



# BACHELOR IN MUSIC

COMPOSITION HANDBOOK 2024-2025

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

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

Undergraduate course title	Bachelor in Music (BMus)
Principal study	Composition
Credit value	60 ECTS per year
Duration of the course	4 years (full time)
Institution delivering the course of Institution	Royal Irish Academy of Music Head 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/BMusPerf 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 in a variety of performance situations.

## WELCOME FROM THE HEAD OF COMPOSITION

Welcome to the RIAM composition school. The RIAM is an active and encouraging environment for composers who wish to extend their creative horizons and to have the opportunity to work with some of the finest performing talent in Ireland. Our training aims to lay a thorough technical foundation from which composers can build their own approaches and find their own voices.

We place a particular emphasis on acquiring technological proficiency, an essential for every composer in today's world. Our state-of-the-art computer studio and internationally renowned staff share not only their technical expertise but exciting creative approaches to using technology.

The composition department hosts regular seminars with leading guest composers, widening the creative discussion far beyond the RIAM. With our new performance spaces and facilities located in the heart of Dublin, we believe that exciting new horizons are opening for RIAM composition studies.

Dr Kevin O'Connell  
Head of Composition  
Royal Irish Academy of Music

## STAFF CONTACTS

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<b>3<sup>rd</sup> and 4<sup>th</sup> Level Office</b>	
Tuition costs, financial aid and accommodation inquiries	Padraig Rynn <a href="mailto:padraigrynn@riam.ie">padraigrynn@riam.ie</a>
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Applications, Visa and Erasmus inquiries	Fionnuala Devins <a href="mailto:fionnualadevins@riam.ie">fionnualadevins@riam.ie</a>
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## STUDENT SUPPORTS

## Counselling Support

Contact directly for up to 4 free Confidential Sessions

Clanwilliam Institute [office@clanwilliam.ie](mailto:office@clanwilliam.ie) 01 6761363

Virginia Kerr [virginiakerr@riam.ie](mailto:virginiakerr@riam.ie)

## Mentoring / Coaching Support

Contact directly for up to 4 free Confidential Sessions

Clanwilliam Institute [office@clanwilliam.ie](mailto:office@clanwilliam.ie) 01 6761363

Dr Paul Roe [paulroe@riam.ie](mailto: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) and posters in the Common room.

## EQuita Resolution Pathway (ERP)

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

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

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

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

Contact: [talktous@equita.ie](mailto:talktous@equita.ie)

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 the RIAM Office through the following email: [lens@riam.ie](mailto:lens@riam.ie). The response will advise how to schedule a meeting with the TCD Disability Service [Disability - Trinity Disability Service | Trinity College Dublin \(tcd.ie\)](#). Thereafter, TCD will meet with you and steps will be taken to provide appropriate and suitable support to facilitate your study. A Learning Educational Needs Summary (LENS) will be drawn up with you in complete confidence, capturing the challenges that you experience and outlining the recommended supports and adaptations to the teaching and learning situation. All accommodations offered will be tailor-made for your specific situation and you can be assured that the document and its contents are completely confidential. Continuing students are always welcome to register with the Educational Supports Service at any stage of their studies and can do this by contacting the RIAM Office as outlined above.

## ERASMUS/STUDY ABROAD

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

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

Please contact Fionnuala Devins for more details and information on applying ([fionnualadevins@riam.ie](mailto:fionnualadevins@riam.ie)).

# 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 GA1</u>   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 2024–2025

The BMus programme is separated into four pillars:

1. Principal Study
2. Performing in Context
3. Academics (Capstone Project in Year 4)
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 Academic Electives RIAM Holistic	25 ECTS 15 ECTS 15 ECTS 5 ECTS
Year 4	Principal Study Performing in Context Capstone Project RIAM Holistic	25 ECTS 10 ECTS 20 ECTS 5 ECTS

# COURSE CONTENT



# YEAR ONE

## SUMMARY

Module	Components	Overall %	Contact Hours	Own Hours	ECTS
<b>Principal Study</b>	Main Instrument (100%) Composition Seminars (pass/fail%) Analysis for Composers (pass/fail)	60	76	549	25
<b>Performing in Context</b>	Irish Traditional Music (30%) Performance Spotlight Weeks (40%) Co-creating Inclusive Ensembles (30%)	10	80	295	15
<b>Academics</b>	Contexts for Performing (33%) Western Classical Music History Ethnomusicology  Practical Musicianship (33%) Aural Development Piano Repertoire Analysis  Music Creation (33%) Compositional Techniques Digital Audio Fundamentals	10   10   10	40   40   40	85   85   85	15
<b>RIAM Holistic</b>	RIAM Holistic (pass/fail) Digital Literacy Performance Psychology The Musician in Society Reflective Practice Personal Development Planning	0	40	85	5
<b>Total</b>	Yoga (optional)	100			60

## MODULE DESCRIPTOR: PRINCIPAL STUDY

Module Code	PSY1C			
ECTS	25			
Module Learning Outcomes	<p>On successful completion of this module, students should be able to:</p> <ul style="list-style-type: none"> <li>• Accurately notate their intentions to help performers.</li> <li>• Feel confident in composing in shorter forms.</li> <li>• Show skill in word-setting with understanding of vocal requirements.</li> </ul>			
Module Content	<p>One-to-one lessons might cover some of the following:</p> <ul style="list-style-type: none"> <li>• Writing a melody.</li> <li>• Composing in short standard forms: minuet/scherzo, rondo, variation</li> <li>• Composing with intervals.</li> <li>• Writing for voice. Topics covered will include word-setting and word-underlay. The ranges of the voices. Writing for vocal ensemble.</li> </ul>			
Teaching and Learning Methods	<p>One-to-one lessons are the foundation of Principal Study.</p> <p>Assignments could include:</p> <ul style="list-style-type: none"> <li>• write a melody or melody-based piece for own instrument or for another student</li> <li>• write a piece for piano, string quartet or group of instruments based on one of the basic forms.</li> <li>• write an interval-based piece or group of pieces for piano or piano plus another instrument.</li> <li>• compose a madrigal or motet for 2-4 voices. Or compose a solo song with piano accompaniment.</li> </ul> <p>Composition seminars will occur throughout the academic year, to be attended by all composition students. Each student will be required to make a presentation to his/her peers about an aspect of their work as a composer once per annum. These forums will be discussion-based, and relevant lecturers will be present to moderate and contribute.</p>			
Assessment Details	Assessment Component	Assessment Description	% of Total	Week Due
	End-of-year submission	<p>The end of year folio will consist of usually four-five original pieces for a mixture of genre. Students should consult with their tutor before embarking on the main work for their folio.</p> <p>Option 1:- Extended Composition: 40% Four shorter pieces: 40%</p> <p>Option 2:- Extended Composition: 50% Three shorter pieces 30%</p> <p>Written analytic commentary 20%</p>	80	End of Sem 2

	Teacher's mark (formative)	Based on weekly appraisal of student's work rate and response to feedback	20	End of Sem 2
Reassessment Requirements	Re-submission of Portfolio			
Contact Hours and Student Workload	Contact hours: 76 Student workload (preparation for course and assessment, including completion of assessment): 549 Total: 625			
Recommended Works for Listening and Studying	Viderunt Omnes (plainchant) Perotin: Viderunt Omnes Carrickfergus Mozart: aria Non so piu cosa son! Le Nozze di Figaro/VI Schumann: Träumerei op, 15/8 Schoenberg Der Kranke Mond (Pierrot Lunaire/VII) Stravinsky Three pieces for clarinet solo Gershwin Love Walked In Edgard Varèse Density 251 for solo flute Bartok: Sonata for violin solo/ III, Melody Ruth Crawford Seeger: Diaphonic Suite for solo flute Elliott Carter: Gra for solo clarinet Ligeti: Sonata for solo viola George Benjamin: Three Miniatures for solo violin Stockhausen: Tierkreis Bartok: Three Rondos on folk tunes for piano Bartok: Ballade (tema con variazioni) from 15 Hungarian folksongs for piano/VI Schoenberg: Sechs Kleine Klavierstücke op. 19 Stravinsky: Eight instrumental miniatures Pierre Boulez: Notations for piano George Benjamin: Piano Figures Prokofiev: Sarcasms op. 17 Bartok: 9 Bagatelles for piano op. 8 Schoenberg: Sechs Kleine Klavierstücke op. 19 Janacek: On an overgrown path for piano Stravinsky: Three Pieces for string quartet Stravinsky: Concertino for string quartet Debussy: Douze Etudes no. 3 Pour les quarts, no. 4 Pour les sixtes Messiaen: Les Enfants de Dieu, No. 5 from La Nativité du Seigneur for Organ Ligeti: Musica Ricercata Ligeti: Piano Etude no. 2 Sciarrino: Notturmo no. 1 for solo viola Carter: Eight etudes and a fantasy for woodwind quintet Britten: Rejoice in the Lamb Stravinsky: Mass Zoltan Kodaly: Folk song arrangements Barber: selected songs Rorem: selected songs Schoenberg: De Profundis (Psalm 130) op. 50B for mixed chorus Julian Anderson: Four American choruses Ligeti: Lux Aeterna Macmillan: The Gallant eaver			

## PERFORMING IN CONTEXT

### 100% Composition

- Irish Traditional Music [5 ECTS]
- Performance Spotlight Weeks [5 ECTS]
- Elective (2024-2025: Co-creating Inclusive Ensembles) [5 ECTS]

### 75% Composition | 25% Other Instrument

- Performing in Context modules are to be determined by the Head of Academics in conjunction with the relevant Head of Faculty. Some composition Performing in Context modules can be replaced by other modules offered by the relevant instrumental faculty. Other module descriptors are to be found in the relevant faculty's handbook. Students are required to achieve 15 ECTS.

### 50% Composition | 50% Other Instrument

- Performing in Context modules are to be determined by the Head of Academics in conjunction with the relevant Head of Faculty. Performing in Context will be a mixture of modules from the two relevant faculties. Module descriptors are to be found in the relevant faculty's handbook. Students are required to achieve 15 ECTS.

## Irish Traditional Music

ECTS	5 ECTS		
Module Learning Outcomes	<p>On successful completion of this module, students should be able to:</p> <ul style="list-style-type: none"> <li>• Discuss the evolution of music history pertaining to Irish Traditional Music.</li> <li>• Differentiate between composers/prominent exponents and styles of the periods/genres studied and evaluate the different aesthetic approaches taken.</li> <li>• Critically analyse recordings from the periods/genres studied, providing commentary on the repertoire.</li> <li>• Discuss the various methodological approaches to the type of music studied.</li> <li>• Articulate verbally and in writing an awareness of different social, historical and cultural contexts.</li> </ul>		
Module Content	<p>This module will introduce students to various aspects of the instrumental tradition with particular emphasis on the harp tradition. The module component will consist of the following topics:</p> <ul style="list-style-type: none"> <li>• The Bardic tradition – overview of musical practice in Gaelic Ireland</li> <li>• The harp tradition – a detailed survey of historic and contemporary practice</li> <li>• The organology of Traditional Music</li> <li>• The study of Dance Music – a history of dance, its form and structure, modes, contemporary applications, and cultural context.</li> <li>• The Collectors – an appraisal of rationale, context, approach and impact.</li> </ul>		
Teaching and Learning Methods	The Irish Traditional Music Strand will be taught through a series of 1-hour weekly lectures that focus on topics of the tradition.		
Assessment Details	Assessment Component	Assessment Description	% of Total
	Submission	Essay	60
	In-class assignment	Listening Test	40
Reassessment Requirements	Resit and/or resubmit relevant exams/assessments at supplemental		
Contact Hours and Student Workload	<p>5 ECTS = 125 hours (including both contact and self-preparation)</p> <p>10 hours: contact time 115 hours: self-preparation</p>		
Recommended Reading/ Resources	<p>Breathnach, B. (1971). Folk music and dances of Ireland. Mercier Press.</p> <p>Brennan, H. (1999). The story of Irish dance. Mount Eagle Publications Ltd.</p> <p>Carolan, N. (1997). A harvest saved. Ossian Publications.</p> <p>Cawley, J. (2021). Becoming an Irish traditional musician, learning and embodying musical culture. Routledge.</p>		

	<p>Hast, D. and Scott, S. (2004). Music in Ireland: Experiencing music, expressing culture. Oxford University Press.</p> <p>Joyce, S. &amp; Lawlor, H. (Eds.). (2016). Harp studies: Perspectives on the Irish harp. Four Courts Press.</p> <p>Lawlor, H. (2012). Irish harping 1900-2010. Four Courts Press.</p> <p>McCarthy, M. (1999). Passing it on: the transmission of music in Irish culture. Cork University Press.</p> <p>O'Canainn, T. (1978). Traditional music in Ireland. Routledge.</p> <p>O' Curry, E. (1873). On the manners and customs of the ancient Irish. Williams &amp; Norgate.</p> <p>O'Donnell, M.L. (2012). Ireland's harp, the shaping of Irish identity C.1770–1880. University College Dublin Press.</p> <p>O'Riada, S. (1982). Our musical heritage. Dolmen Press.</p> <p>O'Sullivan, D. (1958). Carolan: The life, times and music of an Irish harper. Routledge.</p> <p>O'Sullivan, D. (1974). Irish folk music: Song and dance. The Mercier Press.</p> <p>Shields, H., Carolan, N. &amp; Smith, T. (Eds.). (1972–2001). Irish folk music studies – Éigse cheol tírevols 1-6. Folk Music Society of Ireland.</p> <p>Shields, H. (1998). Tunes of the munster pipers. Irish Traditional Music Archive.</p> <p>Shields, H. &amp; Shields, L. (2013). Tunes of the munster pipers, Volume two. Irish Traditional Music Archive.</p> <p>Smith, T. (Ed.). (2012). Ancestral imprints: histories of Irish traditional music and dance. Cork University Press.</p> <p>Smith, T. &amp; Ó Súilleabháin, M. (Eds.). (1997). Blás: the local accent in traditional Irish music. Irish World Music Centre.</p> <p>Vallely, F. (2011). Companion to Irish traditional music. Cork University Press.</p> <p>Vallely et al (Eds.). (2003). Crosbhealach an Cheoil – The Crossroads Conference 2003. Whinstone Music, Dublin.</p> <p>Williams, S. (2020). Focus: Irish traditional music. Routledge.</p>
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## Performance Spotlight Weeks 2024-2025

