



BACHELOR IN MUSIC

STRINGS FACULTY HANDBOOK 2022-2023

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

Undergraduate course title	Year 1: Bachelor in Music (BMus) Years 2, 3, 4: Bachelor in Music Performance (BMusPerf)
Principal study	Strings
Credit value	60 ECTS per year
Duration of the course	4 years (full time)
Institution delivering the course	Royal Irish Academy of Music (RIAM)
Head of Institution	Deborah Kelleher, Director
Accrediting Institution	Trinity College Dublin (Trinity)
Affiliation to School	School of Creative Arts

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

A NOTE ON THIS HANDBOOK

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

This handbook is available in alternative format upon request.

THE ROLE OF THE HANDBOOK

This Handbook contains information about studying at the RIAM and the student supports that are available to you the BMus Programme modules that you will undertake assessment and regulations.

YOUR RESPONSIBILITIES AS A RIAM STUDENT

You must

- familiarise yourself with this handbook and the RIAM Student Policies available online
- fulfil every part of the programme to the best of your ability
- attend all required classes
- remain communicative and responsive

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GENERAL INFORMATION

PROGRAMME AIMS AND LEARNING OUTCOMES

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

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

The objective of the RIAM Bachelor curriculum is to give our students options that empower them, through a range of electives, and the autonomy to shape their study to reflect their emerging musical identities. This means that alongside your specialisation in instrument, voice, or composition, as central to conservatoire training, you will gain broader exposure to areas that inspire you, from a choice of creative, academic and industry experiences.

Programme Learning Outcomes

On completion of the BMus programme, students will be able:

- To train and develop students to the highest professional performance and creation level, enabling them to take their place in the music profession
- To inculcate sound musicianship through academic engagement, which will deepen and enrich students' perception and understanding of the music they perform
- To provide students with opportunities to imagine different possible roles and artistic identities, equipping them with the competencies necessary to participate confidently in a wide variety of performance situations.

WELCOME FROM THE HEAD OF STRINGS

My ambition is for each string player to grow through their four years of study into an innovative artist able to communicate their own genuine ideas, and to graduate from the RIAM with passion to work hard and a conviction to find meaning. Over your course of study, you will increase your ability to work independently, collaborate with colleagues, and build your own distinct career path.

The RIAM combines traditional values of fundamental technical excellence with a modern and holistic approach to learning. In every aspect of the course students are encouraged to study in depth, connecting all areas of learning.

Principal Study is the core area for your technical, musical and professional development. Through a generous 2 hours of one-to-one lessons per week, you will develop a rapport with your principal study teacher who will guide you through your studies. In addition to this, students also have access to multiple chamber music coaches, performance class tutors, leading visiting artists in masterclasses and workshops, accompanists, and sectional tutors, which include principal players from Ireland's professional orchestras.

Collaborative playing is at the heart of music making and through Performing in Context, string players participate in chamber music, orchestral projects and elect collaborative modules from Year 3 onwards. RIAM's high profile chamber music festival, ChamberFest Dublin is an important focus of the year, not only as examinations, but also to offer students experience to perform in a professionally produced festival. In Performance Spotlight Weeks, students work on intensive orchestral projects with internationally renowned conductors, mimicking a week-long professional orchestral experience.

Through Academics and Holistic classes, students build up their theoretical understanding to complement their performance abilities, enhance their critical listening, cultivate a breadth of knowledge and further develop professional skills.

Through an exciting programme of learning, performance opportunities, and connections to the professional classical music world, RIAM students refine their technique, build up their breadth of experience, and mature and develop as artists in preparation for successful and creative careers.

Professor Sarah Sew

Head of Strings and Chamber Music, RIAM

STAFF CONTACTS

Director	Deborah Kelleher
Head of Strings and Chamber Music	Sarah Sew
Head of Programmes, Research and Academics	Dr Lynsey Callaghan
Head of Artistic Programming	Ciara Higgins
ICT Manager	Dr Theresa Doyle

Other Heads of Faculty

Head of Keyboard	Colma Brioscú
Head of Wind, Brass and Percussion	David Collins
Head of Vocal Studies and Opera	Kathleen Tynan

3rd and 4th Level Office

Administrative Officer	Padraig Rynn
Faculty Administrator	Margaret Chorley
Administrator	Róisín Murphy
Opening Hours	Monday to Friday, 9.30am–5pm
Phone	01 6325312/ 01 6325314

Library

Librarian	Philip Shields
Assistant Librarian	Laoise Doherty

Reception

Fionnuala Devins	Bernard Fox
Allen Donnelly	Darina Marks

All RIAM staff can be contacted by email: firstnamesurname@riam.ie

STUDENT SUPPORTS

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

Dr Paul Roe paulroe@riam.ie

Student Support Leaders

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

For more information on Student Supports, see also: <https://www.riam.ie/support-services-for-students>

RIAM Disability Service and Educational Support Service

RIAM's disability support service is described in our [Disability Support Service and Reasonable Accommodations Policy](#). RIAM has in place an educational support service, which is available to any student who has a health condition, a learning challenge, or a combination of both. We will organise the supports and accommodations that will enable you to make the most of your studies at RIAM. Students should initially reach out to Margaret Chorley (margarethorley@riam.ie), Faculty Administrator, who will schedule a meeting with Marie Moran (mariemoran@riam.ie), LENS co-ordinator.

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

ERASMUS/STUDY ABROAD

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

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

Please contact Margaret Chorley for more details and information on applying.

PROGRAMME OVERVIEW

DEVELOPING THE RIAM GRADUATE ATTRIBUTES

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

To Communicate Effectively (GA1)

The RIAM Graduate communicates effectively with an individual artistic voice

To Think Independently (GA2)

The RIAM Graduate thinks independently through the synthesis of critical and creative scholarship

To Develop Continuously (GA3)

The RIAM Graduate develops continuously through ongoing personal reflection and professional engagement

To Act Responsibly (GA4)

The RIAM Graduate acts responsibly through the cultivation and employment of a responsible and global artistic identity

LEARNING OUTCOMES

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

A. Practical Outcomes		B. Theoretical Outcomes		C. Generic Outcomes	
Demonstrate ability to realise, recreate, create, manipulate and/or produce music as appropriate within their discipline or genre for practical purposes and settings	<u>LO1A</u> GA1 GA2	Demonstrate knowledge of practices, languages, forms, materials, technologies, and techniques in music relevant to the discipline, and their associated texts, resources, and concepts	<u>LO1B</u> GA2 GA4	Demonstrate systematic analytical and processing skills and the ability to pursue these independently and with tenacity	<u>LO1C</u> GA1 GA2 GA3
Communicate a strong artistic vision, supported by a sound technique and effective rehearsal strategies	<u>LO2A</u> GA1 GA2	Exhibit sound knowledge of the theoretical and historical contexts in which music is practiced and presented, including a range of musical styles and their associated performing traditions	<u>LO2B</u> GA2 GA4	Demonstrate self-motivation and self-management skills, and the ability to undertake autonomous self-study in preparation for continual life-long learning and in support of a sustainable career	<u>LO2C</u> GA1 GA2 GA3
Demonstrate evidence of skills in relation to a variety of repertoire, styles, etc.	<u>LO3A</u> GA1 GA2	Exhibit comprehensive knowledge of relevant representative repertoire within their area of study, demonstrating the ability to create and provide coherent musical experiences and interpretations	<u>LO3B</u> GA1 GA2	Demonstrate a positive and pragmatic approach to problem solving	<u>LO3C</u> GA2 GA3
Recognise, interpret, compose, arrange, realise and/or memorise the materials (signs, symbols and structures) of music through notation and/or by ear	<u>LO4A</u> GA1 GA2	Draw upon knowledge and experience of known repertoire and styles to explore and engage with new and challenging repertoire and styles	<u>LO4B</u> GA2 GA4	Evidence ability to listen, collaborate, voice opinions constructively, and balance cohesion with an expression of individual voice	<u>LO4C</u> GA1 GA4
Engage musically in varied ensemble and other collaborative contexts, including those which go beyond the discipline of music	<u>LO5A</u> GA1 GA2	Recognise, internalise, and respond to the fundamental processes which underlie improvisation and recreate musical materials aurally and/or in written form	<u>LO5B</u> GA1 GA2	Evidence flexibility, the ability to rapidly synthesise knowledge in real time, and suggest alternative perspectives	<u>LO5C</u> GA2 GA3 GA4
Demonstrate improvisational fluency, interrogating, shaping and/or creating music in ways which go beyond the notated score	<u>LO6A</u> GA1 GA2	Evidence understanding of the means by which musicians can develop, research and evaluate ideas, concepts and processes through creative, critical and reflective thinking and practice	<u>LO6B</u> GA2 GA3	Recognise the relevance of, and be readily able to adapt, previously learned skills to new contexts	<u>LO6C</u> GA2 GA3
Identify key questions about, and undertake self-reflective enquiry into their own artistic practice	<u>LO7A</u> GA1 GA3	Identify a range of strategies to interpret, communicate and present ideas, problems and arguments in modes suited to a range of audiences	<u>LO7B</u> GA1 GA3	Develop, research, and evaluate ideas, concepts and processes through creative, critical, and reflective thinking and practice	<u>LO7C</u> GA2 GA3
Explore, evaluate, apply and challenge existing scholarship, research and performing practices	<u>LO8A</u> GA1 GA2	Display knowledge of a range of ways that technology can be used in the creation, dissemination, and performance of music	<u>LO8B</u> GA1 GA2	Respond creatively and appropriately to ideas from others, exhibiting tenacity and the ability to digest and respond to verbal and/or written feedback	<u>LO8C</u> GA2 GA3

Utilise appropriate oral, digital and practical formats to disseminate information and ideas about music with both specialist and non-specialist audiences through a range of media and presentation formats	<u>LO9A</u> GA1 GA4	Identify a range of professional working environments and contexts, reflecting on the role of the musician in contemporary society	<u>LO9B</u> GA3 GA4	Exhibit ability to utilise and apply a range of technology in relation to their music making, including the promotion of their professional profile	<u>LO9C</u> GA1 GA3
Use appropriate digital technology to learn, create, record, produce and disseminate musical materials	<u>LO10A</u> GA1	Recognise the skill demands of local, national, and international music markets	<u>LO10B</u> GA2 GA4	Communicate information effectively by presenting work in an accessible form and demonstrating appropriate IT and other presentational skills	<u>LO10C</u> GA1
Demonstrate a range of communication, presentation and self-management skills associated with public performance	<u>LO11A</u> GA1 GA3	Display knowledge of key financial and business aspects of the music profession, an awareness of the legal and ethical frameworks relating to intellectual property rights, and an ability to take appropriate steps to safeguard innovation.	<u>LO11B</u> GA2 GA3	Making use of their imagination, intuition and emotional understanding, think and work creatively, flexibly and adaptively	<u>LO11C</u> GA2 GA3
Recognise and respond appropriately to a range of performing contexts, spaces, and environments	<u>LO12A</u> GA3 GA4	Exhibit familiarity with concepts and practices of pedagogy, in particular strategies to motivate and facilitate musical creativity and learning	<u>LO12B</u> GA2 GA4	Recognise and reflect on diverse social, cultural, and ethical issues, and apply local, national and international perspectives to practical knowledge	<u>LO12C</u> GA2 GA3 GA4
Recognise, reflect upon, and develop their own personal learning style, skills, and strategies	<u>LO13A</u> GA1 GA3			Engage with individuals and groups, demonstrating sensitivity to diverse views and perspectives, and evidencing skills in teamwork, negotiation, leadership, project development and organisation	<u>LO13C</u> GA1 GA3 GA4
Lead and/or support learning and creative processes in others, creating a constructive learning environment	<u>LO14A</u> GA3 GA4			Recognise and respond to the needs of others in a range of contexts	<u>LO14C</u> GA1 GA3 GA4
Engage with a range of audience and/or participant groups across a range of professional working contexts	<u>LO15A</u> GA1 GA3			Recognise the physiological and psychological demands associated with professional practice, and evidence awareness of – and preparedness to engage with as needed – relevant health and wellbeing promotion initiatives and resources	<u>LO15C</u> GA2 GA3 GA4
Exhibit awareness of, and actively engage with, issues affecting the personal (physical and mental) health and wellbeing of musicians	<u>LO16A</u> GA2 GA3			Exhibit a long-term (life-long) perspective on individual artistic development, demonstrating an inquiring attitude, and regularly evaluating and developing artistic and personal skills and competences in relation to personal goals	<u>LO16C</u> GA1 GA3 GA4
Develop artistic concepts and projects and the capacity to present these professionally to potential clients and audiences	<u>LO17A</u> GA1 GA3				

PROGRAMME STRUCTURE 2022–2023

The BMus programme is separated into four pillars:

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

Year 1	Principal Study Performing in Context Academics RIAM Holistic	25 ECTS 15 ECTS 15 ECTS 5 ECTS
Year 2	Principal Study Performing in Context Academics RIAM Holistic	25 ECTS 15 ECTS 15 ECTS 5 ECTS
Year 3	Principal Study Performing in Context Academics RIAM Holistic	25 ECTS 15 ECTS 15 ECTS 5 ECTS
Year 4	Principal Study Performing in Context Major Academic Elective RIAM Holistic	30 ECTS 15 ECTS 10 ECTS 5 ECTS

COURSE CONTENT

SUMMARY

YEAR ONE SUMMARY

Module	Components	Overall %	Contact Hours	Own Hours	ECTS
Principal Study	Main Instrument Performance Class Masterclass (attendance)	60	100	525	25
Performing in Context	Chamber Music Orchestra Ensemble Workshops	10	80	295	15
Academics	Contexts for Performing Western Classical Music History Irish Traditional Music Ethnomusicology	10	40	85	15
	Practical Musicianship Aural Development Repertoire-based Analysis	10	40	85	
	Music Creation Compositional Techniques Digital Audio Fundamentals	10	40	85	
RIAM Holistic	Digital Literacy Performance Psychology The Musician in Society Reflective Practice Personal Development Planning Yoga	0	40	85	5
Total		100			60

YEAR TWO SUMMARY

Module	Components	Overall %	Contact Hours	Own Hours	ECTS
Principal Study	Main Instrument Performance Class Masterclass (attendance)	60	100	525	25
Performing in Context	Chamber Music Orchestra Ensemble Workshops	10	80	295	15
Academics	Contexts for Performing Western Classical Music History Irish Traditional Music Ethnomusicology	10	40	85	15
	Practical Musicianship Aural Development Repertoire-based Analysis	10	30	95	
	Music Creation Compositional Techniques Digital Audio Fundamentals Free Composition	10	45	80	
RIAM Holistic	Performance Psychology Yoga	0	32	93	5
Total		100			60

YEAR THREE SUMMARY

Module	Components	Overall %	Contact Hours	Own Hours	ECTS
Principal Study	Main Instrument Performance Class Masterclasses	60	100	525	25
Performing in Context	Performance Electives	10	80	295	15
Academics	Contexts for Performing 20 th /21 st Century Music History Capstone Project Proposal Development	10	35	260	15
	Practical Musicianship Aural Development Music Technology	10	40		
	Music Creation Orchestration Free composition	10	40		
RIAM Holistic	Four electives	0	30	95	5
Total		100			60

YEAR FOUR SUMMARY

Module	Components	Overall %	Contact Hours	Own Hours	ECTS
Principal Study	Main Instrument Performance Class Masterclasses	60	100	650	30
Performing in Context	Performance Electives	10	80	295	15
Academics	Major Academic Elective Composition Dissertation Music Technology Analysis	30	24–32	93–101	10
RIAM Holistic	Four electives	0	24	101	5
Total		100			60

PRINCIPAL STUDY

PRINCIPAL STUDY

Principal Study Portfolio

A generous amount of time has been set aside for focus on Principal Study through one-to-one lessons with a student's Principal Study teacher.

Students must study and perform the following repertoire during BMus Years 1-3. Students are required to document repertoire studied and performed in their Portfolio, which is updated and submitted annually. The form is distributed to students in the second semester by the third level office. Through the 4 years of study, students must keep a record of repertoire performed including the date and location of each performance in order to accurately declare this in their Principal Study Portfolio. Creditable performances include end-of-year recitals, internal and external performances.

The following minimum repertoire requirements must be fulfilled in order to progress to Year 4:

1. A complete Classical concerto
2. Movements from a Romantic, 20th century or 21st century concerto
3. A complete duo sonata
4. Unaccompanied Baroque repertoire
5. A work by an underrepresented composer
6. A contemporary work written within the last 30 years
7. A significant virtuoso work or a Bach fugue*

* May be credited in Year 3 Mid-Year

Students who elect to take some of their allocated Principal Study hours in Historical Performance or a 2nd study may be assessed in this area in their end of year exams, with repertoire substitutions and timings to be approved by Head of Faculty. In specific cases, substitutions to the Portfolio list may be approved by the Head of Faculty. Students should discuss substitutions with their Principal Study teacher. For repertoire substitutions, appropriate technical difficulty, artistic reasoning, and workload will be considered.

Performance Classes

Led by a specialist tutor, each class combines live performance, critical listening and peer learning in a group setting. The class simulates and explores different types of performance e.g. solo, audition, chamber, Historical Performance, contemporary. Performers are expected to give spoken introductions on works performed, showing background research and their approach to performance. Listeners are expected to give constructive feedback and develop their critical listening and self-reflection skills. Peer learning is a fundamental part of performance class. Classes include discussion elements, where performance, rehearsal and practice techniques are explored. The tutor leads feedback and discussion rather than being the sole giver of feedback (as they would in a masterclass). During the four years of study, students participate in a range of different performance class types. There are designated rehearsals with piano for students who have signed up to perform in accompanied classes. Students are placed in the following performance classes according to their year of study.

Class Types include:

Performance Class (accompanied)

Practice Techniques

Style in Performance – Historical Performance, Contemporary Collaboration

Audition Training (accompanied) and Excerpts Classes

Chamber Music Performance Class

Performance Project (Years 1 and 2 only)

Class Content and Sign-Up:

Class content, sign-up sheets and score upload is available on Moodle in advance. Students should ensure they are prepared for each class as required and should sign up to perform with repertoire appropriate for the class type. All students are expected to sign up to perform a minimum of once per semester. Full attendance is expected for assigned performance classes.

Mid-Year Exams

In years 1-3, mid-year exams consist of technical tests and syllabi (specific for each instrument) which are listed on the following pages. All scales must be played from memory. Students are encouraged to additionally perform their studies from memory. In year 4, students elect to either take a Concerto Exam or a Mock-Professional Orchestral Audition based on requirements for a currently or recently advertised real-life professional orchestral position.

End-of-Year Recitals

All end-of-year recitals consist of free-choice programmes, which consider the Principal Study Portfolio requirements listed on the previous page. In discussion with their teacher, students should plan long-term to ensure they cover all Principal Study Portfolio requirements and, through the four years of study, explore repertoire most beneficial for their learning and development. When choosing repertoire, students should carefully consider technical and musical challenge in relation to their year of study, and should discuss appropriateness of repertoire with their teacher. Choice of repertoire is considered by panels when marking recitals.

