



BACHELOR IN MUSIC

STRINGS FACULTY HANDBOOK 2025-2026

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	Strings
Credit value	60 ECTS per year
Duration of the course	4 years (full time)
Institution delivering the course	Royal Irish Academy of Music
Head of Institution	Deborah Kelleher, Director
Accrediting Institution	Trinity College Dublin (Trinity)
Affiliation to School	School of Creative Arts
Code for Registration purposes: Bachelor in Music (BMus)	UBDM-MCOM-2V

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

A NOTE ON THIS HANDBOOK

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

This handbook is available in alternative format upon request.

THE ROLE OF THE HANDBOOK

This Handbook contains information about

- studying at the RIAM and the student supports that are available to you
- the BMus Programme
- modules that you will undertake
- assessment and regulations.

YOUR RESPONSIBILITIES AS A RIAM STUDENT

You must

- familiarise yourself with this handbook and the RIAM Student Policies available online
- fulfil every part of the programme to the best of your ability
- attend all required classes
- remain communicative, respectful and responsive. Responding to emails within 2-3 working days is expected
- always strive to nurture RIAM's goal in creating a positive, supportive, enjoyable, learning environment for all

CONTENTS

General Information

<u>Programme Aims and Learning Outcomes</u>	6
<u>Welcome from the Head of Strings</u>	7
<u>Staff Contacts</u>	9
<u>Student Supports</u>	10
<u>Erasmus/Study Abroad</u>	11

Programme Overview

<u>Developing the RIAM Graduate Attributes</u>	13
<u>Learning Outcomes</u>	14
<u>Programme Structure 2025–2026</u>	16

Course Content

<u>Summary</u>	18
<u>Principal Study</u>	23
<u>Year 1</u>	27
<u>Year 2</u>	33
<u>Year 3</u>	39
<u>Year 4</u>	45
<u>Performing in Context</u>	48
<u>Year 1</u>	55
<u>Year 2</u>	59
<u>Year 3</u>	63
<u>Year 4</u>	71
<u>Academics</u>	83
<u>Year 1</u>	84
<u>Year 2</u>	94
<u>Year 3</u>	105
<u>Year 4</u>	122
<u>Holistic</u>	130
<u>Year 1</u>	131
<u>Year 2</u>	132
<u>Year 3</u>	133
<u>Year 4</u>	135

Regulations and Assessments

<u>Academic Progression</u>	138
<u>Marking System</u>	138
<u>Attendance</u>	138
<u>Performance Examinations</u>	139
<u>Marking Criteria</u>	140
<u>Compensation in Examinations</u>	153
<u>Penalties</u>	153
<u>Ethics and Research Misconduct</u>	154

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 collaborative performance projects with professional ensembles and musicians, 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

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

WELCOME FROM THE HEAD OF STRINGS

I would like to warmly welcome you all to an exciting year as an RIAM Strings Student. Our vision is to help you grow into a confident, innovative, communicative and expressive musician. The RIAM combines traditional values of musical artistic excellence with a creative and holistic approach to learning. In every aspect of the course, students are encouraged to study with commitment, curiosity and an open mind, connecting all areas of learning.

Principal Study is the core area for your technical, musical and professional development with 2 hours of individual tuition each week during your four years of undergraduate study. Your principal study teachers will guide your progress throughout the degree and support and nurture you to reach your full potential. Feedback at weekly performance classes, repertoire sessions, masterclasses, core skills and audition training will prepare you with the skills you need to successfully thrive in the profession. Our outstanding teaching faculty are drawn from members of the National Symphony of Ireland, RTÉ Concert Orchestra, Ulster Orchestra, Irish Chamber Orchestra and Crash Ensemble. In addition to this, you will also have access to multiple chamber music coaches, performance class tutors, leading visiting artists in masterclasses and workshops, accompanists, and sectional tutors.

Collaborative playing is at the heart of music making. Through Performing in Context, string players participate in a wide range of chamber music, orchestral and collaborative projects. RIAM's high profile chamber music festival, ChamberFest Dublin is an important focus of the year, offering students experience performing in a professionally produced festival. In the Performance Spotlight Weeks, students work on intensive orchestral projects with internationally renowned conductors, reflecting a week-long professional orchestral experience. Bowed string students participate in weekly String/Baroque Orchestra, focusing on developing active listening and ensemble skills and the preparation and performance of string orchestral repertoire.

Academics have been specifically designed to develop and enrich your all-round musical education and practical skills. The classes build up your theoretical understanding to complement your practice and performance abilities, enhance your critical listening, cultivate a breadth of knowledge and further develop professional skills.