PSW 1a	Co-creating Inclusive Ensembles with Karen Power
PSW 1b	Improvisation Project: Izumi Kimura with Lina Andonovska and Cora Venus Lunny
PSW 2	Performance as Composition: Non-Judgemental Makership with Egbert Jan Louwerse
PSW 3a	Week off
PSW 3b	Writing for Young Voices with Dr Seán Doherty and Dublin Youth Choir
PSW 4	Alvin Lucier Project: Jonathan Nangle



## Co-creating Inclusive Ensembles

Module Title	Co-creating Inclusive Ensembles
ECTS	5 ECTS
Module Learning Outcomes	<p>On successful completion of this module, students should be able to:</p> <p>Articulate and realise a range of techniques and approaches that are applicable when working as part of an inclusive ensemble.</p> <p>Demonstrate malleable and diverse skills that can be applied within a variety of creative environments</p> <p>Communicate and collaborate effectively in a multidisciplinary and differently-abled environment</p> <p>Develop and apply creative skills and frameworks within the context of a new piece of contemporary music work for a differently-abled Ensemble.</p> <p>Identify the unique creative possibilities and attributes in a room and design approaches that will inspire and encourage a mixed abilities ensemble</p>
Module Content	<p>Key learning aims of this course are to co-create a new piece of music and develop working strategies and concepts for co-creation within any differently abled musical context. We will consider how all citizens have the right to engage in the highest level of artistic practice within the arts and what the current boundaries are around this. We will focus on how as artists we can create safe, welcoming and open spaces for genuine co-creation models to exist. We will also reflect on the potential for the arts to engender societal change, explore and evaluate musical and artistic initiatives, actions and creations that have been focused on different kinds of co-creative and open access activities, and discuss how this might apply to students' own communities and their participation in the arts.</p> <p>Students will be guided from practical techniques, exercises and activities in music-making, philosophical questioning around equality and access considerations for all, accessible and cutting-edge music technology for performance and composition, various approaches to improvisation and theoretical concepts and examples of international ground-breaking work in this area.</p> <p>This module asks the following questions:</p> <p>What are the arts and who are they for? Who is an artist? Who is a musician? What does an artist look like? Is movement and gesture essential to performance and what does that look like?</p> <p>How can the arts, specifically music, play a part in relation to the challenges of equality and accessibility specifically within composition, improvisation and performance?</p> <p>What is the impact of such initiatives and how do we measure it ethically and communicate it fairly?</p>

	<p>How do we create a safe and open environment while striving for the highest artistic standards? How can we alter the biases within our sector and allow professional standard opportunities for all?</p> <p>The skills and techniques applicable to participating and creating as part of an Inclusive Ensemble are found in many disciplines including; sociology, politics, across the humanities and in philosophy and psychology. This module brings approaches together with music-specific fields, such as; the philosophy of music, socio-musicology, historical and new musicology, music education, ethnomusicology, music performance, improvisation and the emerging collaborative fields of community music, and social impact and music making.</p>
Teaching and Learning Methods	<p><b>In-person Lectures</b></p> <p>The in-person lectures offer students the opportunity to engage with new material, discuss concepts, techniques and approaches to all aspects of the music-making process, and draw on their experiences to create their own understandings of the role of inclusive Ensembles in today's society. This module strives to questions the role of the leader and students themselves will be prepared for an open co-creative process.</p> <p><b>In-person Music Creation Sessions</b></p> <p>The in-person sessions facilitate experiential learning through active music-making and are in the style of participatory, democratic, experimental music, which will end in their co-creation and performance of a new composition led by composer Karen Power. There will also be time to reflect on the creative activities and draw connections between the theoretical learning and the practical experiences. No previous music experiences/ training/ literacy are required to participate fully in this module.</p> <p><b>Online monitored Discussion Forum</b></p> <p>This online forum allows students alternative methods of communication and discussion. Some topics explored in this module might raise wider concerns and subtopics around our established music-making frameworks. It will be monitored and led by the lecturer, but with co-leadership possibilities to raise topics. This online space will support and lead outwards from in-class focus group discussions and activities that cannot all be covered in class.</p> <p><b>Other Sessions</b></p> <p>In-module Online Survey: This is another opportunity for students' voices to be heard by providing the tutors with feedback that can be implemented during the course. It also offers the students the opportunity to declare their interests and to specify the times that they can meet so that the assignment groups are created with the students in mind.</p>

Assessment Details	Assessment Component	Assessment Description	% of Total	Week Due
	<b>Reflective Continuous Assessment of in-class activities and participation</b>			
	Individual reflective document or video presentation	Students will prepare and submit a 10-minute recorded commentary (e.g., a PowerPoint presentation recorded through zoom) OR creative response. The contribution of the individual must be outlined in an individual submission of 750 words, in which students can reflect on their experiences of undertaking the project.	30	
	Continuous Participation	Assessed within the ensemble group during workshops and rehearsals. Each member will take responsibility for a least one part of devising part of the composition and will be assessed on their management of this.	35	
	<b>Individual role in Final Performance and role within a Co-Creative Composition</b>			
	Final Performance Assessment	Assessed based on the following criteria: Integration within an ensemble context Role as a co-creator in the final work Performance skills within the context of techniques explored in the module Overall artistic standard of final work	35	
Reassessment Requirements	Resit and/or resubmit relevant exams/assessments at supplemental			
Contact Hours and Student Workload	<p>This module will be delivered in three main blocks</p> <p>Block 1: One full day - Introduction class - bringing together RIAM students with members of OYOI</p> <p>Block 2: Three full days - Two days on-site / One day in workshops</p> <p>Block 3: Three full days - Two days co-creating / One day in rehearsal for performance</p> <p>Contact time (lectures, in-person music creative sessions/ rehearsals): 28 hours</p> <p>Independent study/preparation of materials: 40 hours</p> <p>In-module survey: 1 hour</p> <p>Group project work divided between smaller and larger groups and based on availability of OYOI members: 14 hours</p> <p>Online discussion platform created for discussion of challenges, which will be monitored: 24 hours</p>			

<p>Recommended Reading/ Resources</p>	<p>Drake Music: <a href="https://www.drakemusic.org">https://www.drakemusic.org</a>  A number of blogs, activities and online videos and examples of excellent practice in this area. Below are 4 articles/videos/blogs that you should begin with.</p> <p>Inclusive Music Practice Resource Bank: Introducing Think22  BLOG: Understanding Disability – Blog series  22 Tips for Inclusion &amp; Accessibility in Music Education  PAPER: What is Inclusion? Making Music is the Key!</p> <p>Inclusive Arts Practice and Research, A Critical Manifesto, <u>Alice Fox</u>, <u>Hannah Macpherson</u> (Routledge Press Publication, 2015)</p> <p>Zofia Åsenlöf, The Inclusive Co-creative Ensemble (ShareMusic &amp; Performing Arts) <a href="https://www.sharemusic.se/resources-and-inspiration/book-available">https://www.sharemusic.se/resources-and-inspiration/book-available</a></p> <p><u>The Drake Music Project</u>, Northern Ireland: Social Inclusion 2019, Volume 7, Issue 1, Pages 152–163. DOI: 10.17645/si.v7i1.1706  <a href="https://www.cogitatiopress.com/socialinclusion/article/view/1706/1002">https://www.cogitatiopress.com/socialinclusion/article/view/1706/1002</a></p> <p>Koichi Samuels, The Drake Music Project Northern Ireland: Providing Access to Music Technology for Individuals with Unique Abilities.  <a href="https://www.researchgate.net/publication/329103972">https://www.researchgate.net/publication/329103972</a> <u>The Drake Music Project Northern Ireland providing access to music making for individuals with unique abilities using music technology</u></p> <p>Regina Murphy and Claire Shortall, Exploring Processes of Inclusion and Creativity in Music Education Showcases in Schools_  <a href="https://doras.dcu.ie/29328/1/Exploring%20Processes%20of%20Inclusion%20and%20Creativity%20in%20Music%20Education%20Showcases%20in%20Schools%20Research%20Report%20Murphy%20and%20Shortall%202023.pdf">https://doras.dcu.ie/29328/1/Exploring Processes of Inclusion and Creativity in Music Education Showcases in Schools Research Report Murphy and Shortall 2023.pdf</a></p> <p>Melissa Bremmer, Encountering disability in music: Exploring perceptions on inclusive music education in higher music education.  <a href="https://journals.sagepub.com/doi/10.1177/1321103X231165222#:~:text=">https://journals.sagepub.com/doi/10.1177/1321103X231165222#:~:text=</a>  Also see website on project: <a href="https://www.ahk.nl/en/research/artist-in-residence-air/present-quests/my-music-ability-inclusive-composing/">https://www.ahk.nl/en/research/artist-in-residence-air/present-quests/my-music-ability-inclusive-composing/</a></p>
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## MODULE DESCRIPTORS: ACADEMICS

## Contexts for Performing

Module Code	ACY1K
ECTS	5
Module Learning Outcomes	<p>On successful completion of this module, students should be able to:</p> <ul style="list-style-type: none"> <li>• demonstrate a broad understanding of the evolution of music history pertaining to Western Classical Music and Ethnomusicology</li> <li>• differentiate between composers/prominent exponents and styles of the periods/genres studied and evaluate the different aesthetic approaches taken</li> <li>• engage critically with recordings from the periods/genres studied and demonstrate knowledge of the repertoire through analysis and commentary</li> <li>• demonstrate knowledge of various methodological approaches to the type of music studied</li> </ul> <p>understand and develop an awareness of different social, historical and cultural contexts</p>
Module Content	<p>For composers, this module will consist of two components Western Classical Music History and Ethnomusicology.</p> <p><b>Western Classical Music History</b>  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><b>Ethnomusicology</b>  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 &amp; 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)</p> <p>This component is taught through weekly 1.5-hour lectures that include listening to music, analysing scores, and directed reading assignments.</p> <p>Ethnomusicology (Semester2)</p> <p>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
	<b>Western Classical Music History</b>			
	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 1	Programme Notes 750 words	30	Sem 2, Week 6
	Summative Assignment 2	<p>Essay/Podcast: 1500 words or 10-mins podcast</p> <p>Essays/Podcasts which do not contain musical examples (scores or extracts) will not receive a mark of more than 65%.</p>	30	End of Sem 2
<b>Ethnomusicology</b>				
	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:</p> <p>Academic Writing: 5 hours</p> <p>Western Classical Music History: 1.5 hours x 20 weeks = 30 hours</p> <p>Ethnomusicology: 10 hours</p> <p>Student workload (preparation for course and assessment, including completion of assessment): 80 hours</p> <p>Total: 125 hours</p>			
Recommended Reading/ Resources	See Moodle for an extended reading list			

## Practical Musicianship

Module Code	APY1K
ECTS	5
Module Learning Outcomes	<p>On successful completion of this module, students should be able to:</p> <ul style="list-style-type: none"> <li>• identify aurally, dictate and perform diatonic intervals, triads, basic chord progressions, melodic strands, simple two-part melodies and basic rhythms</li> <li>• demonstrate an ability to identify form, style, genre, texture and instrumentation aurally</li> <li>• understand the structure of the main forms and genres of the baroque and classical eras including fugue, sonata form, rondo form, theme and variations</li> <li>• demonstrate an understanding of harmonic progressions, phrase and tonality through score annotation</li> <li>• articulate their findings in a concise and clear manner both orally and in writing.</li> </ul>
Module Content	<p>This module will consist of two components:</p> <ol style="list-style-type: none"> <li>1. Aural Awareness</li> <li>2. Piano Repertoire Analysis</li> </ol> <p><b>Aural Awareness</b></p> <p>The aim of this component is to establish a basic level of aural competency and literacy so that the student can perceive, vocalise and dictate fundamental musical structures (melodic, harmonic and rhythmic) through reading and listening. Topics will include:</p> <ul style="list-style-type: none"> <li>• Sight singing: systematic training in sight singing based on the use of tonic solfa, involving a progression from simple diatonic major and minor tonalities to more complex melodies incorporating modulation and chromatic tones (single line &amp; two-part).</li> <li>• Dictation: systematic instruction in both melodic and rhythmic dictation. Rhythmic dictation will involve the recognition of beats, division of beats and internal beat patterns in simple, compound, and irregular time signatures. The melodic dictation will progress from simple diatonic major and minor tonalities to more complex melodies incorporating modulation and chromatic tones (single line &amp; two-part). The recognition of triads and chordal progressions. Both melodic and rhythmic dictation will be closely linked into and feed off the sight singing and sight clapping strands.</li> <li>• Form: the aural recognition of basic forms.</li> </ul>