From year 2 onwards, students should present written programme notes or brief spoken introductions to support their recital. If electing to speak, students must ensure they play for the minimum duration and that the overall recital duration must not exceed the stated maximum stated duration. Note that performers should not include biographical information or reference the name of their teacher(s). The quality of programme notes is taken into consideration when awarding the overall mark. In year 3, the recital is followed by a 10-minute viva voce where the panel ask questions in order to gain greater insight into the performer’s artistic choices and their ability to reflect on their performance. In year 4, programme building skills are considered by the panel when awarding a mark for the recital. Students are advised to present a recital which reflects the interests, strengths and possible future direction for their career.

Strings students have no specific memory requirements for end-of-year recitals. However, they 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 is considered when awarding the overall mark.

Overview of end-of-year durations and requirements:

	Minimum actual playing	Maximum overall duration, including all breaks between works	Programme notes (written or spoken)
Year 1	16 minutes	20 minutes	Not required
Year 2	20 minutes	25 minutes	Required
Year 3	25 minutes	30 minutes + 10 minute viva voce	Required
Year 4	40 minutes	50 minutes	Required

All recitals are strictly timed. Students who play below or above the listed durations will incur penalties. Duration Penalties: Students who play under the minimum or over the maximum duration in an end-of-year recital will incur the following penalties: an initial 3 marks will be deducted followed by an increase of 1 mark per minute up to a maximum of 10 marks.

MODULE DESCRIPTOR: PRINCIPAL STUDY

Module Code	PSY10			
ECTS	25			
Module Coordinator	Sarah Sew			
Module Learning Outcomes	On successful completion of this module, students should be able to: 1A, 2A, 3A, 4A, 11A, 7B, 3C			
Module Content	In the first year of study students will establish the core of good technique. In some instances, significant technical corrections may be required, and the mid-year technical exam is a target for this. Lessons will not only focus on repertoire and technical work but will develop practice strategies for focussed improvement and set structured goals in preparation for assessments. The repertoire required for the end-of-year recital considers that significant technical adjustments may have been made and expects students to perform with fluency.			
Teaching and Learning Methods	One-to-one lessons are the foundation of Principal Study. Weekly performance classes allow students to perform to and receive feedback from other tutors and their peers. Masterclasses with visiting artists (attendance)			
Assessment Details	Assessment Component	Assessment Description	% of Total	Week Due
	Mid-year technical exam (summative)	A range of technical exercises are assessed, as outlined in the syllabus (see following pages)	30	End of Sem 1
	End-of-year recital exam (summative)	A recital of 16-20 minutes which adheres to the repertoire requirements listed in the Principal Study Portfolio	60	End of Sem 2
	Teacher's mark (formative)	Based on weekly appraisal of student's work rate and response to feedback	10	
Reassessment Requirements	Both exam components must be passed to proceed to Year 2. In the case that a student fails either, there will be a supplementary examination of the same course material as presented, or intended to present originally.			
Contact Hours and Student Workload	Contact hours: 100 Student workload (preparation for course and assessment, including completion of assessment): 525 Total: 625			

Year One Mid-Year Examination: Technical Requirements

Violin, Viola & Cello

- 1) One study (Kreutzer, Rode, Popper or similar).
- 2) Scales and arpeggios. All scales must be played from memory
 - i) Major, melodic and harmonic minor, and chromatic scales and major and minor arpeggios, dominant 7ths and diminished 7ths starting on:

Violin: G, A flat, A, B flat, B, and C, three octaves, separate and slurred G and A major slurred 3 octaves per bow

Viola: C, D flat, D, E flat and F, three octaves, separate and slurred C and D major slurred 3 octaves per bow

Cello: G, A flat and A, 3 octaves separate and slurred C, D flat, D, 4 octaves, separate and slurred

ii) Double stops, separate bows and slurred 2 notes to a bow, two octaves. One example of 3rds, 6ths and 8ves in keys of own choice, to include major and minor (melodic or harmonic) [Total 3 scales].

- 3) Sight-reading

Double Bass

- 1) One study from the following: Storch-Hrabe 57 Studies: Volume I or Volume II
- 2) Scales: Scales and arpeggios: keys of E F G A B, major and both minor modes, 3 octaves, separate bows. Major arpeggio cycle (upwards adding the maj 7th, downwards adding the min 7th) 3 octaves.
- 3) 2 excerpts, chosen from:
 - Mahler Symphony No. 1 solo (from memory)
 - Beethoven Symphonies No. 1 & 2
 - Mozart Symphonies No. 39 & 41
 - Mozart Overtures: Marriage of Figaro & Magic Flute
 - Brahms Symphony No. 2
 - Schubert Symphony No. 8 "Unfinished"
 - Schubert Trout Quintet
 - Sibelius Symphony No. 2
- 4) Sight-reading

Harp

- 1) A study by Lariviere, Bochsa, Dizi, Possé, Schmidt or similar, or a Sonatina by Naderman
- 2) 2 contrasting excerpts from the recommended list – see page 36
- 3) Technical exercises
 - Scales: 3 octaves in similar motion, an 8ve, 6th, and 10th apart in the following keys: C major, A major, F major, A harmonic minor, C harmonic minor and C melodic minor.
 - Arpeggios: In the above keys, 3 octaves in similar motion, in root position, 1st inversion and 2nd inversion. Divided between the hands, 4 octaves in root position and inversions.
 - Dominant 7th of C major, 2 octaves in similar motion, in root position and all inversions. Divided between the hands, 4 octaves in root position and all inversions.
- 4) Sight-reading

Guitar

- 1) One study (e.g. Sor, Aguado, Coste, Tarrega, Giuliani, Barrios, Villa Lobos, Brouwer, Dwyer or similar)
- 2) Scales: All major, harmonic and melodic minor and chromatic scales, starting on E, F, F-sharp and G.
 - i. Even and dotted rhythm and in repeated pairs and triplets
 - ii. Apoyando and tirando
 - iii. With right hand fingerings im, ma, ia, ima
 - iv. Three octaves
 Double stopping

C major in 3rds, and 6ths two octaves

C major in octaves and 10ths one octave

A harmonic minor in 3rds and 6ths two octaves

A harmonic minor in octaves and 10ths one octave

Arpeggios: All major, minor and diminished 7ths on E, F, F sharp and G three octaves and dominant 7ths in the key of A, B flat, B and C two octaves

3) Sight-reading

Year One End-of-year Examination: Repertoire Requirements

A free choice programme, considering the Principal Study Portfolio requirements listed previously.

Duration: 20 minutes including all breaks between works

Minimum 16 minutes of actual playing

MODULE DESCRIPTOR: PRINCIPAL STUDY

Module Code	PSY20			
ECTS	25			
Module Coordinator	Sarah Sew			
Module Learning Outcomes	On successful completion of this module, students should be able to: 1A, 13A, 2B, 3B, 6C			
Module Content	In second year of study, students will continue to develop the principles of good technique and a physiologically healthy approach to their Principal Study. Students will study repertoire in an extended range of styles. Students will expand their understanding of different styles, improve their capacity to communicate through performing and increase their confidence in the interpretation of their repertoire. Students may take on a second study from second year onwards.			
Teaching and Learning Methods	One-to-one lessons are the foundation of Principal Study. Weekly performance classes allow students to perform to and receive feedback from other tutors and their peers. Masterclasses with visiting artists (attendance)			
Assessment Details	Assessment Component	Assessment Description	% of Total	Week Due
	Mid-year technical exam (summative)	A range of technical exercises are assessed, as outlined in the syllabus (see following pages)	30	End of Sem 1
	End-of-year recital exam (summative)	A recital of 20-25 minutes which adheres to the repertoire requirements listed in the Principal Study Portfolio	60	End of Sem 2
	Teacher's mark (formative)	Based on weekly appraisal of student's work rate and response to feedback	10	
Reassessment Requirements	Both exam components must be passed to proceed to Year 3. In the case that a student fails either, there will be a supplementary examination of the same course material as presented, or intended to present originally:			
Contact Hours and Student Workload	Contact hours: 100 Student workload (preparation for course and assessment, including completion of assessment): 525 Total: 625			

Year Two Mid-Year Examination: Technical Requirements

Violin, Viola & Cello:

- 1) One study (e.g. Dont, Rode, Franchomme, or similar).
- 2) Scales and arpeggios. All scales must be played from memory

Major, melodic and harmonic minor, and chromatic scales and major and minor arpeggios, dominant 7ths and diminished 7ths starting on:

Violin: C sharp, D, D sharp/E flat, E, F and F sharp, three octaves.

Scales, arpeggios, dominant and diminished 7ths, detached and slurred 3 octaves per bow.

Chromatic scales may be slurred one octave or 12 notes to a bow

Viola: E, F sharp/G flat, G, A flat and A, three octaves.

Scales, arpeggios, dominant and diminished 7ths, detached and slurred 3 octaves per bow.

Chromatic scales may be slurred one octave or 12 notes to a bow.

Cello: E flat, E, F and F sharp, 4 octaves; B flat, B, 3 octaves.

Scales detached and slurred one octave to a bow. Also to be played evenly in 4, 6 and 8 notes to a bow. Arpeggios, Dominant 7ths and Diminished 7ths played detached and slurred 1 and 2 octaves to a bow. Chromatics played detached and slurred 12 notes to a bow.

Double stops, detached and slurred two notes to a bow. Two octaves. Two examples of 3rds, 6ths and 8ves in keys of own choice, to include major and minor (melodic or harmonic) [Total 6 scales]. No repetition of keys chosen in Year 1.

- 3) Sight-reading

Double Bass

- 1) One study from either - Montanari: 14 Studies or Billé: Studies
- 2) Scales and arpeggios: keys of Gb Ab Bb C Db D Eb major, and F# G# A# C C# D D# in both minor modes, with scales slurred in groups of 2,3,4,7. (NB scales beginning on C-Eb all invert in the lowest octave, as if played from low C)
- 3) 3 contrasting excerpts, chosen from:
 - Prokofiev Lieutenant Kije solo (from memory)
 - Beethoven Symphony 7
 - Berlioz Symphony Fantastique
 - Mozart Requiem
 - Bach Brandenburg Concerto 3
 - Mendelssohn Italian Symphony
 - Verdi Force of Destiny Overture
 - Mussorgsky Pictures at an Exhibition
- 4) Sight-reading

Harp

- 1) A study by Dizi, Possé, Schmidt, Zabel or a study of suitable standard, or a Naderman Sonatina.
- 2) 3 contrasting excerpts from the recommended list – see page 36
- 3) Technical exercises:
 - Scales: 4 octaves in similar motion, an 8ve, 6th, and 10th apart in the following keys: G major, E flat major, D major, E harmonic minor, C harmonic minor and D melodic minor.
 - Arpeggios: In the above keys, 3 octaves in similar motion, 2 octaves in contrary motion, in root position, 1st inversion and 2nd inversion. Divided between the hands, 4 octaves in root position and inversions.

Dominant 7th of C major, 2 octaves in similar motion and contrary motion, in root position and all inversions. Divided between the hands, 4 octaves in root position and all inversions.

4) Sight-reading

Guitar

- 1) One study (e.g. Sor, Aguado, Coste, Tarrega, Giuliani, Barrios, Villa Lobos, Brouwer, Dwyer or similar)
- 2) Scales: All major, harmonic and melodic minor and chromatic scales, starting on A flat, A, B flat and B
 - i. Even and dotted rhythm in triplet and quadruplet rhythm
 - ii. Slurred in pairs
 - iii. Apoyando and Tirando
 - iv. Right hand fingering ia, ima, imam
 - v. Three octaves
 Double stopping:
 G and D major in 3rds and 6ths two octaves
 G and D major in octaves and 10ths one octave
 E harmonic minor in 3rds and 6ths two octaves
 E harmonic minor in octaves and 10ths one octave
 Arpeggios:
 All major, minor and diminished 7ths starting on A flat, A B flat and B three octaves and dominant 7ths in the key of D flat, D, E Flat and E three octaves
- 3) Sight-reading

Year Two End-of-Year Examination: Repertoire Requirements

A free choice programme, considering the Principal Study Portfolio requirements listed previously.

Duration: 25 minutes including all breaks between works

Minimum 20 minutes of actual playing

In Year 2, performers should present written or spoken programme notes to support their recital. Note that performers should not include biographical information or reference the name of their teacher(s). The overall recital duration must not exceed the stated maximum of 25 minutes.

MODULE DESCRIPTOR: PRINCIPAL STUDY

Module Code	PSY30			
ECTS	25			
Module Coordinator	Sarah Sew			
Module Learning Outcomes	On successful completion of this module, students should be able to: 8A, 7A, 4B, 1C, 2C			
Module Content	In the third year of study students will develop their ability to integrate their own artistic intentions into their performances. Students will be encouraged to approach their programming with artistic intention, self-reflection and a creative mindset. Students should continue to expand their knowledge of repertoire and stylistic practices.			
Teaching and Learning Methods	One-to-one lessons are the foundation of Principal Study. Weekly performance classes allow students to perform to and receive feedback from other tutors and their peers. Masterclasses with visiting artists			
Assessment Details	Assessment Component	Assessment Description	% of Total	Week Due
	Mid-year technical exam (summative)	Technical and professionally relevant repertoire are assessed (see following pages)	30	End of Sem 1
	End-of-year recital exam (summative)	A recital of 25-30 minutes which adheres to the repertoire requirements in the syllabus (see Principal Study Portfolio) + 10 minute viva voce	60	End of Sem 2
	Teacher's mark (formative)	Based on weekly appraisal of student's work rate and response to feedback	10	
Reassessment Requirements	Both exam components must be passed to proceed to Year 4. In the case that a student fails either, there will be a supplementary examination of the same course material as presented, or intended to present originally.			
Contact Hours and Student Workload	Contact hours: 100 Student workload (preparation for course and assessment, including completion of assessment): 525 Total: 625			

Year Three Mid-Year Examination: Technical Requirements

Violin, Viola, Cello

- 1) An advanced caprice (Wieniawski, Paganini, Piatti or similar) from memory.
or
A Bach fugue (violinists only)
- 2) All scales, arpeggios, dominant 7ths and diminished 7ths in 3 octaves
- 3) Sight-reading

Double Bass

- 1) A substantial unaccompanied work, chosen in consultation with the teacher. For example, a pair of movements from Bach's solo cello suites in any preferred transposition.
- 2) All scales and arpeggios plus intervals (3rds, 4ths, 5ths, 6ths, 7ths, octaves) all keys 3 octaves
- 3) Excerpts

Stravinsky Pulcinella solo (from memory)
 Beethoven Symphony 9
 Mozart Symphonies 35 & 40
 R.Strauss:- Don Juan & Heldenleben
 Prokofiev Quintet

Smetana Bartered Bride Overture
 Rossini Barber of Seville Overture
 Shostakovich Symphony 5
 Berlioz Roman Carnival Overture

- 4) Sight-reading

Harp

- 1) A concert study by Godefroid, Tournier, Zabel or a Bach/Grandjany Etude, performed from memory.
- 2) 4 contrasting orchestral excerpts from the recommended list – see page 36
- 3) Technical Exercises:
 - Scales: 4 octaves in similar motion in all major and harmonic minor keys.
 - Arpeggios: Any major key, 4 octaves in similar motion, 2 octaves in contrary motion, in root position, 1st inversion and 2nd inversion. Divided between the hands, 4 octaves in root position and inversions. In the narrow position, 3 octaves ascending and descending.
 - Dominant 7th of D major: 3 octaves in similar motion, root position and all inversions. In the narrow position, starting on 5th octave A up to 1st octave G, ascending and descending. Divided between the hands, 4 octaves in root position and all inversions
- 4) Sight-reading

Guitar

- 1) One advanced tremolo study/piece, or a Bach fugue
- 2) Scales: All major, harmonic and melodic minor and chromatic scales, starting on E, F, F sharp and G:
 - i. Even and dotted rhythm
 - ii. In triplet, quadruplet, quintuplet and sextuplet repeated notes
 - iii. Slurred in pairs
 - iv. Apoyando and tirando
 - v. Three octaves
 Double stopping:
 A and E major in 3rds and 6ths, octaves and 10ths
 E and D harmonic minor in 3rds and 6ths (two octaves), octaves and 10ths (one octave)
 Chordal scales in C and G major; in A and E harmonic minor (all one octave)
 Arpeggios: Chordal arpeggios of the above keys major, minor, dominant 7th and diminished 7ths
- 3) Sight-reading

Year Three End-of-year Examination: Repertoire Requirements

A balanced, free choice programme, considering the Principal Study Portfolio requirements listed previously.

Duration: 30 minutes including all breaks between works
Minimum 25 minutes of actual playing

Performers should present written programme notes or brief spoken introductions to support their recital. Note that performers should not include biographical information or reference the name of their teacher(s). The overall recital duration must not exceed the stated maximum of 30 minutes.

This exam is followed by a 10-minute viva voce. The panel will ask questions in order to gain greater insight into the performer's artistic choices and their ability to reflect on their performance.

MODULE DESCRIPTOR: PRINCIPAL STUDY

Module Code	PSY40			
ECTS	30			
Module Coordinator	Sarah Sew			
Module Learning Outcomes	On successful completion of this module, students should be able to: 7A, 6B, 5C, 11C, 16C			
Module Content	In the fourth year of study, students should develop further the skills required for professional career paths. Students should evaluate their personal goals and begin to take steps to achieve them. Students should present a programme that reflects their four years of study, both in terms of technique and artistic expression. At the culmination of their studies, students should be able to communicate effectively with an individual artistic voice. Students should also be equipped to pursue postgraduate studies and/or to undertake professional engagements.			
Teaching and Learning Methods	One-to-one lessons are the foundation of Principal Study. Weekly performance classes allow students to perform to and receive feedback from other tutors and their peers. Masterclasses with visiting artists			
Assessment Details	Assessment Component	Assessment Description	% of Total	Week Due
	Mid-year concerto exam (summative)	Option 1: Concerto Exam Option 2: Mock-Professional Orchestral Audition	30	Early in Sem 2
	End-of-year recital exam (summative)	A recital of 40-50 minutes which adheres to the repertoire requirements in the syllabus (see Principal Study Portfolio)	60	End of Sem 2
	Teacher's mark (formative)	Based on weekly appraisal of student's work rate and response to feedback	10	
Reassessment Requirements	Both exam components must be passed to graduate. In the case that a student fails either, there will be a supplementary examination of the same course material as presented, or intended to present originally:			
Contact Hours and Student Workload	Contact hours: 100 Student workload (preparation for course and assessment, including completion of assessment): 650 Total: 750			

Year Four Mid-Year Examination: Technical Requirements

Option 1: Concerto Exam

Romantic, 20th century or Contemporary Concerto.

Duration: Minimum of 20 minutes. Please discuss with the Head of Strings if your proposed concerto duration is shorter.

With the exception of contemporary works, concerti should normally be performed from memory. Marking will consider professional expectations for memorisation of works.