We are committed to enabling you to explore your full potential and to prepare you for successful, healthy portfolio careers in the 21st Century. An imaginative programme of

RIAM Holistic seminars is incorporated into all programmes, and in Years 3 and 4 you can take Electives of your choosing. These offer the potential for you to further develop your own unique artistic personality.

We are looking forward to working with you to help you hone every aspect of your skilled and creative artistry, so that in 4 years' time you will be equipped with all the tools you need to build and sustain rewarding careers. RIAM Strings Alumni currently hold prestigious positions in ensembles and artistic organisations all around the world and we are excited to see how you will shape the music profession when you leave.

As Head of Strings, I am here to help, guide and support you, throughout this exciting journey. Please don't hesitate to reach out to me at any time.

Professor Diane Daly
Head of Strings, RIAM

STAFF CONTACTS

Director	Deborah Kelleher deborahkelleher@riam.ie
Head of Strings	Diane Daly dianedaly@riam.ie
Head of Chamber Music	Sarah Sew sarahsew@riam.ie
Head of Programmes, Research and Academics	Lynsey Callaghan lynseycallaghan@riam.ie
ICT Manager	Theresa Doyle theresadoyle@riam.ie
Other Heads of Faculty	
Head of Keyboard	Peter Tuite peteruite@riam.ie
Head of Vocal Studies and Opera	Kathleen Tynan kathleentynan@riam.ie
Head of Wind, Brass and Percussion	Ross Lyness rosslyness@riam.ie
3rd and 4th Level Office	
Tuition costs, financial aid and accommodation inquiries	Padraig Rynn padraigrynn@riam.ie
Opening a bank account and getting a PPS number, exam results and transcript of records queries	Róisín Murphy roisinmurphy@riam.ie
Applications, Visa and Erasmus inquiries	Hannah Levy hannahlevy@riam.ie
Questions about your programme	Begum Nebol Ozdamar begumnebolozdomar@riam.ie
Complaints	talktous@equita.ie
Library	
Librarian	Laoise Doherty laoisedoherty@riam.ie
Library Assistant	Caoimhe Donnelly Maguire caoimhemaguire@riam.ie
Reception	
Allen Donnelly	reception@riam.ie
Alina Man	reception@riam.ie
Bernard Fox	reception@riam.ie

STUDENT SUPPORTS

Counselling Support

Contact directly for up to 4 free Confidential Sessions

Clanwilliam Institute office@clanwilliam.ie/ 01 6761363

Virginia Kerr viriniakerr@riam.ie

Mentoring / Coaching Support

Contact directly for up to 4 free Confidential Sessions

Clanwilliam Institute office@clanwilliam.ie/ 01 6761363

Dr Paul Roe paulroe@riam.ie

Student Support Leaders

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

Additional Resources:

[RIAM Dignity and Respect Policy](#)

[Student Code of Conduct](#)

[Students Complaints Procedure](#)

For more information on Student Supports, please visit the [Support Services for Students](#) section of our website.

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

PROGRAMME STRUCTURE 2025–2026

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

SUMMARY

YEAR ONE SUMMARY

Module	Components	Overall %	Contact Hours	Own Hours	ECTS
Principal Study	Main Instrument Performance Class Core Skills Class Masterclasses	60	100	525	25
Performing in Context	Orchestra/Orchestral modules Wednesday String Ensemble Chamber Music	10	80	295	15
Academics	Contexts for Performing Western Classical Music History Irish Traditional Music Popular Music Studies	10	45	80	15
	Practical Musicianship Aural Development Repertoire-based Analysis	10	40	85	
	Music Creation Compositional Techniques Digital Audio Fundamentals	10	40	85	
RIAM Holistic	Digital Literacy Performance Psychology The Musician in Society Reflective Practice Personal Development Planning Yoga (optional)	0	32–38	93–87	5
Total		100			60

YEAR TWO SUMMARY

Module	Components	Overall %	Contact Hours	Own Hours	ECTS
Principal Study	Main Instrument Performance Class Core Skills Class Masterclasses	60	100	525	25
Performing in Context	Orchestra/ Orchestral modules Wednesday String Ensemble Chamber Music	10	80	295	15
Academics	Contexts for Performing Western Classical Music History Irish Traditional Music Popular Music Studies	10	40	85	15
	Practical Musicianship Aural Development Repertoire-based Analysis	10	40	85	
	Music Creation Compositional Techniques Digital Audio Fundamentals Free Composition	10	45	80	
RIAM Holistic	Performance Psychology Yoga (optional) Pedagogy Career Strategy	0	38–52	87–73	5
Total		100			60