	<ul style="list-style-type: none"> <li>• Musicianship: the performance of two-part canons, two-part vocal/orchestral excerpts from Mozart, Haydn etc. (i.e. Group performance/Sing one line and play the other).</li> </ul> <p><b>Piano Repertoire Analysis</b></p> <p>Students will learn to listen to music in an engaged and critical fashion as well as understanding the compositional and structural processes at work by critical analysis of a score. This module has strong cross-curricular links with Contexts for Performing, Music Creation and Principal Study.</p> <p>This module will expose students to an array of core piano repertoire in the baroque and classical periods, broadening and deepening their understanding and listening experience whilst developing a critical analytical facility</p> <p>Topics will include:</p> <ul style="list-style-type: none"> <li>• Form: binary form, ternary form, minuet and trio, rondo, theme and variation, sonata form.</li> <li>• Structural elements of music such as motif, phrase, period and sentence.</li> <li>• Tonal relationships, recognition and labelling of cadences, chords and phrases.</li> <li>• Emphasis on both score analysis and aural recognition of key features.</li> <li>• Students will be encouraged to analyse works from their instrumental training creating a bridge between analysis and performance practice.</li> </ul>
<p>Teaching and Learning Methods</p>	<p><b>Aural Awareness</b></p> <p>The aural awareness classes will run throughout both semesters for 1.5 hours per week. Student's aural skills will be developed through interactive exercises, performances, and ensemble work. Active class participation and weekly preparation of material is essential.</p> <p><b>Piano Repertoire Analysis</b></p> <p>This module will be taught in Semester 2 for 1 hour per week. Engaged listening and discussion will support students in developing their analytical skills and the required vocabulary to express their findings. This approach represents a cross-curricular link with the Aural Awareness component. In the Analysis strand, the aural competencies acquired in Aural awareness will be supported and developed by reference to the score. Students will learn to annotate the score, indicating the features discussed. Some simple analytical graphs or diagrams may be used to support students in succinctly exploring and articulating issues such as form, tonal relationships and modulation. Examples will be worked through in class with an emphasis on gradual skill development exploring core works of the piano repertory. Active class participation and weekly preparation of material is essential.</p>



Assessment Details	Assessment Component	Assessment Description	% of Total	Week Due
	Aural Development: Mid-Year Assessment	Practical assignments covered throughout the term. Written dictation paper.	40	End of Semester 1
	Aural Development: End-of-year Assessment	Practical assignments covered throughout the term. Written dictation paper, including identification of form, genre, style and musical features.	40	End of Semester 2
	Piano Repertoire Analysis: Project	Presentation of an analysis of a chosen piece of music. Students are encouraged to choose a work from their performance repertoire and perform/demonstrate practically during their 15-minute presentation. Both a written analysis and an annotated score will be required for assessment.	20	End of Semester 2
Reassessment Requirements	Repeat assessment and/or resubmit project			
Contact Hours and Student Workload	<p>Contact Hours Aural: 30 hours Analysis: 10 hours</p> <p>Independent Study (preparation for course and review of materials): 45 hours total Aural: 1.5 hr per week = 30 hours Analysis: 1.5 hr per week = 15 hours</p> <p>Independent Study (preparation for assessment, incl. completion of assessment): 40 hours total Aural: 20 hours Analysis: 20 hours</p> <p>Total: 125 hours</p>			
Recommended Reading	Berkowitz, Sol, Gabriel Fontrier, Leo Kraft, A new approach to sight singing, 4th ed. (New York & London: W.W. Norton, 1997) ISBN: 0393969088			

## Music Creation

Module Code	AMY1K
ECTS	5
Module Learning Outcomes	<p>On successful completion of this module, students should be able to:</p> <ul style="list-style-type: none"> <li>• demonstrate an understanding of harmony realised through the writing of four-part tonal harmony for SATB and via figured bass.</li> <li>• compose in a manner that evinces an understanding of melodic, rhythmic and harmonic control in basic two-part contrapuntal textures.</li> <li>• demonstrate the ability to input notes, dynamics and articulations, edit, layout and optimize a computer-based score within notation software (e.g. MuseScore)</li> <li>• 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.</li> <li>• sequence MIDI information to create original compositions and backing tracks through the use of VST (Virtual Studio Technology) instruments.</li> <li>• perform basic editing (extract selections, fades, volume and pan manipulation, effects sends/receives) within a Digital Audio Workstation.</li> <li>• work towards becoming an independent user within a Digital Audio Workstation and develop proficient typesetting ability.</li> </ul>
Module Content	<p>This module will consist of two components:</p> <ol style="list-style-type: none"> <li>1. Compositional Techniques</li> <li>2. Digital Audio Fundamentals</li> </ol> <p><b>Compositional Techniques</b></p> <p>This component consists of two strands:</p> <ul style="list-style-type: none"> <li>• A systematic approach to the teaching of four-part tonal harmony beginning with the basic four-part chord, moving onto successful progressions involving an understanding of appropriate voice leading and forms of decoration. This will include the study of figured bass.</li> <li>• The study and consolidation of simple contrapuntal techniques in two parts.</li> </ul> <p>Topics will include:</p> <ul style="list-style-type: none"> <li>• Root, first and second inversion chords, the dominant seventh and its inversions, passing notes (accented and unaccented), suspensions and modulations to closely related keys.</li> <li>• Realisation of figured bass.</li> </ul>

	<ul style="list-style-type: none"> <li>• The writing of simple two-part counterpoint in vocal or instrumental idiom addressing imitation, rhythmic contrast, cycle of 5ths and modulation.</li> <li>• Harmonisation of a simple melody (hymn tune)</li> </ul> <p><b>Digital Audio Fundamentals</b></p> <p>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.</p> <p>This module consists of two components:</p> <ol style="list-style-type: none"> <li>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.</li> <li>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.</li> </ol> <p>Topics will include:</p> <ul style="list-style-type: none"> <li>• Basic typesetting in music notation software (note input, dynamics and articulations).</li> <li>• Figured-bass notation and typesetting lyrics (Solo songs/SATB).</li> <li>• Transposition of scores and transposing instruments.</li> <li>• Score editing (layout and score optimization) and preparation of parts.</li> <li>• Extracting musical examples from notation software for use in a word processor/image-based program.</li> <li>• Sequencing in a Digital Audio Workstation through the use of VST instruments. Composition for video (TV Advertisement)</li> <li>• Creative mixing techniques in a Digital Audio Workstation</li> </ul>
<p><b>Teaching and Learning Methods</b></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><b>Compositional Techniques</b></p> <p>Four-Part tonal harmony: will be taught through a systematic, carefully graded and paced approach. Harmonic Vocabulary will be acquired through the study of harmonic analysis and figured bass and will also include singing, playing and the writing of exercises. Students will work through examples in class and receive weekly feedback on assignments to acquire the skills and secure the knowledge.</p> <p>Counterpoint: The study and analysis of appropriate works from the Baroque era will form part of the learning. Students will work through examples in class, writing, listening and playing. Material will be carefully paced in a manner which builds up the core contrapuntal skills. Specific</p>

	<p>weekly skill-assignments with feedback will form part of the learning activity.</p> <p>As far as is feasible, compositions (both in-progress and complete) will be performed in lectures. They will be explored in a student-led discussion in order to foster understanding and creativity whilst encouraging critique and imagination. Cross modular material will be utilised as appropriate, fostering connections with repertoire studied, particularly in the piano repertoire analysis strand and performance classes.</p> <p>Students will complete regular assignments which will support the composition of their portfolio.</p> <p><b>Digital Audio Fundamentals</b> 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)</p> <ul style="list-style-type: none"> <li>Each week will focus on a systematic, guided approach, introducing a particular set of tools within the software.</li> </ul> <p>Digital Audio (Reaper/Ableton Live)</p> <ul style="list-style-type: none"> <li>Each week will focus on a systematic, guided approach, introducing a particular set of tools.</li> </ul>			
Assessment Details	Assessment Component	Assessment Description	% of Total	Week Due
	<b>Compositional Techniques</b>			
	SATB Portfolio	This will consist of one portfolio set at the end of the Semester/ conclusion of a module, which will consist of four-part harmonisations including figured bass. (Exercises 10 bars approx.)	24	End of Semester/ conclusion of the module
	Counterpoint Portfolio	This will consist of one portfolio set at the end of the module, which will consist of the addition a contrapuntal strand to a given soprano/bass line (exercises 10 bars approx. with 1 counterpoint assignment to be typeset)	24	End of Sem 2
	Written Examination	Three questions to be answered: 1. Harmonise one simple hymn tune (from a choice of 2) 2. Realise a figured bass for four-parts. 3. Complete a simple two-part contrapuntal piece	32	End of Sem 2

	<b>Digital Audio Fundamentals</b>			
	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
<b>Reassessment Requirements</b>	Repeat examination and/or portfolio/assessment requirements			
<b>Contact Hours and Student Workload</b>	<p>Contact hours:  Music Creation = 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>			
<b>Recommended Reading/Resources</b>	<p>Compositional Techniques  Butterworth, Anna, Harmony in practice (London: Associated Board of the Royal Schools of Music, 1999)  ISBN: 1854728334  Jean Archibald and Bernadette Marmion, Music Workout, Grade 8. (Royal Irish Academy of Music)</p> <p>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>			

## MODULE DESCRIPTOR: RIAM HOLISTIC

Module Code	HY1KA			
ECTS	5			
Module Learning Outcomes	<p>On successful completion of this module, students should be able to:</p> <ul style="list-style-type: none"> <li>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</li> <li>develop, research and evaluate ideas, concepts and processes through reflective thinking and practice</li> <li>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</li> <li>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</li> </ul>			
Module Content	<p>Somatic Practices: Yoga (optional)</p> <p>Personal Development: Performance Psychology and Personal Development Planning</p> <p>Professional Development: Digital Literacy and Reflective Practice</p> <p>Cultural Agency: The Musician in Society</p>			
Teaching and Learning Methods	<p>Expert-led interactive classes</p> <p>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: 32–38</p> <p>Student workload (preparation for course and assessment, including completion of assessment): 93–87</p> <p>Total: 125</p>			
Recommended Reading/ Resources	See Moodle for detailed information about each RIAM Holistic component			

# YEAR TWO

## SUMMARY

Module	Components	Overall %	Contact Hours	Own Hours	ECTS
<b>Principal Study</b>	Main Instrument (100%) Composition Seminars (pass/fail) Analysis for Composers (pass/fail)	60	76	549	<b>25</b>
<b>Performing in Context</b>	Irish Traditional Music (30%) Performance Spotlight Weeks (40%) Co-creating Inclusive Ensembles (30%)	10	80	295	<b>15</b>
<b>Academics</b>	Contexts for Performing (33%) Western Classical Music History Ethnomusicology	10	40	85	<b>15</b>
	Practical Musicianship (33%) Aural Development Piano Repertoire Analysis	10	30	95	
	Music Creation (33%) Compositional Techniques (70%) Digital Audio Fundamentals (30%)	10	50	75	
<b>RIAM Holistic</b>	RIAM Holistic (pass/fail) Performance Psychology Yoga (optional) Career Strategy	0	32	93	<b>5</b>
<b>Total</b>		<b>100</b>			<b>60</b>



## MODULE DESCRIPTOR: PRINCIPAL STUDY

Module Code	PSY2C
ECTS	25
Module Learning Outcomes	<p>On successful completion of this module, students should be able to:</p> <ul style="list-style-type: none"> <li>• Feel confident in employing a flexible rhythmic language that draws on some of the major 20th century innovations in this area.</li> <li>• Develop skill in handling more extended groups of instruments.</li> <li>• Acquire a broader sense of timbre and instrumental colour and technique.</li> </ul>
Module Content	<p>One-to-one lessons might cover some of the following:</p> <ul style="list-style-type: none"> <li>• Rhythm and meter defined. Rhythm as the structural basis of a piece. Isorhythm, basic tempo modulation, tempo scales, rhythmic canons. Basing a piece on a rhythmic ostinato. Notating free rhythm.</li> <li>• Writing for mixed ensemble: Starting with Schoenberg's Pierrot Lunaire and Stravinsky's The Soldier's Tale, the mixed ensemble is an indispensable medium for composers. This course will discuss the techniques of individual instruments and various ways of combining them.</li> <li>• Music theatre/ voice and ensemble</li> <li>• Principles of modern orchestration: chamber orchestration, Klangfarbenmelodie, pointillistic technique, and the exploration of colour and sonority.</li> </ul>
Teaching and Learning Methods	<p>One-to-one lessons are the foundation of Principal Study.</p> <p>Assignments could include:</p> <ul style="list-style-type: none"> <li>• write a piece based on the rhythmic principles discussed in class. The piece can be scored for pitched instruments, or untuned percussion, or any combination of these.</li> <li>• compose a piece for mixed ensemble of 5-9 instruments lasting 4-6 minutes.</li> <li>• compose a short dramatic scena for voice and instruments. You should discuss choice of text with the course tutor.</li> <li>• orchestrate a short piano piece or set of pieces using techniques explored in class.</li> </ul> <p>Composition seminars will occur throughout the academic year, to be attended by all composition students. Each student will be required to make a presentation to his/her peers about an aspect of their work as a composer once per annum. These forums will be discussion-based, and relevant lecturers will be present to moderate and contribute.</p>

