instrumental and vocal works and sight reading / a quick study which will be available 3 days in advance
- Conducting [1 year course only, which can be taken in 1st or 2nd year]

Students will be informed of the dates of rehearsal/performances at the beginning of each Academic Year.

Vocalist students must choose one of the following modules each year in addition to Chorale and Performance Classes which are compulsory:
- Chorale [Compulsory]
- Performance Classes [Compulsory]
  Song Classes
  Aria Class [Counts as one Elective]
- Vocal Chamber Music Ensemble / Song Project
- Vocal ensemble or Opera Ensemble
- Soloist with RIAM Chorale (subject to casting)
- Professional Opera Chorale (subject to casting)
- Conducting

Choral Conducting students must choose Chorale in years 1 and 2; conducting [year 1] and Singing lessons [year 2]

7. Teaching and Learning Methods
RIAM Philharmonia supervised ensemble rehearsal
RIAM Opera Orchestra supervised ensemble rehearsal
RIAM Early Music Ensemble supervised ensemble rehearsal
Ensemble Interforma supervised ensemble rehearsal
Historical Performance individual lessons/supervised ensemble rehearsal
RIAM Chorale supervised ensemble rehearsal
Vocal Performance Classes:
Song Classes, Aria Class group lesson
Vocal Ensemble / Opera Ensemble supervised ensemble rehearsal
Accompaniment coaching for duo
Related instrument individual lesson
Conducting group lesson

8. **Methods of Assessment**

Overall proportion of programme course = 5%
One performance option is marked as pass/fail and the other is a percentage marked elective
Orchestral students receive feedback from their orchestral audition. Students are also continuously assessed via feedback from sectional tutors.

RIAM Philharmonia Continuous assessment/attendance
RIAM Opera Orchestra Continuous assessment/attendance
RIAM Early Music Ensemble Continuous assessment/attendance
Ensemble Interforma Continuous assessment/attendance
Historical Performance RIAM Chorale Continuous assessment/attendance
RIAM Chorale Continuous assessment/attendance
Vocal Performance Class End-of-year examination/evaluation
Vocal Ensemble / Opera Ensemble End-of-year examination/evaluation
Accompaniment End-of-year examination
Related instrument End-of-year examination/evaluation
Conducting End-of-year examination/evaluation

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

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

10. **Method of Supplemental Assessment**
Resit exam and or repeat the module with full attendance

11. **Module Teaching Team**
Relevant conductor/tutor/director/sectional tutor
Module 3: Performance Elective - [Historical Performance]

1. **Module Code:**
   MMusPEHP1

2. **Module Size**
   10 hours one-to-one or group lessons per academic year

3. **Module Credits**
   10 [between compulsory and selected electives]

4. **Rationale and Aims**
   **Rationale**
   Violin, viola, cello and bass players can elect to study with their own instrument and bow, or with a borrowed RIAM baroque bow and their own instrument, or with a borrowed RIAM baroque instrument and bow.

   **Aims**
   To learn about the early development of string playing and its relevance as a string performer today
   To draw inspiration from the bow, instruments, techniques and repertoire from the 17th and 18th centuries
   To encourage the student to be more flexible in approach and therefore more creatively free and more prepared for the professional world

5. **Learning Outcomes**
   On successful completion of this module, students will have greater:
   - Knowledge and understanding of baroque performance styles.
   - Knowledge and understanding of rhetoric, articulation, and the expressive power of the bow.
   - Ability to interpret and perform baroque music from a harmonic perspective.

6. **Module Content and Syllabus**
   **Violin**
   Solo Bach, 17th century sonatas (Castello, Fontana, Biber)
   18th century sonatas (Corelli, Geminiani, Tartini)
   Bach solo violin obligato parts, treatise by Geminiani
   **Viola**
   Solo Bach, Bach solo viola obligato part BWV 5 and BWV 199
   Telemann viola concerto and double viola concerto
   WF Bach viola duets
   Violin and Viola duos by Michael Haydn, Hoffmeister
   Mozart, treatise by Geminiani
   **Cello**
   Solo Bach, continuo excerpts and recitative,
   Solo cello sonatas (Geminiani, Barriere, Vivaldi)
   Treatise by Corrette and Lanzetti
   **Double Bass**
   Solo Bach, continuo excerpts and recitative
   Treatise by Corrette

7. **Teaching and Learning Methods**
   - The module will begin with a one hour group class, during which many topics will be introduced and discussed. Each student will choose a certain aspect to focus on for their module, e.g. bowing technique, ornamentation, a specific repertoire or treatise. The student will be guided to research that topic and the individual lessons will be tailored to the goals of each student. If several students share a topic, they can research together and present together in the final showcase.
   - One-to-one lessons which will also include physical warm-ups and developing an awareness of the breath
   - Rehearsing together and playing in each other’s lessons; cellists, double bass players and viola players will learn how to play the bass line and how to accompany the violinists and viola players in their sonatas. Violinists and viola players will learn how to respond to the bass line and interpret the melody from a harmonic perspective.
• Students will prepare for the Introduction to Historical Performance Class and will coach students from BMus 1 and 2 on how best to accompany a singer
• Invitation to attend an Irish Baroque Orchestra rehearsal with the possibility of playing with the orchestra in the rehearsal (if appropriate).
• Invitation to attend an Irish Baroque Orchestra concert
• The module will finish with a showcase, where students perform the baroque music they have been working on and present their chosen topic of interest.

8. **Methods of Assessment**
   Assessed performance and presentation at showcase

9. **Pass Requirement**
   40%

10. **Method of Supplemental Assessment**
    Repeat with attendance and resit assessed performance and presentation

11. **Recommended Reading Materials/Indicative Resources**
    Judy Tarling 'Baroque String Playing for ingenious learners.'
    Stanley Ritchie ‘Before the Chinrest: A Violinist's Guide to the Mysteries of Pre-Chinrest Technique and Style’
    Anner Bylsma  *Bach, the fencing master : reading aloud from the first three cello suites - second edition*
    Geminiani ‘The art of playing on the Violin.’
    Leopold Mozart ‘A Treatise on the Fundamental Principles of Violin Playing’
    Michel Corrette ‘The Theoretical and Practical Method for Cello’

12. **Module Teaching Team**
    Relevant tutors
Module 4: Academic Elective [1]

1. Module Code
   MMUSAE1

2. Entry Requirements
   Prerequisites are as follows:
   **Dissertation**
   - Proof of an acceptable level of prior academic writing via submitted paper(s) for approval by the Head of Musicianship
   - Shortlist of Dissertation topic options (at least 3 topic options) and a short description detailing the reasoning and direction of research angle for each one
   - English as a first language or minimum 90 points internet TOEFL score with written score of 21
   **Music Technology**
   - ECDL certification or an "equivalent knowledge" exemption, established by a meeting with the course lecturer.
   - An appropriate background at undergraduate level or otherwise demonstrated level of ability appropriate to the course demands
   **Composition**
   - Prior track record in composing original works demonstrated by submission of composition portfolio of no fewer than three works
   - An appropriate background at undergraduate level in method and research skills of music theory or music analysis

3. Module Size
   **Dissertation**
   Meetings with supervisor 1 hour x 20 weeks
   Student research and preparation 9⅓ hours x 30 weeks
   **Music Technology**
   Group Tuition of 1 hour x 30 weeks
   Self-Study 9 hours study/assignment x 30 weeks
   **Composition**
   Meetings with supervisor 1 hour x 20 weeks
   Student research and preparation 9⅓ hours x 30 weeks

4. ECTS Value
   15

5. Rationale and Aims
   **Rationale**
   **Dissertation**
   The principal objective of the Masters Dissertation is to demonstrate original scholarship, which, together with an appropriate critical analysis of relevant literature, will contribute to the general knowledge of the field of music and music-related scholarship. The subject matter must be treated in depth to a length of approximately 12,000-15,000 words which must be submitted in year 2. Year 1 students must submit an essay of between 3,000-5,000 words related to the Dissertation Topic and in addition, a document of approximately 2,000 words detailing the research undertaken during Year 1 and a research plan.timeline for the remaining work to be accomplished prior to final submission.
   **Music Technology**
   The principle objectives of the Masters Music Technology elective are to contribute to the field of Electro-Acoustic/Acousmatic Composition (EA/AC) by creating original artistic work via the submission of a digital media portfolio of a minimum of 50-60 minutes in length across the two years of the degree. In addition, students will contribute a critical analysis of the work in the field via a detailed written commentary on the creative process involved in said portfolio its place within the field of EA/AC, and the final artistic result.
   Year one students must submit a research based commentary of approximately 4,000 words in year 1 and an additional 4,000 words in year 2 totally approximately 8,000 words across the two years of the degree.
   **Composition**
   The module enables students who have already shown aptitude for composition to pursue more ambitious compositional aims involving original work for solo instrument/voice and more extended instrumental/vocal groupings. This elective requires students to compose a substantial portfolio of works to reach approximately 50-60 minutes of music across the two years of the degree, under the supervision of a
composition lecturer. In addition, students must produce a research based paper placing their own work in the context of 20\(th/21\)st century music. The paper should emphasise the relevance of a wider musical context to their own work, drawing on theoretical/analytical methodologies, in a future-oriented manner.

Year one students must submit a research based paper of approximately 4,000 words in year 1 and an additional 4,000 words in year 2 totally approximately 8,000 words across the two years of the degree.

Aims

**Dissertation**
- To identify and describe appropriate methodologies for research projects
- To select and choose a Dissertation topic appropriate to the degree focus and/or the musical background of the student
- To complete a thorough literature review on the topic chosen
- To present an end of year essay of approximately 5,000 - 7,000 words which identifies the research topic to be studied in year 2, and outlines the research methodology and review literature which will be used in the course of the investigation

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

**Composition**
- The study of the major techniques used in Composition in the 20\(th\) and 21\(st\) centuries
- To apply these techniques to the creation of original compositions
- To submit a portfolio of a minimum of 25-30 minutes in length or original work in solo and extended groupings
- To commence preparing a research based paper which will reach approximately 8,000 words at the end of year 2, placing their own work in the context of 20\(th/21\)st century music. The paper should emphasise the relevance of a wider musical context to their own work, drawing on theoretical/analytical methodologies, in a future-oriented manner.

6. Learning Outcomes

(Programme learning outcomes relevant to this module)

Upon successful completion of the Master in Music Performance Degree, the students should be able to:
- Demonstrate critical understanding of a musical concept through original composition, the use of music technology or academic study clearly and unambiguously
- Critically assess historical research with the intention of enhancing musical interpretation and contributing to the field of learning

**Dissertation**
On successful completion of this module, the student will be able to:
- Identify and describe appropriate methodologies for a specific research project
- Defend and justify these choices in the light of current debates and discourses through written work
- Demonstrate the ability to choose and problematise an intellectually challenging music-related research question through written work
- Undertake a literature review of the chosen topic
- Engage in self-directed study to ensure the successful completion of the Dissertation topic

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

- Demonstrate a critical understanding in handling a contemporary musical language in their musical composition
- Demonstrate critical awareness in handling extended forms in their musical composition
- Show an advanced grasp of instrumental and ensemble writing
- Gain experience of interacting with players, singers and ensembles through concert performances
- Critically assess his or her creative vision in written prose through written commentary
- Draw on analytical/theoretical methodologies to demonstrate a critical understanding of the relevance of a wider music context to the students’ own work

7. Course Content and Syllabus

Dissertation
In year 1 the course will cover an introduction to research methodology practices, the development and implementation of a research plan, submission of various parts of the Essay at deadlines set between the student and supervisor, several drafts of the Essay, oral presentation of work in progress at the postgraduate Dissertation seminar in preparation for a final Dissertation submission in year 2. For further guidance see Dissertation Handbook [to follow].

Music Technology
A typical Music Technology course is divided into three 10-week sessions. Each session will look at one particular topic in-depth with an assignment to follow. Topics covered have ranged from Synthesis Design via Reaktor/Absynth, Composition for Multi-Channel Speaker Array, Sound Design and Foley for Film, Composition through Field Recording through Live Electronic Processing via MaxMSP, Interactive Installation Design and Composition for Mixed-Media.

Content is the subject to change due to the acquisition and continual release of new software packages and emerging artistic trends in the industry.

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

8. Teaching and Learning Methods

Dissertation
Individual support on all elements of the course content described above provided by the primary supervisor
Research methodology sessions provided by the RIAM librarian

Music Technology
Topics are covered over three 10-week segments:
The first week will typically introduce students to the area of study through the use of historical and contemporary examples from leading figures in the field

Weeks 2-8 (approximately) will deal with the software packages required to complete an assignment in the topic area for that module with a specific focus on and critical analysis of the techniques used in the masterworks on the 20th and 21st century that are particular to that topic.

These classes are a mixture of step-by-step instruction and tutorial-based activities designed to familiarise students with the software and the aesthetic discipline of the subject

Weeks 8-10 (approximately) are tutorial weeks where students begin work on their assignment and may present work in progress for initial feedback or request particular clarification of certain principles

Composition
Teaching is by individual tutorial. Work in progress is continuously assessed and feedback given. In addition, students are invited to take part in workshops by RIAM students and visiting ensembles and the Kirkos Ensemble.

9. Required Equipment and Resources

Dissertation
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.
10. **Methods of Assessment**

**Overall proportion of programme course = 30%**

**Dissertation** [see Appendix 7 for marking criteria]

3,000 - 5,000 word Essay and a document of approximately 2,000 words detailing the research undertaken during Year 1 and a research plan/timeline for the remaining work to be accomplished prior to final submission will be marked within the RIAM by a qualified RIAM Musicianship Faculty member. The RIAM External Examiner will examine the Essay and Essay mark and a final mark will be agreed with the RIAM Internal Examiner. In addition, on-going assessment takes place with the primary supervisor.

**Music Technology** [see Appendix 6 for marking criteria]

Students are set 3 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. This work will be examined within the RIAM by a qualified RIAM Musicianship Faculty member with experience in Electro-Acoustic Composition/Acousmatic.