Option 2: Mock-Professional Orchestral Audition

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

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

Year Four End-of-year Examination: Repertoire Requirements

The programme is entirely free choice and should reflect the interests, strengths and possible future direction of the performer in the profession. Programme building skills will be considered by the panel when awarding a mark for the recital

Duration: 50 minutes including all breaks between works
Minimum 40 mins of actual playing

Performers should present written or spoken programme notes to support their recital. Note that performers should not include biographical information or reference the name of their teacher(s). The overall recital duration must not exceed the stated maximum of 50 minutes.

Recommended List of Harp Excerpts

Bartok	Concerto for Orchestra, 4th mvt. Bars 43-59
Berlioz	Symphonie Fantastique, 2nd mvt, from start to fig. 24
Bernstein	West Side Story, Symphonic Dances, fig 278-310
Britten	Young Person Guide to the Orchestra - cadenza and figure I-J
Bruch	Scottish Fantasie
Donizetti	Lucia di Lammermoor
Franck	Symphony in D minor, 2nd mvt.
Ravel	Piano Concerto in G major, cadenza Tzigane, cadenza only
Rimsky-Korsakov	Capriccio Espagnol - cadenza and Fifth movement.
Smetana	Vysehrad Cadenza
Strauss	Salome's Dance Death and Transfiguration (Schott Probespiel edition)
Tchaikovsky	Nutcracker Cadenza Swan Lake Cadenza Sleeping Beauty Cadenza
Verdi	La Forza del Destino Overture, all. "Pace, pace, mio Dio" from La Forza del Destino
Wagner	Liebestod from Tristan and Isolde. Magic Fire Music
Weber/Berlioz	Invitation to the Dance
John Williams	E.T. Flying Theme, figure 9-73

PERFORMING IN CONTEXT

PERFORMING IN CONTEXT

Performing in Context develops skills from Principal Study in professional and collaborative contexts such as chamber music, orchestra and ensembles. Students develop their abilities to collaborate, listen actively, react, adapt and persuade as musicians.

Orchestra is compulsory for orchestral students in all 4 years of study. In Years 1 and 2, chamber music is compulsory for all students. In Years 3 and 4, students can choose performance electives.

Orchestra

Screened Orchestral Audition

Orchestral auditions are held at the beginning of the academic year for placement in orchestral projects during Spotlight Weeks. The orchestral audition is compulsory for all years of study*. Set orchestral excerpts required for the audition are sent approximately 1 month in advance. Students should prepare the set orchestral excerpts and a short piece, preferably a concerto exposition (the panel will hear a maximum of 3 minutes of this piece). Orchestral auditions are screened — candidate and panel will not be able to see each other, and the panel will only know each candidate's assigned number. Auditions are accompanied and a pianist is provided. Screened orchestral auditions emulate a professional audition, and preparation, practice and the audition itself should be approached as a positive and useful experience. Students should bring the set excerpts to lessons with their principal study teacher. Students should familiarise themselves with the works by listening to multiple recordings, both audio and video, and refer to full scores, to understand how their part fits into the orchestra as a whole. The panel will pay particular attention to accuracy in intonation, rhythm and tempi.

**In particular circumstances, first year students may be exempted from the screened audition on recommendation from their principal study teacher.*

Orchestral Assessment

Following orchestral auditions, students are placed in a variety of orchestral projects including RIAM Philharmonia and RIAM Opera Orchestra. Principal positions and members of Ensemble Interforma are selected from outstanding orchestral auditions. Within tutti placements, there is rotation of positions between projects, with year and programme of study also considered. Orchestral training aims to produce well prepared, collaborative orchestral musicians who are highly skilled and employable.

Following the completion of orchestral projects, students participate in a self-assessment survey in order to reflect on their preparation, experiences and achievement. In this assessment, students consider what they did well, how they can improve, and gauge their learning in relation to professional orchestral expectations. Students award themselves a mark based on the criteria below.

Orchestral Marking:

Category A 100%

Meticulous preparation, professional attitude, excellent musicianship

Category B 80%

Very well prepared, good attitude, strong musicianship

Category C 60%

Prepared, showing diligence and satisfactory musicianship

Category D 40%

Acceptable preparation, reasonable attitude and evidence of musicianship

Category F Fail

Inadequate level of preparation, unprofessional attitude, limited musicianship

Note that attendance is strictly monitored by the orchestral manager (as stated in the "Orchestral Protocol") due to the high standard of expectations for punctuality and reliability in professional orchestras. Students

who are late for a rehearsal will have their mark capped in Category C or below according to the Orchestral Protocol.

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, their maximum awarded mark will be capped in Category C. If a student is late for 2 rehearsals, their maximum awarded mark will be capped in Category D. A student who is persistently late (3 times or more) will fail their Orchestral Assessment.
- Except where there is duly certified or other approved reason, student absence automatically results in failure of the Orchestral Assessment. This may result in failure of the Performing in Context module following referral to the relevant Standing Committee and ratification at the Court of Examiners.

Following self-assessment, marks are moderated by Head of Faculty additionally taking into consideration feedback from sectional tutors, orchestral tutors and guest conductors.

Chamber Music

Chamber music is central to developing both listening and communication skills. String players are placed in groups, usually a string quartet or piano trio, at the beginning of the academic year. Groups rehearse both independently and with a designated chamber music coach. From second year onwards, students are actively encouraged to form their own chamber groups and work together over a long-term period, to develop lasting musical partnerships that can continue into the profession. In order to elect chamber music in Year 3 and 4, students should be active in self-forming groups, or be a member of a chamber music group working together long-term. Most chamber groups present their assessed performance during ChamberFest Dublin, RIAM's high profile chamber music festival.

Assessment

75% Performance Mark

Exam mark with written feedback

+

25% Coach's Mark

Continuous assessment mark with written feedback from principal coach

Please note that a student's overall chamber music mark will be an average of the marks received in all assessed chamber music groups.

Required Assessment Timing:

Year 1: 10-15 minutes

Year 2: 15-20 minutes

Year 3: 20-30 minutes

Year 4: 20-30 minutes

Each group's Required Assessment Timing is listed on the Chamber Music Plan. Groups should present repertoire for this approximate amount of time. If groups wish to present significantly longer or shorter, they should contact the Head of Chamber Music, making a case with their artistic reasoning.

Chamber Music Plan

Students are placed in chamber music groups in September and receive notification of this on the Chamber Music Plan. The Chamber Music Plan takes into account self-formed student groups and student-chosen

repertoire, in addition to course and examination requirements. During their studies, students are encouraged to collaborate through actively forming their own groups and exploring specific repertoire interests with other like-minded students.

Repertoire Choice

Most self-formed groups have already chosen repertoire. Other groups may have free choice or suggested repertoire. If your group has not yet chosen its repertoire, you should organise to meet, discuss ideas, listen to a number of recordings and agree on repertoire choice. Groups may present multiple movements from a single work or single movements from different works. Groups can borrow parts and scores from the library or download from imslp.org. Groups should start rehearsing in Semester 1 in order to begin coaching as soon as possible. If groups are unsure of what repertoire to choose, they should contact the Head of Chamber Music or their principal coach for guidance immediately.

ChamberFest Dublin

ChamberFest Dublin is RIAM's flagship chamber music festival, founded in 2019 by Head of Chamber Music, Sarah Sew. The festival takes place at the end of April and all students listed on the Chamber Music Plan are eligible to be programmed in public concerts at the festival, and those requiring an examination mark will be assessed during their performances (as their chamber music exam). ChamberFest Dublin includes not only performances, but also chamber music masterclasses, open coaching sessions and workshops with guest artists and faculty in order to promote intensive development of chamber music skills and explore the life and career of a chamber musician.

Submission Deadline for Assessment and ChamberFest Dublin

Final repertoire submissions with accurate timings must be made by 1 March. Students registered on the Chamber Music Plan receive an electronic form to fill in from the third level office in February. On this form students detail personnel in the group, repertoire (including timings) and the number of coaching sessions received at the time of submission. One person should make the submission on behalf of the group. All groups with an assessment requirement and/or intending to perform in ChamberFest Dublin must submit this form. Late submission of forms, or insufficient coaching may result in your group not being programmed to perform in ChamberFest Dublin. While it is intended for all the groups listed on the Chamber Music Plan to perform in ChamberFest Dublin, in exceptional circumstances, groups can elect to instead perform in a closed exam. Groups marked with a required assessment timing are compulsory and must be assessed.

Coaching

There are two types of coaching:

Assigned Coaching

If your group is being assessed you will be allocated a coach. If you have more than one coach listed, your principal coach is the person with a responsibility to mark you as part of your continuous assessment. Your principal coach also has the responsibility to liaise with other coaches for feedback. The number of coaching hours your group is allocated is calculated not only according to the number of groups a student is in, but also considers the number of musicians who are enrolled on courses with an entitlement to coaching. For example, if an MMus student is in a duo with a BMusEd student, the coaching hours published in the MMus handbook will be reduced, as BMusEd students have no coaching allocation.

Additional Coaching

Some self-formed groups may be additional to assessment requirements and are therefore are non-compulsory. These groups will not be assigned a specific coach, or a specific quota of coaching hours. Instead, these groups can access additional coaching. This is arranged at the discretion of each Head of Faculty and groups sign up to access. Groups without assigned coaching can also choose to receive coaching from their principal study teacher, within their normal principal study allocation. All chamber groups must have a minimum of 2 coaching sessions before they are eligible to apply to perform in ChamberFest Dublin, or any other RIAM concert series. Groups with assigned coaches can access additional coaching on top of their assigned coaching sessions.

Groups must bring a score to all coaching sessions, and it is expected that students study full scores and not only their individual part.

Independent Rehearsals

Chamber music groups should organise independent rehearsals before and in-between coaching sessions. Coaching is not intended to be supervised rehearsal. Groups struggling to rehearse independently should discuss this with their coach, who may use coaching sessions to help the group develop an independent rehearsal strategy. It is suggested that groups find a regular rehearsal time once or twice a week.

Non-Marking

Students in duos with pianists may wish to perform the same repertoire in their end-of-year recital. These students should contact the Head of Chamber Music directly to elect to be non-marking. There may be other exceptional circumstances for non-marking and approvals must be discussed and agreed with the Head of Chamber Music in advance of the submission deadline. Note that all students must fulfil their full required assessment timing.

Continued Chamber Music Activities

Overall, students are encouraged to continue working in their chamber music groups over a long-term period. Groups are encouraged to write to the Head of Chamber Music with updates on their chamber music activities as multiple chamber music opportunities are offered throughout the year, both internally and externally. Updates may include newly formed groups, external performances, new repertoire, competitions or changing personnel. At the end of each academic year, students are asked to write to the Head of Chamber Music to confirm if their chamber music group is continuing, if they are forming new groups for next year and also to give updates on preliminary repertoire ideas and choices.

External Opportunities and ChamberFest Prize

A career in chamber music requires connections to festivals and concert promoters and the ChamberFest Prize connects exceptional student chamber music groups to industry experiences in order to support the career development of aspiring professional chamber musicians. Following its successful launch in 2021, the ChamberFest Prize offers concert engagements at external concert series throughout Ireland. All concert engagements are offered with a fee. Groups are selected by the Head of Chamber Music in consultation with a panel of specialist chamber music examiners in attendance at all concerts.

Groups are selected through:

- outstanding marks and comments awarded in the context of exams
- recommendations from external examiners made to the Head of Chamber Music, or to the panel Chair (Head of Faculty)
- recommendations from panel Chairs (Heads of Faculty) to the Head of Chamber Music

In addition to the ChamberFest Prize, committed chamber music groups showing exceptional potential are nominated to attend external festivals and masterclasses, including West Cork Chamber Music Festival.

MODULE DESCRIPTOR: PERFORMING IN CONTEXT

Module Code	PCY10			
ECTS	15			
Module Coordinator	Sarah Sew			
Module Learning Outcomes	On successful completion of this module, students should be able to: 12A, 14A, 2B, 8C, 14C			
Module Content	<p>Chamber Music: Chamber music is central to developing both listening and communication skills – requiring deep listening, responsiveness to interwoven parts and adaptability in role. Through chamber music, students also develop vital interpersonal skills, including relationship building, the ability to persuade and sharing of responsibilities.</p> <p>Orchestra: The RIAM presents three orchestral spotlight weeks each year with an additional week featuring orchestra as part of an RIAM opera production. Students participate in a screened audition process at the beginning of the academic year and following placements, are allocated to orchestral projects. Students prepare for each project through independent preparation, instrument-specific sectionals, tutti sectionals with a rehearsal conductor and rehearsals and concert with a visiting conductor.</p> <p><i>Non-orchestral students take a Performance Elective with ensemble participation in lieu of orchestra.</i></p> <p>Ensemble Workshops: Each year, a variety of masterclasses, interactive workshops and discussion sessions are programmed to support ensemble playing, including chamber music, orchestra and wider collaborations. First year students must attend at least 3 sessions.</p> <p><u>Options for Credit Distribution</u> <i>Students receive a standard credit for 2 orchestral projects each year. Students who, following screened auditions, are successfully placed in additional projects may credit these as Ensemble Workshops.</i></p> <p><i>1 additional orchestra project = 2 ensemble workshop sessions</i></p> <p><i>Chamber Music:</i> <i>Students receive credits for 10-15 mins assessed chamber music. Students who are assessed in excess of 15 mins chamber music, may credit this as Ensemble Workshops.</i></p> <p><i>10 mins additional assessed chamber music = 2 ensemble workshop sessions</i></p>			
Teaching and Learning Methods	Small-group coaching, group rehearsals Orchestral sectionals, orchestral rehearsals Seminars, workshops and masterclasses			
Assessment Details	Assessment Component	Assessment Description	% of Total	Week Due

	Chamber Music (summative)	Performance: 10-15 minutes	45	During ChamberFest
	Chamber Music (formative)	Continuous assessment mark by Chamber Music coach(es)	15	End of Semester 2
	Orchestra (placement)	Screened orchestral audition assessed according to orchestral grading category with written feedback from all panel members	15	Middle of Semester 1
	Orchestra (summative)	Initial mark awarded on completion of self-assessment survey. Final mark moderated by Head of Faculty also considering guest tutor feedback.	25	End of Semester 2
	Ensemble Workshop	Pass/fail on attendance	0	End of Semester 2
	Performance Elective (non-orchestral students only)	Continuous Assessment 50% (tutor's mark or reflective journal) Summative Assessment 50% (performance or performance-presentation)	40	End of Semester 2
Reassessment Requirements	In the case that a student fails, there will be a supplementary examination of the same course material as presented, or intended to present originally.			
Contact Hours and Student Workload	Contact hours: 80 Student workload (preparation for course and assessment, including completion of assessment): 295 Total: 375			

MODULE DESCRIPTOR: PERFORMING IN CONTEXT

Module Code	PCY20			
ECTS	15			
Module Coordinator	Sarah Sew			
Module Learning Outcomes	On successful completion of this module, students should be able to: 11a, 14a, 2b, 5c, 13c			
Module Content	<p>Chamber Music: Chamber music is central to developing both listening and communication skills – requiring deep listening, responsiveness to interwoven parts and adaptability in role. Through chamber music, students also develop vital interpersonal skills, including relationship building, the ability to persuade and sharing of responsibilities.</p> <p>Orchestra: The RIAM presents three orchestral spotlight weeks each year with an additional week featuring orchestra as part of an RIAM opera production. Students participate in a screened audition process at the beginning of the academic year and following placements, are allocated to orchestral projects. Students prepare for each project through independent preparation, instrument-specific sectionals, tutti sectionals with a rehearsal conductor and rehearsals and concert with a visiting conductor.</p> <p><i>Non-orchestral students take a Performance Elective with ensemble participation in lieu of orchestra.</i></p> <p>Ensemble Workshops: Each year, a variety of masterclasses, interactive workshops and discussion sessions are programmed to support ensemble playing, including chamber music, orchestra and wider collaborations. Second year students must attend at least 3 sessions</p> <p><u>Options for Credit Distribution</u></p> <p><i>Students receive a standard credit for 2 orchestral projects each year. Students who, following screened auditions, are successfully placed in additional projects may credit these as Ensemble Workshops.</i></p> <p><i>1 additional orchestra project = 2 ensemble workshop sessions</i></p> <p><i>Chamber Music:</i> <i>Students receive credits for 15-20 mins assessed chamber music. Students who are assessed in excess of 20 mins chamber music, may credit this as Ensemble Workshops.</i></p> <p><i>10 mins additional assessed chamber music = 2 ensemble workshop sessions</i></p>			
Teaching and Learning Methods	Small-group coaching, group rehearsals Orchestral sectionals, orchestral rehearsals Seminars, workshops and masterclasses			
Assessment Details	Assessment Component	Assessment Description	% of Total	Week Due

	Chamber Music (summative)	Performance: 15-20 minutes	45	During ChamberFest
	Chamber Music (formative)	Continuous assessment mark by Chamber Music coach(es)	15	End of Semester 2
	Orchestra (placement)	Screened orchestral audition assessed according to orchestral grading category with written feedback from all panel members	15	Middle of Semester 1
	Orchestra (summative)	Initial mark awarded on completion of self-assessment survey. Final mark moderated by Head of Faculty also considering guest tutor feedback.	25	End of Semester 2
	Ensemble Workshop	Pass/fail on attendance	0	End of Semester 2
	Performance Elective (non-orchestral students only)	Continuous Assessment 50% (tutor's mark or reflective journal) Summative Assessment 50% (performance or performance-presentation)	40	End of Semester 2
Reassessment Requirements	In the case that a student fails, there will be a supplementary examination of the same course material as presented, or intended to present originally.			
Contact Hours and Student Workload	Contact hours: 80 Student workload (preparation for course and assessment, including completion of assessment): 295 Total: 375			

MODULE DESCRIPTOR: PERFORMING IN CONTEXT

Module Code	PCY30
ECTS	15
Module Coordinator	Sarah Sew
Module Learning Outcomes	On successful completion of this module, students should be able to: 12a, 14a, 2b, 5b, 4c, 5c, 8c
Module Content	<p>Choice of 3 Electives:</p> <p>Orchestra: The RIAM presents three orchestral spotlight weeks each year with an additional week featuring orchestra as part of an RIAM opera production. Students participate in a screened audition process at the beginning of the academic year and following placements, are allocated to orchestral projects. Students prepare for each project through independent preparation, instrument-specific sectionals, tutti sectionals with a rehearsal conductor and rehearsals and concert with a visiting conductor.</p> <p><i>N.B. This elective is compulsory for orchestral students</i></p> <p>Chamber Music: Chamber music is central to developing both listening and communication skills – requiring deep listening, responsiveness to interwoven parts and adaptability in role. Through chamber music, students also develop vital interpersonal skills, including relationship building, the ability to persuade and sharing of responsibilities. In third and fourth years, string players are expected to self- form a group and choose their own repertoire. In specific cases, groups will be formed by the Head of Chamber Music. Groups rehearse both independently and with a designated chamber music coach. Chamber groups are encouraged to work together over a long-term period, to develop lasting musical partnerships that can continue into the profession. Chamber groups present their assessed performance during ChamberFest Dublin, RIAM's high profile chamber music festival.</p> <p>Historically Informed Performance: Students learn about the early development of string playing and its relevance as a string performer today. They will draw inspiration from the bow, instruments, techniques and the vast and varied repertoire from the 17th and 18th centuries. Students will build knowledge and understanding of rhetoric, articulation, the expressive power of the bow, and how to interpret baroque music from a harmonic perspective. Students will focus on a certain aspect e.g. bowing technique, ornamentation, a specific repertoire or treatise, and guided to research their topic. There will be a collaborative element to both performance and research. At the end of the module, students will give "Performance- Presentation" to present their research in a final showcase concert. Students can elect to study with their own instrument or with a borrowed RIAM baroque instrument and/or bow.</p> <p>Creative Leadership: Students will work together as a project team to develop a 45-minute concert programme tailored to parents and babies (aged 0-3) held in South Dublin, NE Inner City Dublin and at RIAM. Students will explore creative programming, audience engagement,</p>