Assessment Details	Assessment Component	Assessment Description	% of Total	Week Due
	End-of-year submission	<p>The end of year folio will consist of usually four-five original pieces for a mixture of genre. Students should consult with their tutor before embarking on the main work for their folio.</p> <p>Option 1:- Extended Composition: 40% Four shorter pieces: 40%</p> <p>Option 2:- Extended Composition: 50% Three shorter pieces 30%</p> <p>Written analytic commentary 20%</p>	80	End of Sem 2
	Teacher's mark (formative)	Based on weekly appraisal of student's work rate and response to feedback	20	End of Sem 2
Reassessment Requirements	Re-submission of Portfolio			
Contact Hours and Student Workload	<p>Contact hours: 76</p> <p>Student workload (preparation for course and assessment, including completion of assessment): 549</p> <p>Total: 625</p>			
Recommended Works for Listening and Studying	<p>Machaut: Messe de Notre Dame</p> <p>Stravinsky: Rite of Spring (piano score will be used in class; students should acquaint themselves with the orchestral score)</p> <p>Elliott Carter: Etudes for timpani</p> <p>Steve Reich: Clapping music</p> <p>Webern: Variations for piano, II</p> <p>Messiaen: Quatre études de rythme for piano, Modes de valeurs et d'intensités</p> <p>Lutoslawski: Chain I</p> <p>Ligeti: Piano Etude no. 1</p> <p>Schoenberg: Pierrot Lunaire op. 21</p> <p>Webern: Fünf Orchesterstücke op. 10</p> <p>Stravinsky: The Soldier's Tale</p> <p>Ligeti: Melodien for Chamber orchestra</p> <p>Birtwistle: Silbury Air</p> <p>Boulez: Le Marteau sans Maître</p> <p>Andriessen: Hout for tenor saxophone, marimba, guitar and piano</p> <p>Alban Berg: Wozzeck selected scenes</p> <p>Maxwell Davies: Eight Songs for a mad king</p> <p>Ligeti: Aventures and Nouvelles Aventures</p> <p>Ligeti: Mysteries of the Macabre</p> <p>Elliott Carter: A mirror on which to dwell</p> <p>Kurtág: Messages of the late Miss R. V. Trousova</p> <p>Webern: Sechs Orchesterstücke op. 6</p>			

	<p>Schoenberg: Fünf Orchesterstücke op. 16</p> <p>Varèse: Ionisation</p> <p>Copland: Appalachian Spring (chamber version)</p> <p>Ravel: Le Tombeau de Couperin</p> <p>Stravinsky: Agon</p> <p>Knussen: Symphony no 3</p> <p>Andriessen: De Staat</p> <p>Messiaen: Turangalila Symphony</p> <p>Ligeti: Violin Concerto</p>
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## PERFORMING IN CONTEXT

### 100% Composition

- Irish Traditional Music [5 ECTS]
- Performance Spotlight Weeks [5 ECTS]
- Elective (2024-2025: Co-creating Inclusive Ensembles) [5 ECTS]

### 75% Composition | 25% Other Instrument

- Performing in Context modules are to be determined by the Head of Academics in conjunction with the relevant Head of Faculty. Some composition Performing in Context modules can be replaced by other modules offered by the relevant instrumental faculty. Other module descriptors are to be found in the relevant faculty's handbook. Students are required to achieve 15 ECTS.

### 50% Composition | 50% Other Instrument

- Performing in Context modules are to be determined by the Head of Academics in conjunction with the relevant Head of Faculty. Performing in Context will be a mixture of modules from the two relevant faculties. Module descriptors are to be found in the relevant faculty's handbook. Students are required to achieve 15 ECTS.

## Irish Traditional Music

ECTS	5 ECTS		
Module Learning Outcomes	<p>On successful completion of this module, students should be able to:</p> <ul style="list-style-type: none"> <li>• Discuss the evolution of music history pertaining to Irish Traditional Music.</li> <li>• Differentiate between composers/prominent exponents and styles of the periods/genres studied and evaluate the different aesthetic approaches taken.</li> <li>• Critically analyse recordings from the periods/genres studied, providing commentary on the repertoire.</li> <li>• Discuss the various methodological approaches to the type of music studied.</li> <li>• Articulate verbally and in writing an awareness of different social, historical and cultural contexts.</li> </ul>		
Module Content	<p>This module will introduce students to various aspects of the instrumental tradition with particular emphasis on the harp tradition. The module component will consist of the following topics:</p> <ul style="list-style-type: none"> <li>• The Bardic tradition – overview of musical practice in Gaelic Ireland</li> <li>• The harp tradition – a detailed survey of historic and contemporary practice</li> <li>• The organology of Traditional Music</li> <li>• The study of Dance Music – a history of dance, its form and structure, modes, contemporary applications, and cultural context.</li> <li>• The Collectors – an appraisal of rationale, context, approach and impact.</li> </ul>		
Teaching and Learning Methods	The Irish Traditional Music Strand will be taught through a series of 1-hour weekly lectures that focus on topics of the tradition.		
Assessment Details	Assessment Component	Assessment Description	% of Total
	Submission	Essay	60
	In-class assignment	Listening Test	40
Reassessment Requirements	Resit and/or resubmit relevant exams/assessments at supplemental		
Contact Hours and Student Workload	<p>5 ECTS = 125 hours (including both contact and self-preparation)</p> <p>10 hours: contact time 115 hours: self-preparation</p>		

Recommended Reading/ Resources	<p>Breathnach, B. (1971). Folk music and dances of Ireland. Mercier Press.</p> <p>Brennan, H. (1999). The story of Irish dance. Mount Eagle Publications Ltd.</p> <p>Carolan, N. (1997). A harvest saved. Ossian Publications.</p> <p>Cawley, J. (2021). Becoming an Irish traditional musician, learning and embodying musical culture. Routledge.</p> <p>Hast, D. and Scott, S. (2004). Music in Ireland: Experiencing music, expressing culture. Oxford University Press.</p> <p>Joyce, S. &amp; Lawlor, H. (Eds.). (2016). Harp studies: Perspectives on the Irish harp. Four Courts Press.</p> <p>Lawlor, H. (2012). Irish harping 1900-2010. Four Courts Press.</p> <p>McCarthy, M. (1999). Passing it on: the transmission of music in Irish culture. Cork University Press.</p> <p>O'Canainn, T. (1978). Traditional music in Ireland. Routledge.</p> <p>O' Curry, E. (1873). On the manners and customs of the ancient Irish. Williams &amp; Norgate.</p> <p>O'Donnell, M.L. (2012). Ireland's harp, the shaping of Irish identity C.1770–1880. University College Dublin Press.</p> <p>O'Riada, S. (1982). Our musical heritage. Dolmen Press.</p> <p>O'Sullivan, D. (1958). Carolan: The life, times and music of an Irish harper. Routledge.</p> <p>O'Sullivan, D. (1974). Irish folk music: Song and dance. The Mercier Press.</p> <p>Shields, H., Carolan, N. &amp; Smith, T. (Eds.). (1972–2001). Irish folk music studies – Éigse cheol tírevols 1-6. Folk Music Society of Ireland.</p> <p>Shields, H. (1998). Tunes of the munster pipers. Irish Traditional Music Archive.</p> <p>Shields, H. &amp; Shields, L. (2013). Tunes of the munster pipers, Volume two. Irish Traditional Music Archive.</p> <p>Smith, T. (Ed.). (2012). Ancestral imprints: histories of Irish traditional music and dance. Cork University Press.</p> <p>Smith, T. &amp; Ó Súilleabháin, M. (Eds.). (1997). Blás: the local accent in traditional Irish music. Irish World Music Centre.</p> <p>Vallely, F. (2011). Companion to Irish traditional music. Cork University Press.</p> <p>Vallely et al (Eds.). (2003). Crosbhealach an Cheoil – The Crossroads Conference 2003. Whinstone Music, Dublin.</p> <p>Williams, S. (2020). Focus: Irish traditional music. Routledge.</p>
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## Performance Spotlight Weeks 2024-2025

PSW 1a	Co-creating Inclusive Ensembles with Karen Power
PSW 1b	Improvisation Project: Izumi Kimura with Lina Andonovska and Cora Venus Lunny
PSW 2	Performance as Composition: Non-Judgemental Makership with Egbert Jan Louwerse
PSW 3a	Week off
PSW 3b	Writing for Young Voices with Seán Doherty and Dublin Youth Choir
PSW 4	Alvin Lucier Project: Jonathan Nangle

## Co-creating Inclusive Ensembles

Module Title	Co-creating Inclusive Ensembles
ECTS	5 ECTS
Module Learning Outcomes	<p>On successful completion of this module, students should be able to:</p> <p>Articulate and realise a range of techniques and approaches that are applicable when working as part of an inclusive ensemble.</p> <p>Demonstrate malleable and diverse skills that can be applied within a variety of creative environments</p> <p>Communicate and collaborate effectively in a multidisciplinary and differently-abled environment</p> <p>Develop and apply creative skills and frameworks within the context of a new piece of contemporary music work for a differently-abled Ensemble.</p> <p>Identify the unique creative possibilities and attributes in a room and design approaches that will inspire and encourage a mixed abilities ensemble</p>
Module Content	<p>Key learning aims of this course are to co-create a new piece of music and develop working strategies and concepts for co-creation within any differently abled musical context. We will consider how all citizens have the right to engage in the highest level of artistic practice within the arts and what the current boundaries are around this. We will focus on how as artists we can create safe, welcoming and open spaces for genuine co-creation models to exist. We will also reflect on the potential for the arts to engender societal change, explore and evaluate musical and artistic initiatives, actions and creations that have been focused on different kinds of co-creative and open access activities, and discuss how this might apply to students' own communities and their participation in the arts.</p> <p>Students will be guided from practical techniques, exercises and activities in music-making, philosophical questioning around equality and access considerations for all, accessible and cutting-edge music technology for performance and composition, various approaches to improvisation and theoretical concepts and examples of international ground-breaking work in this area.</p> <p>This module asks the following questions:</p> <p>What are the arts and who are they for? Who is an artist? Who is a musician? What does an artist look like? Is movement and gesture essential to performance and what does that look like?</p> <p>How can the arts, specifically music, play a part in relation to the challenges of equality and accessibility specifically within composition, improvisation and performance?</p> <p>What is the impact of such initiatives and how do we measure it ethically and communicate it fairly?</p>



	<p>How do we create a safe and open environment while striving for the highest artistic standards? How can we alter the biases within our sector and allow professional standard opportunities for all?</p> <p>The skills and techniques applicable to participating and creating as part of an Inclusive Ensemble are found in many disciplines including; sociology, politics, across the humanities and in philosophy and psychology. This module brings approaches together with music-specific fields, such as; the philosophy of music, socio-musicology, historical and new musicology, music education, ethnomusicology, music performance, improvisation and the emerging collaborative fields of community music, and social impact and music making.</p>
Teaching and Learning Methods	<p><b>In-person Lectures</b></p> <p>The in-person lectures offer students the opportunity to engage with new material, discuss concepts, techniques and approaches to all aspects of the music-making process, and draw on their experiences to create their own understandings of the role of inclusive Ensembles in today's society. This module strives to questions the role of the leader and students themselves will be prepared for an open co-creative process.</p> <p><b>In-person Music Creation Sessions</b></p> <p>The in-person sessions facilitate experiential learning through active music-making and are in the style of participatory, democratic, experimental music, which will end in their co-creation and performance of a new composition led by composer Karen Power. There will also be time to reflect on the creative activities and draw connections between the theoretical learning and the practical experiences. No previous music experiences/ training/ literacy are required to participate fully in this module.</p> <p><b>Online monitored Discussion Forum</b></p> <p>This online forum allows students alternative methods of communication and discussion. Some topics explored in this module might raise wider concerns and subtopics around our established music-making frameworks. It will be monitored and led by the lecturer, but with co-leadership possibilities to raise topics. This online space will support and lead outwards from in-class focus group discussions and activities that cannot all be covered in class.</p> <p><b>Other Sessions</b></p> <p>In-module Online Survey: This is another opportunity for students' voices to be heard by providing the tutors with feedback that can be implemented during the course. It also offers the students the opportunity to declare their interests and to specify the times that they can meet so that the assignment groups are created with the students in mind.</p>

Assessment Details	Assessment Component	Assessment Description	% of Total	Week Due
	<b>Reflective Continuous Assessment of in-class activities and participation</b>			
	Individual reflective document or video presentation	Students will prepare and submit a 10-minute recorded commentary (e.g., a PowerPoint presentation recorded through zoom) OR creative response. The contribution of the individual must be outlined in an individual submission of 750 words, in which students can reflect on their experiences of undertaking the project.	30	
	Continuous Participation	Assessed within the ensemble group during workshops and rehearsals. Each member will take responsibility for a least one part of devising part of the composition and will be assessed on their management of this.	35	
	<b>Individual role in Final Performance and role within a Co-Creative Composition</b>			
	Final Performance Assessment	Assessed based on the following criteria: Integration within an ensemble context Role as a co-creator in the final work Performance skills within the context of techniques explored in the module Overall artistic standard of final work	35	
Reassessment Requirements	Resit and/or resubmit relevant exams/assessments at supplemental			
Contact Hours and Student Workload	<p>This module will be delivered in three main blocks</p> <p>Block 1: One full day - Introduction class - bringing together RIAM students with members of OYOI</p> <p>Block 2: Three full days - Two days on-site / One day in workshops</p> <p>Block 3: Three full days - Two days co-creating / One day in rehearsal for performance</p>			