Assignment Submission will consist of the following:

1) Digital media submission of a portfolio of a minimum of 25-30 minutes of original creative work for the year, based on the assignments for each of the three 10-week modules. [Approximately 5 - 10 minutes per module. The submitted portfolio over two years will be a minimum of 50 - 60 minutes of creative work]

2) A detailed written commentary on the creative process involved, the particular techniques used, the overall artistic end result and a critical analysis of its place within the field of EA/AC.

| Portfolio | 80% |
| Commentaty | 20% |

**Composition** (See Appendix 7 for marking criteria)

1) Submission of a portfolio of about three work of 25-30 minutes duration

2) Submission of a written paper of approximately 3,000-5,000 words which will form part of the final paper of approximately 8,000 words in year 2.

| Portfolio | 80 % |
| Commentaty | 20% |

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

11. **Pass Requirement**

Pass - 40%

12. **Method of Supplemental Assessment**

**Dissertation**

On a case-by-case basis, students may be required to resubmit original Essay with additional work or to submit a new Essay entirely

**Music Technology**

Re-Submission of Assignment(s)

**Composition**

Re-submission of portfolio

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

**Dissertation**

Bayne, Pauline Shaw, *A guide to library research in music* (Lanham, Md.: Scarecrow Press, 2008)

Bell, Judith *Doing your research project: a guide for first-time researchers in education, health and social science*, 5th edn (Maidenhead: Open University Press, 2010)


**Writing about music, style guides**
Herbert, Trevor, *Music in words: a guide to researching and writing about music* (London: Associated Board of the Royal Schools of Music, 2001)
Trinity College Dublin. School of Music, *Style: a brief guide for students* (Dublin: Trinity College, 2005)

**Library and information resources: bibliographies and guides**

**Music Technology**

__________. *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

**Composition**
D.F Tovey *The forms of Music* OxfordArnold Schoenberg *Fundamentals of Musical Composition* (Faber)
Gordon Jacob *Orchestral Technique Oxford*
George Perle *Twelve-tone tonality U. of California*
Milton Babbitt *Words about Music U. of Wisconsin*
George Perle *Serial Music and Atonality* (Faber)
Michael Nyman *Experimental Music*
Elliott Carter *Essays on Music*
Richard Taruskin *Oxford History of Western Music*
Nicholas Cook *A Guide to Musical Analysis* (Dent)
George Perle *The Listening Composer* (U of California Press)
Felix Salzer *Structural Hearing Dover*
Paul Hindemith *Craft of musical Composition Vols. I and II Schott*
Virgil Thomson *Words with Music Yale*

14. **Module Teaching Team**
Relevant Academic lecturer
Module 5: RIAM Holistic [1] [Optional]

1. **Module Code**
   MMUSPP1

2. **Module Size**
   Group tuition approximately 36 hours over the year

3. **ECTS Value**
   0

4. **Rationale and Aims**
   **Rationale**
   A performing musician requires skills which support more than their technical and artistic training, in order to achieve a successful career in music. RIAM Holistic takes students through the most important supporting skills necessary for entering the profession.

   Good physical health is addressed through Yoga; mental fitness is developed through performance psychology; business acumen and leadership skills are honed through career strategy and the ability to think laterally as a musician is explored through improvisation.

   **Aims**
   - To acquire skills necessary to be a fully rounded professional musician
   - To develop an awareness of the real-life challenges involved in the music profession

5. **Learning Outcomes**
   (Programme learning outcomes relevant to this module)
   Upon successful completion of the Master in Music Performance Degree, the students should be able to:
   Demonstrate the ability to engage in business-related aspects of the life of a professional musician with confidence through course work and assignments

   On successful completion of this module, the student will be able to:
   - Demonstrate a critical understanding of the challenges involved in being a professional musician though course work and seminar discussions
   - Demonstrate planning and business acumen in relation to their own career planning though course work and seminar discussions
   - Demonstrate the ability to identify and respond with confidence to those challenges
   - Innovate, and develop their career path based on an awareness of their individual strengths

6. **Course Content and Syllabus**
   **Yoga**
   Yoga is a Hindu spiritual and ascetic discipline, a part of which, including breath control, simple meditation, and the adoption of specific bodily postures, is widely practised for health and relaxation. It has proven to beneficial to our health and well-being.

   **Performance Psychology**
   This section of Professional Practice focuses on the psychology of performance. It aims to raise awareness of the necessity for emotional and mental well-being in the quest to reach peak performance.

   **Career Strategy**
   Students are taken through an introduction to taxation, concert planning and promotion, biography writing, CV writing, mock auditions and interviews. Special lectures exploring the development of leadership skills for the performing musician are incorporated into this component.

7. **Teaching and Learning Methods**
   Masterclasses and interviews with visiting guest artists
   Group classes with a range of RIAM staff
   Self-directed concert promotion

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

9. **Pass Requirement**
   Students are awarded pass/fail based on attendance and completion of assignments
10. **Method of Supplemental Assessment**
   Repeat module with attendance

11. **Recommended Reading Materials /Indicative Resources**
   - **Improvisation:**
     Levine, Mark The Jazz Piano Book
   - **Performance Psychology:**
     Kerr. V. 2014 STAGE FRIGHT. Dublin Turning Point Training Institute

12. **Module Teaching Team**
   Relevant Academic lecturer
Year 2
### Master in Music Performance Year 2 Summary Tables

**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 Values</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Performance</strong></td>
<td></td>
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</tr>
<tr>
<td>1</td>
<td>Principal Study [2]</td>
<td>Main Instrument [Keyboard]</td>
<td>Exams = Mid-year exam: 18%</td>
<td>60%</td>
<td>100*</td>
<td>400</td>
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<td> </td>
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<td> </td>
<td>Concerto Exam: 12%</td>
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<td>End of year exam: 24%</td>
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<td>Continuous Assessment 6%</td>
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<tr>
<td>3</td>
<td>Performance Electives [2]</td>
<td>All Instrumental students must choose two of the following components [RIAM Philharmonia is compulsory for all Instrumentals and will count as one of the chosen electives]: RIAM Philharmonia [Compulsory for Instrumentalists] Chorale [Compulsory for Keyboard]   Accompaniment   Related Instrument   Conducting   Historical Performance   RIAM Operae Orchestra *** (compulsory for bowed string students in addition to the above)   Ensemble Interforma Vocal students choose one of the following options each year in addition to Chorale and Performance Classes [Compulsory]   Vocal Chamber Music Ensemble / Song Project   Vocal or Opera Ensemble   Soloist with RIAM Chorale (subject to casting)   Professional Opera Chorus Engagement (with INO; WFO; NI Opera)   Conducting Conducting students must choose Chorale in years 1 and 2; conducting (year 1) and Singing lessons (year 2)</td>
<td>Pass/Fail</td>
<td>5%</td>
<td>120</td>
<td>80</td>
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<tr>
<td>Supporting Studies:</td>
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<td>30%</td>
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<td> </td>
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<td> </td>
<td>Music Technology Composition [20 hours per year]</td>
<td>Portfolio 30%</td>
<td>Portfolio 30%</td>
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<tr>
<td><strong>Keyboard ** Instrumentalists ** Bowed string students ** Vocalist ***** Conducting ** Total</strong></td>
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<td>100%</td>
</tr>
</tbody>
</table>

+ Vocal students can elect RIAM Opera Scenes (subject to being cast in a major role) instead of Chamber Music  
++ Vocal students can elect an RIAM Opera Role (subject to being cast in a major role) instead of the Mid-Year Exam
Module 1: Principal Study

1. Module Code
   MMUSPS2

2. Entry Requirements
   MMUSPS1

3. Module Size
   Keyboard
   Tuition 2 hours per week x 30 weeks
   Performance Classes approximately 40 hours per year
   Self-study 13.5 hours per week x 30 weeks
   
   All other Instruments
   Tuition 2 hours per week x 30 weeks
   Performance Classes approximately 40 hours per year
   Accompaniment with professional accompanist 15 hours per year
   Students presenting a mid-year recital have an additional accompaniment allowance of 5 hours. Students selecting the orchestral exam option have a 5-hour allocation for orchestral repertoire and excerpts coaching.
   Self-study 12\(\frac{1}{3}\) per week x 30 weeks
   
   Vocal
   Tuition 2 hours per week x 30 weeks
   Coaching/Accompaniment with professional coach/accompanist 20 hours per year + 4 hours with Visiting Artist
   Self-study 416 hours per Academic year
   
   Conducting/Choral Conducting
   Tuition 2 hours per week x 30 weeks
   Self-study 14\(\frac{1}{3}\) hours per week x 30 weeks

4. ECTS Value
   25

5. Rationale and Aims
   Rationale
   A generous amount of time has been set aside for intensive study of the student’s instrumental discipline. These lessons, delivered on a one-to-one basis, build on the work done in year one and are aimed at bringing students to a high level of appropriate technical and artistic skill.

   In year 2 more demanding repertoire appropriate to the instrument, and the student’s own interests, will be covered in depth. This intensive study will be reflected in the student’s programmes presented for examination. Such programmes must be approved by the student’s teacher and the Course Committee and in all years must be balanced and display contrasting styles and periods.

   Aims (Overall)
   - To achieve productive practice and independent learning
   - To develop confidence in complex and specialised stylistic and interpretive issues
   - To develop a student’s study of a variety of demanding repertoire
   - To perform with a sense of communication and artistic value

6. Learning Outcomes
   (Programme learning outcomes relevant to this module)
   Upon successful completion of the Master in Music Performance Degree, the students should be able to:
   - Perform demanding musical repertoire to a professional standard with technical assurance, confidence and a sense of individual artistry which is founded upon and enhances the demands of a Bachelor of Music in Performance Degree
   - Design the learning skills and take responsibility for a rigorous programme of self-study which will meet performance-related deadlines effectively which will be reflected in performance examination and weekly lessons

   Solo Recital
   On successful completion of this module, the student will be able to:
• Demonstrate expanded critical understanding of the artistic and interpretive challenges found in demanding solo repertoire through performance
• Choose and prepare challenging pieces to produce a varied and balanced solo performance programme

Concerto
On successful completion of this module, the student will be able to:
• Demonstrate expanded critical understanding of the demands of concerto repertoire through performance
• Demonstrate assured and confident performing ability in this context through public performance
• Explore an expanded range of concerto repertoire in weekly lessons and performances

Accompaniment Recital
On successful completion of this module, the student will be able to:
- Blend with and support a solo performer at a professional level in performance
- Interpret and perform an expanded range of challenging repertoire underpinned by a strong artistic concept
- Learn music quickly and produce a confident performance under these circumstances in weekly lessons, workshops and performances

7. Course Content and Syllabus
Programmes are devised in consultation with the relevant practical teacher and are submitted to the Course Committee.
Mid-year recital to last 35-40 minutes which includes the natural breaks between pieces. An additional 5 minute break may be added.

Note: Wind/Brass/Percussion students may elect to undertake an orchestral excerpts examination in lieu of the Mid-year recital (see appendix 2 for details)
String students may elect to undertake an orchestral excerpts examination in lieu of the Mid-year recital [please see Appendix 3 for details].
End of year recital of 50-55 minutes which includes the natural breaks between pieces. An additional 5 minute break may be added.

8. Teaching and Learning Methods
Masterclasses with visiting guest artists
Group performance classes with a range of RIAM staff
Exchange field trips to international conservatoires for performances and masterclasses [funded by Irish Government under Erasmus programme by application for further information contact margaretchorley@riam.ie. For shorter projects, contributory finance is available from RIAM upon application contact margaretchorley@riam.ie for further details].
One-to-one tuition with principal study teacher
One-to-one coaching with RIAM accompanist

9. Methods of Assessment
Exams Overall proportion of programme = 60%:
Mid-year Exam  18%
Concerto Exam  12%
End-of-year Exam  24%
Continuous assessment  6%

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

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

12. Module Teaching Team
Relevant principal study teachers and RIAM accompanists
Module 2: Chamber Music Performance [2]

Note:
- Chamber Music Exams will be held in December and programme of works presented for examination will be chosen by the Head of Chamber Music in consultation with the relevant Heads of Faculty. Groups will be formed by the Head of Chamber Music and students will receive notification regarding their assigned group and works to be performed.

1. Module Code
   MMUSCM2

2. Entry Requirements
   MMUSCM1

3. Module Size
   Coaching up to 8 hours over 8 weeks per year
   Masterclass [attendance and performance] 12 hours over the year
   Self-study/group rehearsal 2½ hours per week x 30 weeks

4. ECTS Value
   5

5. Rationale and Aims
   **Rationale**
   Chamber music forms a core part of many performing musicians’ lives. The ability to perform in a small group requires different skills to those of solo repertoire and the demands of orchestral playing. It requires all the technical and musical competence necessary for other repertoire, but in addition demands deep listening and coordination between complex and interwoven parts. It is expected that in year 2, students will explore more complex repertoire.

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

6. Learning Outcomes
   **(Programme learning outcome relevant to this module)**
   Upon successful completion of the Master in Music Performance Degree, the students should be able to:
   - Demonstrate critical understanding of the different demands of a range of performance repertoire from duo recital and chamber music to large ensembles, through the assimilation and public performance of a range of demanding musical repertoire

   On successful completion of this module, the student will be able to:
   - Demonstrate an expanded level of critical understanding of the artistic and interpretive challenges of chamber music repertoire through performance
   - Perform this repertoire with a sense of communication and value
   - Demonstrate practice and rehearsal techniques appropriate to successful chamber music performances in coaching sessions, rehearsals and performances
   - Demonstrate an expanded level of leadership, team work and negotiation in relation to small ensemble work through rehearsal and performances

7. Course Content and Syllabus
   Students will be placed in chamber music groups in September. Each group should choose their own repertoire under the guidance of the Head of Chamber Music and, if necessary, in consultation with their assigned chamber music coach. Each group should listen to a variety of repertoire, discuss possible ideas and read through repertoire together. Repertoire choice must be submitted to the Head of Chamber Music for approval by the set deadline. Each group will be given a specific time requirement and must choose repertoire to fulfil this requirement. In certain cases, where the instrumentation of a group has a limited repertoire, a suggested work may be given by the Head of Chamber Music.

   Chamber music groups should organise independent rehearsals before and in-between coaching sessions. Groups must bring a score to all coaching sessions and it is expected that all students study full scores and not only their individual part. Coaching is not intended to be supervised rehearsal and groups may use coaching sessions to help develop an independent rehearsal strategy.
Students are encouraged to continue working in their chamber music groups and on other chamber music projects throughout the year.