	<p>presentation skills, collaborative performance, project management, administration and marketing. Students will have the opportunity to work with industry professionals, including an external concert promoter and an early childhood specialist. The group will consider the purpose and priorities of different concert settings and the responsibilities of a music leader. The group will creatively tailor repertoire and spoken content to these priorities. Students will rehearse their repertoire, develop presentation skills and consider how to adapt in unexpected circumstances. In the weeks leading up to the concerts, the group will develop a marketing campaign in liaison with external promoters. After the concerts, the group will engage in a self-reflection and discussion session prompted by feedback from the concert promoter and results of an audience questionnaire.</p> <p>Industry Placement*: Industry Placement recognises external professional opportunities that students have been selected to participate in and which can be credited alongside their studies. Examples include: National Symphony Orchestra Mentoring Scheme, Ulster Orchestra Professional Experience Scheme or a series of professional engagements with a national orchestra or ensemble. Students will receive mentoring from their professional colleagues and will be assessed on a nominated performance with an additional reflective journal submitted, documenting preparation, delivery of the performance and self-reflection.</p> <p>Advanced Ensemble*:</p> <p>Ensemble Interforma consists of up to 15 players of flexible instrumentation, with artistic leadership from 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 ensemble aims to offer each member an equal creative voice. The group explores repertoire from all periods, focusing on works that compel, provoke and inspire. Recent performances includes repertoire by Schubert, Stravinsky and Wagner, collaborations and Irish premieres with living composers such as Sally Beamish, Jennifer Walshe and Anna Clyne.</p> <p>OR</p> <p>Side-by-side chamber music offers the highest level of collaborative chamber music at the RIAM – international artists, faculty and advanced students collaborate to perform challenging and iconic works from the chamber music repertoire. This is one of the most inspiring and effective learning environments. Students invited to participate in special side-by-side projects are selected based on outstanding auditions and exceptional work on chamber music during their studies.</p> <p>*Subject to placement/ selection in audition</p>			
Teaching and Learning Methods	Small-group coaching, group rehearsals Orchestral sectionals, orchestral rehearsals Seminars, workshops and masterclasses			
Assessment Details	Assessment Component	Assessment Description	% of Total	Week Due

	Orchestra (placement)	Screened orchestral audition assessed according to orchestral grading category with written feedback from all panel members	15	Middle of Semester 1
	Orchestra (summative)	Initial mark awarded on completion of self-assessment survey. Final mark moderated by Head of Faculty also considering guest tutor feedback.	25	End of Semester 2
	Performance Elective 1	Continuous Assessment 50% (tutor's mark or reflective journal) Summative Assessment 50% (performance or performance-presentation)	30	End of Semester 2
	Performance Elective 2	Continuous Assessment 50% (tutor's mark or reflective journal) Summative Assessment 50% (performance or performance-presentation)	30	End of Semester 2
	Performance Elective 3 (non-orchestral students only)	Continuous Assessment 50% (tutor's mark or reflective journal) Summative Assessment 50% (performance or performance-presentation)	40	End of Semester 2
Reassessment Requirements	In the case that a student fails, there will be a supplementary examination of the same course material as presented, or intended to present originally.			
Contact Hours and Student Workload	Contact hours: 80 Student workload (preparation for course and assessment, including completion of assessment): 295 Total: 375			

MODULE DESCRIPTOR: PERFORMING IN CONTEXT

Module Code	PCY40
ECTS	15
Module Coordinator	Sarah Sew
Module Learning Outcomes	On successful completion of this module, students should be able to: 5a, 14a, 2b, 8c, 13c
Module Content	<p>Choice of 3 Electives:</p> <p>Orchestra: The RIAM presents three orchestral spotlight weeks each year with an additional week featuring orchestra as part of an RIAM opera production. Students participate in a screened audition process at the beginning of the academic year and following placements, are allocated to orchestral projects. Students prepare for each project through independent preparation, instrument-specific sectionals, tutti sectionals with a rehearsal conductor and rehearsals and concert with a visiting conductor.</p> <p><i>N.B. This elective is compulsory for orchestral students</i></p> <p>Chamber Music: Chamber music is central to developing both listening and communication skills – requiring deep listening, responsiveness to interwoven parts and adaptability in role. Through chamber music, students also develop vital interpersonal skills, including relationship building, the ability to persuade and sharing of responsibilities. In third and fourth years, string players are expected to self- form a group and choose their own repertoire. In specific cases, groups will be formed by the Head of Chamber Music. Groups rehearse both independently and with a designated chamber music coach. Chamber groups are encouraged to work together over a long-term period, to develop lasting musical partnerships that can continue into the profession. Chamber groups present their assessed performance during ChamberFest Dublin, RIAM's high profile chamber music festival.</p> <p>Historically Informed Performance: Students learn about the early development of string playing and its relevance as a string performer today. They will draw inspiration from the bow, instruments, techniques and the vast and varied repertoire from the 17th and 18th centuries. Students will build knowledge and understanding of rhetoric, articulation, the expressive power of the bow, and how to interpret baroque music from a harmonic perspective. Students will focus on a certain aspect e.g. bowing technique, ornamentation, a specific repertoire or treatise, and guided to research their topic. There will be a collaborative element to both performance and research. At the end of the module, students will give "Performance- Presentation" to present their research in a final showcase concert. Students can elect to study with their own instrument or with a borrowed RIAM baroque instrument and/or bow.</p> <p>Advanced Historically Informed Performance *Not available in 2022/2023</p> <p>Creative Leadership: Students will work together as a project team to develop a 45-minute concert programme tailored to parents and babies</p>

(aged 0-3) held in South Dublin, NE Inner City Dublin and at RIAM. Students will explore creative programming, audience engagement, presentation skills, collaborative performance, project management, administration and marketing. Students will have the opportunity to work with industry professionals, including an external concert promoter and an early childhood specialist. The group will consider the purpose and priorities of different concert settings and the responsibilities of a music leader. The group will creatively tailor repertoire and spoken content to these priorities. Students will rehearse their repertoire, develop presentation skills and consider how to adapt in unexpected circumstances. In the weeks leading up to the concerts, the group will develop a marketing campaign in liaison with external promoters. After the concerts, the group will engage in a self-reflection and discussion session prompted by feedback from the concert promoter and results of an audience questionnaire.

Conducting: Elements studied will consist of basic conducting techniques with and without Baton. All common times signatures will be studied as well as relevant musical styles. Tempo, dynamics and articulation will also be addressed. The course will also deliver insights into issues directly related to the student. These will include choral and orchestral conducting, rehearsal technique and accompaniment of solo singers (to include recitative), and instrumentalists. The study of score reading and analysis will be an element which will also address the study of clefs, transposition, form and harmonic implications of a given work.

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

Advanced Ensemble*:

Ensemble Interforma consists of up to 15 players of flexible instrumentation, with artistic leadership from 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 ensemble aims to offer each member an equal creative voice. The group explores repertoire from all periods, focusing on works that compel, provoke and inspire. Recent performances includes repertoire by Schubert, Stravinsky and Wagner, collaborations and Irish premieres with living composers such as Sally Beamish, Jennifer Walshe and Anna Clyne.

OR

Side-by-side chamber music offers the highest level of collaborative chamber music at the RIAM – international artists, faculty and advanced students collaborate to perform challenging and iconic works from the chamber music repertoire. This is one of the most inspiring and effective

	learning environments. Students invited to participate in special side-by-side projects are selected based on outstanding auditions and exceptional work on chamber music during their studies. *Subject to placement/ selection in audition			
Teaching and Learning Methods	Small-group coaching, group rehearsals Orchestral sectionals, orchestral rehearsals Seminars, workshops and masterclasses			
Assessment Details	Assessment Component	Assessment Description	% of Total	Week Due
	Orchestra (placement)	Screened orchestral audition assessed according to orchestral grading category with written feedback from all panel members	15	Middle of Semester 1
	Orchestra (summative)	Initial mark awarded on completion of self-assessment survey. Final mark moderated by Head of Faculty also considering guest tutor feedback.	25	End of Semester 2
	Performance Elective 1	Continuous Assessment 50% (tutor's mark or reflective journal) Summative Assessment 50% (performance or performance-presentation)	30	End of Semester 2
	Performance Elective 2	Continuous Assessment 50% (tutor's mark or reflective journal) Summative Assessment 50% (performance or performance-presentation)	30	End of Semester 2
	Performance Elective 3 (non orchestral students only)	Continuous Assessment 50% (tutor's mark or reflective journal) Summative Assessment 50% (performance or performance-presentation)	40	End of Semester 2
Reassessment Requirements	In the case that a student fails, there will be a supplementary examination of the same course material as presented, or intended to present originally.			
Contact Hours and Student Workload	Contact hours: 80 Student workload (preparation for course and assessment, including completion of assessment): 295 Total: 375			

ACADEMICS

Academics: Year One

Contexts for Performing

Module Code	ACY10
ECTS	5
Module Coordinator	Lynsey Callaghan
Module Learning Outcomes	<p>On successful completion of this module, students should be able to:</p> <ul style="list-style-type: none"> • demonstrate a broad understanding of the evolution of music history pertaining to Western Classical Music, World Music and Irish Traditional Music • differentiate between composers/prominent exponents and styles of the periods/genres studied and evaluate the different aesthetic approaches taken • engage critically with recordings from the periods/genres studied and demonstrate knowledge of the repertoire through analysis and commentary • demonstrate knowledge of various methodological approaches to the type of music studied • understand and develop an awareness of different social, historical and cultural contexts
Module Content	<p>This module will consist of three components: Western Classical Music History, Irish Traditional Music and Ethnomusicology. All students undertake Western Classical Music History. Students choose between Irish Traditional Music and Ethnomusicology.</p> <p>Western Classical Music History Modules in Years 1 and 2 provide an overview of the development of music from c. 1600 to 1945. Students will study the music through genre (Orchestral, Opera, etc.). While students will be introduced to significant composers and compositions that are considered to be part of the canon, they will also study the work of underrepresented composers in attempt to subject the canon to reasoned critique. The material will include in-depth discussion of the broader socio-political and cultural context. There will be a strong emphasis on engaging with scores where applicable, which will develop students' analytical skills as well as listening to recordings which will develop aural skills.</p> <p>Irish Traditional Music This component will introduce students to various aspects of the instrumental tradition with particular emphasis on the harp tradition. The module will consist of the following topics:</p> <p>The Bardic tradition – overview of musical practice in Gaelic Ireland The harp tradition – a detailed survey of historic and contemporary practice The organology of Traditional Music The study of Dance Music – a history of dance, its form and structure, modes, contemporary applications, and cultural context. The Collectors – an appraisal of rationale, context, approach and impact.</p>

	<p>Ethnomusicology This module engages with music traditions from around the world through the theoretical model of ethnomusicology. The course will involve two principle strands: i) Area Studies (studying musics of the world); ii) Theory and Methods in Ethnomusicology. Area Studies will comprise case studies of musics from the following regions: Music in India, Sub-Saharan African Traditions, Traditional music in China & Mongolia, North-American Indigenous Traditions, Celtic Traditions, or other selected case studies. Theory and methods introduces the history of the discipline and the central importance of fieldwork in ethnomusicological research. Through engagement with relevant literature students will consider ways to construct and implement short fieldwork projects. Musical area studies will also consider key theoretical themes.</p>			
Teaching and Learning Methods	<p>Western Classical Music History (Semesters 1 and 2) This component is taught through weekly 1.5-hour lectures that include listening to music, analysing scores, and directed reading assignments.</p> <p>Irish Traditional Music (Semester 1) The Irish Traditional Music Strand will be taught through a series of 1-hour weekly lectures that focus on topics of the tradition, as outlined in the Module Content.</p> <p>Ethnomusicology (Semester2) Lectures will be taught through weekly lectures. Literature-based research and fieldwork will also contribute to the teaching and learning of this module.</p> <p>Lectures will emphasise the development of the student's ability to differentiate regional styles and prominent exponents through aural engagement with recordings and video footage. Students are expected to take an active part in class discussion and will be assigned additional reading material on a regular basis to supplement the in-class learning.</p>			
Assessment Details	Assessment Component	Assessment Description	% of Total	Week Due
Western Classical Music History				
In-module Assignment 1		Academic Writing Assignment	10	Sem 1, Week 6
In-module Assignment 2		Essay Preparation: Opera Presentation	10	Sem 2, Week 5
Summative Assignment 2		Programme Notes 750 words	30	Sem 2, Week 6
Summative Assignment 1		Essay/Podcast: 1500 words or 10-mins podcast	30	End of Sem 2

		Essays/Podcasts which do not contain musical examples (scores or extracts) will not receive a mark of more than 65%.		
	Irish Traditional Music OR Ethnomusicology			
	Irish Traditional Music	Listening Test	20	Sem 1, Week 10
	Ethnomusicology	Listening Diary: 3-4 pieces	20	End of Sem 2
Reassessment Requirements	Resit and/or resubmit relevant exams/assessments at supplemental			
Contact Hours and Student Workload	<p>Contact hours: Western Classical Music History: 1.5 hours x 20 weeks = 30 hours Irish Traditional Music/ Ethnomusicology: 10 hours</p> <p>Student workload (preparation for course and assessment, including completion of assessment): 85 hours</p> <p>Total: 125 hours</p>			
Recommended Reading/ Resources	See Moodle for an extended reading list			

Practical Musicianship

Module Code	APY10
ECTS	5
Module Coordinators	Darren Moore and Gavin Maloney
Module Learning Outcomes	<p>On successful completion of this module, students should be able to:</p> <p>Aural Development: 13A, 2C, 1A, 4A</p> <p>Repertoire-based Analysis: Distinguish salient melodic, harmonic and rhythm details of compositions. Perceive connections between surface details and structural features. Develop a technical musical vocabulary. Demonstrate awareness of phrase length and pattern.</p>
Module Content	<p>Aural Development After an initial assessment (first class only) examining aural comprehension of rhythmic, melodic, and harmonic features, all subsequent classes will begin with warm-up exercises in the form of sung call-and-response melodies to be learned aurally. These will be reinforced by visual representation (solfege or stave notation) and will include the use of solfege with a moveable 'do' (no fixed pitches) focusing on the intervallic relationship between pitches in diatonic melodies. Additionally, rhythmic call-and-response warm-up exercises will take place each week using a combined approach of being learned aurally and then reinforced by visual representation of the learned rhythms.</p> <p>The following <u>TOPICS</u> will be explored both by singing (moveable "Do" solfege) and by instrumental playing:</p> <p><u>Intervals</u> explored will include the basic intervals that form the basis of many orchestral melodies and harmonies, both in major and minor tonalities. Intervals will be no larger than one octave.</p> <p><u>Rhythms</u> will include short exercises in simple duple and triple meter rhythms, and compound duple and triple meter rhythms.</p> <p><u>Diatonic melodies</u> in both major and minor tonalities. Where possible, student led melodies will be used (from own choice repertoire in solo, chamber, and orchestral repertoire) alongside prescribed melodies from the course leader.</p> <p><u>Chords</u> in root position, 1st inversion, and 2nd inversion will be examined, both in major and minor tonalities. Identifying the chords by name (tonic, dominant, etc.) and by Roman numeral (I, V, etc.)</p> <p><u>Cadences</u> to identify aurally will include perfect, imperfect, plagal, and interrupted.</p> <p><u>Transcribing music</u> by ear will consist of learning melodies both from within and outside standard orchestral repertoire. Students will learn how to use solfege to help them learn and memorise a short diatonic melody, how to play it on their instrument, and how to notate it in solfege and staff notation on appropriate software where possible.</p>

	<p>Outside of lesson time, an ongoing self-reflective journal will be compiled summarising the topics learned, and an analysis of progress, and finding musical examples of topics explored. This will form the basis of continued learning and a future reference.</p> <p>Repertoire-based Analysis This module introduces the Repertoire-based Analysis stream. Students explore the practical-theoretical process of examining compositions in order to discern, or decide, how they work. Students undertake two components: Introduction of basic analytical methods. Exploration of the relationship between form and content.</p>			
Teaching and Learning Methods	<p>Aural Development</p> <ul style="list-style-type: none"> • Interactive classes • Singing and instrumental playing in lessons • Audio / Visual aids and exercises • Student consultation of suitable repertoire <p>Repertoire-based Analysis The module is taught through participatory classes, held weekly. Students are expected to perform from a variety of scores, undertake directed tasks, and contribute to group discussions.</p>			
Assessment Details	Assessment Component	Assessment Description	% of Total	Week Due
Aural Development				
Reflective Journal 1		<p>A short summary of each class (max 3 sentences). Self-reflective account (strengths, weaknesses) from each class. A short list of pieces (solo, chamber, and orchestral) that provide examples of the intervals learned in class. A short list of pieces (solo, chamber, orchestral) that provide examples of the cadences learned in class.</p>	15	End of Sem 1
Reflective Journal 2		Same as above	15	End of Sem 2
Practical Exam		<p>One prescribed short diatonic melody to be learned in solfa and to be played by memory.</p> <p>One own-choice short diatonic melody to be learned in solfa and to be played by memory (repertoire to be agreed</p>	30	End of Sem 2

		individually in consultation with course leader). Listening test on recognising chords and cadences.		
Repertoire-based Analysis (semester 2 only)				
	Continuous assessment	Based on interactive class activities	25	Ongoing
	Presentation	Based on prepared repertoire	15	End of Sem 2
Reassessment Requirements	Resit practical exam and/or resubmit relevant journal at supplemental			
Contact Hours and Student Workload	<p>Contact hours: Aural Development: 30 hours Repertoire-based Analysis: 10 hours</p> <p>Student workload (preparation for course and assessment, including completion of assessment): 85 hours</p> <p>Total: 125 hours</p>			
Recommended Reading/ Resources	<p>Aural Development Auralia www.risingsoftware.com/auralia</p> <p>British Kodaly Academy www.kodaly.org.uk</p> <p>Repertoire-based Analysis Dunsby, Jonathan & Whittall, Arnold: Music Analysis in Theory and Practice (Yale UP/Faber, 1988)</p> <p>Schenker, Heinrich: Free Composition (Pendragon Press, 1977)</p> <p>Schenker, Heinrich: Free Composition – Supplemental Musical Examples (Pendragon Press, 1977)</p> <p>Meyer, Leonard: Emotion and Meaning in Music (Chicago UP, 1956)</p> <p>Schoenberg, Arnold: Fundamentals of Musical Composition (Faber, 1970)</p> <p>Epstein, David: Beyond Orpheus: Studies in Musical Structure (OUP, 1987)</p>			

Music Creation

Module Code	AMY10
ECTS	5
Module Coordinators	Darren Moore and Jonathan Nangle
Module Learning Outcomes	<p>On successful completion of this module, students should be able to:</p> <p>Compositional Techniques: 13A, 2C, 1B, 4A</p> <p>Digital Audio Fundamentals:</p> <ul style="list-style-type: none"> • demonstrate the ability to input notes, dynamics and articulations, edit, layout and optimize a computer-based score within notation software (e.g. MuseScore) • extract musical examples from notation software for use in word processor/image-based programs (e.g. musical examples within an essay) and preparing parts for performance, including transposing scores. • Sequence MIDI information to create original compositions and backing tracks through the use of VST (Virtual Studio Technology) instruments. • perform basic editing (extract selections, fades, volume and pan manipulation, effects sends/receives) within a Digital Audio Workstation. • work towards becoming an independent user within a Digital Audio Workstation and develop proficient typesetting ability.
Module Content	<p>Compositional Techniques</p> <p>The following topics will be explored by listening and reading through music mainly from standard orchestral, chamber, and solo repertoire (but also from outside this genre where appropriate):</p> <ul style="list-style-type: none"> - Melodic Sequences - Melodic Imitation - Consonant and Dissonant Harmony - Cadences - Syncopation - Hemiolas - Drones and Ground Bass - Ostinato and Alberti Bass - Instrumental Techniques - Instrumental Evolution - Major and Minor Tonality - Atonality - Binary Form - Ternary Form - Monophony, Homophony, Polyphony - Melody + Accompaniment <p>Each topic will be examined by reading and listening to music mainly from repertoire likely to be encountered as a professional performer. This</p>

repertoire will have the class instrumentalists in mind where possible. In addition, scores and notated examples of this music will be used to reinforce understanding, and instruments will be used where possible to play through the examples. This combined approach of visual, auditory, and kinaesthetic learning will be used regularly to increase the overall understanding of each topic.