	<p>Contact time (lectures, in-person music creative sessions/ rehearsals): 28 hours</p> <p>Independent study/preparation of materials: 40 hours</p> <p>In-module survey: 1 hour</p> <p>Group project work divided between smaller and larger groups and based on availability of OYOI members: 14 hours</p> <p>Online discussion platform created for discussion of challenges, which will be monitored: 24 hours</p>
Recommended Reading/ Resources	<p>Drake Music: <a href="https://www.drakemusic.org">https://www.drakemusic.org</a></p> <p>A number of blogs, activities and online videos and examples of excellent practice in this area. Below are 4 articles/videos/blogs that you should begin with.</p> <p>Inclusive Music Practice Resource Bank: Introducing Think22</p> <p>BLOG: Understanding Disability – Blog series</p> <p>22 Tips for Inclusion &amp; Accessibility in Music Education</p> <p>PAPER: What is Inclusion? Making Music is the Key!</p> <p>Inclusive Arts Practice and Research, A Critical Manifesto, <u>Alice Fox, Hannah Macpherson</u> (Routledge Press Publication, 2015)</p> <p>Zofia Åsenlöf, The Inclusive Co-creative Ensemble (ShareMusic &amp; Performing Arts) <a href="https://www.sharemusic.se/resources-and-inspiration/book-available">https://www.sharemusic.se/resources-and-inspiration/book-available</a></p> <p><u>The Drake Music Project</u>, Northern Ireland: Social Inclusion 2019, Volume 7, Issue 1, Pages 152–163. DOI: 10.17645/si.v7i1.1706 <a href="https://www.cogitatiopress.com/socialinclusion/article/view/1706/1002">https://www.cogitatiopress.com/socialinclusion/article/view/1706/1002</a></p> <p>Koichi Samuels, The Drake Music Project Northern Ireland: Providing Access to Music Technology for Individuals with Unique Abilities. <a href="https://www.researchgate.net/publication/329103972">https://www.researchgate.net/publication/329103972</a> <u>The Drake Music Project Northern Ireland providing access to music making for individuals with unique abilities using music technology</u></p> <p>Regina Murphy and Claire Shortall, Exploring Processes of Inclusion and Creativity in Music Education Showcases in Schools. <a href="https://doras.dcu.ie/29328/1/Exploring%20Processes%20of%20Inclusion%20and%20Creativity%20in%20Music%20Education%20Showcases%20in%20Schools%20Research%20Report%20Murphy%20and%20Shortall%202023.pdf">https://doras.dcu.ie/29328/1/Exploring Processes of Inclusion and Creativity in Music Education Showcases in Schools Research Report Murphy and Shortall 2023.pdf</a></p> <p>Melissa Bremmer, Encountering disability in music: Exploring perceptions on inclusive music education in higher music education. <a href="https://journals.sagepub.com/doi/10.1177/1321103X231165222#:~:text=Also%20see%20website%20on%20project%3A%20https%3A%2F%2Fwww.ahk.nl%2Fen%2Fresearch%2Fartist-in-residence-air%2Fpresent-guests%2Fmy-music-ability-inclusive-composing/">https://journals.sagepub.com/doi/10.1177/1321103X231165222#:~:text=Also see website on project: https://www.ahk.nl/en/research/artist-in-residence-air/present-guests/my-music-ability-inclusive-composing/</a></p>

## MODULE DESCRIPTORS: ACADEMICS

## Contexts for Performing

Module Code	ACY1K
ECTS	5
Module Learning Outcomes	<p>On successful completion of this module, students should be able to:</p> <ul style="list-style-type: none"> <li>• demonstrate a broad understanding of the evolution of music history pertaining to Western Classical Music and Ethnomusicology</li> <li>• differentiate between composers/prominent exponents and styles of the periods/genres studied and evaluate the different aesthetic approaches taken</li> <li>• engage critically with recordings from the periods/genres studied and demonstrate knowledge of the repertoire through analysis and commentary</li> <li>• demonstrate knowledge of various methodological approaches to the type of music studied</li> </ul> <p>understand and develop an awareness of different social, historical and cultural contexts</p>
Module Content	<p>For composers, this module will consist of two components Western Classical Music History and Ethnomusicology.</p> <p><b>Western Classical Music History</b></p> <p>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><b>Ethnomusicology</b></p> <p>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 &amp; 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)</p> <p>This component is taught through weekly 1.5-hour lectures that include listening to music, analysing scores, and directed reading assignments.</p> <p>Ethnomusicology (Semester2)</p> <p>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
	Western Classical Music History		
	In-module Assignment 1	Essay Preparation / Resource bank	10
	Summative Assignment 1	Essay/Podcast	30
	In-module Assignment 2	Chamber Music Programme Note	10
	Summative Assignment 2	Essay	30
	Ethnomusicology		
	Ethnomusicology	Listening Diary: 3-4 pieces	20
Reassessment Requirements	Resit and/or resubmit relevant exams/assessments at supplemental		
Contact Hours and Student Workload	<p>Contact hours:</p> <p>Academic Writing: 5 hours</p> <p>Western Classical Music History: 1.5 hours x 20 weeks = 30 hours</p> <p>Ethnomusicology: 10 hours</p> <p>Student workload (preparation for course and assessment, including completion of assessment): 80 hours</p> <p>Total: 125 hours</p>		
Recommended Reading/ Resources	See Moodle for an extended reading list		

## Practical Musicianship

Module Code	APY2K
ECTS	5
Module Learning Outcomes	On successful completion of this module, students should be able to: Identify aurally, dictate and perform increasingly complex rhythms, chord progressions and melodic strands in single, two, three and four-parts.
Module Content	<p>This module will consist of two-components:</p> <ol style="list-style-type: none"> <li>1. Aural Development</li> <li>2. Piano Repertoire Analysis</li> </ol> <p><b>Aural Development</b></p> <p>This component seeks to further develop students' aural and musicianship skills building upon the knowledge and understanding gained in year 1. Materials will be derived from musical repertoire (where possible), to support cross-curricular connections across a broad spectrum of modules. Topics will include:</p> <ul style="list-style-type: none"> <li>• Sight-singing: systematic training building on the skills acquired in Year 1 in major and minor keys, featuring chromatic alterations and modulations to related keys, and exploring atonal melodies.</li> <li>• Rhythm: performing and manipulating increasingly complex rhythmic patterns in simple and compound time signatures. To include irregular time signatures and two-part rhythmic dictation.</li> <li>• Dictation: intervals, triads and inversions. Melodic strands (to achieve a proficiency in the dictation of atonal melodies), three-part extracts (tonal) and SATB (Chorales) drawn from musical repertoire linking with concepts covered in the Music creation Module. Rhythmic dictation to include both single and two-part strands.</li> <li>• Musicianship/Part-work: group singing in two, three or four parts; sing and play exercises drawn from repertoire in the Baroque, late Classical and early Romantic styles.</li> </ul> <p><b>Piano Repertoire Analysis</b></p> <p>Students will learn to listen to music in an engaged and critical fashion. This module has strong cross-curricular links with Contexts for Performing, Music Creation and Principal Study.</p> <p>This module will expose students to an array of core piano repertoire in the Romantic and Late-Romantic periods broadening and deepening their understanding and listening experience whilst developing a critical analytical facility</p> <p>Topics will include:</p> <ul style="list-style-type: none"> <li>• Analysis of miniature forms of the romantic era including the etude, prelude, impromptu as well as larger forms such as ballade, scherzo and the sonata.</li> </ul>

	<ul style="list-style-type: none"> <li>• Analysis of underlying structural elements including motivic analysis, cyclic forms and exploration of structural cohesion in largescale works.</li> <li>• Tonal relationships and harmonic analysis with an expanded knowledge of more complex chords/progressions following from study in Yr1.</li> <li>• Emphasis on both score analysis and aural recognition of key features.</li> </ul> <p>Students will be encouraged to analyse works from their instrumental training creating a bridge between analysis and performance practice.</p>			
Teaching and Learning Methods	<p><b>Aural Development</b></p> <p>The aural development classes will run throughout both semesters for 1 hour per week. Student's aural skills will be developed through interactive exercises, performances and ensemble work. Active class participation and weekly preparation of material is essential.</p> <p><b>Piano Repertoire Analysis</b></p> <p>This module will be taught in Semester 1 for 1 hour per week. Developing on the knowledge, skills and understanding developed in Year 1, students will explore these topics in greater depth, through the study of repertoire in the Romantic style. Repertoire studied will feature an expanded range of harmonic and structural features. Students are encouraged to study repertoire from their instrumental training to forge links with the Context for performing and Principal study modules.</p> <p>Core works of the main romantic era composers for piano will be studied developing student's understanding of the compositional processes of the period and encouraging critical evaluation as aid to informed performance practice. Examples will be worked through in class with an emphasis on gradual skill development. Active class participation and weekly preparation of material is essential.</p>			
Assessment Details	Assessment Component	Assessment Description	% of Total	Week Due
	Aural Development: Mid-Year Assessment	Practical assignments covered throughout the term. Written dictation paper.	40	End of Semester 1
	Aural Development: End-of-year Assessment	Practical assignments covered throughout the term. Written dictation paper, including identification of form, genre, style and musical features.	40	End of Semester 2
	Piano Repertoire Analysis: Project	Presentation of an analysis of a chosen piece of music. Students are encouraged to choose a work from their performance repertoire and perform/demonstrate	20	End of Semester 2

		practically during their 15-minute presentation. Both a written analysis and an annotated score will be required for assessment.		
Reassessment Requirements	Repeat assessment and/or project			
Contact Hours and Student Workload	<p><b>Contact hours:</b> Aural: 20 hours Analysis: 10 hours</p> <p><b>Independent Study (preparation for course and review of materials): 45 hours total</b> Aural: 1.5 hr per week = 30 hours Analysis: 1.5 hr per week = 15 hours</p> <p><b>Independent Study (preparation for assessment, incl. completion of assessment): 50 hours total</b> Aural: 25 hours Analysis: 25 hours</p>			
Recommended Reading	Berkowitz, Sol, Gabriel Fontrier, Leo Kraft, A new approach to sight singing, 4th ed. (New York & London: W.W. Norton, 1997) ISBN: 0393969088			



## Music Creation

Module Code	AMY2K
ECTS	5
Module Learning Outcomes	<p>On successful completion of this module, students should be able to:</p> <p><b>Compositional Techniques</b></p> <ul style="list-style-type: none"> <li>• demonstrate an advanced technique in composition in the Chorale idiom, the two-part invention and Classical-style variation form.</li> </ul> <p><b>Free Composition</b></p> <ul style="list-style-type: none"> <li>• 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.</li> <li>• critically understand and gain an appreciation for some of the aesthetic ideas and philosophies behind the various styles and movements.</li> <li>• reflect on their original contribution to music composition through the completion of a commentary on their work.</li> </ul> <p><b>Music Technology</b></p> <ul style="list-style-type: none"> <li>• 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).</li> <li>• 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.</li> <li>• critically understand and gain an appreciation for the implementation of music, foley and sound design elements within film, tv and computer games.</li> <li>• work towards becoming an independent user, learning how to creatively and correctively manipulate digital audio.</li> </ul>
Module Content	<p>This module will consist of two components:</p> <ol style="list-style-type: none"> <li>1. Compositional Techniques</li> <li>2. Digital Audio Fundamentals</li> </ol> <p><b>Compositional Techniques</b></p> <p>The rationale for this component is to introduce the student to compositional writing in specific stylistic genres building on the foundation established in Year 1. The component will equip the students with the necessary skills and techniques (harmonic usage, melodic contour, and phrase structure) appropriate to the relevant style.</p> <p>Topics will include:</p> <ul style="list-style-type: none"> <li>• Bach Chorale</li> <li>• Two-part Invention</li> </ul>