**Chamber Music Exam Timings:**
30 minute programme

8. **Teaching and Learning Methods**
Masterclasses with visiting guest artists
Group performance classes with a range of RIAM staff
Small group coaching with designated chamber music tutor

9. **Methods of Assessment**
Overall proportion of programme = 5%:
Formal Examination [For performance criteria see Appendix 8] 75%
Continuous assessment 25%

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

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

12. **Module Teaching Team**
Relevant Chamber Music Coaches
Module 3: Performance Electives [2]

Note: Two electives must be chosen which may or may not be the same as those covered in year 1, and cannot already be counted in other modules:

1. Module Code
   MMUSPE2

2. Module Size
   Group rehearsal approximately 80 hours over Academic Year
   Self-Study 20 hours over the Academic Year
   **Bowed String Students**
   Group rehearsal approximately 105 hours over Academic Year
   Self-Study 95 hours over the Academic Year

3. ECTS Value
   10

4. Rationale and Aims
   **Rationale**
   A fully-rounded musician should have confidence in a range of different musical settings. Masters students are required to take electives in the area of performance which moves beyond solo, chamber and large ensemble playing. Two electives must be chosen from the following list which may or may not be the same as those covered in year 1, and cannot already be counted in other modules:

   - Bowed string students must attend rehearsals and performances for the RIAM Philharmonia and the RIAM Opera Orchestra. Students will be informed of the dates of such rehearsal/performances at the beginning of each Academic Year.
   - **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 [Compulsory for Orchestral players] RIAM Opera Orchestra [Compulsory for bowed players] {Counts as one Elective
       - RIAM Early Music Ensemble (priority given to Historical Performance students)
       - Ensemble Interforma
       - Conducting [1 year course only, which can be taken in 1st or 2nd year]
       - Related instrument
       - Accompaniment
       - Historical Performance
       [RIAM Philharmonia and RIAM Early Music Ensemble are compulsory and will count as one elective for students who select Historical Performance Elective]
     - Choral Conducting students must choose Chorale in years 1 and 2; conducting [year 1] and Singing lessons [year 2]
   - **Vocalist** students must choose one of the following modules each year in addition to Chorale and Performance Classes which are compulsory:
     - Chorale [Compulsory]
     - **Performance Classes** [Compulsory]
       - Song Classes
         - Aria Class {Counts as one Elective
       - Vocal Chamber Music Ensemble / Song Project
       - Vocal ensemble or Opera Ensemble
       - Soloist with RIAM Chorale (subject to casting)
       - Professional Opera Chorus Engagement (INO; WFO; NI Opera)
       - Conducting
     - Repertoire is chosen by the relevant tutor or conductor at the beginning of each year.
   - **Aims**
     - To develop students’ musical awareness for the demands of expanded musical settings
     - To establish the foundation for assured performance in a variety of contexts
5. **Learning Outcomes**

   (Programme learning outcome relevant to this module)

   Upon successful completion of the Master in Music Performance Degree, the students should be able to:
   - Demonstrate critical understanding of the different demands of a range of performance repertoire from duo recital and chamber music to large ensembles, through the assimilation and public performance of a range of demanding musical repertoire

   On successful completion of this module, the student will be able to:
   - Demonstrate a critical understanding of repertoire in a new area through performance
   - Demonstrate practice and rehearsal techniques appropriate to the chosen group through rehearsals and performances
   - Work productively with others on joint projects and activities

6. **Course Content and Syllabus**

   Performance projects and repertoire are assigned at the beginning of the academic year

7. **Teaching and Learning Methods**

   - RIAM Philharmonia: supervised ensemble rehearsal
   - RIAM Opera Orchestra: supervised ensemble rehearsal
   - RIAM Early Music Ensemble: supervised ensemble rehearsal
   - Ensemble Interforma: supervised ensemble rehearsal
   - Historical Performance: individual lessons/supervised ensemble rehearsal
   - RIAM Chorale: supervised ensemble rehearsal
   - Vocal Performance Classes:
     - Song Classes, Aria Class: group lesson
     - Vocal Ensemble / Opera Ensemble: supervised ensemble rehearsal
   - Accompaniment: coaching for duo
   - Related instrument: individual lesson
   - Conducting: group lesson

8. **Methods of Assessment**

   Overall proportion of programme course = 5%

   One performance option is marked as pass/fail and the other is a percentage marked elective

   Orchestral students receive feedback from their orchestral audition. Students are also continuously assessed via feedback from sectional tutors.

   - RIAM Philharmonia: Continuous assessment/attendance
   - RIAM Opera Orchestra: Continuous assessment/attendance
   - RIAM Early Music Ensemble: Continuous assessment/attendance
   - Ensemble Interforma: Continuous assessment/attendance
   - Historical Performance RIAM Chorale: Continuous assessment/attendance
   - RIAM Chorale: Continuous assessment/attendance
   - Vocal Performance Class: End-of-year examination/evaluation
   - Vocal Ensemble / Opera Ensemble: End-of-year examination/evaluation
   - Accompaniment: End-of-year examination/attendance
   - Related instrument: End-of-year examination/evaluation
   - Accompaniment: End-of-year examination
   - Related instrument: End-of-year examination/evaluation
   - Conducting: End-of-year examination/evaluation

   **Performance Ensemble Assessment penalties:**

   See pages 6-7 for protocol and penalties for orchestral and non-orchestral ensembles and all other electives

9. **Pass Requirement**

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

10. **Method of Supplemental Assessment**

    Resit exam and or repeat the module with full attendance

11. **Module Teaching Team**
Module 3: Performance Elective - [Historical Performance]

1. Module Code: MMUSPEHP2

2. Module Size
   10 hours one-to-one or group lessons per academic year

3. Module Credits
   10 [between compulsory and selected elective]

4. Rationale and Aims
   Rationale
   Violin, viola, cello and bass players can elect to study with their own instrument and bow, or with a borrowed RIAM baroque bow and their own instrument, or with a borrowed RIAM baroque instrument and bow.

   Aims
   To learn about the early development of string playing and its relevance as a string performer today
   To draw inspiration from the bow, instruments, techniques and repertoire from the 17th and 18th centuries
   To encourage the student to be more flexible in approach and therefore more creatively free and more prepared for the professional world

5. Learning Outcomes

   On successful completion of this module, students will have greater:
   - Knowledge and understanding of baroque performance styles.
   - Knowledge and understanding of rhetoric, articulation, and the expressive power of the bow.
   - Ability to interpret and perform baroque music from a harmonic perspective.

6. Module Content and Syllabus

   Violin
   Solo Bach, 17th century sonatas (Castello, Fontana, Biber)
   18th century sonatas (Corelli, Geminiani, Tartini)
   Bach solo violin obligato parts, treatise by Geminiani

   Viola
   Solo Bach, Bach solo viola obligato part BWV 5 and BWV 199
   Telemann viola concerto and double viola concerto
   WF Bach viola duets
   Violin and Viola duos by Michael Haydn, Hoffmeister
   Mozart, treatise by Geminiani

   Cello
   Solo Bach, continuo excerpts and recitative,
   Solo cello sonatas (Geminiani, Barriere, Vivaldi)
   Treatise by Corrette and Lanzetti

   Double Bass
   Solo Bach, continuo excerpts and recitative
   Treatise by Corrette

7. Teaching and Learning Methods

   - The module will begin with a one hour group class, during which many topics will be introduced and discussed. Each student will choose a certain aspect to focus on for their module, e.g. bowing technique, ornamentation, a specific repertoire or treatise. The student will be guided to research that topic and the individual lessons will be tailored to the goals of each student. If several students share a topic, they can research together and present together in the final showcase.
   - One-to-one lessons which will also include physical warm-ups and developing an awareness of the breath
   - Rehearsing together and playing in each other’s lessons; cellists, double bass players and viola players will learn how to play the bass line and how to accompany the violinists and viola players
in their sonatas. Violinists and viola players will learn how to respond to the bass line and interpret the melody from a harmonic perspective.

- Students will prepare for the Introduction to Historical Performance Class and will coach students from BMus 1 and 2 on how best to accompany a singer
- Invitation to attend an Irish Baroque Orchestra rehearsal with the possibility of playing with the orchestra in the rehearsal (if appropriate).
- Invitation to attend an Irish Baroque Orchestra concert
- The module will finish with a showcase, where students perform the baroque music they have been working on and present their chosen topic of interest.

8. **Methods of Assessment**
   Assessed performance and presentation at showcase

9. **Pass Requirement**
   40%

10. **Method of Supplemental Assessment**
    Repeat with attendance and resit assessed performance and presentation

11. **Recommended Reading Materials/Indicative Resources**
    Judy Tarling 'Baroque String Playing for ingenious learners.'
    Stanley Ritchie 'Before the Chinrest: A Violinist's Guide to the Mysteries of Pre-Chinrest Technique and Style'
    Anner Bylsma 'Bach, the fencing master: reading aloud from the first three cello suites - second edition'
    Geminiani 'The art of playing on the Violin.'
    Leopold Mozart 'A Treatise on the Fundamental Principles of Violin Playing'
    Michel Corrette 'The Theoretical and Practical Method for Cello'

12. **Module Teaching Team**
    Relevant tutors
Module 4: Academic Elective [2]

1. Module Code
   MMUSAEMT2

2. Entry Requirements
   MMUSAE1

3. Module Size
   **Dissertation**
   Meetings with supervisor 1 hour x 20 weeks
   Student research and preparation 9½ hours x 30 weeks
   **Music Technology**
   Group Tuition 1 hour per week x 30 weeks
   Self-study 9 hours per week x 30 weeks
   **Composition**
   Meetings with supervisor 1 hour x 20 weeks
   Student research and preparation 9½ hours x 30 weeks

4. ECTS Value
   15

5. Rationale and Aims
   **Rationale**
   **Dissertation**
   Building on the knowledge gained in research methodology in year 1, the principal objective of the Masters Dissertation in year 2 is to complete a Dissertation of original scholarship, which, together with an appropriate critical analysis of relevant literature, will contribute to the general knowledge of the field of music and music-related scholarship. The subject matter must be treated in depth to a length of approximately 12,000-15,000 words.
   **Music Technology**
   The principle objectives of the Masters Music Technology elective are to contribute to the field of Electro-Acoustic/Acousmatic Composition (EA/AC) by creating original artistic work via the submission of a digital media portfolio of a minimum of 50-60 minutes in length across the two years of the degree, and to contribute a critical analysis of the work in the field via a detailed research based written commentary of approximately 8,000 words on the creative process involved in said portfolio, its place within the field of EA/AC, and the final artistic result.
   **Composition**
   The module enables students who have already shown aptitude for composition to pursue more ambitious compositional aims involving original work for solo instrument/voice and more extended instrumental/vocal groupings. This elective requires students to compose a substantial portfolio of works to reach approximately 50-60 minutes of music across the two years, under the supervision of a composition lecturer. In addition, students must produce a research based paper of approximately 8,000 words placing their own work in the context of 20th/21st century music. The paper should emphasise the relevance of a wider musical context to their own work, drawing on theoretical/analytical methodologies, in a future-oriented manner.

   **Aims**
   **Dissertation**
   • To investigate a Dissertation topic appropriate to the degree focus and/or the musical background of the student
   • To complete a thorough literature review on the topic chosen
   • To present a Dissertation of 12,000-15,000 words that demonstrates an excellent, analytical process based on original research into the subject matter supported by the substantial addition of original critical comment
   **Music Technology**
   • To study the major techniques used in Electro-Acoustic/Acousmatic Composition
   • The study and use of music technology software appropriate to said techniques
   • To gain an understanding of the historical developments in the field of Electro-Acoustic/Acousmatic Composition via critical analysis of the masterworks of the 20th and 21st century
• To submit a digital media portfolio of a minimum of 25-30 minutes in length and a detailed research based written commentary of approximately 8,000 words of the artistic process involved and justification of its place within the field of EA/AC)

Composition
• To study the major techniques used in Composition in the 20th and 21st centuries
• To apply these techniques to the creation of original compositions
• To submit a portfolio of a minimum of 25-30 minutes in length or original work in solo and extended groupings culminating in a total portfolio of 50-60 minutes across the 2 years of the degree
• To complete a research based paper of approximately 8,000 words, placing their own work in the context of 20th/21st century music. The paper should emphasise the relevance of a wider musical context to their own work, drawing on theoretical/analytical methodologies, in a future-oriented manner.

6. Learning Outcomes
(Programme learning outcomes relevant to this module)
Upon successful completion of the Master in Music Performance Degree, the students should be able to:
• Demonstrate critical understanding of a musical concept through original composition, the use of music technology or academic study clearly and unambiguously
• Critically assess historical research with the intention of enhancing musical interpretation and contributing to the field of learning

Dissertation
On successful completion of this module, the student will be able to:
• Demonstrate the ability to choose and problematise an intellectually challenging music-related research question
• Collect empirical material in a systematic and methodologically trustworthy manner
• Present the empirical material in a clear and comprehensive way
• Sustain a coherent argument in the light of the data collected and analysed
• Engage in self-directed study to ensure the successful completion of the Dissertation topic
• Evaluate the research process through active and informed reflexivity

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

Composition
On successful completion of this module, the student will be able to:
• Demonstrate a critical understanding in handling a contemporary musical language in their musical composition
• Demonstrate a critical understanding in handling extended forms in their musical composition
• Show an advanced grasp of instrumental and ensemble writing through their musical composition
• Demonstrate confidence in interacting with players, singers and ensembles through concert performances
• Demonstrate a critical understanding of his or her creative vision in written prose, placing their own work in the context of 20th/21st century music. The paper should emphasise the relevance of a wider musical context to their own work, drawing on theoretical/analytical methodologies, in a future-oriented manner.
• Draw on theoretical/analytical methodologies to place their own work in a wider musical context.

7. Course Content and Syllabus
Dissertation
Following from year 1’s introduction to research methodology practices, year 2 progresses to the development and implementation of a research plan, submission of various parts of the Dissertation at deadlines set between the student and supervisor, several drafts of the Dissertation, oral presentation of work in progress at the postgraduate Dissertation seminar and final Dissertation submission.
When submitting the final hardbound version of the dissertation, students must also submit the final version in digital format by email to the following address: library@riam.ie. Acceptable digital formats are PDF, Microsoft Word, or Rich Text File. The digital dissertation is submitted on the understanding that it may be made available online (pdf) in an institutional research repository.