More in-depth analysis of these techniques will be led by the course-leader identifying the effects of such techniques on the composition. Where possible the class will explore a more general context of the repertoire and the consequential relevance of a particular compositional technique in that setting. Where possible, further understanding of the topics will be explored by using instruments in class to create new examples of the learned techniques.

Extension tasks will be set where appropriate, challenging students to find examples of the compositional technique being studied from a wider range of repertoire. A short presentation of findings can then take place to share with the whole class and to cross-check the results.

Outside of lesson time, an ongoing self-reflective journal will be compiled, including a brief description of the compositional techniques explored in class (max 3 sentences), and a list of pieces both studied in class and found outside of class time that provides examples of the techniques learned. This will form the basis of continued learning and a future reference.

Digital Audio Fundamentals

The module will provide a solid foundation in music technology, focusing on developing the skill set necessary for the production of user content (scores/worksheets/recordings) and creative pursuits (sequencing, composition). It has strong cross-curricular links with the Compositional Techniques course, and supports the Music History Module and Analysis Components.

This module consists of two components:

1. Provide a step by step introduction to computer-based music notation software (e.g. MuseScore) to produce professional-standard printed/digital musical scores and parts and content for essays/articles and other teaching materials.
2. Provide a step by step introduction to sequencing techniques of VST (Virtual Studio Technology) instruments to compose original compositions or arrange high-quality backing tracks.

Topics will include:

Basic typesetting in music notation software (note input, dynamics and articulations).

Figured-bass notation and typesetting lyrics (Solo songs/SATB).

Transposition of scores and transposing instruments.

Score editing (layout and score optimization) and preparation of parts.

Extracting musical examples from notation software for use in a word processor/image-based program.

	Sequencing in a Digital Audio Workstation through the use of VST instruments. Composition for video (TV Advertisement) Creative mixing techniques in a Digital Audio Workstation			
Teaching and Learning Methods	<p>Both components are taught through a combination of weekly lectures and demonstrations. Students are expected to take an active part in the lectures and will be expected to undertake directed tasks.</p> <p>Compositional Techniques Interactive classes. Singing and Instrumental playing in lessons. Audio / Visual aids and exercises. Student consultation of suitable repertoire</p> <p>Digital Audio Fundamentals The module involves weekly lectures and class demonstrations. Students are expected to take an active part in the lectures and will be expected to undertake directed tasks. The course content will be divided into two 5-week modules over a single semester.</p> <p>Computer Notation and Typesetting (e.g. MuseScore) Each week will focus on a systematic, guided approach, introducing a particular set of tools within the software.</p> <p>Digital Audio (Reaper/Ableton Live) Each week will focus on a systematic, guided approach, introducing a particular set of tools.</p>			
Assessment Details	Assessment Component	Assessment Description	% of Total	Week Due
	Compositional Techniques			
	Reflective Journal 1	Short definition of each technique (max 3 sentences per technique) Short list of pieces studied in class that provide examples of learned technique. Short list of music found outside of class that provide examples of learned technique..	20	End of Sem 1
	Reflective Journal 2	Same as above	20	End of Sem 2
	Practical Exam	Listen to and read a corresponding score of a piece of music. Answer a small number of questions about the piece and write a brief summary of the compositional techniques that you can see and hear in the composition.	40	End of Sem 2

	Digital Audio Fundamentals			
	Computer Notation	4-5 short typeset examples. Typically the pieces will be used in class and completed each week in a continuous assessment. Pieces are selected to target particular toolsets (figured-bass, lyrics, extracting musical examples etc.)	10	Throughout semester
	Sequencing in a DAW	Composition for TV Advertisement. Students are provided with a selection of short TV Ads to which they compose a musical backing track.	10	End of Semester
Reassessment Requirements	Resit practical exam and/or resubmit relevant journal at supplemental			
Contact Hours and Student Workload	<p>Contact hours: Compositional Techniques: 30 hours Digital Audio Fundamentals: 10 hours</p> <p>Independent Study (preparation for course and review of materials): 1.5 hour per week for Compositional Techniques = 30 hours Digital Audio Fundamentals = 5 hours</p> <p>Independent Study (preparation for assessment, incl. completion of assessment): 25hrs prep for portfolio and examination 25 hrs for advertisement assignment</p> <p>Total: 125 hours</p>			
Recommended Reading/ Resources	<p>Compositional Techniques www.imslp.org www.cpd.l.org Spotify Idagio JSTOR Oxford Dictionary of Music</p> <p>Digital Audio Fundamentals Computer Notation and Typesetting Online Finale/Sibelius/Musescore user forums Integrated User Help Guides</p> <p>Introduction to Digital Audio Editing Online forums for digital audio software DeSantis, Dennis: Making Music, 74 Creative Strategies for Electronic Music Producers (Ableton AG, 2015)</p>			

Academics: Year Two

Contexts for Performing

Module Code	ACY20
ECTS	5
Module Coordinator	Lynsey Callaghan
Module Learning Outcomes	<p>On successful completion of this module, students should be able to: demonstrate a broad understanding of the evolution of music history pertaining to Western Classical Music, World Music and Irish Traditional Music</p> <ul style="list-style-type: none"> • differentiate between composers/prominent exponents and styles of the periods/genres studied and evaluate the different aesthetic approaches taken • engage critically with recordings from the periods/genres studied and demonstrate knowledge of the repertoire through analysis and commentary • demonstrate knowledge of various methodological approaches to the type of music studied • understand and develop an awareness of different social, historical and cultural contexts
Module Content	<p>This module will consist of three components Western Classical Music History, Irish Traditional Music and Ethnomusicology. All students undertake Western Classical Music History. Students choose between Irish Traditional Music and Ethnomusicology.</p> <p>Western Classical Music History Modules in Years 1 and 2 provide an overview of the development of music from c. 1600 to 1945. Students will study the music through genre (Orchestral, Opera, etc.). While students will be introduced to significant composers and compositions that are considered to be part of the canon, they will also study the work of underrepresented composers in attempt to subject the canon to reasoned critique. The material will include in-depth discussion of the broader socio-political and cultural context. There will be a strong emphasis on engaging with scores where applicable, which will develop students' analytical skills as well as listening to recordings which will develop aural skills.</p> <p>Irish Traditional Music This component will introduce students to various aspects of the instrumental tradition with particular emphasis on the harp tradition. The module will consist of the following topics:</p> <p>The Bardic tradition – overview of musical practice in Gaelic Ireland The harp tradition – a detailed survey of historic and contemporary practice The organology of Traditional Music The study of Dance Music – a history of dance, its form and structure, modes, contemporary applications, and cultural context. The Collectors – an appraisal of rationale, context, approach and impact.</p>

	<p>Ethnomusicology This module engages with music traditions from around the world through the theoretical model of ethnomusicology. The course will involve two principle strands: i) Area Studies (studying musics of the world); ii) Theory and Methods in Ethnomusicology. Area Studies will comprise case studies of musics from the following regions: Music in India, Sub-Saharan African Traditions, Traditional music in China & Mongolia, North-American Indigenous Traditions, Celtic Traditions, or other selected case studies. Theory and methods introduces the history of the discipline and the central importance of fieldwork in ethnomusicological research. Through engagement with relevant literature students will consider ways to construct and implement short fieldwork projects. Musical area studies will also consider key theoretical themes.</p>			
<p>Teaching and Learning Methods</p>	<p>Western Classical Music History (Semesters 1 and 2) This component is taught through weekly 1.5-hour lectures that include listening to music, analysing scores, and directed reading assignments.</p> <p>Irish Traditional Music (Semester 1) The Irish Traditional Music Strand will be taught through a series of 1-hour weekly lectures that focus on topics of the tradition, as outlined in the Module Content.</p> <p>Ethnomusicology (Semester2) Lectures will be taught through weekly lectures. Literature-based research and fieldwork will also contribute to the teaching and learning of this module.</p> <p>Lectures will emphasise the development of the student's ability to differentiate regional styles and prominent exponents through aural engagement with recordings and video footage. Students are expected to take an active part in class discussion and will be assigned additional reading material on a regular basis to supplement the in-class learning.</p>			
<p>Assessment Details</p>	<p>Assessment Component</p>	<p>Assessment Description</p>	<p>% of Total</p>	<p>Week Due</p>
<p>Western Classical Music History</p>				
<p>In-module Assignment 1</p>		<p>Essay Preparation / Resource bank</p>	<p>10</p>	<p>Week 5</p>
<p>Summative Assignment 1</p>		<p>Essay/Podcast</p>	<p>40</p>	<p>Week 10</p>
<p>In-module Assignment 2</p>		<p>Chamber Music Programme Note</p>	<p>10</p>	<p>Week 5</p>
<p>Summative Assignment 2</p>		<p>Essay</p>	<p>40</p>	<p>End of Sem 2</p>
<p>Irish Traditional Music/ Ethnomusicology (choice of one)</p>				

	Irish Traditional Music	Listening Test	20	End of Sem 1
	Ethnomusicology	Listening Diary: 3-4 pieces	20	End of Sem 2
Reassessment Requirements	Resit and/or resubmit relevant exams/assessments at supplemental			
Contact Hours and Student Workload	<p>Contact hours: Western Classical Music History: 1.5 hours x 20 weeks = 30 hours Irish Traditional Music/ Ethnomusicology: 10 hours</p> <p>Student workload (preparation for course and assessment, including completion of assessment): 85</p> <p>Total: 125</p>			
Recommended Reading/ Resources	See moodle for an extended reading list			

Practical Musicianship

Module Code	APY20
ECTS	5
Module Coordinators	Darren Moore and Gavin Maloney
Module Learning Outcomes	<p>On successful completion of this module, students should be able to:</p> <p>Aural Development: 13A, 2C, 1A, 4A</p> <p>Repertoire-based Analysis: Identify tonal centres, chordal relationships and modulatory processes. Demonstrate understanding of large-scale connections appropriate to musical context. Identify thematic and transitional areas. Cite musical details in defence of conclusions.</p>
Module Content	<p>Aural Development</p> <p>After an initial assessment (first class only) examining aural comprehension of rhythmic, melodic, and harmonic features, all subsequent classes will begin with warm-up exercises in the form of sung call-and-response melodies to be learned aurally. These will be reinforced by visual representation (solfege or stave notation) and will include the use of solfege with a moveable 'do' (no fixed pitches) focusing on the intervallic relationship between pitches in diatonic melodies. Additionally, rhythmic call-and-response warm-up exercises will take place each week using a combined approach of being learned aurally and then reinforced by visual representation of the learned rhythms.</p> <p>The following <u>TOPICS</u> will be explored both by singing (moveable "Do" solfege) and by instrumental playing:</p> <p><u>Intervals</u> explored will include the basic intervals that form the basis of many orchestral melodies and harmonies, both in major and minor tonalities. Intervals may be larger than one octave.</p> <p><u>Rhythms</u> will include short exercises in simple duple and triple meter rhythms, and compound duple and triple meter rhythms.</p> <p><u>Diatonic melodies</u> in both major and minor tonalities. Where possible, student led melodies will be used (from own choice repertoire in solo, chamber, and orchestral repertoire) alongside prescribed melodies from the course leader.</p> <p><u>Chords</u> in root position, 1st inversion, and 2nd inversion will be examined, both in major and minor tonalities. Identifying the chords by name (tonic, dominant, etc.) and by Roman numeral (I,V, etc.)</p> <p><u>Cadences</u> to identify aurally will include perfect, imperfect, plagal, and interrupted.</p> <p><u>Transcribing music</u> by ear will consist of learning melodies both from within and outside standard orchestral repertoire. Students will learn how to use solfege to help them learn and memorise a short diatonic melody, how to play it on their instrument, and how</p>

	<p>to notate it in solfège and staff notation on appropriate software where possible.</p> <p>Outside of lesson time, an ongoing self-reflective journal will be compiled summarising the topics learned, and an analysis of progress, and finding musical examples of topics explored. This will form the basis of continued learning and a future reference.</p> <p>Repertoire-based Analysis This module furthers the Repertoire-based Analysis stream. Students undertake two components:</p> <ol style="list-style-type: none"> 1. Exploration of prominent phenomenological, formal, and psychological approaches to analysis. 2. Practical application of analytical skills towards becoming professionally equipped. 			
<p>Teaching and Learning Methods</p>	<p>Aural Development</p> <ul style="list-style-type: none"> • Interactive classes • Singing and instrumental playing in lessons • Audio / Visual aids and exercises • Student consultation of suitable repertoire <p>Repertoire-based Analysis The module is taught through participatory classes, held weekly. Students are expected to perform from a variety of scores, undertake directed tasks, and contribute to group discussions.</p>			
<p>Assessment Details</p>	<p>Assessment Component</p>	<p>Assessment Description</p>	<p>% of Total</p>	<p>Week Due</p>
<p>Aural Development</p>				
<p>Reflective Journal 1</p>	<p>A short summary of each class (max 3 sentences). Self-reflective account (strengths, weaknesses) from each class. A short list of pieces (solo, chamber, and orchestral) that provide examples of the intervals learned in class. A short list of pieces (solo, chamber, orchestral) that provide examples of the cadences learned in class.</p>		<p>15</p>	<p>End of Sem 1</p>
<p>Reflective Journal 2</p>	<p>Same as above</p>		<p>15</p>	<p>End of Sem 2</p>
<p>Practical Exam</p>	<p>One prescribed short diatonic melody to be learned in solfa and to be played by memory. One own-choice short diatonic melody to be learned in solfa</p>		<p>30</p>	<p>End of Sem 2</p>

		and to be played by memory (repertoire to be agreed individually in consultation with course leader). Listening test on recognising chords and cadences.		
	Repertoire-based Analysis (semester 1 only)			
	Written assignment	Essay on relevant topic	15	End of Sem 1
	Continuous Assessment	Based on interactive class activities	25	Ongoing
Reassessment Requirements	Resit practical exam and/or resubmit relevant journal at supplemental			
Contact Hours and Student Workload	<p>Contact hours: Aural Development: 20 hours Repertoire-based Analysis: 10 hours</p> <p>Student workload (preparation for course and assessment, including completion of assessment): 95 hours</p> <p>Total: 125 hours</p>			
Recommended Reading/ Resources	<p>Aural Development Auralia www.risingsoftware.com/auralia</p> <p>British Kodaly Academy www.kodaly.org.uk</p> <p>Repertoire-based Analysis Dunsby, Jonathan & Whittall, Arnold: Music Analysis in Theory and Practice (Yale UP/Faber, 1988)</p> <p>Schenker, Heinrich: Free Composition (Pendragon Press, 1977)</p> <p>Schenker, Heinrich: Free Composition – Supplemental Musical Examples (Pendragon Press, 1977)</p> <p>Meyer, Leonard: Emotion and Meaning in Music (Chicago UP, 1956)</p> <p>Schoenberg, Arnold: Fundamentals of Musical Composition (Faber, 1970)</p> <p>Epstein, David: Beyond Orpheus: Studies in Musical Structure (OUP, 1987)</p>			

Music Creation

Module Code	AMY10
ECTS	5
Module Coordinators	Darren Moore and Jonathan Nangle
Module Learning Outcomes	<p>On successful completion of this module, students should be able to:</p> <p>Compositional Techniques: 13A, 2C, 1B, 4A</p> <p>Free Composition</p> <ul style="list-style-type: none"> • utilise, through creative and reflective practice, some of the techniques used in the composition of modern and contemporary music in the form of a short composition. • critically understand and gain an appreciation for some of the aesthetic ideas and philosophies behind the various styles and movements. • reflect on their original contribution to music composition through the completion of a commentary on their work. <p>Music Technology</p> <ul style="list-style-type: none"> • capture and import audio into a Digital Audio Workstation platform and perform basic editing (extract selections, fades, volume and pan manipulation, corrective editing, audio splicing). • creatively manipulate digital audio generating new and engaging sonic material from pre-existing/recorded files through the use of effects and audio processing to creating material for use within a sound design for film project. • critically understand and gain an appreciation for the implementation of music, foley and sound design elements within film, tv and computer games. • work towards becoming an independent user, learning how to creatively and correctively manipulate digital audio.
Module Content	<p>This module will consist of three components:</p> <ol style="list-style-type: none"> 1. Compositional Techniques 2. Free Composition 3. Digital Audio Fundamentals <p>Compositional Techniques</p> <p>The following topics will be explored by listening and reading through music mainly from standard orchestral, chamber, and solo repertoire (but also from outside this genre where appropriate):</p> <ul style="list-style-type: none"> - Melodic Motifs - Melodic Ornamentation - Harmonic Rhythm - Modulations - Diminution - Augmentation - Figured Bass

- Melodic Bass
- Instrumental Extended Techniques
- Instrument Symbolism
- Bitonality
- Serialism and Microtonal
- Ritornello
- Sonata Form
- Monophony, Homophony, Polyphony
- Heterophony

Each topic will be examined by reading and listening to music mainly from repertoire likely to be encountered as a professional performer. This repertoire will have the class instrumentalists in mind where possible. In addition, scores and notated examples of this music will be used to reinforce understanding, and instruments will be used where possible to play through the examples. This combined approach of visual, auditory, and kinaesthetic learning will be used regularly to increase the overall understanding of each topic.