	<p><b>Free Composition</b></p> <p>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.</p> <p>Topics will include the following:</p> <ul style="list-style-type: none"> <li>• Analysis and discussion of key 20<sup>th</sup>/21<sup>st</sup> century compositional techniques as the foundation stone of original compositions</li> <li>• Writing and peer reviewing own and others compositions</li> <li>• Write a piece for their own instrument</li> <li>• Write a rhythm based piece</li> </ul> <p><b>Digital Audio Fundamentals</b></p> <p>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:</p> <ul style="list-style-type: none"> <li>• 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.</li> <li>• The role of sound design within Film, TV and Computer Games</li> <li>• The role of foley within Film, TV and Computer Games</li> <li>• The role of music with Film, TV and Computer Games</li> </ul>
<p>Teaching and Learning Methods</p>	<p>All components are taught through a combination of weekly lectures, workshops and demonstrations. Students are expected to take an active part in the lectures and will be expected to undertake directed tasks.</p> <p><b>Compositional Techniques</b></p> <p>Bach Chorales: The acquisition of appropriate harmonic vocabulary and stylistic idiom (including figured bass), will be taught through examples in class and the completion of weekly assignments to acquire the skills and secure knowledge.</p> <p>Counterpoint: A firm contrapuntal technique will be obtained by through the study, analysis and stylistic imitation of appropriate works from the Baroque era (e.g. Bach's Two - part inventions). Students will complete weekly assignments leading to the completion of a portfolio.</p> <p><b>Free Composition</b></p> <p>10 weeks of classroom teaching involving analysis of 20<sup>th</sup>/21<sup>st</sup> 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><b>Digital Audio Fundamentals</b></p> <p>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>			
Assessment Details	Assessment Component	Assessment Description	% of Total	Week Due
	Bach Chorale Portfolio	This will consist of a a separate portfolio set at the end of the Semester, which will consist of four-part both figured bass and soprano line harmonisations.	37.5	End of Semester 1
	Two-part Inventions Portfolio	To compose at least 1 complete two-part invention from a given opening	37.5	End of Semester 2
	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)	25	End of Semester
Reassessment Requirements	Repeat portfolio/assignment requirements			
Contact Hours and Student Workload	<p>Contact hours:</p> <p>Compositional Techniques = 30 hours</p> <p>Digital Audio Fundamentals = 10 hours</p> <p>Independent Study (preparation for assessment, incl. completion of assessment):</p> <p>Compositional Techniques = 55 hours</p> <p>Digital Audio Fundamentals = 20 hours</p>			
Recommended Reading/ Resources	<p><b>Compositional Techniques</b></p> <p>Chorales:</p> <p>Bach, Johann Sebastian, Albert Riemenschneider (ed.), 371 harmonised chorales and 69 chorale melodies with figured bass (New York: G. Schirmer, 1941)</p> <p>Counterpoint:</p> <p>Bach, Johann Sebastian, Rudolf Steglich (ed.), Hans-Martin Theopold (fing.), Inventionen &amp; Sinfonien (Munich: G. Henle Verlag, 1979)</p>			

	<p><b>Digital Audio Fundamentals</b></p> <p>Digital Audio Editing Online forums for digital audio software</p> <p>Tonebenders Podcast - <a href="https://tonebenderspodcast.com/">https://tonebenderspodcast.com/</a> 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 - <a href="https://soundworkscollection.com/">https://soundworkscollection.com/</a> 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>
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## MODULE DESCRIPTOR: RIAM HOLISTIC

Module Code	HY2KA			
ECTS	5			
Module Learning Outcomes	<p>On successful completion of this module, students should be able to:</p> <ul style="list-style-type: none"> <li>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</li> <li>develop, research and evaluate ideas, concepts and processes through reflective thinking and practice</li> <li>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</li> <li>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</li> </ul>			
Module Content	<p>Somatic Practices: Yoga (optional)          Personal Development: Performance Psychology          Professional Development: Career Strategy          Cultural Agency: Pedagogy</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: 38–52          Student workload (preparation for course and assessment, including completion of assessment): 87–73          Total: 125 hours</p>			
Recommended Reading/ Resources	See moodle for detailed information about each RIAM Holistic component			

# YEAR THREE

## SUMMARY

Module	Components	Overall %	Contact Hours	Own Hours	ECTS
Principal Study	Main Instrument Composition Seminars	60	76	549	25
Performing in Context	To be decided with Heads of Faculty	10	80	295	15
Academics	Contexts for Performing 20 <sup>th</sup> /21 <sup>st</sup> Century Music History Capstone Project Proposal Development	10	35	260	15
	Practical Musicianship Aural Development Music Technology	10	40		
	Music Creation <i>Students must choose two</i> Romantic Harmony/Orchestration Analysis Music-making, the Arts and Society Trinity Elective Co-creating Inclusive Ensembles Fugal/Classical Exposition	10	40		
RIAM Holistic	Four electives	0	30	95	5
<b>Total</b>		<b>100</b>			<b>60</b>

## MODULE DESCRIPTOR: PRINCIPAL STUDY

Module Code	PSY3C			
ECTS	25			
Module Learning Outcomes	<p>On successful completion of this module, students should be able to:</p> <ul style="list-style-type: none"> <li>• Have an informed knowledge of larger-scale musical form.</li> <li>• Understand some of the principles on which larger forms depend: motivic derivation, thematic development, rhythmic character.</li> <li>• Understand the basic principles of modern instrumentation and orchestration.</li> <li>• Make an efficient reduced score (usually for keyboard) of an orchestral work.</li> </ul>			
Module Content	<p>One-to-one lessons might cover some of the following:</p> <ul style="list-style-type: none"> <li>• Larger scale form and making piano reductions</li> <li>• Preparing a piano reduction of a movement of a work or an extended passage</li> <li>• Composing a quartet for a student or visiting quartet</li> <li>• Orchestration of a short piano piece by Schoenberg, Ravel, Debussy or Bartok</li> </ul>			
Teaching and Learning Methods	<p>One-to-one lessons are the foundation of Principal Study.</p> <p>Assignments could include:</p> <ul style="list-style-type: none"> <li>• prepare a piano reduction of a movement of a work or of an extended passage. Students begin work on the main piece for their end of year folio.</li> <li>• compose a quartet for student or visiting ensemble. He or she will be expected to provide performance parts on time for the workshop.</li> <li>• orchestrate a short piano piece by Schoenberg, Ravel, Debussy of Bartok.</li> </ul> <p>Composition seminars will occur throughout the academic year, to be attended by all composition students. Each student will be required to make a presentation to his/her peers about an aspect of their work as a composer once per annum. These forums will be discussion-based, and relevant lecturers will be present to moderate and contribute.</p>			
Assessment Details	Assessment Component	Assessment Description	% of Total	Week Due
	End-of-year submission	The end of year folio will consist of usually four-five original pieces for a mixture of genres but including at least one work for orchestra or large chamber ensemble. Students should consult with their tutor before embarking on the main work for their folio.	80	End of Sem 2



		Option 1:- Extended Composition: 40% Four shorter pieces: 40%  Option 2:- Extended Composition: 50% Three shorter pieces 30%  Written analytic commentary 20%		
	Teacher's mark (formative)	Based on weekly appraisal of student's work rate and response to feedback	20	End of Sem 2
Reassessment Requirements	Re-submission of Portfolio			
Contact Hours and Student Workload	Contact hours: 76 Student workload (preparation for course and assessment, including completion of assessment): 549 Total: 625			
Recommended Works for Listening and Studying	Sibelius: Symphony no. 4/I Lutoslawski: Mi Parti Alban Berg : Reigen from Three Orchestral Pieces Op. 6/II Peter Maxwell Davies: Symphony no. 4 Bela Bartok: String quartets nos. 3-6 Alban Berg: Lyric Suite Janacek: String quartet no. 1 'Intimate Letters' Ruth Crawford Seeger: String Quartet Elliott Carter: String Quartets nos. 1 and 4 Ligeti: String Quartet no. 2 Dutilleux: Ainsi la nuit Ferneyhough: String Quartet no. 6 Bartok: Dance Suite Dutilleux :Métaboles Ligeti: Lontano Raymond Deane: Oboe Concerto Pierre Boulez: Orchestral Notations Lutoslawski: Novelette Berio : Sinfonia			

## MODULE DESCRIPTOR: PERFORMING IN CONTEXT

100% Composition

Chamber Music OR Trinity Elective [5 ECTS]

Performing Groups [5 ECTS]

Elective [5 ECTS]

50% Composition | 50% Other Instrument

Performing in Context modules are to be determined by the Head of Academics in conjunction with the second Head of Faculty

75% Composition | 25% Other Instrument

Performing in Context modules are to be determined by the Head of Academics in conjunction with the second Head of Faculty

## Performance Spotlight Weeks 2024-2025

PSW 1a	Co-creating Inclusive Ensembles with Karen Power
PSW 1b	Improvisation Project: Izumi Kimura with Lina Andonovska and Cora Venus Lunny
PSW 2	Performance as Composition: Non-Judgemental Makership with Egbert Jan Louwerse
PSW 3a	Week off
PSW 3b	Writing for Young Voices with Seán Doherty and Dublin Youth Choir
PSW 4	Alvin Lucier Project: Jonathan Nangle

## MODULE DESCRIPTORS: ACADEMICS

## Compulsory: Contexts for Performing

Module Code	ACY3K
ECTS	5
Module Learning Outcomes	<p>On successful completion of this module students should be able to:</p> <ul style="list-style-type: none"> <li>• demonstrate a broad knowledge of the major composers and compositional trends of the 20th/21st Centuries</li> <li>• critically discuss the music of the main composers associated with this era</li> <li>• give a detailed account of stylistic traits of various musical compositions from these centuries</li> <li>• extrapolate relevant information from text sources and scores, and write about this music in an informed and critical way</li> <li>• create a research proposal</li> </ul>
Module Content	<p>This module has two components:</p> <ol style="list-style-type: none"> <li>1. 20<sup>th</sup>/21<sup>st</sup> Century Music History</li> <li>2. Capstone Project Proposal Development</li> </ol> <p>20<sup>th</sup>/21<sup>st</sup> 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/Electo-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  Weeks 1-5: New Paths, Kevin O'Connell  Weeks 6-10: History of Electro-Acoustic Music, Judith Ring</p> <p>Semester 2  Weeks 1-5: Pop Music, Timothy Norris  Weeks 6-10: History of Music in Ireland, Jennifer McCay</p>

	<p>Capstone Project Proposal Development</p> <p>This module will prepare students to submit a proposal for their Year 4 Capstone Project.</p>			
Teaching and Learning Methods	<p>20<sup>th</sup>/21<sup>st</sup> Century Music History</p> <p>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</p> <p>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	End of Sem 2
Reassessment Requirements	Resubmit essay or proposal			
Contact Hours and Student Workload	<p>Contact hours:</p> <p>20<sup>th</sup>/21<sup>st</sup> 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	APY3K
ECTS	5
Module Learning Outcomes	<p>On successful completion of this module, students should be able to:</p> <ul style="list-style-type: none"> <li>• achieve proficiency in the dictation of more complex rhythmic and melodic phrases</li> <li>• achieve proficiency in the dictation of more complex melodic phrases</li> <li>• increase melodic memorisation of tonal music to include keyboard textures</li> <li>• move away from keyboard-based dictation and introduce various texture and timbres</li> <li>• continue to develop the inner ear</li> <li>• design new and engaging sonic material with a variety of software applications</li> <li>• combine material via a multi-track Digital Audio Workstation (DAW) into a composed piece of acousmatic/electro-acoustic music</li> <li>• outline the physical properties of sound and explain how these can be applied to a musical composition</li> <li>• combine mixed media forms, e.g. integration of sound and video image, use of interactive systems (sensors/multi-touch tablets)</li> <li>• reflect on their original contribution to acousmatic music composition through the completion of a commentary on their own work</li> </ul>
Module Content	<p>This module consists of two components:</p> <ol style="list-style-type: none"> <li>1. Aural Development</li> <li>2. Music Technology</li> </ol> <p><b>Aural Development</b>  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 &amp; Cello parts)  Keyboard textures (piano pieces of appropriate standard)  Vocal/choral textures  SATB dictation (Chorale phrases)</p> <p><b>Music Technology</b>  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><b>Aural Development</b></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 &amp; 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 &amp; 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.</p> <p>Weekly assignments and active participation is essential.</p> <p><b>Music Technology</b></p> <p>Students are introduced to the area of study through the use of historical and contemporary examples from leading figures in the field. 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.	24	After first component

	Music Technology Assignment 2	Students are expected to demonstrate a creative understanding of the subject topic.	24	After second component
Reassessment Requirements	Repeat examination			
Contact Hours and Student Workload	<p>Contact hours:</p> <p>Aural Development: 1 hour x 20 weeks = 20 hours</p> <p>Music Technology: 1 hour x 20 weeks = 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	Kazez, Daniel. Rhythm reading: elementary through advanced training 2nd ed. New York: W. W. Norton & Co., 1997			



## Electives: Music Creation

Students must choose two electives:

Orchestration and Romantic Harmony

Free Composition

Analysis

Music-making, the Arts and Society

Trinity Elective (module descriptors provided on the [Trinity Elective website](#))

## Orchestration and Romantic Harmony

Module Code	AMY30			
Module Learning Outcomes	On successful completion of this module, students should be able to: <ul style="list-style-type: none"> <li>• assess and analyse orchestral scores</li> <li>• examine a non-orchestral score and orchestrate it for the appropriate orchestral forces</li> <li>• compose short miniatures evincing the Romantic harmony vocabulary</li> </ul>			
Module Content	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.			
Teaching and Learning Methods	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			
Assessment Details	Assessment Component	Assessment Description	% of Total	Week Due
	Romantic Harmony	Compose 1 short Romantic piece (30 bars approx.)	15	Sem 1, Week 5
	Orchestration Portfolio	Complete four orchestrations of varying styles	15 each = 60	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	25	End of Sem 2
Reassessment Requirements	Resubmission of portfolios or compositions			

Contact Hours and Student Workload	Orchestration: 1 hour x 20 weeks = 20 hours  Student workload (preparation for course and assessment, including completion of assessment): 42.5
Recommended Reading/ Resources	Arnold Schoenberg Fundamentals of Musical Composition (Faber) Milton Babbitt Essays on Music (Norton) 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)