Music Technology
A typical Music Technology course is divided into three 10-week sessions. Each session will look at one particular topic in-depth with an assignment and commentary to follow. Topics covered have ranged from Synthesis Design via Reaktor/Absynth, Composition for Multi-Channel Speaker Array, Sound Design and Foley for Film, Composition through Field Recording through Live Electronic Processing via MaxMSP, Interactive Installation Design and Composition for Mixed-Media. The commentary must identify and reflect on the individual contribution made to the practice and scholarship of music as expressed through Music Technology.

Content is the subject to change due to the acquisition and continual release of new software packages and emerging artistic trends in the industry.

Composition
A folio of works which will usually be five in number but allowance is made for size and scope of individual projects. A student who wished to write a symphony or opera, for example, would carry a reduced requirement for the remainder of the folio. A written commentary of 8,000 words dealing with technical and aesthetic aspects of the folio. The commentary must identify and reflect on the individual contribution made to the practice and scholarship of music as expressed through Composition.

8. Teaching and Learning Methods

Dissertation
Individual support on all elements of the course content described above provided by the primary supervisor.
Research methodology sessions provided by the RIAM librarian.

Music Technology
Three topics are covered over three 10-week segments:
The first week will typically introduce students to the area of study through the use of historical and contemporary examples from leading figures in the field.

Weeks 2-8 (approximately) will deal with the software packages required to complete an assignment in the topic 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 8-10 (approximately) are tutorial weeks where students begin work on their assignment and may present work in progress for initial feedback or request particular clarification of certain principles.

Composition
Teaching is by individual tutorial. Work in progress is continuously assessed and feedback given. In addition, students are invited to take part in workshops by RIAM students and visiting ensembles—and the Kirkos Ensemble.

9. Required Equipment and Resources

Dissertation
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.

Music Technology
Access to University or personal computers running appropriate software, Circumaural Headphones, USB Flash Drives, Blank CD-R.

10. Methods of Assessment

Exams Overall proportion of programme = 30%:

Dissertation
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.

Music Technology
Students are set 3 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. Final
submissions will be examined within the RIAM by a qualified RIAM Musicianship Faculty member with experience in Electro-Acoustic Composition/Acoustatic.

Assignment Submission will consist of the following:

1) Digital media submission of a portfolio of a minimum of 25-30 minutes of original creative work for the year, based on the assignments for each of the three 10-week modules. [Approximately 5 - 10 minutes per module. The submitted portfolio over two years will be a minimum of 50 - 60 minutes of creative work]

2) A detailed written commentary on the creative process involved, the particular techniques used, the overall artistic end result and a critical analysis of its place within the field of EA/AC.

Portfolio 80%
Commentary 20%

Composition
1) A portfolio of approximately three works with a duration of 25-30 minutes, to contribute to an overall portfolio of 50-60 minutes across the two years of the degree.
2) Building on work done in year 1, the presentation of a paper of approximately 8,000 words which places the student’s own work in the wider musical context, drawing on theoretical/analytical methodologies, in a future-oriented manner.

Final portfolio submissions examined within the RIAM by a qualified RIAM Musicianship Faculty member with experience in Composition. The RIAM External Examiner will examine the Folios/Commentaries and Portfolio/Commentary mark and a final mark will be agreed with the RIAM Internal Examiner. In addition, student work and concerns are continuously addressed throughout the course.

Portfolio 80%
Commentary 20%

11. Pass Requirement
Pass - 40%

12. Method of Supplemental Assessment
Dissertation
Graduate students who require an extension on the submission date of their dissertation (on medical or ad misericordiam grounds) must contact their Course Coordinator/Director prior to the submission date and must provide documentary evidence to support their case. Such extensions will be at the discretion of the course committee. Where a course requires graduate students to undertake an oral examination of the dissertation work, this will take place before the examination board meeting takes place. Dissertations may be graded fail/pass/pass with distinction. Graduate students who have achieved a pass / pass with distinction for their dissertation may, subject to the approval of the course committee, be granted a one-month extension free of fees for minor revisions / corrections prior to submitting the final hardbound copy of the dissertation. No extensions to this period will be permitted.

Where failure of a dissertation is contemplated and an oral examination has not been held as a matter of course, graduate students are entitled to an oral examination. This must take place prior to, or during the examination board meeting. The candidate must be informed of the reason for the oral examination. Candidates who have attended an oral examination as a matter of course may not avail of another. The format of an oral examination is at the discretion of the course committee.

Music Technology
Re-Submission of Assignment(s) and Commentary

Composition
Re-submission of Portfolio and Commentary

13. Recommended Reading Materials / Indicative Resources
Dissertation
Bayne, Pauline Shaw, A guide to library research in music (Lanham, Md.: Scarecrow Press, 2008)
Bell, Judith Doing your research project: a guide for first-time researchers in education, health and social science, 5th edn (Maidenhead: Open University Press, 2010)

**Writing about music, style guides**
Herbert, Trevor, Music in words: a guide to researching and writing about music (London: Associated Board of the Royal Schools of Music, 2001)
Trinity College Dublin. School of Music, Style: a brief guide for students (Dublin: Trinity College, 2005)

**Library and information resources: bibliographies and guides**
Crabtree, Phillip & Foster, Donald, Sourcebook for research in music 2nd edn (Bloomington: Indiana University Press, 2005)
Gottlieb, Jane, Music library and research skills (Upper Saddle River, NJ: Prentice Hall, 2009)

**Books on Music Analysis**
Berry, Wallace, Structural functions in music (New York: Dover, 1987.)
Cook, Nicholas, A guide to musical analysis (London: Dent, 1987)
Kraft, Leo, Gradus I: an integrated approach to harmony, counterpoint, and analysis, 2nd ed. (New York: Norton, 1987)
Kraft, Leo, Gradus: the second year and after: an integrated approach to harmony, counterpoint, and analysis, 2nd ed. (New York: W. W. Norton, 1990)

**Music Technology**
Christopher Cox, Daniel Warner, Audio Culture: Readings in Modern Music, (Continuum International Publishing Group Ltd., 2004)
__________, Audible Design: A Plain and Easy Introduction to Sound Composition, (Orpheus The Pantomime Ltd., 1994)
__________, Sound Composition, (Orpheus The Pantomime Ltd., 2012)
Rob Young (ed), Undercurrents: The Hidden Wiring of Modern Music, (Continuum, 2002)

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

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

**Composition**
D.F Tovey The forms of Music Oxford
Arnold Schoenberg Fundamentals of Musical Composition (Faber)
Gordon Jacob Orchestral Technique Oxford
George Perle Twelve-tone tonality U. of California
Milton Babbitt Words about Music U. of Wisconsin
George Perle Serial Music and Atonality (Faber)
Michael Nyman Experimental Music
Elliott Carter Essays on Music
Richard Taruskin Oxford History of Western Music
Nicholas Cook *A Guide to Musical Analysis* (Dent)
George Perle *The Listening Composer* (U of California Press)
Felix Salzer *Structural Hearing* Dover
Paul Hindemith *Craft of Musical Composition Vols. I and II* Schott
Virgil Thomson *Words with Music* Yale

14. **Module Teaching Team**
Relevant academic lecturer
Module 5: RIAM Holistic [2] [Optional]

1. **Module Code**
   MMUSPP2

2. **Entry Requirements**
   MMUSPP1

3. **Module Size**
   Group tuition approximately 36 hours

4. **ECTS Value**
   0

5. **Rationale and Aims**
   **Rationale**
   A performing musician requires skills which support more than their technical and artistic training, in order to achieve a successful career in music. RIAM Holistic takes students through the most important supporting skills necessary for entering the profession.

   Good physical health is addressed through Yoga; mental fitness is developed through performance psychology; business acumen is honed through career strategy and the ability to think laterally as a musician is explored through improvisation.

   **Aims**
   - To acquire skills necessary to be a fully rounded professional musician
   - To develop an awareness of the real-life challenges involved in the music profession

6. **Learning Outcomes**
   (Programme learning outcomes relevant to this module)
   Upon successful completion of the Master in Music Performance Degree, the students should be able to:
   Demonstrate the ability to engage in business-related aspects of the life of a professional musician with confidence through course work and assignments

   On successful completion of this module, the student will be able to:
   - Demonstrate an expanded critical understanding of the challenges involved in being a professional musician through course work and seminar discussions
   - Demonstrate planning and business acumen in relation to their own career planning musician through course work and seminar discussions
   - Demonstrate the ability to identify and respond with confidence to those challenges
   - Innovate, and develop their career path based on an awareness of their individual strengths

7. **Course Content and Syllabus**
   **Yoga**
   Yoga is a Hindu spiritual and ascetic discipline, a part of which, including breath control, simple meditation, and the adoption of specific bodily postures, is widely practised for health and relaxation.

   **Performance Psychology**
   This section of Professional Practice focuses on the psychology of performance. It aims to raise awareness of the necessity for emotional and mental well-being in the quest to reach peak performance.

   **Career Strategy**
   Students are taken through further training concerning taxation, concert planning and promotion, biography writing, CV writing, mock auditions and interviews.

8. **Teaching and Learning Methods**
   Masterclasses and interviews with visiting guest artists
   Group classes with a range of RIAM staff
   Self-directed concert promotion

9. **Methods of Assessment**
   Continuous assessment/attendance 100%
10. **Pass Requirement**
   Students are awarded pass/fail based on attendance and observations of the tutors

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

12. **Recommended Reading Materials /Indicative Resources**
    **Improvisation:**
    Levine, Mark *The Jazz Piano Book*
    
    **Performance Psychology:**
    Bonetti, R. 2003 *Confident Music Performance Queensland: Words and Music*
    Kerr, V. 2014 *STAGE FRIGHT*. Dublin Turning Point Training Institute

13. **Module Teaching Team**
    Relevant lecturers
Appendix 1 - Performance Electives

RIAM Philharmonia
International guest conductors
The RIAM Philharmonia is the central ensemble in RIAM’s centre for performing ensembles, known as RIAM Podium. 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)

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 successful performance of the ensemble version of Steve Reich’s Electric Counterpoint for the RIAM’s 2012 chamber music programme last April, followed by a performance at the Kevin Barry Room of the National Concert Hall at the invitation of the Great Music in Irish Houses Festival. The ensemble has been given the great honour of presenting the first performance of a new work by composer and guitarist Roland Dyens, commissioned by the Guitar Festival of Ireland to celebrate the tenth anniversary of the festival. So in honour of the occasion the programme will have three Roland Dyens works, all getting their first Irish Performance!

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

Song Classes (Lieder, French Mélodies, English and American Song)
Tutors - Kathleen Tynan / Mary Brennan / Virginia Kerr
These classes take you on a voyage of discovery through the many faceted realms of art song. From the highs and lows of the German Lied, to the ecstatic charm of the French Mélodie, trips to the American continent, Great Britain and occasional forays even further afield! With a lifelong love of song, not to mention a huge experience of performing recital repertoire, each tutor will entice you with the wonderful poetry, which inspired these songwriters to produce such magical creations. On your journey you will deal with language, historical context and appropriate
stylistic vocal response together with performance techniques. All of this will instill in students an in-depth appreciation of this sometimes neglected area of vocal repertoire.

Aria Class
Tutor - Virginia Kerr
An exploration of operatic recitative and arias. These classes will cover the interpretation of operatic recitatives and arias already prepared by the students, and an introduction to wider repertoire as appropriate to each singer. Classes are tailored to the individual needs and development rates of the students with attention to performance details such as posture, presentation, clarity of text, communication, and stage technique incorporated in these classes. Oratorio arias can also be presented in this class. For most singers, performing as soloist in front of a choir is their first platform and is the usual route into the profession. Singers will be encouraged to learn the necessary core repertoire of works for their voice and explore the importance of musicianship and presentation.

RIAM Opera
Tutor - Kathleen Tynan
The RIAM produces a fully staged annual Opera production and a programme of Opera Briefs each year. Roles are assigned by audition only. Students are prepared musically by vocal coaches and conductors from within the RIAM. The director and creative/production team are drawn from the opera profession. Operas presented in recent years include: Mozart - Die Zauberflöte (2016); Puccini – Suor Angelica (2015); Cavalli – Ormindo (2015); Janáček – The Cunning Little Vixen (2014); Britten – Albert Herring (2013); Handel – Semele (2012).

Conducting
Tutor: Gavin Maloney
This elective delivers insights into practical matters such as the difference between choral and orchestral conducting, rehearsal technique and accompaniment of solo performers. Elements studied will consist of basic conducting techniques with and without baton. All common time signatures will be studied as well as relevant musical styles. Tempo, dynamics and articulation will also be addressed.
Appendix 2: Mid-year Orchestral Exam Option for Wind/Brass/Percussion students

Note
- If a student selects this option in lieu of their Mid-year exam in both years they cannot perform the same programme or present the same excerpts for both years
- This exam will take the form of a mock orchestral audition and will comprise of the following requirements:

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

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

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

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

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

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

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

**Tuba/Euphonium**

**Years 1 and 2**

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

**Percussion**

**Years 1 and 2**

This will take the form of a mock orchestral audition and will be comprised of the following requirements:

1) Performance of some or all of a classical concerto
2) Performance of a contrasting work of own choice
3) A selection of 15 orchestral excerpts submitted by the student in advance and approved by the teacher and/or Course Committee
4) Orchestral sight reading.
Appendix 3: Mid-year Orchestral Exam Option for Orchestral Strings

Violin

**Years 1 and 2**

1) First movement from Mozart Violin Concerto, K216 in G, K218 in D or K219 in A, with cadenza
2) First movement of a Romantic or 20th Century Concerto with cadenza where appropriate
3) 6 – 8 prepared excerpts (contrasting) from the orchestral repertoire
4) Sight-reading

Viola

**Years 1 and 2**

1) First movement of Hoffmeister or Stamitz Concerto with cadenza
2) First movement of a Bartok, Walton or Hindemith Concerto
3) 6 – 8 prepared excerpts (contrasting) from the orchestral repertoire
4) Sight-reading

Cello

**Years 1 and 2**

1) First movement of a Haydn Concerto (C Major or D Major) with cadenza
2) First movement of a Romantic or 20th Century Concerto with cadenza where appropriate
3) 6 - 8 prepared excerpts (contrasting) from the orchestral repertoire
4) Sight-reading

Double Bass

**Years 1 and 2**

1) 1st movement of Dittersdorf or Vanhal Concerto with cadenza
2) 1st movement of Koussevitzky Concerto or a Bottesini with cadenza
3) 6 - 8 prepared excerpts (contrasting) from the orchestral repertoire
4) Sight-reading

Harp

**Years 1 and 2**

5) 1st movement of a major harp concerto with cadenza where appropriate
6) A significant contrasting piece
7) 6 - 8 prepared excerpts (contrasting) from the orchestral repertoire
8) Sight-reading
Appendix 4: Academic Elective - Research Misconduct

This is defined as but is not limited to fabrication, falsification or plagiarism in proposing, performing, or reviewing research or original compositions, or in reporting research results. All student must go to http://tcd-ie.libguides.com/plagiarism to comply with TCD instructions regarding plagiarism.