More in-depth analysis of these techniques will be led by the course-leader identifying the effects of such techniques on the composition. Where possible the class will explore a more general context of the repertoire and the consequential relevance of a particular compositional technique in that setting. Where possible, further understanding of the topics will be explored by using instruments in class to create new examples of the learned techniques.

Extension tasks will be set where appropriate, challenging students to find examples of the compositional technique being studied from a wider range of repertoire. A short presentation of findings can then take place to share with the whole class and to cross-check the results.

Outside of lesson time, an ongoing self-reflective journal will be compiled, including a brief description of the compositional techniques explored in class (max 3 sentences), and a list of pieces both studied in class and found outside of class time that provides examples of the techniques learned. This will form the basis of continued learning and a future reference.

Free Composition

The aim of this component is to introduce students through reflective practice to compositional techniques associated with modernist and contemporary movements. Students will compose two short works that utilise techniques such as graphic notation, visual stimuli, serialism, aleatoric techniques, etc.

Topics will include the following:

Analysis and discussion of key 20th/21st century compositional techniques as the foundation stone of original compositions

Writing and peer reviewing own and others compositions

Write a piece for their own instrument

	<p>Write a rhythm based piece</p> <p>Digital Audio Fundamentals The module will build on the foundation skills developed in Digital Audio Fundamentals from Year 1, focusing on developing the skill set for the capture and manipulation of digital audio in the production of user content (foley and sound design for film/TV/Computer Games) and creative pursuits (audio manipulation, sequencing, composition).</p> <p>Topics will include the following: An introduction to digital audio editing techniques within a Digital Audio Workstation (Reaper/Ableton Live/Cubase), learning the skills to capture and creatively and correctively manipulate digital audio. The role of sound design within Film, TV and Computer Games The role of foley within Film, TV and Computer Games The role of music with Film, TV and Computer Games</p>			
<p>Teaching and Learning Methods</p>	<p>Both components are taught through a combination of weekly lectures and demonstrations. Students are expected to take an active part in the lectures and will be expected to undertake directed tasks.</p> <p>Compositional Techniques Interactive classes. Singing and Instrumental playing in lessons. Audio / Visual aids and exercises. Student consultation of suitable repertoire</p> <p>Free Composition 10 weeks of classroom teaching involving analysis of 20th/21st century compositional techniques and peer review of the students' works composed in addition to comments from the relevant lecturer.</p> <p>The workshopping/group discussion of student compositions will be a central part of the experience and will be conducted in a performance led environment where possible.</p> <p>Digital Audio Fundamentals Each week will focus on a systematic, guided approach, introducing a particular set of tools within the software. Students will be introduced to the concepts and role of Sound Design within Film, TV and Computer Games, Foley Techniques and Music within the aforementioned media. Examples from popular media will serve as a starting point for students' explorations in the topic.</p>			
<p>Assessment Details</p>	<p>Assessment Component</p>	<p>Assessment Description</p>	<p>% of Total</p>	<p>Week Due</p>
<p>Compositional Techniques</p>				
<p>Reflective Journal 1</p>	<p>Short definition of each technique (max 3 sentences per technique)</p>	<p>15</p>	<p>End of Sem 1</p>	

		Short list of pieces studied in class that provide examples of learned technique. Short list of music found outside of class that provide examples of learned technique..		
	Reflective Journal 2	Same as above	15	End of Sem 2
	Practical Exam	Listen to and read a corresponding score of a piece of music. Answer a small number of questions about the piece and write a brief summary of the compositional techniques that you can see and hear in the composition.	30	End of Sem 2
Free Composition				
	Free Composition Portfolio	To compose 2 original pieces: One written and performed on the students instrument focusing on the development of pitch material. One focusing on the development of rhythmic material. To include a small commentary x 2	20	End of relevant Semester
Digital Audio Fundamentals				
	Digital Audio Fundamentals Assignment	Students are provided with a selection of short films to which they create all the sonic elements (Sound Design, Foley, Music)	20	End of relevant Semester
Reassessment Requirements	Resit practical exam and/or resubmit relevant journal/assignment at supplemental			
Contact Hours and Student Workload	<p>Contact hours: Compositional Techniques = 25 hours Free Composition = 10 hours Digital Audio Fundamentals = 10 hours</p> <p>Independent Study (preparation for assessment, incl. completion of assessment): Compositional Techniques = 50 hours Free Composition = 15 hours Digital Audio Fundamentals = 15 hours</p>			

	Total: 125 hours
Recommended Reading/ Resources	<p>Compositional Techniques www.imslp.org www.cpdل.org Spotify Idagio JSTOR Oxford Dictionary of Music</p> <p>Free Composition Auner, Joseph and Frisch, Walter: Music in the Twentieth and Twenty-First Centuries (Norton, 2013). Gann, Kyle: American Music in the Twentieth-Century (Wadsworth, 2005). Griffiths, Paul: Modern Music and After (Oxford, 2011). Gottschalk, Jennie: Experimental Music since 1970 (Bloomsbury Academic, 2016). Kostka, Stefan: Materials and Techniques of Twentieth-Century Music (Prentice Hall, 2006). Ross, Alex: The Rest is Noise: Listening to the Twentieth Century (Farrar, Straus & Giroux, 2007). Taruskin, Richard: The Oxford History of Western Music – Music in the Late Twentieth Century (Oxford, 2010).</p> <p>Adler, Samuel: The Study of Orchestration (W.W. Norton, 3rd edition, 2002)</p> <p>Digital Audio Fundamentals Digital Audio Editing Online forums for digital audio software</p> <p>Tonebenders Podcast - https://tonebenderspodcast.com/ Tonebenders is a collective of sound design professionals sharing their thoughts, ideas, and stories. All aspects of sound design will be up for debate, from field recording, to the final mix, from manipulation to synthesis, from track layouts to secret editing tricks.</p> <p>Soundworks Collection - https://soundworkscollection.com/ The goal for the SoundWorks Collection is simple; we are dedicated to profiling the greatest and upcoming sound minds from around the world and highlight their contributions. The SoundWorks Collection was created in 2009 by filmmaker Michael Coleman as an online destination that takes you behind the scenes and straight to the dub stage for a look into audio post-production for feature films, video game sound design, and original soundtrack composition.</p> <p>Neumeyer, David (ed.): The Oxford Handbook of Film Music Studies, (Oxford, 2013)</p>

Academics: Year Three

Contexts for Performing

Module Code	ACY30
ECTS	5
Module Coordinator	Jonathan Nangle Kevin O'Connell Lynsey Callaghan
Module Learning Outcomes	On successful completion of this module students should be able to: demonstrate a broad knowledge of the major composers and compositional trends of the 20th/21st Centuries critically discuss the music of the main composers associated with this era give a detailed account of stylistic traits of various musical compositions from these centuries extrapolate relevant information from text sources and scores, and write about this music in an informed and critical way create a research proposal
Module Content	<p>This module has two components:</p> <ol style="list-style-type: none"> 1. 20th/21st Century Music History 2. Capstone Project Proposal Development <p>20th/21st Century Music History</p> <p>This module will consist of a survey of the main developments of Modern music from 1910 to the present day. To introduce students to the main musical trends and developments of the century, to include: Expressionism/Impressionism/Dodecaphonicism/Neoclassicism/Seriliasim /Chance/Minimalism/Microtonality/Pointalism/Spectralism/Electronic music/Electro-acoustic music. Pop, Ethnomusicology and Music in Ireland will also be addressed. The module will develop students' knowledge of the relevant repertoire through score study, texts and other sources, highlighting and studying representative works chosen from the period as a means of understanding the musical particulars of the era and, as far as possible be relevant to the instrumental/vocal capabilities of the class. The module will continue to further equip students to undertake historical and musical investigation. It is envisaged that the history modules will strongly link in with the Performance Spotlight events where appropriate, historically underpinning and complementing works undertaken, aiming to result in an informed musical performance.</p> <p>Semester 1 New Paths (Expressionism/Impressionism) Dodecaphonic Music/ Neoclassicism/ Serialism/ Chance /Minimalism /Spectralism Electro-acoustic/ Electronic/ Spectral Composition</p> <p>Semester 2: Ethnomusicology Pop Music Music in Ireland Where to next?</p> <p>Capstone Project Proposal Development</p>

	This module will prepare students to submit a proposal for their Year 4 Capstone Project.			
Teaching and Learning Methods	<p>20th/21st Century Music History Learning activities will include class discussion, reading, discovering, assessing and writing about music of this era. Assigned reading and listening, relevant to specific lectures and topics will also form part of the course content. Students are encouraged to contribute to class discussion.</p> <p>Capstone Project Proposal Development Students will engage in activities designed to spark their imaginations about possible research projects that they can engage during their Capstone Project</p>			
Assessment Details	Assessment Component	Assessment Description	% of Total	Week Due
	Essay 1	2000–2500 words Essays that do not contain musical examples will not receive a mark of more than 65%.	45	Beginning of Sem 2
	Essay 2	As above	45	End of Sem 2
	Capstone Proposal	Submission of a project proposal	10	TBC
Reassessment Requirements	Resubmit essay or proposal			
Contact Hours and Student Workload	<p>Contact hours: 20th/21st Century Music History: 1.5 hours x 20 weeks = 30 hours Capstone Project Proposal Development: 1 hour x 5 weeks = 5 hours</p> <p>Student workload (preparation for course and assessment, including completion of assessment): 90 hours</p> <p>Total: 125 hours</p>			
Recommended Reading/ Resources	Extensive reading list to be provided on moodle			

Practical Musicianship

Module Code	APY30
ECTS	5
Module Coordinator	Marie Moran Jonathan Nangle
Module Learning Outcomes	<p>On successful completion of this module, students should be able to:</p> <ul style="list-style-type: none"> • achieve proficiency in the dictation of more complex rhythmic and melodic phrases • achieve proficiency in the dictation of more complex melodic phrases • increase melodic memorisation of tonal music to include keyboard textures • move away from keyboard-based dictation and introduce various texture and timbres • continue to develop the inner ear • design new and engaging sonic material with a variety of software applications • combine material via a multi-track Digital Audio Workstation (DAW) into a composed piece of acousmatic/electro-acoustic music • outline the physical properties of sound and explain how these can be applied to a musical composition • combine mixed media forms, e.g. integration of sound and video image, use of interactive systems (sensors/multi-touch tablets) • reflect on their original contribution to acousmatic music composition through the completion of a commentary on their own work
Module Content	<p>This module consists of two components: Aural Development Music Technology</p> <p>Aural Development This course will consist of the following: To dictate more complex rhythmic patterns. (Alternating time signatures) To achieve a proficiency in the dictation of more complex melodic phrases. (Atonal melodies - single strand and two-parts) Clusters String quartet textures (extract Violin 1 & Cello parts) Keyboard textures (piano pieces of appropriate standard) Vocal/choral textures SATB dictation (Chorale phrases)</p> <p>Music Technology The course is divided into three 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-</p>

	Media Content is subject to change due to the acquisition and continual release of new software packages			
Teaching and Learning Methods	<p>Aural Development</p> <p>The module is delivered through weekly classes. Students are expected to take an active part in the classes.</p> <p>Sight singing: Systematic instruction in aural training and sight singing to include single strands, two-part, three-part and four-part textures. Also, the development of melodic memory.</p> <p>Dictation: Systematic instruction in both melodic and rhythmic dictation. Securing the translation of metre and beat divisions. The rhythmic dictation will include alternating time signatures. The melodic dictation will now include atonal melodies (single and two-part strands); two-part tonal textures (Violin1 & Cello parts from String quartet), three-part tonal textures (vocal works), four-part textures (Chorales).</p> <p>Advanced rhythmic training: This is a practical oriented class where students are introduced to common rhythms of the Baroque, Classical, Romantic & Modern repertory. Complex rhythmic patterns, (e.g. polyrhythms, cross rhythms), and approaches to subdividing techniques and metric modulation will be addressed.</p> <p>All will assist in the study, approaches and reading of, modern/contemporary works. This is an aural skills course and affords students with the opportunity fine-tune their rhythmic sense, ability to sight read, their aural identification and analysis of various types of music. Weekly assignments and active participation is essential.</p> <p>Music Technology</p> <p>Students are introduced to the area of study through the use of historical and contemporary examples from leading figures in the field</p> <p>Students engage 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.</p> <p>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</p>			
Assessment Details	Assessment Component	Assessment Description	% of Total	Week Due
	Aural Development: Mid-year Examination	Practical assignments covered throughout the term. Written dictation paper.	26	End of Semester 1
	Aural Development: End-of-year Examination	Practical assignments covered throughout the term. Written dictation paper.	26	End of Semester 2
	Music Technology Assignment 1	Students are expected to demonstrate a creative understanding of the subject topic.	16	After first component

	Music Technology Assignment 2	Students are expected to demonstrate a creative understanding of the subject topic.	16	After second component
	Music Technology Assignment 3	Students are expected to demonstrate a creative understanding of the subject topic.	16	After final component
Reassessment Requirements	Repeat examination			
Contact Hours and Student Workload	<p>Contact hours: Aural Development: 1 hour x 20 weeks = 20 hours Music Technology: 1 hour x 20 weeks = 20 hours</p> <p>Student workload (preparation for course and assessment, including completion of assessment): 85 hours</p> <p>Total: 125 hours</p>			
Recommended Reading/ Resources	Kazez, Daniel. Rhythm reading: elementary through advanced training 2nd ed. New York: W. W. Norton & Co., 1997			

Music Creation

Module Code	AMY30			
ECTS	5			
Module Coordinator	Kevin O'Connell Jonathan Nangle			
Module Learning Outcomes	<p>On successful completion of this module, students should be able to:</p> <ul style="list-style-type: none"> assess and analyse orchestral scores examine a non-orchestral score and orchestrate it for the appropriate orchestral forces compose short miniatures evincing the Romantic harmony vocabulary compose using contemporary musical language in medium-scale forms with a wide palette of instrumentation utilise sound technology in creative work compose for both singers and instrumentalists give a detailed account of creative decisions in clear prose, for example in writing programme notes 			
Module Content	<p>This module consists of two components: Orchestration and Romantic Harmony Free Composition</p> <p>Orchestration and Romantic Harmony An introduction to orchestral instruments, the development of the orchestra and application of this to the orchestration of pieces up to and including Romantic Forces.</p> <p>Free Composition Teaching is by classroom groups and includes instrumental demonstrations and workshop of all works written.</p>			
Teaching and Learning Methods	<p>Orchestration and Romantic Harmony Score studies of varying styles followed by students' own orchestrations Exercises throughout teaching, worked independently and in tutorials Analysis and study of works in the Romantic style and a thorough study of the harmonic vocabulary involved. 1 piece to be presented for portfolio – e.g. an accompaniment to a melody/solo miniature/ composition for small ensemble</p> <p>Free Composition Teaching sessions are as much as possible conducted on a practical basis with discussion arising from performance of student works. Individual feedback is given by the tutor on details of technique, and by players on aspects of the instrumentation</p>			
Assessment Details	Assessment Component	Assessment Description	% of Total	Week Due
	Romantic Harmony	Compose 1 short Romantic piece (30 bars approx.)	7.5	Sem 1, Week 5

	Orchestration Portfolio	Complete four orchestrations of varying styles	7.5 each = 30	Sem 1, Week 8 and Sem 2 Weks 2, 4 and 8
	Orchestration Take-home Project	Answer one question; orchestration of a short piano piece To provide typeset score and disc	12.5	End of Sem 2
	Free Composition Portfolio	Three contrasting pieces	50	Throughout year
Reassessment Requirements	Resubmission of portfolios or compositions			
Contact Hours and Student Workload	<p>Contact hours: Orchestration: 1 hour x 20 weeks = 20 hours Free Composition: 1 hour x 20 weeks = 20 hours</p> <p>Student workload (preparation for course and assessment, including completion of assessment): 85</p> <p>Total: 125</p>			
Recommended Reading/ Resources	Arnold Schoenberg Fundamentals of Musical Composition (Faber) Milton Babbitt Essays on Music (Norton) 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)			

Academics: Year Four Major Academic Electives

Dissertation

Module Code	AEY40A
ECTS	10
Module Coordinator	Lynsey Callaghan
Module Learning Outcomes	<p>On successful completion of this module students should be able to:</p> <ul style="list-style-type: none"> • Devise, develop and complete a substantial, intellectually challenging research project related to their field of study, within a set timeframe, and with limited guidance from a supervisor • Assimilate and selectively apply concepts, theories, methods and subject-specific terminology used in their field of study • Sustain a coherent argument that draws on an engagement with and critical appraisal of existing knowledge relevant to their research project • Relate their specific research topic to wider issues, debates and concerns in the general field of Music Performance <p>Reflect on and self-critically manage their own learning in the context of limited access to constructive feedback</p>
Module Content	<p>Students will explore the core body of knowledge and current research debates relating to their chosen research topic. The subject matter will be treated in depth to a length of approximately 7,000–10,000 words and must evince a mature analytical judgement. Research into the topic is to be supported by a substantial addition of original critical comment.</p> <p>All students are expected to engage in three components:</p> <ul style="list-style-type: none"> individual supervisions group seminars research and information skills tutorials <p>Individual Supervisions Students receive one-to-one tutorials with a supervisor who provides advice and guidance on refining the student's hypothesis and research methodology, finding and using relevant literature and understanding relevant rules and regulations. The supervisor provides feedback on matters such as progress, style and presentation.</p> <p>Group Seminars The purpose of the monthly group seminars is to introduce students to a range of research issues as a way of supporting them through the process of creating their dissertation. The expectations of a research project will be considered; including project planning, time management, meeting and reporting to a supervisor, communication skills, ethical considerations, and formatting. Through the seminars, students will collaborate with peers, evaluate the work of others with a critical and constructive approach, receive feedback and engage in group discussions. These experiences will strengthen their own research projects.</p> <p>Research and Information Skills Tutorial The purpose of these classes is to equip students with the skills and confidence to use a range of information resources effectively; also to</p>