YEAR THREE SUMMARY

Module	Components	Overall %	Contact Hours	Own Hours	ECTS
Principal Study	Main Instrument Performance Class Masterclasses	60	100	525	25
Performing in Context/ Electives	Orchestra/Orchestral Modules (Compulsory) Choose two : Wednesday String Ensemble Chamber Music HIP Strings Creative Leadership Co-Creativity/Improvisation Conducting Improvisation with Live Electronics PSW	10	80	295	15
Academics	Contexts for Performing 20 th /21 st Century Music History Capstone Project Proposal Development	10	35	260	15
	Practical Musicianship Aural Development Music Technology	10	40		
	Music Creation <i>Students must choose two</i> Romantic Harmony/Orchestration Free Composition Classical/Fugal Exposition Co-creating Inclusive Ensembles Music-making, the Arts and Society Trinity Elective	10	40		
RIAM Holistic	Four electives	0	30	95	5
Total		100			60

YEAR FOUR SUMMARY

Module	Components	Overall %	Contact Hours	Own Hours	ECTS
Principal Study	Main Instrument Performance Class Masterclasses	60	100	525	25
Performing in Context /Electives	Orchestra/Orchestral Modules (Compulsory) Choose one : Wednesday String Ensemble Chamber Music HIP Strings Creative Leadership Co-Creativity/Improvisation Conducting Co-creating Inclusive Ensembles Improvisation with Live Electronics PSW	10	80	170	10
Academics	Capstone Project	30	36–40	460–464	20
RIAM Holistic	Four electives	0	30	95	5
Total		100			60

PRINCIPAL STUDY

PRINCIPAL STUDY

Principal Study Portfolio

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

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

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

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

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

Performance Classes

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

Class Types include:

Performance Class (accompanied)

Practice Techniques

Style in Performance – Historical Performance, Contemporary Collaboration

Audition Training (accompanied) and Excerpts Classes

Chamber Music Performance Class

Class Content and Sign-Up:

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

Core Skills Class: This 1-hour weekly class focuses on developing the real-world skills required to be a musician in the 21st Century. This includes essential skills often overlooked in classical string learning, such as how to practice efficiently and to play with ease and avoid injury, sight-reading, learning by ear, improvisation, contemporary string playing techniques and developing creative autonomy. This class is compulsory for 1st and 2nd year students. All other string players are welcome to attend if they wish.

Mid-Year Exams

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

End-of-Year Recitals

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

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

Strings students have no specific memory requirements for end-of-year recitals. However, they are advised to perform works from memory where this is standard practice, for example concerti, virtuoso pieces and solo Bach. Playing works from sheet music when it is standard practice to perform from memory may indicate to the panel a lower level of preparation, and this is considered when awarding the overall mark.

Overview of end-of-year durations and requirements:

	Minimum actual playing	Maximum overall duration, including set up, spoken introductions and all breaks between works	Written programme notes
Year 1	15 minutes	25 minutes	Not required
Year 2	20 minutes	30 minutes	Required
Year 3	25 minutes	35 minutes + 10-minute viva voce	Required
Year 4	45 minutes	55 minutes	Required

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

The panel expect to receive 2 hardcopies of the Programme. After year 1, this will also include the programme notes. Please feel free to be as creative and original with your programme presentation as you can. Consider how to engage your audience by adding colour/photos/text/imagery/quotations

Guidance for programme notes:

A good simple guideline is to ask 'what would you yourself like to read in the programme if you were in the audience?' Programme notes can often extremely dry and boring! You will receive help with these during your studies.

Spoken Intros

Before each performance, the panel would like to have a brief spoken introduction. This is an opportunity to briefly introduce your repertoire and give the audience an insight into the work. It is also a great opportunity for you as an artist to connect with your audience before you perform. Audiences enjoy hearing from performers, and this little piece of public speaking is great practice for the future. Please prepare in advance what you are going to say and practice projecting your voice slowly and clearly.

A few tips on your introductions:

Purpose: The purpose of the intro is to enhance the listening experience for the audience.

What to include: Within a limited time (1-2 mins), rather than just describing the work that the audience is about to hear, think about what is most interesting for the audience to learn. Consider interesting or relevant contexts (social/historical/political/personal), perhaps with little anecdotes or quotes that make the work more meaningful. Please do also consider your concert's theme (if there is one) and tie into this with your spoken intro.

Style: Please do make your intros your own and make the most of this chance to connect with the audience and break down that barrier of concert formality. The greatest challenge is often making sure that your voice projects. It is often very surprising how slowly and clearly you need to speak for the audience to understand what you are saying.