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

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

1.3 Plagiarism is the appropriation of another person’s ideas, processes, results, or words without giving appropriate credit, or dishonest use of unacknowledged sources. Plagiarism is addressed separately in section 2.

2 Plagiarism
Plagiarism is interpreted by the Royal Irish Academy of Music as the act of presenting the work of others as one’s own work, without acknowledgement. Plagiarism is considered as academically fraudulent and an offence against college discipline. The RIAM considers plagiarism to be a major offence and subject to disciplinary procedures. It is the responsibility of the student to ensure that he/she does not commit plagiarism.

1.1 Why is plagiarism regarded as such a serious offence?
It is clearly understood that all members of the academic community use and build on the work of others. It is commonly accepted also, however, that they build on the work of others in an open and explicit manner, and with due acknowledgement. Many cases of plagiarism that arise could be avoided by following some simple guidelines:

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

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

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

2.3 Is information available about plagiarism?
Advice about how to avoid plagiarism is available from the librarians, lecturers, teachers and supervisors. Advice is also available about the appropriate methodology for students to use for their work.

It is the students’ responsibility to make sure their work is not used by others without acknowledgement. The student whose work is used unreferenced by another is considered an accomplice in the act of plagiarism.

3 Policy and procedure for inquiring into allegations of research misconduct
See RIAM Plagiarism Policy
Appendix 4: Performance Marking Criteria

Pass with Distinction
80% - 100%
Technique
- An extremely assured and technically accomplished performance
- Maintained a totally convincing sense of control throughout the performance
- Highly polished and accomplished; always convincing in this regard

Interpretation
- A profound understanding of style and of the pieces performed
- A richly imagined and memorable performance with great individuality always in abundance
- A deeply insightful performance; thoroughly convincing

Performance
- Totally committed and convincing throughout; a gripping account
- Profoundly communicative and effective; a confident and highly professional performance full of élan
- Full of flair and polish; a strong sense of artistry

70% - 79%
Technique
- Very technically assured
- Hardly any lapses of control or none of any significance
- Highly polished and accomplished; always convincing in this regard

Interpretation
- A deep understanding of style and of the pieces performed
- A high degree of individuality with a significantly imaginative interpretation
- Showed a continuously high degree of insight throughout the performance; wholly convincing in this regard

Performance
- A highly committed and convincing performance
- Great poise and confidence in evidence; always communicative
- A significant degree of flair and polish

Pass
66% - 69%
Technique
- Mostly technically assured
- Some issues/lapses of control but not many
- In some short passages the performance may have been slightly marred by technical glitches

Interpretation
- Good understanding of style
- Has individuality but more subtlety of imagination required
- Has some degree of insight; quite convincing in this regard

Performance
- Demonstrates commitment and concentration
- Displays confidence and poise and was communicative
- Evidence of some flair

60% - 65%
Technique
- Fairly technically assured
- Some technical issues and perhaps limitations in control
- Slightly marred the performance overall

Interpretation
- More individuality and awareness of musical style needed
- Requires a wider variety of expression
- Requires more insight; somewhat convincing though

Performance
- Generally confident with some sense of involvement
- Displayed some poise and was mostly communicative Evidence of some flair
- Signs of some restriction which limits a sense of flair; shows good potential though

56% - 59%
Technique
- Reliable technically but lacks versatility and ease
- Flaws in technical control
- Marred performance overall
Interpretation
- Displayed some stylistic understanding
- A rather standard approach; lacks individuality
- Limited in insight into the music and not always convincing

Performance
- Reasonably confident (most of the time) with some sense of involvement
- Though communicative it lacked poise
- Shows potential and demonstrates solid preparation though lacking in flair

50% - 55%
Technique
- Reasonable technically, though this restricted the musical interpretation
- The technique marred the overall impression somewhat
- Notable flaws in technical control

Interpretation
- Displayed a somewhat narrow stylistic understanding
- Overall a rather standard approach
- Occasional insights into the music but overall unconvincing in this regard

Performance
- Fairly confident but lacking in involvement
- Not always communicative
- Preparation in evidence but not always solid

Fail
46% - 49%
Technique
- Technically limited
- Maintained a sense of continuity despite technical problems
- Conspicuous flaws in technical control

Interpretation
- Displays some musical understanding though lacking in stylistic variety
- An unconvincing approach
- Quite limited in terms of insight into the music

Performance
- Somewhat hesitant throughout and lacking in engagement
- Though it maintained a sense of coherence, it lacked a sense of communication

40% - 45%
Technique
- Some significant technical limitations
- Lacked continuity
- Technically somewhat weak

Interpretation
- A limited and somewhat basic level of stylistic understanding
- An unsatisfactory and unconvincing approach
- Displayed little or no sense of direction or plan

Performance
- Very hesitant throughout; lacking assurance
- Little or no communication and limited coherence
- Inadequate preparation in evidence

0% - 39%
Technique
- Serious technical limitations
- Disjointed and little or no continuity
- Not really in control; significant flaws everywhere in evidence

Interpretation
- Little evidence of musical understanding or interpretation
- The performance may have been technically weak to the extent that it became difficult to judge interpretation
- Somewhat incoherent

Performance
- A disjointed and faltering performance
- Neither properly communicative nor coherent
- Little or no evidence of adequate preparation
Appendix 6: Academic Elective - Dissertation Criteria

Introduction [15 marks]

Pass with Distinction
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

Pass
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

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.

Fail
0 - 49%
- 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]

Pass with Distinction
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

Pass
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

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

Fail
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

0% - 39%
- The literature is unacceptably narrow, lacks focus in terms of the research topic and omits key texts and contributors

Methodology [15 marks]

Pass with Distinction
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.

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
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

Fail
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

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]
Pass with Distinction
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

Pass
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

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

Fail
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

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]
Pass with Distinction
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

Pass
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
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

Fail
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

0% - 39%
- Academic conventions are generally ignored
- The dissertation is unorganised
- The bibliography is very weak and references are inaccurate or absent
Appendix 7:  Academic Electives - Music Technology/Composition Criteria

Quality and originality of ideas [40 marks]

**Pass with Distinction**
70% - 100%
- Strong evidence of original musical language and thought
- Ability to absorb influences into an individual style

**Pass**
60 - 69%
- Evidence of original musical thought
- Ideas with strong profile

50 - 59%
- Strong ideas with less individual quality
- Influences not fully absorbed but fluency of ideas evident

**Fail**
40 - 49%
- Acceptable level of musical thought showing fluency but not much originality

0 - 39%
- Poor level of musical invention

Quality of musical technique [30 marks]

**Pass with Distinction**
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

**Pass**
60 - 69%
- Strong technical assurance in handling ideas with less daring than the above
- Good command of software capabilities, as appropriate

50 - 59%
- Good overall grasp of statement of ideas but showing less capacity for development
- Good command of software capabilities, as appropriate

**Fail**
40 - 49%
- Acceptable grasp of statement and development of ideas, showing competence without much adventurousness
- Acceptable command of software capabilities, as appropriate

0 - 39%
- Poor overall quality in statement and development of ideas and use of software
- Strong command of sonic manipulation and creation through software, as appropriate

Quality of presentation [20 marks]

**Pass with Distinction**
70% - 100%
- Professional level of presentation materials (CDs, technical requirements etc.)
- The student shows a full grasp of the layout and presentation level needed for professional performance.

**Pass**
60 - 69%
- Strong level of presentation of materials with perhaps some adjustments needed

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.

**Fail**
40 - 49%
- Acceptable level of presentation.
- Issues involving, for example, technical notes on performance requirements.

0 - 39%
- Poor level of presentation showing little grasp of the technical requirements and demands of performance.
Commentary [10 Marks]

**Pass with Distinction**

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

**Pass**

60 - 69%
- Very good grasp of aesthetic and technical issues
- Good awareness of the analytic literature
- Scholarly presentation

50 - 59%
- Good grasp of aesthetic and technical issues
- Engagement with the literature but not in a critical way
- Articulate presentation of ideas

**Fail**

40 - 49%
- Acceptable if unadventurous grasp of the aesthetic and technical issues
- Articulate presentation
- Little engagement with the literature

0 - 39%
- Poor grasp of aesthetic and technical issues
- Poorly argued
- No engagement with the literature
Appendix 8: Chamber Music Marking Criteria for Coaches and Examiners

Honors First Class
80% - 99%
- A committed and integral contribution to an ensemble working at an exceptional level
- Technically accomplished and richly imagined
- A mature sense of artistry and flair
- Profoundly communicative with a convincing understanding of style
- An adaptable understanding of role

70% - 79%
- A significant contribution to an ensemble working at an excellent level
- Technically assured and polished
- A significant imagination with flair and poise
- A responsive ensemble player, communicating with confidence

Honors First Class First Division
60% - 69%
- A recognisable contribution to an ensemble working at a good level
- Mostly technically assured and confident
- A good understanding of style, but requires a wider variety of expression
- Mostly communicative and with evidence of adaptability

Honors First Class Second Division
50% - 59%
- A basic contribution to an ensemble working at an acceptable level
- Fairly technically assured
- Greater listening skills and more awareness is needed to effectively work and communicate within a group
- Some understanding of style with limited variety of expression
- Preparation is evident
- Generally confident with some sense of involvement

Third Class
40% - 49%
- Some contribution to an ensemble working at a reasonable level
- Technically limited. Unstable ensemble with a lack of awareness and communication
- A limited stylistic understanding and overall unconvincing approach with an unclear direction or plan
- Better preparation is required

0% - 39%
- Limited contribution to an ensemble working at an unacceptable level
- Lack of preparation, technical ability and/or control resulting in serious ensemble problems
- Little evidence of musical understanding
- A general lack of communication and an incoherent approach
Appendix 9: Academic Regulations

1. The Master in Music Performance is a structured course normally comprising two years' full-time study. In designing this programme the Academy has allocated to the student a significant amount of individual tuition from the instrumental/vocal teacher. The number of students admitted to the course is small and therefore will only be open to graduates of proven excellence. The RIAM provides the necessary vocal, instrumental and academic skills to provide a postgraduate degree of distinction in musical performance.

The primary emphasis of the course is on practical studies including both solo and ensemble work. These studies are supported by classes in which the student is encouraged to pursue his/her own study of a related musical subject. Seminars in performance practice, other specialist music topics and Masterclasses will be given by members of the Academy staff as well as other distinguished national and international musicians.

Students who successfully complete the first year of the course and do not continue to year two are awarded a Graduate Diploma of Music in Performance [60 ECTS credits]. Successful completion of year 2 of the course leads to the award of the Master in Music Performance [120 ECTS credits]. The Graduate Diploma of Music in Performance is not awarded to those who complete the Master in Music Performance.

Practical examinations and written and practical assessments will be held in each year of the course. Every Masters student must pass all Practical components (Recital Examinations) which reflects the emphasis on Practical Performance skills in this Degree. Academic Module 4 gives the Masters student the option of choosing one from Dissertation, Composition, or Music Technology, giving the student the opportunity to support their practical skills in a bespoke way and making an original contribution to research and practice in their chosen discipline.

2. Rationale

The RIAM Master in Music Performance Degree had its first intake in 1996. Since then many of Ireland's most successful professional musicians have completed this programme. Graduates include Ailish Tynan, Claudia Boyle, Colm Byrne, Yue Tang, Alexander Bernstein, Celine Byrne, Ann Soo Jung. These names reflect a student body which includes international prize-winners and those with emerging international careers.

With the Master in Music Performance Degree the Royal Irish Academy of Music provides a qualification of prestige and excellence in musical performance that is not otherwise available in this country.

Over the last twenty years the standard of education of musical performers in Ireland has increased to a level comparable with the best available anywhere in the world. The introduction of undergraduate degrees in performance has given young performers the possibility of continuing to study their instrument at third level without necessarily leaving the country, as was the case heretofore. Because of the rise in standards more and more Irish performers living abroad have been encouraged to return to live in Ireland and teach at institutions such as the RIAM. In addition, the international reputation of RIAM and its proven track record in producing graduates that have gone on to significant professional careers continues to attract a high calibre of overseas students. As a result, there is a steady increase in applications from abroad to study at the RIAM.

One compelling benefit to the accreditation of this Master’s degree by TCD is the opportunity it provides for the RIAM to contribute to the activities and programmes in the TCD School of Drama, Film and Music, and for RIAM to benefit from this relationship in turn. To name some immediate collaborative opportunities, the RIAM Masters student will be able to perform the music compositions of the TCD student and staff composer; the RIAM Masters singers and instrumentalists can combine forces with the technical theatre students of the LIR to produce opera performances; and RIAM faculty are in a position to teach opera score reading skills to the LIR’s next generation stage managers.

In planning for future opportunities for collaboration, we propose that a working group which includes representatives from the RIAM and the School of Drama, Film and Music will form, to plan joint initiatives and facilitate developing shared projects in appropriate and fruitful areas.

3. Governance structure

3.1 RIAM Board of Governors

The RIAM Board of Governors is responsible for the governance and management of the Academy and for the administration of the endowments. The Board consists of Vice Presidents, the Director and Governors representing the members of the Academy, the endowments, Dublin City Council, the Academic Board and staff.
3.2 RIAM Board of Studies
The RIAM Board of Studies is the Academic Board of the Academy. Subject to the supreme control of the Governors, this Board has charge of all matters directly appertaining to education in the Academy. The Board meets on a weekly basis during the Academic year and minutes of these meetings are submitted to the Board of Governors for approval.