## Free Composition

Module Code	AMY3F			
Module Learning Outcomes	<p>On successful completion of this module, students should be able to:</p> <ul style="list-style-type: none"> <li>• compose using contemporary musical language in medium-scale forms with a wide palette of instrumentation</li> <li>• utilise sound technology in creative work</li> <li>• compose for both singers and instrumentalists</li> <li>• give a detailed account of creative decisions in clear prose, for example in writing programme notes</li> </ul>			
Module Content	Teaching is by classroom groups and includes instrumental demonstrations and workshop of all works written.			
Teaching and Learning Methods	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			
Assessment Details	Assessment Component	Assessment Description	% of Total	Week Due
	Free Composition Portfolio	Three contrasting pieces	100	Throughout year
Reassessment Requirements	Resubmission of portfolio			
Contact Hours and Student Workload	<p>1 hour x 20 weeks = 20 hours</p> <p>Student workload (preparation for course and assessment, including completion of assessment): 42.5</p>			
Recommended Reading/ Resources	<p>Arnold Schoenberg Fundamentals of Musical Composition (Faber)</p> <p>Milton Babbitt Essays on Music (Norton)</p> <p>George Perle Serial Music and Atonality (Faber)</p> <p>Michael Nyman Experimental Music</p> <p>Elliott Carter Essays on Music</p> <p>Richard Taruskin Oxford History of Western Music</p> <p>George Perle The Listening Composer (U of California Press)</p>			

## Analysis

Module Code	AMY3A			
Module Learning Outcomes	<p>On successful completion of this module, students should be able to:</p> <ul style="list-style-type: none"> <li>• Critically discuss basic concepts in Schenkerian analysis</li> <li>• Decode a linear analysis of moderate complexity</li> <li>• Locate basic key concepts such as descending line and Ursatz in a graph or short piece</li> <li>• Make a basic harmonic reduction</li> <li>• Critically discuss basic concepts in Forte pitch-class theory</li> <li>• Discuss music using the special vocabulary of contemporary musical language</li> <li>• Give a detailed account of these principles in clear prose or (where helpful) by means of diagrams</li> </ul>			
Module Content	<p><b>Semester 1:</b> The module will divide into Schenkerian Analysis and Forte pitch-class theory. The Schenkerian analysis will cover concepts such as cover a number of important analytical concepts including harmonic reduction, descending line, Ursatz, bass arpeggiation prolongation and fundamental structure in tonal music. The Forte pitch-class theory will address segmentation, complementarity and numerical notation of pitch collections. A high level of engagement with the works studied is expected.</p> <p><b>Semester 2:</b> An in-depth study of a selection of works. There will be a strong focus on score and aural linkage, creating a bridge between the two elements. Where appropriate, students will analyse works relevant to their instrumental training. Furthermore, the module will endeavour to link in with appropriate works undertaken in the Performance Spotlight weeks.</p>			
Teaching and Learning Methods	The module is delivered through weekly practical classes consisting of discussion, active participation from students, listening and where possible, performance. Students will be given assignments with feedback forming part of the learning activity. In later components of the course visual and graphic presentation of findings is encouraged.			
Assessment Details	Assessment Component	Assessment Description	% of Total	Week Due
	Schenkerian Analysis	Exam or assignment	25	Sem 1
	Forte Pitch-class	Exam or assignment	25	Sem 1
	Analysis Assignment	A take-away assignment to be completed. A number of responses are possible - analytical essay, graphic design with written commentary	50	Sem 2
Reassessment Requirements	<p>Resubmission of assignment</p> <p>Resit exam</p>			

Contact Hours and Student Workload	<p>1 hour x 20 weeks = 20 hours</p> <p>Student workload (preparation for course and assessment, including completion of assessment): 42.5</p>
Recommended Reading/ Resources	<p><b>General:</b>  Cone, Edward T. <i>Musical form and musical performance</i>. London; NewYork: Norton, 1968.  Hudson, Richard. <i>Stolen time: a history of tempo rubato</i>. Oxford: Clarendon Press, 1997.  Butt, John. <i>Playing with History: the historical approach to musical performance</i>. Cambridge: Cambridge University Press, c2002.</p> <p><b>Analysis:</b>  Cook, Nicholas. <i>A guide to Musical Analysis</i>. London: Dent, 1987.  Berry, Wallace, 1928 - 1991. <i>Structural functions in music</i>. New York: Dover, 1976.  Douglass M. <i>Form in Tonal Music: An Introduction to Analysis</i>. Holt, Rinehart and Winston, Inc: London, 1979.  Dunsby, Jonathan. Whittall, Arnold, 1935-, <i>Music Analysis in theory and practice</i>. London: Faber Music, 1998.  Ferrara, Lawrence. <i>Philosophy and the Analysis of Music</i>. New York: Greenwood Press, 1991.Green,  Forte, Alan. <i>The Structure of Atonal Music</i>  Forte and Gilbert. <i>An introduction to Schenkerian Analysis</i>. New York, London: W. W. Norton &amp; Company, Inc, 1964  Langer, Susanne K. <i>Feeling and Form</i>. Charles Scribner's Sons, 1953.  Lester, Joel. <i>Analytical approaches to twentieth century music</i>. New York; London: W.W. Norton &amp; Co, 1989.  Salzer, Felix. <i>Structural Hearing: Tonal coherence in Music</i>. New York: Dover, 1982.  Schenker, Heinrich. <i>Five Graphic Analyses</i>. New York: Dover, 1969  Cook, Nicholas. <i>A Guide to Musical Analysis</i>. Oxford: Oxford University Press, 1987</p>

## Music-making, the Arts and Society

Module Code	AMY3M
Module Learning Outcomes	<p>On successful completion of this module, students should be able to:</p> <ul style="list-style-type: none"> <li>• articulate a range of perspectives on the participation of citizens in the arts and on the place of the arts and artists in society;</li> <li>• describe and critique a range of international music initiatives that address complex societal issues;</li> <li>• communicate and collaborate effectively in a multidisciplinary environment;</li> <li>• develop and apply skills and frameworks to demonstrate the utility of music in addressing social issues.</li> </ul>
Module Content	<p>The primary aims of this course are to explore the connections between key sociological and philosophical concepts of music-making and the arts in society, contemporary artistic initiatives and music education programmes globally that address social issues, and historical examples of musicians who have worked towards social action. We will consider how citizens engage with the arts and the role of the artist in contemporary society. We will also reflect on the potential for the arts to engender societal change, explore and evaluate musical and artistic initiatives, actions and creations that have been focused on creative and positive social impact, and discuss how this might apply to students' own communities and their participation in the arts.</p> <p>Students will be guided from engagement with theoretical concepts, multidisciplinary literature, and real-world examples (the lectures) through action and creation (the in-person music creation sessions and the group assignment that requires the design of an intervention that utilises music) and communication (the sharing of the group assignment) to reflection (the individual assignment).</p> <p>This module asks the following questions: What are the arts? Who is an artist? Who is a musician? How can the arts, specifically music, play a part in relation to the challenges we face in contemporary society (the climate crisis, mass migration, civil unrest, social exclusion, problematic power relations, pandemics)? What is the impact of arts-based initiatives and how do we measure that ethically and communicate it fairly? Can the engagement of citizens in the arts engender social change? Do artists have an obligation to serve communities through the facilitation of initiatives? How have they done this in the past? How are they doing this now? Research on the arts and society is found in many disciplines, including sociology, economics, and philosophy. This module brings these approaches together with music-specific fields, such as the philosophy of music, sociomusicology, historical and new musicology, music education, ethnomusicology, music performance, and the emerging collaborative fields of community music, and social impact and music making.</p>

Teaching and Learning Methods	This course uses web-based technology to facilitate what is essentially a face-to-face course. A substantial proportion of the content will be delivered in person in both Trinity College and the Royal Irish Academy of Music, including face-to-face performance experiences and a meeting before the submission of the group assessment. The in-person element will engender connection among the multi-disciplinary cohort. There will be online discussions, an in-module feedback session and group tutorials that all scaffold towards the assessment.			
Assessment Details	Assessment Component	Assessment Description	% of Total	Week Due
	Group Project	Group Mark	75	End of sem 2
	Group Project	Individual Reflection	25	End of sem 2
	Individual Assignment	Essay	60%	End of sem 2
Reassessment Requirements	Resubmission of project or individual reflection			
Contact Hours and Student Workload	15 hours of lectures 4 hours of music creation sessions 7 hours of guided assessment preparation workshops 33 hours of independent study/advanced reading 23 hours of group assessment preparation 16 hours of individual assessment preparation			
Recommended Reading/ Resources	Anna Bull, Class, Control and Classical Music (OUP, 2019) Brydie-Leigh Bartleet and Lee Higgins (eds), The Oxford Handbook of Community Music (OUP, 2018) Cathy Benedict, Patrick Schmidt, Gary Spruce, and Paul Woodford (eds), The Oxford Handbook of Social Justice in Music Education (OUP, 2015) Christopher Small, Musicking: The Meanings of Performing and Listening (Wesleyan University Press, 2008) David J. Elliott, Marissa Silverman and Wayne Bowman (eds), Artistic Citizenship: Artistry, Social Responsibility, and Ethical Praxis (OUP, 2016) Jeanne Liedtka, Randy Salzman and Daisy Azer, Design Thinking for the Greater Good: Innovation in the Social Sector (Columbia Business School Publishing, 2017) Ruth Wright et al (eds), The Routledge Handbook			

## RIAM HOLISTIC

Module Code	HY3VA
ECTS	5
Module Learning Outcomes	<p>On successful completion of this module, students should be able to:</p> <ul style="list-style-type: none"> <li>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</li> <li>develop, research and evaluate ideas, concepts and processes through reflective thinking and practice</li> <li>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</li> <li>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</li> </ul>
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</p> <p>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 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			

# YEAR FOUR

## SUMMARY

Module	Components	Overall %	Contact Hours	Own Hours	ECTS
Principal Study	Main Instrument (100%) Composition Seminars (pass/fail)	60	76	549	25
Performing in Context/Electives	To be decided with Heads of Faculty	10	80	170	10
Academics	Capstone Project	30	36–40	460–464	20
RIAM Holistic	Four electives	0	30	95	5
<b>Total</b>		<b>100</b>			<b>60</b>

## MODULE DESCRIPTOR: PRINCIPAL STUDY

Module Code	PSY4C
ECTS	25
Module Learning Outcomes	<p>On successful completion of this module, students should be able to:</p> <ul style="list-style-type: none"> <li>• Present a written commentary on their work explaining their approach to challenges of form, coherence, orchestration etc. This should make discerning use of music examples and adhere to academic levels of presentation as specified in the RIAM literature.</li> <li>• Show a grasp of the major compositional challenges (form, orchestration etc.) as they apply to their own work and individual approach to composition.</li> <li>• Show a professional level of presentation in their work in relation to score editing and layout.</li> </ul>
Module Content	<p>The focus of Year 4 is mainly upon the composing of the composition work for the end-of-year submission. The main folio work is to be scored for full orchestra, or large chamber orchestra, with or without voices and/or electronics. The submission is to include a 2000-word commentary on the work addressing matters of technique and aesthetics. Weekly classes will be supervisory rather than taught, though the course tutor may conduct some classes on matters arising from the composition work. These classes will usually centre on matters of orchestration, and it is strongly recommended that students familiarize themselves with the listening list for this course.</p> <p>One-to-one lessons might cover some of the following:</p> <ul style="list-style-type: none"> <li>• Composing for symphony orchestra</li> <li>• A group of pieces for smaller forces</li> <li>• A written commentary on the orchestral work of two thousand words, exclusive of music examples, diagrams etc.</li> <li>• Preparation of all materials for the orchestral reading day with an orchestra</li> </ul>
Teaching and Learning Methods	<p>One-to-one lessons are the foundation of Principal Study. Composition seminars will occur throughout the academic year, to be attended by all composition students. Each student will be required to make a presentation to his/her peers about an aspect of their work as a composer once per annum. These forums will be discussion-based, and relevant lecturers will be present to moderate and contribute.</p>

Assessment Details	Assessment Component	Assessment Description	% of Total	Week Due
	End-of-year submission	Option 1:- Extended Composition: 40% Four shorter pieces: 40%  Option 2:- Extended Composition: 50% Three shorter pieces 30%  Written analytic commentary 20%	80	End of Sem 2
	Teacher's mark (formative)	Based on weekly appraisal of student's work rate and response to feedback	20	End of Sem 2
Reassessment Requirements	Re-submission of Portfolio			
Contact Hours and Student Workload	Contact hours: 76 Student workload (preparation for course and assessment, including completion of assessment): 549 Total: 625			
Recommended Works for Listening and Studying	Boulez: Pli selon Pli Stockhausen: Gruppen Stockhausen: Carré Dutilleux: Symphony no. 2 Dutilleux: Tout un monde lointain..... Shostakovich: Symphony no. 15 Messiaen: Et Expecto Resurrectionem Mortuorum Birtwistle: Earth Dances Goehr: Metamorphosis/Dance Carter : Concerto for Orchestra George Benjamin: Ringed by the flat horizon			

## PERFORMING IN CONTEXT

100% Composition

Chamber Music OR Performing Elective [5 ECTS]

Performing Groups [5 ECTS]

Elective [5 ECTS]

50% Composition | 50% Other Instrument

Performing in Context modules are to be determined by the Head of Academics in conjunction with the second Head of Faculty

75% Composition | 25% Other Instrument

Performing in Context modules are to be determined by the Head of Academics in conjunction with the second Head of Faculty

## Performance Spotlight Weeks 2024-2025

PSW 1a	Co-creating Inclusive Ensembles with Karen Power
PSW 1b	Improvisation Project: Izumi Kimura with Lina Andonovska and Cora Venus Lunny
PSW 2	Performance as Composition: Non-Judgemental Makership with Egbert Jan Louwerse
PSW 3a	Week off
PSW 3b	Writing for Young Voices with Seán Doherty and Dublin Youth Choir
PSW 4	Alvin Lucier Project: Jonathan Nangle