MODULE DESCRIPTOR: PRINCIPAL STUDY YEAR 1

Module Code	PSY10			
ECTS	25			
Module Learning Outcomes	On successful completion of this module, students should be able to: 1A, 2A, 3A, 4A, 11A, 7B, 3C			
Module Content	In the first year of study students will establish the core of good technique. In some instances, significant technical corrections may be required, and the mid-year technical exam is a target for this. Lessons will not only focus on repertoire and technical work but will develop practice strategies for focused improvement and set structured goals in preparation for assessments. The repertoire required for the end-of-year recital considers that significant technical adjustments may have been made and expects students to perform with fluency.			
Teaching and Learning Methods	One-to-one lessons are the foundation of Principal Study. Weekly performance classes allow students to perform to and receive feedback from other tutors and their peers. Weekly core skills class will focus on developing the real-world skills required to be a musician in the 21 st Century. Masterclasses with visiting artists (attendance)			
Assessment Details	Assessment Component	Assessment Description	% of Total	Week Due
	Mid-year technical exam (summative)	A range of technical exercises are assessed, as outlined in the syllabus (see following pages)	30	End of Sem 1
	End-of-year recital exam (summative)	A recital of 15-25 minutes which adheres to the repertoire and presentation requirements in the syllabus (see following pages)	60	End of Sem 2
	Teacher's mark (formative)	Based on <ul style="list-style-type: none"> • Attendance and punctuality • Musical development • Work Rate 	10	
Reassessment Requirements	Both exam components must be passed to proceed to Year 2. In the case that a student fails either, there will be a supplementary examination of the same course material as presented or intended to present originally.			
Contact Hours and Student Workload	Contact hours: 100 Student workload (preparation for course and assessment, including completion of assessment): 525 Total: 625			

Year One Mid-Year Examination: Technical Requirements

Violin Year One BMus	
1. 30% of Exam	One Etude (eg Kreutzer, Fiorillo, Rode, Gavinies, Dont Op.35 or similar).
2. 30% of Exam	<p>Scales Major, harmonic minor, melodic minor and chromatic scales; major and minor arpeggios; dominant and diminished sevenths- starting on the following notes. G, A, C.</p> <p>Bowing: Major and minor scales - Slurred a minimum of 6 notes to a bow following Flesch, Galamian or other recognised system.</p> <p>Chromatic scales slurred one octave per bow.</p> <p>Major and minor arpeggios slurred three octaves per bow.</p> <p>Dominant and diminished sevenths slurred four notes per bow.</p> <p>Double stops.</p> <p>3rds - One major and one minor scale (harmonic or melodic) starting on the same tonic. Two octaves. Slurred two notes per bow.</p> <p>6ths - One major and one minor scale (harmonic or melodic) starting on the same tonic. Two octaves. Slurred two notes per bow.</p> <p>8ves - One major and one minor scale (harmonic or melodic) starting on the same tonic. Two octaves. Slurred two notes per bow.</p> <p>(Double stop keys are not restricted to the same keys as the single-note scales)</p>
3. 30% of Exam	5 prepared orchestral excerpts. <i>Ensure you have the relevant separate BMUS Orchestral Excerpts booklet</i>
4. 10% of Exam	Sight reading

Viola Year One BMus	
1. 30% of Exam	One Etude (eg. Kreutzer, Rode, Campagnoli, Hoffmeister, Lillian Fuchs, Garth Knox or similar).
2. 30% of Exam	<p>Scales Major, harmonic minor, melodic minor and chromatic scales; major and minor arpeggios; dominant and diminished sevenths- starting on the following notes. C, D, F.</p> <p>Bowing: Major and minor scales - Slurred one octave per bow (long tonic rhythm) or slurred six notes per bow (triplet rhythm). Chromatic scales slurred one octave per bow. Major and minor arpeggios slurred three octaves per bow. Dominant and diminished sevenths slurred four notes per bow. Double stops. 3rds - One major and one minor scale (harmonic or melodic) starting on the same tonic. Two octaves. Slurred two notes per bow. 6ths - One major and one minor scale (harmonic or melodic) starting on the same tonic. Two octaves. Slurred two notes per bow. 8ves - One major and one minor scale (harmonic or melodic) starting on the same tonic. Two octaves. Slurred two notes per bow. (Double stop keys are not restricted to the same keys as the single-note scales)</p>
3. 30% of Exam	5 prepared orchestral excerpts. <i>Ensure you have the relevant separate Orchestral Excerpts BMUS booklet</i>
4. 10% of Exam	Sight reading