3.3 RIAM Heads of Faculty
Five Heads of Faculty are appointed from the teaching staff. The faculties are broken into: Keyboard, Vocal Studies, Wind, Brass and Percussion, Strings and Musicianship. Heads of Faculty represent their faculties’ interests at RIAM Board of Studies meetings and also assist the Director in setting and implementing strategic plans for the RIAM.

3.4 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.

4 Admissions

4.1 Minimum/maximum numbers
Minimum 3 EU/non EU each Academic Year
Maximum 8 EU/ non EU each Academic Year

4.2 Delivery format
The format of delivery for the Master in Music Performance Degree will be a full time programme over two academic years with all modules being delivered at The Royal Irish Academy of Music. The total credit weighting for the programme is distributed over 5 modules each year. The 3 Performance modules carry 40 ECTS with the 2 supporting studies modules carrying 20 ECTS per year.

<table>
<thead>
<tr>
<th>Delivery Format Table</th>
<th>Year/Module</th>
<th>ECTS Credits</th>
<th>Student Effort Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Performance</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Year 1</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Module 1: Principal Study [1]</td>
<td>25 [1 ECTS = 20 hours]</td>
<td>500</td>
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</tr>
<tr>
<td>Module 2: Chamber Music [1]</td>
<td>05 [1 ECTS = 20 hours]</td>
<td>100</td>
<td></td>
</tr>
<tr>
<td>Module 3: Performing Electives [1]</td>
<td>10 [1 ECTS = 20 hours]</td>
<td>200</td>
<td></td>
</tr>
<tr>
<td><strong>Supporting Studies</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Module 4: Academic Elective [1]</td>
<td>15 [1 ECTS = 20 hours]</td>
<td>300</td>
<td></td>
</tr>
<tr>
<td>Module 5: Professional Practice [1]</td>
<td>05 [1 ECTS = 20 hours]</td>
<td>100</td>
<td></td>
</tr>
<tr>
<td><strong>Performance</strong></td>
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<tr>
<td>Year 2</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Module 1: Principal Study [2]</td>
<td>25 [1 ECTS = 20 hours]</td>
<td>500</td>
<td></td>
</tr>
<tr>
<td>Module 2: Chamber Music [2]</td>
<td>05 [1 ECTS = 20 hours]</td>
<td>100</td>
<td></td>
</tr>
<tr>
<td><strong>Supporting Studies</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Module 5: Professional Practice [2]</td>
<td>05 [1 ECTS = 20 hours]</td>
<td>100</td>
<td></td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td></td>
<td>120</td>
<td>2400</td>
</tr>
</tbody>
</table>

4.3 Admission Requirements

**Qualifications or equivalent** - Applicants will normally hold a BA in Music Performance (2.1 or higher) or a degree of similar standing whereby music performance is a major component from a recognised academy, conservatoire or university or an advanced qualification in recital or music performance from a recognised academy, conservatoire or university. However, applicants who can demonstrate a high level of ability in music performance may be accepted even if their undergraduate degree is from another discipline, or in recognition of demonstrable professional experience with permission of TCD Senior Lecturer.

**Competence in the English language** - all classes/lectures/seminars are conducted through English. Students whose first language is not English and who have not been educated through the medium of English must present one of the qualifications in the English language as denoted on TCD’s [website](#).

**Note:**
- Students whose standard is at IELTS 5.5 or 6 or equivalent may be made a conditional offer, and will be required to take part in TCD's 8 week IELTS Pathway Programme (or similar programme) prior to taking up the place in September. They must be certified at IELTS 6.5 by the time of starting the degree. Failure to reach 6.5 means that the student must relinquish or defer their offer.
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.
- An unedited recording of not less than 15 minutes
- A repertoire list of previously performed works
- A detailed Curriculum Vitae including details of performances, examinations and course taken to date
- Transcripts of BA in Music Degree, or equivalent
- Proof of competence in English where necessary for those applicants whose education is not through the medium of English
- Written recommendations from two musicians, one of whom may be the applicant's teacher, confirming the suitability of the applicant for the course
- A personal statement may be included. Applicants may choose to indicate why they wish to undertake a Master of Music in Performance degree, what they hope to achieve and why they specifically wish to study at the Royal Irish Academy of Music
- Nominate their chosen Academic Major Elective and submit the relevant portfolio/documentation for their chosen Elective from:

**Dissertation**

- Proof of an acceptable level of prior academic writing via submitted paper(s) for approval by the Head of Musicianship
- Shortlist of Dissertation topic options (at least 3 topics options) and a short description detailing the reasoning and direction of research angle for each one
- English as a first language or minimum 90 points internet TOEFL score with written score of 21

**Music Technology**

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

**Composition**

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

4.4 Audition Procedures

- Auditions are usually held in person in late January. However, overseas applicants may seek permission to audition by DVD. Candidates will be interviewed immediately after their performance and there is no written examination.
- Candidates must ensure that the quality of this unedited DVD is sufficient for the panel to make a judgment. Poor quality DVDs will result in the panel being unable to make a decision.

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 performing ability and on the basis of written application with only the best-qualified applicants accepted. Short-listed applicants will be notified by e-mail of the day and time of their audition and interview.

**Performance audition** - all successful applicants called for audition will be required to perform a balanced and stylistically contrasting programme of at least 30 minutes for the audition Panel. The panel may, at their discretion, require the applicant to sight-read a piece of suitable difficulty. Applicants must provide their own Accompanist if required.

**Interview** - the interview will normally take approximately 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, repertoire they might like to specialise in, and more.

**Audition/Interview Results** - the maximum number of applicants who are accepted onto the course in any one year is normally six. This number may be exceeded in the second year of the course if applicants with an advanced qualification are admitted alongside students advancing from Year 1 in the normal manner. Successful applicants
who are offered a place on the programme are notified by e-mail and must adhere to the deadlines stated in the letter of offer or the offer will lapse and the place will be re-assigned.

4.5 Administrative support
The RIAM has an administration team in place to support its existing programmes, the Bachelor of Music in Education, the Bachelor in Music Performance, the Bachelor in Music Composition, the Diploma in Teaching and Performance, the Access Programme, the Diploma in Community and Group Teaching. Administration support includes admissions, examinations and student records.

4.6 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.

5. Academic quality assurance

5.1 RIAM Board of Studies
The Board of Studies has overall responsibility for assuring the quality of all programmes delivered by the RIAM and are informed of all recommendations of the Master in Music Performance Degree Committee. Part of the review to ensure the programme is meeting the needs of students and tutors, is a self-review including student feedback and external review process. The Master in Music Performance 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.

5.2 Evaluation/Student feedback
Student feedback on module content, assessment and teaching is sought directly from students. A questionnaire which is disseminated to students in a hard copy format at the end of each Academic Year 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.

5.3 Role of External Examiners
All programmes offered by the RIAM have programme-specific external examiners engaged. These will comprise:
- An overall External Examiner
- A panel of specialist External Examiners to be appointed for each instrumental/vocal practical examination, subject to the approval of the RIAM Associated College Degrees Committee.

Procedure for the Appointment of overall External Examiners
- The Master in Music Performance Course Committee will nominate an overall External Examiner for approval to the RIAM Associated College Degrees Committee.

5.4 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 Masters studies. 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, the Internet, MS Word, music technology software and personal folders on the Student Server (RIAMTLS) to store course-related work, created on PCs [20] which are connected to the Student Network and installed in the Library and in the Computer Room.

6. Course Committee

6.1 Structure of Course Committee
The Master in Music Performance Course Committee is the forum where all questions of policy, academic integrity and future curriculum development of the programme are discussed and recommendations will be formulated. The committee is responsible for designing module content, supervises student admissions, progress and examinations. It also nominates the External Examiners and External Specialists. The Course Committee reports to the Board of Studies and to the Board of Governors on a regular basis and consists of the following twelve ex officio members:

- Director or her/his nominee
- Chairperson of the Course Committee [elected from the Course Committee each Academic Year]
- Head of Keyboard Faculty
- Head of Musicianship Faculty
- Head of Strings Faculty
- Head of Vocal Faculty
- Head of Wind, Brass and Percussion Faculty
- 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 Master in Music Performance Degree are automatically members of the Course Committee.

The Course Committee will convene at least three times annually. The committee will be chaired by a member of the Course Committee who is nominated and elected each Academic Year.

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

6.3 Exam 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 Exam Results Liaison Representative will effectively deal with any queries and will ensure submission of results to the SRO in a timely manner. The deadline of submission of examination results is 10th October each year.

7. Structure of Course

7.1 Aims and objectives
The aims and objectives of the programme are:

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

7.2 Course learning outcomes
On successful completion of the Master in Music Performance Degree, the students should be able to:
  • Perform demanding musical repertoire to a professional standard with technical assurance, confidence and a sense of individual artistry which is founded upon and enhances the demands of a Bachelor of Music in Performance degree
  • Demonstrate critical understanding of the different demands of a range of performance groupings, from duo recital and chamber music to large ensembles, through the assimilation and public performance of a range of demanding musical repertoire
  • Demonstrate critical understanding of a musical concept through composition, music technology or academic study clearly and unambiguously
  • Critically assess historical research with the intention of enhancing musical interpretation and contributing to the field of learning.
  • Demonstrate the ability to engage in the business-related aspects of the life of a professional musician with confidence through course work and assignments
  • Design the learning skills and take responsibility for a rigorous programme of self-study which will meet performance-related deadlines effectively which will be reflected in performance examination and weekly lessons.

7.3 Module co-ordinators/lecturers
The Master in Music Performance committee design, implement and monitor the delivery of the degree.

7.4 Module delivery - Years 1 and 2 Overview
Students will be required to successfully complete the following modules:
  • Module 1: Principal study
  • Module 2: Chamber Music
  • Module 3: Performance electives
  • Module 4: Academic Elective
  • Module 5: RIAM Holistic (optional)

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

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

Supporting Studies
  • The Academic modules are broken into three 10 week sessions/ 20 hours tutorials

Examinations
  • Mid-year exams are held in February
  • End-of-year exams are held in May/June

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

7.6 Summary Tables of Module hours
## Module 1: Principal Study [1 & 2]

### Summary of student effort hours [Keyboard]

<table>
<thead>
<tr>
<th>Year 1</th>
<th>Hours</th>
<th>Year 2</th>
<th>Hours</th>
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<tr>
<td>Tuition 2 hours per week x 30 weeks</td>
<td>60</td>
<td>Tuition 2 hours per week x 30 weeks</td>
<td>60</td>
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<tr>
<td>Performance Classes approximately 40 hours</td>
<td>40</td>
<td>Performance Classes approximately 40 hours</td>
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</tr>
<tr>
<td>Self-study 13½ per week x 30 weeks</td>
<td>400</td>
<td>Self-study 13½ per week x 30 weeks</td>
<td>400</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>500</strong></td>
<td><strong>Total</strong></td>
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</tr>
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### Summary of student effort hours [Instrumental]

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<td>Tuition 2 hours per week x 30 weeks</td>
<td>60</td>
<td>Tuition 2 hours per week x 30 weeks</td>
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<tr>
<td>Performance Classes approx. 40 hours</td>
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<td>Performance Classes approx. 40 hours</td>
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</tr>
<tr>
<td>Accompaniment 15 hours per year + 5 hours orchestral coaching or additional accompaniment</td>
<td>20</td>
<td>Accompaniment 15 hours per year + 5 hours orchestral coaching or additional accompaniment</td>
<td>20</td>
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<tr>
<td>Self-study 12½ per week x 30 weeks</td>
<td>380</td>
<td>Self-study 12½ per week x 30 weeks</td>
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<tr>
<td><strong>Total</strong></td>
<td><strong>500</strong></td>
<td><strong>Total</strong></td>
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</table>

### Summary of student effort hours [voice]

<table>
<thead>
<tr>
<th>Year 1</th>
<th>Hours</th>
<th>Year 2</th>
<th>Hours</th>
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</thead>
<tbody>
<tr>
<td>Tuition 2 hours per week x 30 weeks</td>
<td>60</td>
<td>Tuition 2 hours per week x 30 weeks</td>
<td>60</td>
</tr>
<tr>
<td>Coaching/Accompaniment 20 hours per year + 4 hours with Visiting Artists</td>
<td>24</td>
<td>Coaching/Accompaniment 20 hours per year + 4 hours with Visiting Artists</td>
<td>24</td>
</tr>
<tr>
<td>Self-study 416 per year</td>
<td>416</td>
<td>Self-study 416 per year</td>
<td>416</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>500</strong></td>
<td><strong>Total</strong></td>
<td><strong>500</strong></td>
</tr>
</tbody>
</table>

### Summary of student effort hours [Conducting]

<table>
<thead>
<tr>
<th>Year 1</th>
<th>Hours</th>
<th>Year 2</th>
<th>Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tuition 2 hours per week x 30 weeks</td>
<td>60</td>
<td>Tuition 2 hours per week x 30 weeks</td>
<td>60</td>
</tr>
<tr>
<td>Self-study 14½ per week x 30 weeks</td>
<td>440</td>
<td>Self-study 14½ per week x 30 weeks</td>
<td>440</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>500</strong></td>
<td><strong>Total</strong></td>
<td><strong>500</strong></td>
</tr>
</tbody>
</table>

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

**Instruments per faculty offered as Principal Study Table**

<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>All Voice Types</td>
<td>Choral Instrumental</td>
</tr>
<tr>
<td>Organ</td>
<td>Viola</td>
<td>Flute</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Harpsichord</td>
<td>Cello</td>
<td>Oboe</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Accordion</td>
<td>Double Bass</td>
<td>Clarinet</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Accompaniment/Direction</td>
<td>Concert Harp</td>
<td>Bassoon</td>
<td></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>

**Note for Keyboard Instrumental/Vocalist students Years 1 and 2**

- Keyboard/Instrumentalists must attend Performance Classes as part of their principal study
- Instrumental and Vocalist students will receive 60 hours contact individual tuition with a principal study teacher and additional coaching with an accompanist as required.