	<p>explore information resources beyond the RIAM library. It is aimed at all students who take the Dissertation module in the BMus degrees, in particular for the literature review (an essential component of the dissertation). These are a mixture of presentations and practical exercises during the classes to reinforce what students have learnt and highlight any areas of uncertainty during the class. There are no assignments.</p> <p>Week 1: Overview of classes Online library catalogues for research Search strategies and techniques</p> <p>Week 2: Using Grove Online Using research databases (RILM, ERIC)</p> <p>Week 3: Open Access journal sources Using electronic journals (JSTOR) References and citations</p> <p>Week 4: Advanced web searching Open access research resources on the web Critical evaluation of information sources Ethics of research and information use (plagiarism and copyright)</p>			
<p>Teaching and Learning Methods</p>	<p>Research will include listening, reading, writing, critical thinking, analysing, performing, preparing material, communicating as applicable to the project. Guidance and direction from the supervisor in one-to-one supervisions, including discussion, advice, problem-solving, and reading and reflecting on work.</p> <p>Collaborative groupwork and personal reflection in the research seminar. Students are led through issues relating to research and information literacy during tutorial sessions.</p>			
<p>Assessment Details</p>	<p>Assessment Component</p>	<p>Assessment Description</p>	<p>% of Total</p>	<p>Week Due</p>
	<p>Dissertation</p>	<p>7,000–10,000 words</p>	<p>100</p>	<p>See RIAM Calendar</p>
<p>Reassessment Requirements</p>	<p>Re-submission of dissertation</p>			
<p>Contact Hours and Student Workload</p>	<p>1 hour of individual supervision per week x 16 weeks = 16 hours 1 hour of group seminar x 8 weeks = 8 hours 1 hour of research and information skills tutorial x 4 weeks = 4 hours 222 hours of self-study</p>			
<p>Recommended Reading/ Resources</p>	<p>General Material - Core Material Herbert, Trevor, <i>Music in Words: A Guide to Researching and Writing about Music</i> (New York: Oxford University Press, 2009) Holoman, D. Kern, <i>Writing about Music: A Style Sheet from the Editors of 19th-Century Music</i> (Berkeley: University of California Press, 1988) Sampsel, Laurie J., <i>Music Research: A Handbook</i> (New York: Oxford University Press, 2009) Wingell, Richard J., <i>Writing about Music: An Introductory Guide</i>, 2nd edn (New Jersey; Prentice Hall, 1997)</p> <p>Historical Performance</p>			

	<p>Brown, Clive, <i>Classical and Romantic Performing Practice, 1750–1900</i> (Oxford: Oxford University Press, 1999)</p> <p>Lawson, Colin and Stowell, Robin, <i>The Historical Performance of Music: An Introduction</i> (Cambridge University Press, 1999)</p> <p>Interpretation</p> <p>Butt, John, <i>Playing with History: The Historical Approach to Musical Performance</i> (Cambridge: Cambridge University Press, 2002)</p> <p>Cone, Edward T., <i>Musical Form and Musical Performance</i> (London and New York: Norton, 1968)</p> <p>Hudson, Richard, <i>Stolen Time: A History of Tempo Rubato</i> (Oxford: Clarendon Press, 1997)</p> <p>Analysis</p> <p>Berry, Wallace, <i>Structural Functions in Music</i> (New York: Dover, 1976)</p> <p>Cook, Nicholas, <i>A Guide to Musical Analysis</i> (London: Dent, 1987)</p> <p>Dunsby, Jonathan and Whittall, Arnold, <i>Music Analysis in Theory and Practice</i> (London: Faber Music, 1998)</p> <p>Ferrara, Lawrence, <i>Philosophy and the Analysis of Music</i> (New York: Greenwood Press, 1991)</p> <p>Langer, Susanne K., <i>Feeling and Form</i> (New York: Charles Scribner's Sons, 1953)</p> <p>Lester, Joel, <i>Analytical Approaches to Twentieth-Century Music</i> (New York and London: W.W. Norton & Co, 1989)</p> <p>Salzer, Felix, <i>Structural Hearing: Tonal Coherence in Music</i> (New York: Dover, 1982)</p>
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Music Technology

Module Code	AEY40B			
ECTS	10			
Module Coordinator	Jonathan Nangle			
Module Learning Outcomes	<p>On successful completion of this module students should be able to:</p> <ul style="list-style-type: none"> Compose a large scale musical work using the language of Electro-Acoustic Composition Identify and describe for one's own learning and progress Reflect on and evaluate the quality of their own learning and achievement Produce a written document that provides insight into the compositional output of the student 			
Module Content	<p>In the computer age the ontological range of Digital Audio Fundamentals has greatly increased. It may now be mechanical, electronic, software or indeed even purely conceptual. As such topics are subject to change reflecting trends in the field. Topics covered may include: Multi-Track Sequencing Sampling in the Digital Domain Synthesis Design Algorithmic Composition Composition and Sound Design for Video Programming within a Modular Environment Spatial Electro-Acoustic Composition (8-Channel Speaker Array) Hardware Hacking and Circuit Bending Narrative based electro-acoustic composition Field-Recording</p>			
Teaching and Learning Methods	<p>Classes are practical, focusing on a specific topic and the software involved. Tutorials are conducted highlighting particular processes within the software. Short homework assignments are set. The final assignment is to produce a piece focusing on the topic discussed making use of the software discussed or aspects of it. Students will be expected to take greater control of the learning process and to delve deeper into the subject.</p>			
Assessment Details	Assessment Component	Assessment Description	% of Total	Week Due
	Assignment 1	Assignments are subject to change annually. 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	30	See RIAM Calendar
	Assignment 2	As above	30	See RIAM Calendar
	Assignment 3	As above	30	

	Assignment documentation	In conjunction with the assignments project students must submit a written account of the goals and processes involved in producing their work	10	See RIAM Calendar
Reassessment Requirements	Repeat assignments			
Contact Hours and Student Workload	Contact hours: 1.5 hours per week for 20 weeks = 30 hours Student workload (preparation for course and assessment, including completion of assessment): 220 Total: 250			
Recommended Reading/ Resources	<p>Trevor Wishart, Audible Design, ISBN-13: 978-0951031315</p> <p>Trevor Wishart, On Sonic Art, ISBN-13: 978-3718658473</p> <p>Alessandro Cipriani, Maurizio Giri, Electronic Music and Sound Design - Theory and Practice with Max/MSP - volume 1, ISBN-13: 978-8890548406</p> <p>Nicolas Collins, Handmade Electronic Music: The Art of Hardware Hacking, ISBN-13: 978-0415998734</p> <p>Curtis Roads, Computer Music Tutorial (MIT press), ISBN-13: 978-026268082</p> <p>Thom Holmes, Electronic and Experimental Music: Technology, Music, and Culture, ISBN-13: 978- 0415896368</p> <p>Simon Emmerson, The Language of Electroacoustic Music (editor and contributor) (Macmillan, 1986 now Macmillan-Palgrave), ISBN-13: 978-0333397602</p> <p>Tom Johnson, The Voice of New Music: New York City 1972-1982 - A Collection of Articles Originally Published by the Village Voice, www.editions75.com</p> <p>Kyle Gann, Music Downtown: Writings from the Village Voice, ISBN-13: 978-0520229822</p> <p>Christopher Cox, Audio Culture: Readings in Modern Music, ISBN-13: 978-0826416155</p> <p>Rob Young, Undercurrents, The Hidden Wiring of Modern Music, ISBN-13: 978-0826464507</p> <p>Michael Nyman, Experimental Music: Cage and Beyond (Music in the Twentieth Century), ISBN-13: 978- 0521653831</p> <p>David Toop, Haunted Weather: Music, Silence, and Memory, ISBN-13: 978-1852427894</p>			

Composition

Module Code	AEY40C
ECTS	10
Module Coordinator	Kevin O'Connell
Module Learning Outcomes	<p>On successful completion of this module, students should be able to:</p> <ul style="list-style-type: none"> Compose works at an advanced level of technical competence across a range of idioms (solo, chamber and large ensemble works) Explain creative decisions made in essay form or programme note Present scores in a professional manner (Sibelius, Finale) Engage in creative discussion with some of the leading compositional and artistic practitioners of today through the group seminars Articulate their reactions to presentations in the group seminars and to define how they can inform their own creative and compositional practice
Module Content	<p>This option is open to students who have already shown a strong ability for composition in the year 3 module. The student is to produce a folio of work in varied musical genres showing a firm grasp of technique and a degree of original thought. The folio should include one piece for medium-to-large forces. This might mean choir, or chamber group, or orchestra. The other projects for the folio should be discussed with the course tutor. Overall, five pieces will be required for the portfolio. In cases where students compose a multi-movement work, allowances may be made in consultation with the supervisor.</p> <p>All students are expected to engage in two components:</p> <ul style="list-style-type: none"> individual supervisions group seminars <p>Individual Supervisions</p> <p>Techniques covered will include a more intensive treatment and application of those found in earlier modules. For example, serialism will be treated with reference to rhythm and dynamics and not only pitch. Instrumentation will feature more widely than in previous years. Aspects of score presentation will figure more largely than in previous years, including problems of presentation in Finale or Sibelius software. A written commentary, which reflects on the compositional method employed in the works, will accompany the portfolio.</p> <p>Group Seminars</p> <p>The composition Group Seminar consists of talks by invited speakers who may be composers or artists working in related fields: writers, artists, filmmakers, sound-designers etc. The Seminar is a general discussion platform in which students can exchange creative ideas with one another and with some of the leading practitioners in their fields.</p>
Teaching and Learning Methods	<p>Students will receive one-to-one tutorials with their supervisor working on original material including copying and proper presentation of scores. Work in progress is continuously assessed and feedback given.</p>

	Students' work is evaluated during seminar sessions where creative decisions and technical problems are dealt with before the final submission of work. In addition, students are invited to take part in workshops by RIAM students, visiting ensembles and the Kirkos Ensemble.			
Assessment Details	Assessment Component	Assessment Description	% of Total	Week Due
	Portfolio	Large-scale work 25% Smaller work 15% Smaller work 15% Smaller work 15% Smaller work 15% Note: While typed scores are preferred, good hand-copied scores are also acceptable at this level	80	See RIAM Calendar
	Commentary		20	See RIAM Calendar
Reassessment Requirements	Re-submission of portfolio			
Contact Hours and Student Workload	Contact hours: 1 hour of individual supervision per week x 16 weeks = 16 hours 2 hours of group seminar x 8 weeks = 16 hours Student workload (preparation for course and assessment, including completion of assessment): 218 hours Total: 250 hours			
Recommended Reading/ Resources	Adler, Samuel, The Study of Orchestration, 3rd edn (W.W. Norton, 2002) Babbitt, Milton, Words about Music (University of Wisconsin Press, 1987) Perle, George, Serial Composition and Atonality (Faber, 1962) Schoenberg, Arnold, The Musical Idea and the Logic, Technique and Art of its Presentation (Indiana UP, 2006) Widor, Charles-Marie, Manual of Practical Instrumentation (Dover Publications, 1904, repr. 2005)			

Analysis

Module Code	AEY4OD			
ECTS	10			
Module Coordinator	Kevin O'Connell			
Module Learning Outcomes	<p>On successful completion of this module, students should be able to:</p> <ul style="list-style-type: none"> • Undertake independent musical investigation into new works/repertoire • Critically analyse music using the appropriate analytical tools/vocabulary in a musically intelligible and precise way • Deepen their engagement with the works performed • Critically appraise and evaluate performance choices displaying independent musical judgement • Illustrate via performance the more 'thoughtful' performer 			
Module Content	Mature discussion, reflection, listening, reading, analysing is core activity. This will be reinforced by supervision and guidance in relation to the student's academic topic/s. Reflection in terms of a student's artistic 'individual' approach to a work will also be discussed and examined			
Teaching and Learning Methods	Individual supervision and guidance			
Assessment Details	Assessment Component	Assessment Description	% of Total	Week Due
	Research	2 written assignments or 1 larger academic project (to be discussed with the relevant supervisor)	100	See RIAM Calendar
Reassessment Requirements	Resubmit research			
Contact Hours and Student Workload	<p>Contact hours: 1 hour of individual supervision per week x 18 weeks = 18 hours</p> <p>Student workload (preparation for course and assessment, including completion of assessment): 232 hours</p> <p>Total: 250 hours</p>			
Recommended Reading/ Resources	<p>Interpretation</p> <p>Cone, Edward T. Musical form and musical performance. London; NewYork: Norton, 1968</p> <p>Hudson, Richard. Stolen time: a history of tempo rubato. Oxford: Clarendon Press, 1997</p> <p>Butt, John. Playing with History: the historical approach to musical performance. Cambridge: Cambridge University Press, c2002</p> <p>Analysis</p> <p>Berry, Wallace, 1928 - 1991. Structural functions in music. New York: Dover, 1976</p> <p>Cook, Nicholas. A guide to Musical Analysis. London: Dent, 1987/92</p>			

	<p>Dunsby, Jonathan. Whittall, Arnold, 1935-, Music Analysis in theory and practice. London: Faber Music, 1998</p> <p>Ferrara, Lawrence. Philosophy and the Analysis of Music. New York: Greenwood Press, 1991</p> <p>Langer, Susanne K. Feeling and Form. Charles Scribner's Sons, 1953</p> <p>Lester, Joel. Analytical approaches to twentieth century music. New York; London: W</p>
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HOLISTIC

HOLISTIC: YEAR ONE

Module Code	HY10A			
ECTS	5			
Module Coordinator	Lynsey Callaghan			
Module Learning Outcomes	<p>On successful completion of this module, students should be able to:</p> <ul style="list-style-type: none"> begin to cultivate self-motivation and self-management skills, and the ability to undertake autonomous self-study in preparation for continual future (life-long) learning and in support of a sustainable livelihood develop, research and evaluate ideas, concepts and processes through reflective thinking and practice begin to recognise the physiological and psychological demands associated with professional practice, and evidence awareness of – and preparedness to engage with as needed – relevant health and wellbeing promotion initiatives and resources exhibit a growing long-term (life-long) perspective on individual artistic development, demonstrating an inquiring attitude, and regularly evaluating and developing artistic and personal skills and competences in relation to personal goals 			
Module Content	<p>Somatic Practices: Yoga Personal Development: Performance Psychology Personal Development: Personal Development Planning Professional Development: Digital Literacy and Reflective Practice Cultural Agency: The Musician in Society Vocal Health, singers only</p>			
Teaching and Learning Methods	<p>Expert-led interactive classes Online components</p>			
Assessment Details	Assessment Component	Assessment Description	% of Total	Semester/Week Due
	Personal Reflective Practice	Students confirm on moodle that they completed 20 personal reflections during the year	50	Semester 2 Week 10
	Shared Reflective Practice	Students submit four reflections	50	Semester 2 Week 10
Reassessment Requirements	Re-Submission of Reflective Journal			
Contact Hours and Student Workload	<p>Contact hours: 38–44 Student workload (preparation for course and assessment, including completion of assessment): 87–81 Total: 125</p>			
Recommended Reading/ Resources	See Moodle for detailed information about each RIAM Holistic component			

RIAM HOLISTIC: YEAR TWO

Module Code	HY20A			
ECTS	5			
Module Coordinator	Lynsey Callaghan			
Module Learning Outcomes	<p>On successful completion of this module, students should be able to:</p> <ul style="list-style-type: none"> begin to cultivate self-motivation and self-management skills, and the ability to undertake autonomous self-study in preparation for continual future (life-long) learning and in support of a sustainable livelihood develop, research and evaluate ideas, concepts and processes through reflective thinking and practice begin to recognise the physiological and psychological demands associated with professional practice, and evidence awareness of – and preparedness to engage with as needed – relevant health and wellbeing promotion initiatives and resources exhibit a growing long-term (life-long) perspective on individual artistic development, demonstrating an inquiring attitude, and regularly evaluating and developing artistic and personal skills and competences in relation to personal goals 			
Module Content	<p>Personal Development: Performance Psychology Professional Development: Career Strategy Somatic Practices: Yoga Vocal Health, singers only</p>			
Teaching and Learning Methods	<p>Expert-led interactive classes Online components</p>			
Assessment Details	Assessment Component	Assessment Description	% of Total	Week Due
	Personal Reflective Practice	Students confirm on moodle that they completed 20 personal reflections during the year	50	Semester 2 Week 10
	Shared Reflective Practice	Students submit four reflections	50	Semester 2 Week 10
Reassessment Requirements	Re-Submission of Reflective Journal			
Contact Hours and Student Workload	<p>Contact hours: 26–32 Student workload (preparation for course and assessment, including completion of assessment): 99–93</p>			
Recommended Reading/ Resources	See moodle for detailed information about each RIAM Holistic component			

RIAM HOLISTIC: YEAR THREE

Module Code	HY30A			
ECTS	5			
Module Coordinator	Lynsey Callaghan			
Module Learning Outcomes	<p>On successful completion of this module, students should be able to:</p> <ul style="list-style-type: none"> begin to cultivate self-motivation and self-management skills, and the ability to undertake autonomous self-study in preparation for continual future (life-long) learning and in support of a sustainable livelihood develop, research and evaluate ideas, concepts and processes through reflective thinking and practice begin to recognise the physiological and psychological demands associated with professional practice, and evidence awareness of – and preparedness to engage with as needed – relevant health and wellbeing promotion initiatives and resources exhibit a growing long-term (life-long) perspective on individual artistic development, demonstrating an inquiring attitude, and regularly evaluating and developing artistic and personal skills and competences in relation to personal goals 			
Module Content	<p>RIAM Holistic responds to the current need for musicians to possess myriad capabilities if they are to create and sustain a livelihood in music. Four core areas are addressed in the Futures Learning module: Somatic Practices, Personal Development, Professional Development, and Cultural Agency. Somatic Practices focus on preventing or rehabilitate performance-related injuries and reducing anxiety for musicians. Personal Development focuses on developing student awareness and understanding around psychological health and reflective practices, and their impact on the ability to meet the demands of the profession. Professional Development is designed to equip students with the tools and techniques required to meet the demands and realities of an ever-changing music profession. Through Cultural Agency, students engage in creative activities that contribute to society through performance, pedagogy and research.</p> <p>All students are required to engage in one short course from each of the four core components: Somatic Practices Personal Development Professional Development Cultural Agency. Before the end of each academic year, students will be required to choose from a list of options. There will be a minimum enrolment for any class to run.</p>			
Teaching and Learning Methods	<p>Expert-led in-person interactive classes Online components</p>			
Assessment Details	Assessment Component	Assessment Description	% of Total	Week Due
	Personal Reflective Practice	Students confirm on moodle that they completed 20 personal reflections during the year	40	Sem 2 Week 10

	Shared Reflective Practice	Students submit four reflections	40	Sem 2 Week 10
	LRIAM pedagogy viva voce (optional)	Students who have passed their Pedagogy module in year 2 will be eligible to sit the viva voce part of the LRIAM Teaching Diploma, assessed after the end of year recital. Students will need to incorporate one piece from the LRIAM syllabus in their performance programme or a piece of equivalent standard. Students who receive first class honours in their supporting academic studies and an Honour mark in their LRIAM viva voce will receive a LRIAM Teaching Diploma (Honours). A Pass Licentiate Diploma will be awarded to all other successful candidates.	0	End of Sem 2
Reassessment Requirements	Re-Submission of Reflective Journal or repeat module for attendance			
Contact Hours and Student Workload	Contact hours: 30 Student workload (preparation for course and assessment, including completion of assessment): 95 Total: 125			
Recommended Reading/ Resources	See moodle for detailed information about each short course			