### Capstone Project: Research

Module Code	CPY4R
ECTS	20
Module Learning Outcomes	<p>This module builds primarily on the research skills developed through modules in Years 1–3, namely Music History.</p> <p>On successful completion of this module, students should be able to:</p> <p>LO1: Produce original research embedded in the student's own artistic practice and/or related to music performance</p> <p>LO2: Demonstrate independent thought through the synthesis of critical and creative scholarship</p> <p>LO3: Communicate effectively insights through documentation and presentation of the research</p>
Module Content	<p>The purpose of the research project is to encourage students to produce original research embedded in the researcher's own artistic practice and/or related to music performance, with the intention of enhancing their practice. The research can be based in music creation or draw on extra-musical perspectives (e.g., including gesture, dance, acting in instrumental/vocal performance, or collaborating with non-artistic disciplines) to expand and generate insights into musical practice. It can also be conducted from a performer's perspective in the areas such as cultural history, music and society, music in education settings, music theory and/or aural skills, ethnographic studies of performers and performances, historical and comparative performance pedagogy, analysis and performance, studies of the performance of contemporary music, interpretation, and instruments and techniques.</p>
Teaching and Learning Methods	<p>All students are expected to engage in three components:</p> <ol style="list-style-type: none"> <li>1. Individual Supervision</li> <li>2. Research Seminars</li> <li>3. Research Skills and Online Research Catalogue Training</li> </ol> <p>1. Individual Supervision Students receive one-to-one sessions with a supervisor who provides advice and guidance on refining the student's hypothesis and research methodology, finding and using relevant literature or relevant examples of research/practice in their area of interest. The hours can be divided between the supervisor and a practitioner if required. In this case, the student will be allocated a main supervisor and a supporting practitioner by the Capstone Coordinating Committee.</p> <p>2. Research Seminars The purpose of the monthly group seminars is to guide students through a range of research issues as way of supporting them through the process of creating their dissertation/exposition. The expectations of a research project will be considered; including project planning, time management, meeting and reporting to a supervisor, communication skills, ethical considerations, the consideration of artistic standards,</p>



	<p>presentation skills and formatting. Through the seminars, students will collaborate with peers, evaluate the work of others with a critical and constructive approach, receive feedback and engage in group discussions. These experiences will strengthen their own research projects.</p> <p>3. Research Skills and Online Research Catalogue Training These classes are facilitated by RIAM Library to enhance your research skills and ability to utilise the RIAM Online Research Catalogue.</p>			
Assessment Details	Assessment Component	Assessment Description	% of Total	Week Due
	Documentation	The final documentation of the research results must take the form of a research exposition or dissertation. For the exposition, students decide, in consultation with the supervisor, what balance and configuration of words, sounds and images, are appropriate to the documentation of the research. For the dissertation, students are required to present a 10,000-word document. For more information, see Capstone Handbook	75	End of sem 2
	Presentation	Students are required to give a 20-minute presentation of the research to a committee of examiners. For more information, see Capstone Handbook	25	End of sem 2
Reassessment Requirements	<p>Documentation: Resubmit the documentation</p> <p>Presentation: Undertake an additional presentation</p>			
Contact Hours and Student Workload	<p>Contact hours:</p> <p>Individual Supervision: 16 hours</p> <p>Research Seminars: 16 hours</p> <p>Research Training: 8 hours</p> <p>Independent Study (preparation for course and review of materials/ preparation for assessment, incl. completion of assessment): 460 hours</p>			

<p><b>Recommended Reading/ Resources</b></p>	<p><b>General Material - Core Material</b></p> <p>Herbert, Trevor, Music in Words: A Guide to Researching and Writing about Music (New York: Oxford University Press, 2009)</p> <p>Holoman, D. Kern, Writing about Music: A Style Sheet from the Editors of 19th-Century Music (Berkeley: University of California Press, 1988)</p> <p>Sampsel, Laurie J., Music Research: A Handbook (New York: Oxford University Press, 2009)</p> <p>Wingell, Richard J., Writing about Music: An Introductory Guide, 2nd edn (New Jersey; Prentice Hall, 1997)</p> <p><b>Artistic Research</b></p> <p>Barrett, E. &amp; Bolt, B., Material Inventions: Applying Creative Arts Research (London &amp; New York: I. B. Tauris, 2014)</p> <p>De Assis, P. &amp; D' Errico, L., Artistic Research: Charting a Field in Expansion (Lanham: Rowman &amp; Littlefield International, 2019)</p> <p>Nelson, R., Practice as Research in the Arts: Principles, Protocols, Pedagogies, Resistances (Basingstoke: Palgrave Macmillan, 2013)</p> <p>Schwab, M. (ed), Experimental Systems: Future Knowledge in Artistic Research (Leuven: Leuven University Press, 2013)</p> <p>Scott, J., Embodied Performance as Applied Research, Art and Pedagogy (New York, NY: Springer Berlin Heidelberg, 2017)</p> <p>Wilson M. and Ruiten, S. (eds), Share Handbook for Artistic Research Education. (Amsterdam, Dublin, Gothenburg: ELIA, European League of Institutes of the Arts, 2013)</p> <p><b>Historical Performance</b></p> <p>Brown, Clive, Classical and Romantic Performing Practice, 1750–1900 (Oxford: Oxford University Press, 1999)</p> <p>Lawson, Colin and Stowell, Robin, The Historical Performance of Music: An Introduction (Cambridge University Press, 1999)</p> <p><b>Interpretation</b></p> <p>Butt, John, Playing with History: The Historical Approach to Musical Performance (Cambridge: Cambridge University Press, 2002)</p> <p>Cone, Edward T., Musical Form and Musical Performance (London and New York: Norton, 1968)</p> <p>Hudson, Richard, Stolen Time: A History of Tempo Rubato (Oxford: Clarendon Press, 1997)</p> <p><b>Analysis</b></p> <p>Berry, Wallace, Structural Functions in Music (New York: Dover, 1976)</p> <p>Cook, Nicholas, A Guide to Musical Analysis (London: Dent, 1987)</p> <p>Dunsby, Jonathan and Whittall, Arnold, 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 (New York: Charles Scribner's Sons, 1953)</p> <p>Lester, Joel, Analytical Approaches to Twentieth-Century Music (New York and London: W.W. Norton &amp; Co, 1989)</p> <p>Salzer, Felix, Structural Hearing: Tonal Coherence in Music (New York: Dover, 1982)</p>
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## Capstone Project: Music Technology

Module Code	CPY4MT
ECTS	20
Module Learning Outcomes	<p>This module builds primarily on the technology elements of the degree that you undertook in Years 1–3, namely Digital Audio Fundamentals and Music Technology.</p> <p>On successful completion of this module, students should be able to:</p> <p>LO1: Produce an original music technology project that is embedded in the student's own artistic practice and/or related to music performance</p> <p>LO2: Identify, describe, reflect on and evaluate the learning process and the quality of their own learning and achievement</p> <p>LO3: Communicate effectively insights through documentation and presentation of the project</p>
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. The purpose of the music technology project is to allow students to work on an original project centred around music technology, with the intention of enhancing the development of their artistic voice. Students are supported through one-on-one supervisions and group seminars to develop and enact their own project. The shape of the project and the specific will be determined by the student in consultation with their supervisor.</p>
Teaching and Learning Methods	<p>All students are expected to engage in two components:</p> <ol style="list-style-type: none"> <li>1. Individual Supervisions</li> <li>2. Technology Seminars</li> <li>3. Online Research Catalogue Training</li> </ol> <p>1. Individual Supervisions Students will receive one-to-one tutorials with their supervisor working on an original project. Work in progress is continuously assessed and feedback given. Students' work is evaluated during supervisions where creative decisions and technical problems are dealt with before the final submission of work. The hours can be divided between the supervisor and another practitioner if required. In this case, the student will be allocated a main supervisor and a supporting practitioner by the Capstone Coordinating Committee.</p> <p>2. Music Technology Seminars Through seminars, students will collaborate with their peers, constructively evaluate the work of others, develop time-management skills and showcase their work. They will engage in group discussions, ongoing reflective practice, and with the wider music technology community at RIAM and beyond. The seminar is a general discussion platform in which students can exchange creative ideas with one another and with leading practitioners in their fields.</p>

	<b>3. Online Research Catalogue Training</b> These classes are facilitated by RIAM Library to enhance your research skills and ability to utilise the RIAM Online Research Catalogue.			
<b>Assessment Details</b>	<b>Assessment Component</b>	<b>Assessment Description</b>	<b>% of Total</b>	<b>Week Due</b>
	Documentation: Project and Supporting Programme Notes/Exposition	The documentation of this component will be determined by the nature of the project and in consultation with the supervisor. The project must be supported by either written programme notes (a length of 2000 words is suggested, but this depends on the project and is determined in consultation with the supervisor) or an exposition. For more information, see Capstone Handbook	75	End of sem 2
	Presentation	Students are required to give a 20-minute presentation of the project to a committee of examiners. Creative/musical practice can be used to illustrate the insights, and words can be used to contextualise or elucidate the process and outcome. For more information, see Capstone Handbook	25	End of sem 2
<b>Reassessment Requirements</b>	Documentation: Resubmit the documentation Presentation: Undertake an additional presentation			
<b>Contact Hours and Student Workload</b>	Contact hours: Individual Supervision: 16 hours Composition Seminars: 16 hours Online Research Catalogue Training: 4 hours  Independent Study (preparation for course and review of materials/ preparation for assessment, incl. completion of assessment): 464 hours			

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, <a href="http://www.editions75.com">www.editions75.com</a></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>
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## MODULE DESCRIPTOR: RIAM HOLISTIC

Module Code	HY4VA			
ECTS	5			
Module Learning Outcomes	<p>On successful completion of this module, students should be able to:</p> <ul style="list-style-type: none"> <li>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</li> <li>develop, research and evaluate ideas, concepts and processes through reflective thinking and practice</li> <li>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</li> <li>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</li> </ul>			
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</p> <p>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 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			

# 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.

### Chorale and Non-orchestral Protocol

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

### Academics and RIAM Holistic

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

## 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

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

### Memory Requirements

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

### 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
- 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 Second 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 Second 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

**Fail****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 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 places is well-established
- The student provides a good account of how the project relates to their own practice.

Third Class : 40 - 49%

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

Fail: 0% - 39%

- The student does not clearly outline the focus of the study.
- The context is not well established. The student does not obviously identify how the project relates to their own practice.

### Review of Literature [25 marks]

Honors First Class: 70% - 100%

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

Honors Second Class First Division: 60 - 69%

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

Honors Second Class Second Division: 50 - 59%

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

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

Third Class :40 - 49%

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

Fail: 0% - 39%

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

#### Methodology [15 marks]

Honors First Class:

70% - 100%

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

Honors Second Class First Division: 60 - 69%

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

Honors Second Class First Division: 50 - 59%

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

Honors Second Class Second Division : 40 - 49%

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

Fail: 0% - 39%

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

#### Findings, Analysis and Discussion [30

marks] Honors First Class: 70% - 100%

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

Honors Second Class First Division: 60 - 69%

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

Honors Second Class Second Division: 50 - 59%

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

Third Class : 40 - 49%

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

Fail: 0 - 39%

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

#### Presentation and Format [15 marks]

Honors First Class: 70% - 100%

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

Honors Second Class First Division: 60 - 69%

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

Honors Second Class Second Division: 50 - 59%

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

Third Class : 40 - 49%

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

Fail: 0% - 39%

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

## Marking Criteria: Music Technology/Composition

### Quality and originality of ideas [40 marks]

#### **Honors First Class: 70% - 100%**

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

#### **Honors Second Class First Division: 60% - 69%**

- Evidence of original musical thought
- Ideas with strong profile

#### **Honors Second Class Second Division: 50% - 59%**

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

#### **Third 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 Second Class First Division: 60% - 69%**

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

#### **Honors Second Class Second Division: 50% - 59%**

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

#### **Third Class: 40% - 49%**

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

#### **Fail: 0 - 39%**

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

### Quality of presentation [20 marks]

#### **Honors First Class: 70% - 100%**

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

#### **Honors Second Class First Division: 60% - 69%**

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

#### **Honors Second Class Second Division: 50 - 59%**

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

#### **Third Class: 40 - 49%**

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

#### **Fail: 0 - 39%**

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

### Commentary [10 Marks]

#### **Honors First Class: 70% - 100%**

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

#### **Honors Second Class First Division: 60% - 69%**

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

- Scholarly presentation

**Honors Second Class Second Division: 50% - 59%**

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

**Third Class: 40% - 49%**

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

**Fail: 0 - 39%**

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

## COMPENSATION IN EXAMINATIONS

### Principal Study

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

### Performing in Context

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

### 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 Popular Music Studies/Ethnomusicology once the failed module is at least 35%).

Within a module (i.e., within Western Classical Music History), students must average 40% (or 36% if they are 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

### Programme Notes for Performance Exams

Where a student does not satisfactorily present Programme Notes for a performance exam, a penalty reduction of 5 marks will be imposed. Programme notes are not a requirement for chamber music or orchestral auditions.

### Duration of Performance Exams

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

### Academics 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

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](#)

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