**Note for Accompanists Years 1 and 2**

Students will be required to successfully complete the following components:
- A one-hour solo piano lesson each week for 30 weeks with a lecturer from the Royal Irish Academy of Music Piano Faculty in which they will discuss the development of the repertoire they are studying.
- Over the course of the year, piano accompaniment students will get 15 hours of tuition with an RIAM principal vocal accompanist and a further 15 hours of tuition with an RIAM principal instrumental accompanist.
- 240 hours per academic year with vocal or instrumental teachers/performances classes accompanying a wide range of repertoire - some with prepared works and some with sight-reading.
- Piano accompanists are expected to work with a range of instrumentalists and vocalists throughout their degree studies. All accompanying and programmes must have the prior approval of the Course Committee.

**Module 2: Chamber Music [1 & 2]**

**Summary of student effort hours**

<table>
<thead>
<tr>
<th>Year 1</th>
<th>Hours</th>
<th>Year 2</th>
<th>Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>Coaching: 1 hour x 8 weeks</td>
<td>8</td>
<td>Coaching: 1 hour x 8 weeks</td>
<td>8</td>
</tr>
<tr>
<td>Masterclasses (attendance and performance): 12 hours per year</td>
<td>12</td>
<td>Masterclasses (attendance and performance): 12 hours per year</td>
<td>12</td>
</tr>
<tr>
<td>Self-study/group rehearsal: 2½ hours per week x 30 weeks</td>
<td>80</td>
<td>Self-study/group rehearsal: 2½ hours per week x 30 weeks</td>
<td>80</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>100</strong></td>
<td><strong>Total</strong></td>
<td><strong>100</strong></td>
</tr>
</tbody>
</table>

Chamber music forms a core part of many performing musicians’ lives. The ability to perform in a small group requires different skills to those of solo repertoire and the demands of orchestral playing. Students may opt to form their own groups or alternatively they can be assigned to a group by the Head of Chamber Music.

**Note:**
Vocal students may elect an RIAM Opera role (subject to being cast in a major role) for their Chamber Music Exam.

**Module 3: Performance Electives [1 & 2]**

**Summary of student effort hours**

<table>
<thead>
<tr>
<th>Year 1</th>
<th>Hours</th>
<th>Year 2</th>
<th>Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>2 Group ensembles – rehearsal approx. 120 hours per academic year</td>
<td>120</td>
<td>2 Group ensembles – rehearsal approx. 120 hours per academic year</td>
<td>120</td>
</tr>
<tr>
<td>Self-study: approx 80 hours per academic year</td>
<td>80</td>
<td>Self-study: approx 80 hours per academic year</td>
<td>80</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>200</strong></td>
<td><strong>Total</strong></td>
<td><strong>200</strong></td>
</tr>
</tbody>
</table>

**Summary of student effort hours [bowed string students]**

<table>
<thead>
<tr>
<th>Year 1</th>
<th>Hours</th>
<th>Year 2</th>
<th>Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>2 Group ensembles - rehearsal approx. 105 hours per academic year</td>
<td>105</td>
<td>2 Group ensembles - rehearsal approx. 105 hours per academic year</td>
<td>105</td>
</tr>
<tr>
<td>Self-study: approx. 95 hours per academic year</td>
<td>95</td>
<td>Self-study: approx. 95 hours per academic year</td>
<td>95</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>200</strong></td>
<td><strong>Total</strong></td>
<td><strong>200</strong></td>
</tr>
</tbody>
</table>

The maximum amount of flexibility will be afforded to the student in order to facilitate his/her pursuit of individual interests. However, it is expected that the Performance electives chosen by the student will support the study of his/her Principal Study

The choice of Performance electives will be arranged by the student in consultation with the relevant lecturers and the Course Committee prior to commencing the course. The final approval of the Performance electives to be taken will rest with the Course Committee who will review the arrangements and progress of the student on an ongoing basis.

Chorale is obligatory for all full-time vocal students and non-orchestral students who study at the Academy. [See Appendix 1 for Performing Electives]

**Instrumentalists** - students must choose two of the following modules each year:

- RIAM Philharmonia [must be one of the chosen options for all orchestral students] (to include RIAM New Music Ensemble, RIAM Opera Orchestra and RIAM Early Music Ensemble) counts as one elective
- Historical Performance
- Ensemble Interforma
- Chorale [must be one of the chosen options for all non-orchestral students]
- Accompaniment
- Related Instrument
- Conducting

**Vocalist** students must choose one of the following modules each year in addition to Chorale and Performance Classes which are compulsory:
- Chorale [Compulsory]
- **Performance Classes** [Compulsory]
  - Song Classes
  - Aria Class
  - Counts as one Elective
- Vocal Chamber Music Ensemble / Song Project
- Vocal ensemble or Opera Ensemble
- Soloist with RIAM Chorale (subject to casting)
- Professional Opera Chorus Engagement (INO; WFO; NI Opera)
- Conducting

**Chorale Conducting** must choose Chorale in years 1 and 2; conducting [year 1] and Singing lessons [year 2]

**Module 4: Major Academic Elective [1 & 2]**

**Dissertation**

<table>
<thead>
<tr>
<th></th>
<th>Year 1</th>
<th></th>
<th>Year 2</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Meetings with supervisor:</td>
<td>1 hour per week x 20 weeks</td>
<td>20</td>
<td>Meetings with supervisor:</td>
<td>1 hour per week x 20 weeks</td>
</tr>
<tr>
<td>Student research and preparation:</td>
<td>9⅔ hours per week x 30 weeks</td>
<td>280</td>
<td>Student research and preparation:</td>
<td>9⅔ hours per week x 30 weeks</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>300</strong></td>
<td></td>
<td><strong>Total</strong></td>
<td></td>
</tr>
</tbody>
</table>

**Music Technology**

<table>
<thead>
<tr>
<th></th>
<th>Year 1</th>
<th></th>
<th>Year 2</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Group tuition 1 hour per week x 30 weeks</td>
<td>30</td>
<td></td>
<td>Group tuition 1 hour per week x 30 weeks</td>
<td>30</td>
</tr>
<tr>
<td>Self-study 9 hours per week x 30 weeks</td>
<td>270</td>
<td></td>
<td>Self-study 9 hours per week x 30 weeks</td>
<td>270</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>300</strong></td>
<td></td>
<td><strong>Total</strong></td>
<td></td>
</tr>
</tbody>
</table>

**Composition**

<table>
<thead>
<tr>
<th></th>
<th>Year 1</th>
<th></th>
<th>Year 2</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Meetings with supervisor:</td>
<td>1 hour per week x 20 weeks</td>
<td>20</td>
<td>Meetings with supervisor:</td>
<td>1 hour per week x 20 weeks</td>
</tr>
<tr>
<td>Student research and preparation:</td>
<td>9⅔ hours per week x 30 weeks</td>
<td>280</td>
<td>Student research and preparation:</td>
<td>9⅔ hours per week x 30 weeks</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>300</strong></td>
<td></td>
<td><strong>Total</strong></td>
<td></td>
</tr>
</tbody>
</table>

In Academic Supporting Study electives students, while opting for one component, are free to attend lectures in other components offered if they feel that these will aid their completion of their stated option e.g. composition students may wish to attend some lectures in Music Technology. Equally, should the relevant lecturers and/or the Course Committee deem it necessary, students may be required to attend supplemental lectures in addition to their stated electives in order to complete their course successfully.

Students must choose one of the following:

**Year 1:** The total hours devoted to the chosen option must not be less than 20 hours during the Academic year.
- Dissertation
- Music Technology
- Composition

**Year 2:** Continuation of year 1
- Dissertation
- Music Technology
Module 5: RIAM Holistic [1 & 2] [Optional]
While it is not compulsory for Master students to attend RIAM Holistic seminars, which are geared towards skills which will inform a musician's professional life in a range of situations it is recommended. Subjects included are: Yoga, Performance Psychology, Career Strategy.

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.

Performance Psychology this section of Professional Practice focuses on the psychology of performance. It aims to raise awareness of the necessity for emotional and mental well-being in the quest to reach peak performance.

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

7.8 Integration and linking across Year 1 and Year 2
Year 1 and 2 of the Masters programme will involve incremental learning, with each module building upon and linking with the previous section.

8. Overall assessment
Notes relevant to all students:
- 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:
  - Performance Elective/Group classes Chamber Music, Language classes etc.
    The following penalties will apply to the relevant module/component within a module:
    - 2.5% for any 2 unexplained absences; 5% for any 4 unexplained absences; 7.5% for any 6 unexplained absences etc. Such deductions shall be made for all absences [without a certified and sanctioned excuse] without limit, and persistent non-attendance could result in failing the year.
  - Supporting Studies
    100% attendance is expected in all Academic lectures. Failure to do so will result in the following penalties: 5% will be deducted from the relevant module/component where students only attend a minimum of 75%; an additional 1 mark for each lecture missed thereafter will be deducted from the relevant module/component.
  - RIAM Holistic
    Students should attend all Holistic lectures. Failure to do so will result in the following penalties: If an aggregate a student’s attendance drops to 75% a 5% deduction will be applied to the weighted overall supporting studies mark.
  - Performance Electives

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

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

Except where there is duly certified or other approved reason, student absence may result in failure of the Performance Elective following referral to the 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 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 reduction of 5 marks will be imposed. Programme notes are not a requirement for chamber music or orchestral auditions.
- Use of sheet music:
  - **Pianoforte** students have no memory requirements, except for the Quick Memorisation tests in the Mid-Year Examinations of years 1 and 2.
  - **Harpischord** students have no memory requirements.
  - **Accordion** students have no memory requirements for End-of-Year Performance.
  - **Organ** students have no memory requirements in the mid-year or End-of-Year Examination.
  - **String students** have no specific memory requirements, however are advised to perform works from memory where this is standard practice, for example concerti, virtuoso pieces and solo Bach. Playing works from sheet music when it is standard practice to perform from memory may indicate to the panel a lower level of preparation, and this will be taken into account when awarding the overall mark.
  - **Wind, Brass, Percussion students** are not required to perform their examination programmes from memory but are encouraged to do so.
  - **Vocal students** will be required to perform from memory. Those who choose to use the sheet music without prior permission will incur the following penalties:
    - Up to 5 minutes of platform time students will incur a deduction of 1 mark
    - Up to 10 minutes of platform time students will incur a deduction of 2 marks
    - Up to 20 minutes of platform time students will incur a deduction of 3 marks
    - Up to 30 minutes of platform time students will incur a deduction of 4 marks
    - Over 30 minutes of platform time students will incur a deduction of 5 marks
- Students may apply to the 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.
- Should an accompaniment student choose to perform a chamber music recital for one of his/her End-of-year recitals, and should they also choose chamber music as one of their additional performance options, they must be clear that this latter choice will involve a separate examination with separate repertoire. They cannot duplicate repertoire in such an instance.
- Students **must** submit all work assigned for academic modules in the RIAM. No extensions regarding due dates or specific assignments will be granted.
- Any academic work that is received up to one week after the official due date for submission will receive a deduction of 10% of the mark from that assignment.
- Any academic work that is received between one week and up to two weeks following the official due date will receive a deduction of 20% of the mark from that assignment.
- Any academic work that is received later than two weeks from the official due date will receive a mark of zero for that assignment.
- Students will be required to carry out such assignments in all areas of the course, as determined by the lecturer, and to submit complete portfolios of all assignments for assessment.
Students must provide two copies of music for each examination panel. Photocopies of music texts must not be used in examinations unless prior written permission has been obtained from the publisher, in which case the permission must be shown to the examination panel before the examination takes place. Any other exceptions (e.g. copying a single page for difficult page turns etc.) should be in line with the Code of Fair Practice (1992) published by the Music Publishers’ Association [3rd Floor, Strandgate, 18-20 York Building, London WC2N 6JU].

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

Module 1: Principal Study - Performance Requirements

Over the course of their studies, students undertaking the standard two year programme must complete the following examinations in their principal study:

**Instrumentalists:**

**Year 1**

- A mid-year recital of between 35 and 40 minutes duration to be performed to, and assessed by, the mid-year examination panel. This recital will take place in February and will be open to the public.
- Wind, Brass and Percussion students may nominate an orchestral exam in lieu of the Mid-year recital [please see Appendix 2 for details].
- String students may nominate an orchestral exam in lieu of the Mid-year recital [please see Appendix 3 for details].
- Students must also prepare a major concerto in full to be performed [with piano accompaniment] to, and assessed by, an examination panel at an appropriate time during the year.
- An end-of-year full-length recital to be performed to, and assessed by, the end-of-year examination panel. This recital will take place during the end-of-year examination session and will be open to the public. The total duration of the recital should be 60 minutes and must include repertoire from the candidates’ selected modules. Cognisance will be taken of programme building skills.

**Year 2**

- A mid-year recital of between 35 and 40 minutes duration to be performed to, and assessed by, the mid-year examination panel. This recital will take place in February and will be open to the public.
- Wind, Brass, and Percussion students may nominate an orchestral exam in lieu of the mid-year recital [please see Appendix 2 for details].
- String students may nominate an orchestral exam in lieu of the Mid-year recital [please see Appendix 3 for details].
- Candidates must also prepare a major concerto in full to be performed [with piano accompaniment] to, and assessed by, an examination panel at an appropriate time during the year.
- An end-of-year full-length recital to be performed to, and assessed by, the end-of-year examination panel. This recital will take place during the end-of-year examination session and will be open to the public. The proposed recital programme must be submitted to the Course Committee for approval in March each year. The total duration of the recital should be 60 minutes and must include repertoire from the candidates’ selected modules. Cognisance will be taken of programme building skills.

**Vocalists and Conductors:**

**Year 1**

- A mid-year recital of between 35 and 40 minutes duration which includes the natural breaks between pieces to be performed to, and assessed by, the mid-year examination panel [not including opera or oratorio repertoire]. An additional 5 minute break may be added and vocalists must perform from memory.
- This recital will take place in February and will be open to the public. [Vocalists must perform from memory]
- Students must also prepare a suitable major work for voice/choir in full to be performed to, and assessed by an examination panel at an appropriate time during the year.
- An end-of-year full-length recital to be performed to, and assessed by, the end-of-year examination panel. This recital will take place during the end-of-year examination session and will be open to the public. The total duration of the recital should be 50 - 55 minutes and must include repertoire from the candidates’ selected modules. An additional 5 minute break may be added and vocalists must perform from memory.