RIAM HOLISTIC: YEAR FOUR

Module Code	HY40A
ECTS	5
Module Coordinator	Lynsey Callaghan
Module Learning Outcomes	On successful completion of this module, students should be able to: begin to cultivate self-motivation and self-management skills, and the ability to undertake autonomous self-study in preparation for continual future (life-long) learning and in support of a sustainable livelihood develop, research and evaluate ideas, concepts and processes through reflective thinking and practice begin to recognise the physiological and psychological demands associated with professional practice, and evidence awareness of – and preparedness to engage with as needed – relevant health and wellbeing promotion initiatives and resources

	<p>exhibit a growing long-term (life-long) perspective on individual artistic development, demonstrating an inquiring attitude, and regularly evaluating and developing artistic and personal skills and competences in relation to personal goals</p>			
<p>Module Content</p>	<p>RIAM Holistic responds to the current need for musicians to possess myriad capabilities if they are to create and sustain a livelihood in music. Four core areas are addressed in the Futures Learning module: Somatic Practices, Personal Development, Professional Development, and Cultural Agency. Somatic Practices focus on preventing or rehabilitate performance-related injuries and reducing anxiety for musicians. Personal Development focuses on developing student awareness and understanding around psychological health and reflective practices, and their impact on the ability to meet the demands of the profession. Professional Development is designed to equip students with the tools and techniques required to meet the demands and realities of an ever-changing music profession. Through Cultural Agency, students engage in creative activities that contribute to society through performance, pedagogy and research.</p> <p>All students are required to engage in one short course from each of the four core components: Somatic Practices Personal Development Professional Development Cultural Agency. Before the end of each academic year, students will be required to choose from a list of options. There will be a minimum enrolment for any class to run.</p>			
<p>Teaching and Learning Methods</p>	<p>Expert-led in-person interactive classes Online components</p>			
<p>Assessment Details</p>	<p>Assessment Component</p>	<p>Assessment Description</p>	<p>% of Total</p>	<p>Week Due</p>
	<p>Personal Reflective Practice</p>	<p>Students confirm on moodle that they completed 20 personal reflections during the year</p>	<p>40</p>	<p>Semester 2 Week 10</p>
	<p>Shared Reflective Practice</p>	<p>Students submit four reflections</p>	<p>40</p>	<p>Semester 2 Week 10</p>
<p>Reassessment Requirements</p>	<p>Re-Submission of Reflective Journal or repeat module for attendance</p>			
<p>Contact Hours and Student Workload</p>	<p>Contact hours: 24 Student workload (preparation for course and assessment, including completion of assessment): 101 Total: 125</p>			
<p>Recommended Reading/ Resources</p>	<p>See moodle for detailed information about each short course</p>			

ASSESSMENTS AND REGULATIONS

ACADEMIC PROGRESSION

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

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

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

MARKING SYSTEM

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

The marking system for all subjects is as follows:

I	70% and over
II.1	60% - 69%
II.2	50% - 59%
III	40% - 49%
F1	30% - 39%
F2	less than 30%

All module marks will be rounded to the nearest number [e.g. 59.5 and over is 60, 59.4 and under is 59].

ATTENDANCE

Principal Study and Performing in Context

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

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

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

Such deductions will be made for all absences [without a certified and sanctioned excuse] without limit, 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, their maximum awarded mark will be capped in Category C. If a student is late for 2 rehearsals, their maximum awarded mark will be capped in Category D. A student who is persistently late (3 times or more) will fail their Orchestral Assessment.
- Except where there is duly certified or other approved reason, student absence automatically results in failure of the Orchestral Assessment. This may result in failure of the Performing in Context module following referral to the relevant Standing Committee and ratification at the Court of Examiners.

Academics and RIAM Holistic

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

PERFORMANCE EXAMINATIONS

All programmes must be agreed with the student and their principal study tutor. Throughout the entire course, any work or study performed at examination may not be repeated 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.

Programme Notes

From year 2 onwards, students should present written programme notes or brief spoken introductions to support their recital. If electing to speak, students must ensure they play for the minimum duration and that the overall recital duration must not exceed the stated maximum duration. Note that performers should not include biographical information or reference the name of their teacher(s). The quality of programme notes is taken into consideration when awarding the overall mark.

Memory Requirements

Strings students have no specific memory requirements for end-of-year recitals, 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 is considered when awarding the overall mark.

Copies of Music

Students must provide two copies of music for each examination panel. Photocopies of music texts must not be used in examinations unless prior written permission has been obtained from the publisher, in which case the permission must be shown to the examination panel before the examination takes place. Any other exceptions (e.g. copying a single page for difficult page turns etc.) should be in line with the Code of Fair Practice (1992) published by the Music Publishers' Association. [3rd Floor, Strandgate, 18-20 York Building, London WC2N 6JU].

In all examinations, the examiners' decision is final. Please consult RIAM Policies for appeals criteria and procedure.

MARKING CRITERIA

1. Performance
2. Chamber Music
3. Academic Writing
4. Dissertation
5. Music Technology/Composition

Marking Criteria: Performance

Honors First Class:

80% - 99%

Technique

An extremely assured and technically accomplished performance
 Maintained a totally convincing sense of control throughout the performance
 Highly polished and accomplished; always convincing in this regard

Interpretation

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

Performance

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

70% - 79%

Technique

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

Interpretation

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

Performance

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

Honors Second Class First Division

66% - 69%

Technique

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

Interpretation

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

Performance

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

60% - 65%

Technique

Fairly technically assured
 Some technical issues and perhaps limitations in control
 Slightly marred the performance overall

Interpretation

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

Performance

Generally confident with some sense of involvement

Displayed some poise and was mostly communicative Evidence of some flair
Signs of some restriction which limits a sense of flair; shows good potential though

Honors Second Class Second Division

56% - 59%

Technique

Reliable technically but lacks versatility and ease

Flaws in technical control

Marred performance overall

Interpretation

Displayed some stylistic understanding

A rather standard approach; lacks individuality

Limited in insight into the music and not always convincing

Performance

Reasonably confident (most of the time) with some sense of involvement

Though communicative it lacked poise

Shows potential and demonstrates solid preparation though lacking in flair

50% - 55%

Technique

Reasonable technically, though this restricted the musical interpretation

The technique marred the overall impression somewhat

Notable flaws in technical control

Interpretation

Displayed a somewhat narrow stylistic understanding

Overall a rather standard approach

Occasional insights into the music but overall unconvincing in this regard

Performance

Fairly confident but lacking in involvement

Not always communicative

Preparation in evidence but not always solid

Third Class

46% - 49%

Technique

Technically limited

Maintained a sense of continuity despite technical problems

Conspicuous flaws in technical control

Interpretation

Displays some musical understanding though lacking in stylistic variety

An unconvincing approach

Quite limited in terms of insight into the music

Performance

Somewhat hesitant throughout and lacking in engagement

Though it maintained a sense of coherence, it lacked a sense of communication

40% - 45%

Technique

Some significant technical limitations

Lacked continuity

Technically somewhat weak

Interpretation

A limited and somewhat basic level of stylistic understanding

An unsatisfactory and unconvincing approach

Displayed little or no sense of direction or plan

Performance

Very hesitant throughout; lacking assurance

Little or no communication and limited coherence

Inadequate preparation in evidence

Fail

0% - 39%

Technique

Serious technical limitations

Bachelor in Music

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

Marking Criteria: Chamber Music

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

Marking Criteria: Academic Writing

The purpose of this document is to make explicit as far as possible the current practice concerning the grading of written work in the Faculty. It is not intended to change current practice but to provide a framework that can be used

by staff to explain the marks awarded to examination answers and other forms of written assignment, and to assist students to interpret the marks that they receive.

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

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

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

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

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

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

Fail (0-39)

The 'fail' grade is sometimes broken down into two bands: F1 and F2. An answer at the F1 level (30-39) represents a failure to answer the question adequately, but the possession of at least some relevant information. The failure to provide an appropriate answer may be due to a misunderstanding of the question, or to one or more of the following deficiencies: it may contain only a small amount of relevant information, the material itself may have been misunderstood, the answer may be poorly or incoherently presented, or the answer may not relate to the question asked. An answer at the F2 level (0-29) normally contains no or only the most minimal amount of information relating to the question, or may demonstrate a complete misunderstanding of the question, or a misunderstanding of the material relevant to its answer such as to render the answer meaningless. Work at Fail level tends to have few positive characteristics, except possibly when the grade has been awarded because of the inclusion of a major error, the presence of which is sufficiently important to outweigh any positive features of the answer. It is also possible for an otherwise good piece of work to be awarded a Fail grade because it fails to answer the question posed. The absence of positive characteristics could also result from the fact that the answer is very short (e.g., when a student runs out of time in an examination and writes very little).

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

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

Third class (40-49)

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

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

Work at Third class level may possess some or all of the following positive characteristics: Attempts to answer the question.

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

- Work at Third class level may possess some or all of the following negative characteristics: The attempt to answer the question may not be very successful.
- Does not contain a sufficiently well-structured argument.
- Does not offer sufficient evidence to justify assertions.
- Does not include sufficient relevant examples.
- Lacks lucidity.
- Contains one or more important errors.

Lower Second class (50-59)

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

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

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

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

Includes some relevant ideas.
Includes some relevant examples.

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

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

Upper second class (60-69)

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

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

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

- Answers the question clearly and fully.
- Has a good structure and organisation.
- Shows evidence of a very good understanding of the topic.
- Shows clear evidence of relevant reading and research.
- Clearly explains relevant theory and cites relevant evidence.
- Contains reasoned argument and comes to a logical conclusion.
- Includes highly relevant ideas.
- Uses relevant examples.
- Demonstrates the ability to apply learning to new situations and to solve problems.
- Is well written.
- Lacks errors of any significant kind.

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

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

First class (70-100)

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

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

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

- Answers the question clearly and comprehensively, in a focused way.
- Has an excellent structure and organisation.
- Demonstrates characteristics such as insight, imagination, originality and creativity.
- Demonstrates the ability to integrate information.
- Exhibits sound critical thinking.
- Exhibits independence of judgement.
- Clearly explains relevant theory and cites relevant evidence.
- Contains reasoned argument and comes to a logical conclusion.
- Gives evidence of wide relevant reading.
- Includes a sufficient number of appropriate examples.
- Demonstrates a clear comprehension of the subject.
- Demonstrates the ability to apply learning to new situations and to solve problems.
- Is lucid and well written.
- Lacks errors of any significant kind.

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

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

Marking Criteria: Dissertation

Introduction [15 marks]

Honors First Class: 70% - 100%

The focus of the study is excellently articulated

The purpose of the study is clearly related to the student's own practice, the context of which has been excellently outlined

Honors Second Class First Division: 60 - 69%

The focus of the study is very well articulated

The research context is very well established

The student provides a very good account of how the study relates to their own practice

Honors Second Class Second Division: 50 - 59%

The student clearly states the focus of the study

The context within which the study takes place is well-established

The student provides a good account of how the project relates to their own practice.

Third Class : 40 - 49%

- The student satisfactorily outlines the focus of the study.
- There is a reasonable attempt to establish the context of the study.
- The student provides a satisfactory account how the project relates to their own practice.

Fail: 0% - 39%

The student does not clearly outline the focus of the study.

The context is not well established. The student does not obviously identify how the project relates to their own practice.

Review of Literature [25 marks]

Honors First Class: 70% - 100%

The literature is excellently chosen in terms of relevance and consistency with the research topic

The literature is up-to-date and is outstanding in terms of breadth and depth

The author demonstrates an excellent level of critique in engaging with the literature

Honors Second Class First Division: 60 - 69%

The chosen literature is very good in terms of its relevance and its consistency with the research topic

The literature is up-to-date and is very good in terms of breadth and depth

The paper contains very good critique of the literature

Honors Second Class Second Division: 50 - 59%

- The literature is good in terms of relevance and consistency with the research topic
- Some of the literature is up-to-date and good in terms of breadth and depth
- There is occasional critique of the literature chosen

Third Class :40 - 49%

While some literature has been reviewed it is limited in terms of scope

Much of the relevant literature has been omitted

There is a lack of critique of any of the literature

Fail: 0% - 39%

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

Methodology [15 marks]

Honors First Class: 70% - 100%

The methodology has been excellently chosen in terms of relevance to research topic, taking into consideration a wide range of methodological literature

A comprehensive argument is made in support of the choice of the methodology

The limitations of the methodology are clearly outlined. Any pertinent ethical issues are excellently discussed.

Honors Second Class First Division: 60 - 69%

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

Honors Second Class First Division: 50 - 59%

The methodology is quite relevant to the research topic.

A good review of the methodology literature is provided with some arguments made in support of the methodology

The author provides good discussion of the limitations and ethical implications of this methodology

Honors Second Class Second Division : 40 - 49%

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

Fail: 0% - 39%

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

Findings, Analysis and Discussion [30 marks]

Honors First Class: 70% - 100%

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

Honors Second Class First Division: 60 - 69%

The data is presented very clearly and cogently

Very good use is made of the literature in order to offer critical examination of the data

A range of insightful arguments are made within the discussion and very good links are established between the conclusions and the data

Honors Second Class Second Division: 50 - 59%

The data is presented in a clear and unambiguous manner

The author makes good use of the literature to offer some critical examination of the data

Some insightful arguments are made within the discussion and appropriate links are evident between the conclusions and the data

Third Class : 40 - 49%

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

Fail: 0 - 39%

The data is presented in a confusing manner

The author fails to use the literature in critiquing the data

Conclusions are inappropriate in terms of the data presented

Presentation and Format [15 marks]

Honors First Class: 70% - 100%

The author displays skilled use of academic conventions with format and structure followed superbly and consistently throughout

The dissertation is systematically and clearly organised

The author has paid excellent attention to the accurate formation of the bibliography and referencing system

Honors Second Class First Division: 60 - 69%

The author displays very good use of academic conventions with format and structure followed consistently throughout

The dissertation is systematically organised

The author has paid very good attention to the accurate formation of the bibliography and referencing system

Honors Second Class Second Division: 50 - 59%

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

Third Class : 40 - 49%

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

Fail: 0% - 39%

Academic conventions are generally ignored

The dissertation is unorganised
The bibliography is very weak and references are inaccurate or absent

Marking Criteria: Music Technology/Composition

Quality and originality of ideas [40 marks]

Honors First Class: 70% - 100%

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

Honors First Class First Division: 60%- 69%

Evidence of original musical thought
Ideas with strong profile

Honors First Class Second Division: 50% - 59%

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

Third Class: 40% - 49%

Acceptable level of musical thought showing fluency but not much originality

Fail: 0 - 39%

Poor level of musical invention

Quality of musical technique [30 marks]

Honors First Class: 70% - 100%

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

Honors First Class First Division: 60% - 69%

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

Honors First Class Second Division: 50% - 59%

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

Third Class: 40% - 49%

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

Fail: 0 - 39%

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

Quality of presentation [20 marks]

Honors First Class: 70% - 100%

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

Honors First Class First Division: 60% - 69%

Strong level of presentation of materials with perhaps some adjustments needed

Honors First Class Second Division: 50 - 59%

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

Third Class: 40 - 49%

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

Fail: 0 - 39%

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

Commentary [10 Marks]

Honors First Class: 70% - 100%

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

Honors First Class First Division: 60% - 69%

Very good grasp of aesthetic and technical issues
Good awareness of the analytic literature

Scholarly presentation

Honors First Class Second Division: 50% - 59%

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

Third Class: 40% - 49%

Acceptable if unadventurous grasp of the aesthetic and technical issues

Articulate presentation

Little engagement with the literature

Fail: 0 - 39%

- Poor grasp of aesthetic and technical issues
- Poorly argued

COMPENSATION IN EXAMINATIONS

Academics

Students must undertake/submit every assessment component.

It is not possible to compensate across the three pillars (i.e., not between Music Creation and Practical Musicianship).

Students can compensate within a pillar (i.e., within Contexts for Performing, it is possible to compensate between Western Classical Music History and Ethnomusicology once the failed module is at least 35%).

Within a module (i.e., within Western Classical Music History), students must average 40% (or 36% if they are eligible to compensate within the pillar), while also achieving at least 35% in each assessment component. If a student achieves less than 35% in an assessment component, the student must retake that component as a supplemental exam. If a student achieves less than 35% overall, the student must retake all components.

Holistic

Students must submit both components of the assessment. Students must average 40% while also achieving at least 35% in each assessment component.

PENALTIES

Duration of Performance Exams

Performance exams include a time band with a specified minimum and maximum duration. Students who play under the minimum or over the maximum duration of a performance exam will incur an initial 3 mark deduction followed by an increase of 1 mark per minute up to a max of 10 marks.

Academics and RIAM Holistic

Students must submit all work assigned for Academics and RIAM Holistic.

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

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

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

In order to receive an extension, you must fill out an assignment extension sheet that can be downloaded from Moodle and then submitted to your lecturer and relevant Head of Faculty. Please note if you wish to apply for an extension on your assignment, you need to have a valid reason supported by relevant documentation (for example, a certificate from a doctor).

ETHICS AND RESEARCH MISCONDUCT

Ethics

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

The ethics committee comprises:

Head of Programmes and Research

Head of DMus Academics

Academic faculty members

Research Misconduct

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

Fabrication

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

Falsification

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

Plagiarism is the appropriation of another person's ideas, processes, results, or words without giving appropriate credit, or dishonest use of unacknowledged sources. Plagiarism is interpreted by the Royal Irish Academy of Music as the act of presenting the work of others as one's own work, without acknowledgement. Plagiarism is considered as academically fraudulent and an offence against college discipline. The RIAM considers plagiarism to be a major offence and subject to disciplinary procedures. It is the responsibility of the student to ensure that he/she does not commit plagiarism.

Why plagiarism is regarded as such a serious offence?

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

Any material used in a piece of work, of any form, that is not the original thought of the author should be fully referenced in the work and attributed to its source. The material should either be quoted directly or paraphrased. Either way, an explicit citation of the work referred to should be provided, in the text, in a footnote, or both. Not to do so is to commit plagiarism. ·

When taking notes from any source it is very important to record the precise words or ideas that are being used and their precise sources. ·

Although the Internet often offers a wider range of possibilities for researching particular themes, it also requires particular attention to be paid to the distinction between one's own work and the work of others. Particular care should be taken to keep track of the source of the electronic information obtained from the Internet or other electronic sources and ensure that it is explicitly and correctly acknowledged.

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

Bachelor in Music

Quoting directly, without acknowledgement, from books, articles or other sources, either in printed, recorded or electronic format

Paraphrasing, without acknowledgement, the writings of other authors.

Is information available about plagiarism?

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

See [RIAM Plagiarism Policy and Procedure](#)

Royal Irish Academy of Music
36-38 Westland Row, Dublin 2

riam.ie