**Year 2**

- A mid-year recital of between 35 and 40 minutes duration which includes the natural breaks between pieces to be performed to, and assessed by, the mid-year examination panel [not including opera or oratorio repertoire]. An additional 5 minute break may be added and vocalists must perform from memory.
- This recital will take place in February and will be open to the public. [Vocalists must perform from memory]
- Students must also prepare a suitable major work for voice/choir and orchestra in full to be performed to, and assessed by, an examination panel at an appropriate time during the year. When orchestral resources allow this will be performed with orchestra, otherwise it will be performed with piano.

- An end-of-year full-length recital to be performed to, and assessed by, the end-of-year examination panel. This recital will take place during the end-of-year examination session and will be open to the public. The total duration of the recital should be 50 - 55 minutes and must include repertoire from the candidates’ selected modules. An additional 5 minute break may be added and vocalists must perform from memory.

Singers will also be expected to take part in at least one ensemble/concert performance in each year of the course and will be encouraged to give solo and ensemble recitals outside the Royal Irish Academy of Music.

**Accompanists**

**Year 1**

- A mid-year vocal recital of 30 minutes duration to be performed to, and assessed by, the mid-year examination panel. This recital will take place in February and will be open to the public.

- A end-of-year concerto performance consisting of one major concerto of between 20 and 30 minutes duration or a vocal of 40 minutes duration.

- An end-of-year instrumental recital of at least 45 minutes duration to be performed to, and assessed by, the end-of-year examination panel. This recital will take place during the end-of-year examination session and will be open to the public.

In addition to this, piano accompanists will also be graded on three shorter examinations on a pass/fail basis:

- Preparation of three short collaborative exercises over the course of the year [to be administered by the RIAM instrumental principal accompanist].

- An end-of-year quick memorisation examination [given three days before the examination]

- An end-of-year sight reading examination in two parts; part one will be given one hour before the examination; part two will be given in the examination itself.

**Year 2**

- A mid-year vocal recital of 30 minutes duration to be performed to, and assessed by, the mid-year examination panel. This recital will take place in February and will be open to the public.

- An end-of-year concerto performance consisting of one major concerto of between 20 and 30 minutes duration or a solo vocal of 40 minutes duration.

- An end-of-year instrumental recital of at least 45 minutes duration and not more than 60 minutes duration to be performed to, and assessed by, the end-of-year examination panel. This recital will take place during the end-of-year examination session and will be open to the public.

In addition to this, piano accompanists will also be graded on three shorter examinations on a pass/fail basis:

- Preparation of three short collaborative exercises over the course of the year [to be administered by the RIAM instrumental principal accompanist]. The three accompanimental exercises will be performed during the Mondays at Seven junior concert series. The candidate will be supervised by his/her specialty supervisor and will be required to accompany a number of students for these concerts. The repertoire will be approved in advance by the candidate’s specialty supervisor and the candidate will be given adequate time to prepare and rehearse with the students.

- An end-of-year quick memorisation examination [given three days before the examination]

- An end-of-year sight reading examination in two parts; part one will be given one hour before the examination; part two will be given in the examination itself.

**Module 2: Chamber Music**

**Years 1 and 2**

- Chamber music students will be required to present an examined performance of 30 minutes duration.

- Students selecting RIAM Opera production [See Appendix 1 - Opera] as their Chamber Music Exam will be examined on both preparation and performance.

**Module 3: Performance Electives**

**Years 1 and 2**

- Students of Vocal ensemble/Opera Ensemble and Accompaniment as Performance electives will be required to sit an End-of-year exam of not less than 30 minutes duration.

- Students of Related Instrument will be required to sit an End-of-year exam of not less than 15 minute duration.

- In all Performance electives [See Module Summary page 13 and Elective descriptors - Appendix 1) students will be assessed on their attendance at the relevant lectures or at rehearsals in their stated
electives as well as their progress, participation and commitment, and final examination, a high standard of which is required.

- One performance option is marked pass/fail and the other one is marked as a percentage.

**Module 4: Academic Elective** [See Appendix 4 for Research Misconduct]

**Year 1**

**Dissertation**
- Students will be required to give a short presentation based on their choice Essay Topic.
- Students must submit an essay of between 3,000-5,000 words related to the Dissertation Topic and in addition, a document of approximately 2,000 words detailing the research undertaken during Year 1 and a research plan/timeline for the remaining work to be accomplished prior to final submission.

**Music Technology**
- Students will be required to submit for examination 3 assignments and a research based written paper of approximately 4,000 words reflecting on their study of the course at the end of the year.

**Composition**
- Students will be required to submit a portfolio of their work completed during the course for examination at the end of the year.

**Year 2**

**Dissertation**
- Students will be required to submit their dissertation of 12,000 - 15,000 words by 1st May each year
- When submitting the final hardbound version of the dissertation, students must also submit the final version in digital format by email to the following address: library@riam.ie. Acceptable digital formats are PDF, Microsoft Word, or Rich Text File. The digital dissertation is submitted on the understanding that it may be made available online (pdf) in a institutional research repository.

**Music Technology**
- Students are set a further 3 assignments [6 assignments in total across the two years]. Students are expected to demonstrate a creative understanding of the subject topic and support this original work with a research based written paper of approximately 4,000 words [total word count across the two years of the programme is approximately 8,000 words].
- Students work is evaluated during tutorial sessions where creative decisions and technical problems are dealt with before the final submission of work.
- Students will be required to submit their portfolio and paper by 1st May.

**Composition**
- Students will be required to submit their portfolio of representative work by the given deadline.

8.1 Examination Panels

**Performance**

**Module 1: Principal Study:**

**Year 1**

**Mid-Year Recital, End-of-year Concerto/Voice** [including re-sit examinations] will be conducted by an exam panel consisting of:-
- The relevant specialist Extern Examiner(s) who will act as Chairperson of the Panel of Examiners if necessary
- The relevant Head of Faculty or his/her nominee

**End-of-year Recital** [including re-sit examinations] will be conducted by an exam panel consisting of:
- The relevant specialist Extern Examiner(s) who will act as Chairperson of the Panel of Examiners if necessary
- The relevant Head of Faculty or his /her nominee

**Year 2**

**Mid-Year Recitals, End-of-year Concerto/Voice and/ End-of-year Recital** [including re-sit examinations] will be conducted by an exam panel consisting of:
- The overall Extern Examiner who will act as Chairperson of the Panel of Examiners or his/her nominee.
- The relevant specialist Extern Examiner(s)
- The relevant Head of Faculty or his /her nominee

**Module 2: Chamber Music / RIAM Opera production**

**Opera Production**

Year 1 and 2

Will be conducted by an exam panel consisting of:
- Head of Faculty or their nominee
- A specialist Extern Examiner
Chamber Music
Will be conducted by
- A specialist extern examiner
The overall level of marking of specialist external examiners will be standardised by the Head of Chamber Music.

Module 3: Performance Electives
Years 1 and 2
Accompaniment this electives will be conducted by an exam panel consisting of:
Accompaniment
- The Head of Keyboard or his/her nominee
- A specialist Extern Examiner
Note
➢ Students will be assessed by the relevant teacher for all other performance options

Supporting Studies
Module 4: Academic Elective
Year 2
All work submitted throughout the final year for continuous assessment will be marked by an RIAM member of the Musicianship Faculty whose mark will be agreed with the External Examiner. A viva voce examination on the submitted work may be held at the discretion of the examiners.

8.2 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>Year 1</th>
<th>Year 2</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Performance</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Module 1: Principal Study [1 &amp; 2]</td>
<td>60%</td>
<td>60%</td>
</tr>
<tr>
<td>Mid-year recital, concerto/singing recital, end-of-year recital, continuous Assessment.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Examination (Mid-year Recital)</td>
<td>18%</td>
<td></td>
</tr>
<tr>
<td>Examination (Concerto/Further Recital Singing)</td>
<td>12%</td>
<td></td>
</tr>
<tr>
<td>End of Year Examination (End-of-year Recital)</td>
<td>24%</td>
<td></td>
</tr>
<tr>
<td>Continuous Assessment</td>
<td>6%</td>
<td></td>
</tr>
<tr>
<td>Module 2: Chamber Music [1 &amp; 2]</td>
<td>5%</td>
<td>5%</td>
</tr>
<tr>
<td>Examination, continuous assessment</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Module 3: Performance Electives [1 &amp; 2]</td>
<td>5%</td>
<td>5%</td>
</tr>
<tr>
<td>One performance option is marked pass/fail and the other one is marked as a percentage</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Supporting Studies</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Module 4: Academic Elective [1 &amp; 2]</td>
<td>30%</td>
<td>30%</td>
</tr>
<tr>
<td>Dissertation</td>
<td>100%</td>
<td></td>
</tr>
<tr>
<td>Music Technology/Composition</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Portfolio</td>
<td>80%</td>
<td></td>
</tr>
<tr>
<td>Commentary</td>
<td>20%</td>
<td></td>
</tr>
<tr>
<td>Module 5: RIAM Holistic [1 &amp; 2]</td>
<td>0%</td>
<td>0%</td>
</tr>
</tbody>
</table>

8.3 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.

Module 1: Practical Study
Year 1
A student who fails their Mid-year recital will be required to repeat the exam prior to the end-of-year full length recital. A second failure will exclude the student from the end of year examination and the student will normally be required to terminate his/her studies.
A student who fails their End-of-year concerto/recital will be required to repeat the examination in the re-sit session in the last week of August or first week in September immediately following his/her first attempt. A second failure will normally result in the student being required to terminate his/her studies.

Year 2
A student who fails their Mid-year recital will be required to repeat the exam prior to the end-of-year full length recital. A second failure will exclude the student from the end of year examination and the student will normally be required to terminate his/her studies.
A student who fails their End-of-year concerto/recital will be required to repeat the examination in the re-sit session in the in the last week of August or first week in September immediately following his/her first attempt. A second failure will normally result in the student being required to terminate his/her studies.

Module 2: Chamber Music
Years 1 and 2
In the event of failure in Chamber Music by examination, the student will be required to repeat the examination at the re-sit session in in the last week of August or first week in September immediately following his/her first attempt. A second failure will normally result in the student being required to terminate his/her studies.

Module 3: Performance electives
Years 1 and 2
For Vocal ensemble and Accompaniment by examination, the student will be required to repeat the examination at the re-sit session in in the last week of August or first week in September immediately following his/her first attempt. With all Performance electives, students who fail on attendance will be required to repeat the relevant option with attendance and an additional non-compulsory Performance Elective.

Module 4: Academic Elective
Year 1
A student who fails their Academic module will be required to present his/her Essay/Music Technology/Composition portfolio for examination in the in the last week of August immediately following his/her first attempt. A second failure will normally render the student ineligible for the award of the Degree/Graduate diploma.
Year 2
Dissertation
Graduate students who require an extension on the submission date of their dissertation (on medical or ad misericordiam grounds) must contact their Course Coordinator/Director prior to the submission date and must provide documentary evidence to support their case. Such extensions will be at the discretion of the course committee. Where a course requires graduate students to undertake an oral examination of the dissertation work, this will take place before the examination board meeting takes place. Dissertations may be graded fail/pass/pass with distinction. Graduate students who have achieved a pass / pass with distinction for their dissertation may, subject to the approval of the course committee, be granted a one-month extension free of fees for minor revisions / corrections prior to submitting the final hardbound copy of the dissertation. No extensions to this period will be permitted.

Where failure of a dissertation is contemplated and an oral examination has not been held as a matter of course, graduate students are entitled to an oral examination. This must take place prior to, or during the examination board meeting. The candidate must be informed of the reason for the oral examination. Candidates who have attended an oral examination as a matter of course may not avail of another. The format of an oral examination is at the discretion of the course committee.

Music Technology/Composition
A student who fails their Music Technology/Composition portfolio will be required to represent his/her portfolio for examination in the September immediately following his/her first attempt. A second failure will normally render the student ineligible for the award of the Degree.

8.4 Marking procedures
Mid-year results
Students will receive copies of their results and detailed remarks in the case of Principal study and chamber music from specialist extern by e-mail. This process ensures students receive feedback on their strengths and areas for improvement.

Concerto/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

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

8.6 Academic progression

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

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

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

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

<table>
<thead>
<tr>
<th>Level</th>
<th>Overall Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pass with Distinction</td>
<td>70% and above</td>
</tr>
<tr>
<td>Pass</td>
<td>50% - 69%</td>
</tr>
<tr>
<td>Fail</td>
<td>0% - 49%</td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>Level</th>
<th>Overall Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Graduate Diploma of Music in Performance Pass with Distinction</td>
<td>70% and above</td>
</tr>
<tr>
<td>Graduate Diploma of Music in Performance</td>
<td>50% - 69%</td>
</tr>
</tbody>
</table>
### Appendix 10: List of Partner Institutions under Erasmus + Programme 2014 – 2021

<table>
<thead>
<tr>
<th>Name of Institution</th>
<th>Country</th>
</tr>
</thead>
<tbody>
<tr>
<td>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>Kunsteinuniversitat Graz (KUG) University of Music and Performing Arts, Graz, Austria</td>
<td>AUSTRIA</td>
</tr>
<tr>
<td>Anton Bruckner Privatuniversitat, 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, Dijon, 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>Klaipedos 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>University Name</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 Arctic University of Norway, Tromso, Norway</td>
<td>NORWAY</td>
</tr>
<tr>
<td>Akademia Muzyczna 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. 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>
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<tr>
<td>Conservatorio Superior de Musica da Coruna, Spain</td>
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<td>Conservatorio Superior de Musica de Malaga, Spain</td>
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<tr>
<td>Real Conservatorio Superior de Musica de Madrid</td>
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<tr>
<td>Conservatorio Superior 'Salvador Segui' de Castellon</td>
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<tr>
<td>Escuela Superior de Canto De Madrid, Madrid</td>
<td>SPAIN</td>
</tr>
<tr>
<td>Lulea University of Technology, Lulea, Sweden</td>
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</tr>
<tr>
<td>Karlstad University, Ingeund 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>
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</tr>
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<td>Istanbul Teknik Universitesi, Istanbul, Turkey</td>
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<td>Yasar University, Izmir, Turkey</td>
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<tr>
<td>Guildhall School of Music &amp; Drama, London, England</td>
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</tr>
<tr>
<td>Birmingham Conservatoire (Birmingham City University)</td>
<td>UK</td>
</tr>
</tbody>
</table>

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Master in Music Performance