Violoncello Year One BMus																					
1. 30% of Exam	One Study (Popper, Franchomme, Duport or similar)																				
2. 30% of Exam	<p>Scales and arpeggios</p> <p>All scales must be played from memory</p> <p>Long tonic or even notes for scales</p> <p>Even notes for Chromatics, Arpeggios, Dom 7ths and Dim 7ths</p> <table border="0"> <tr> <td>Major scales</td><td>Separate bows and slurred one octave to a bow</td></tr> <tr> <td>Melodic minor scales</td><td>Separate bows and slurred one octave to a bow</td></tr> <tr> <td>Harmonic minor scales</td><td>Separate bows and slurred one octave to a bow</td></tr> <tr> <td>Chromatic scales</td><td>Separate bows and slurred 6 notes to a bow</td></tr> <tr> <td>Major arpeggios</td><td>Separate bows and slurred 3 notes to a bow</td></tr> <tr> <td>Minor arpeggios</td><td>Separate bows and slurred 3 notes to a bow</td></tr> <tr> <td>Dominant 7ths</td><td>Separate bows and slurred 4 notes to a bow</td></tr> <tr> <td>Diminished 7ths</td><td>Separate bows and slurred 4 notes to a bow</td></tr> </table> <p>Starting on:</p> <table border="0"> <tr> <td>G</td><td>3 octaves</td></tr> <tr> <td>C , C#</td><td>4 octaves</td></tr> </table> <p>Double stops</p> <p>Separate bows and slurred 2 notes to a bow (see attached double stops music) Repetition of top note is optional</p>	Major scales	Separate bows and slurred one octave to a bow	Melodic minor scales	Separate bows and slurred one octave to a bow	Harmonic minor scales	Separate bows and slurred one octave to a bow	Chromatic scales	Separate bows and slurred 6 notes to a bow	Major arpeggios	Separate bows and slurred 3 notes to a bow	Minor arpeggios	Separate bows and slurred 3 notes to a bow	Dominant 7ths	Separate bows and slurred 4 notes to a bow	Diminished 7ths	Separate bows and slurred 4 notes to a bow	G	3 octaves	C , C#	4 octaves
Major scales	Separate bows and slurred one octave to a bow																				
Melodic minor scales	Separate bows and slurred one octave to a bow																				
Harmonic minor scales	Separate bows and slurred one octave to a bow																				
Chromatic scales	Separate bows and slurred 6 notes to a bow																				
Major arpeggios	Separate bows and slurred 3 notes to a bow																				
Minor arpeggios	Separate bows and slurred 3 notes to a bow																				
Dominant 7ths	Separate bows and slurred 4 notes to a bow																				
Diminished 7ths	Separate bows and slurred 4 notes to a bow																				
G	3 octaves																				
C , C#	4 octaves																				
3. 30% of Exam	5 prepared Orchestral Excerpts <i>Ensure you have the relevant BMus Orchestral Excerpts separate booklet</i>																				
4. 10% of Exam	Sight reading																				

Double Bass Year One BMus	
1. 30% of Exam	One study from the following: Storch-Hrabe 57 Studies: Volume I or Volume II
2. 30% of Exam	Scales and arpeggios Keys of E F G A B, major and both minor modes, 3 octaves, separate bows. Major arpeggio cycle (upwards adding the maj 7 th , downwards adding the min 7 th) 3 octaves.
3. 30% of Exam	5 prepared Excerpts <i>Ensure you have the relevant BMus Orchestral Excerpts separate booklet</i>
4. 10% of Exam	Sight reading

Harp Year One BMus	
1. 30% of Exam	A study by Lariviere, Bochsá, Dizi, Possé, Schmidt or similar, or a Sonatina by Naderman
2. 30% of Exam	Scales: 3 octaves in similar motion, an 8ve, 6th, and 10th apart in the following keys: C major, A major, F major, A harmonic minor, C harmonic minor and C melodic minor. Arpeggios: In the above keys, 3 octaves in similar motion, in root position, 1st inversion and 2nd inversion. Divided between the hands, 4 octaves in root position and inversions. Dominant 7th of C major, 2 octaves in similar motion, in root position and all inversions. Divided between the hands, 4 octaves in root position and all inversions.
3. 30% of Exam	2 contrasting excerpts from the recommended list at the end of the 'Principal Study' section
4. 10% of Exam	Sight reading

Guitar Year One BMus	
1. 40% of Exam	One study (e.g. Sor, Aguado, Coste, Tarrega, Giuliani, Barrios, Villa Lobos, Brouwer, Dwyer or similar)
2. 40% of Exam	<p>Scales: All major, harmonic and melodic minor and chromatic scales, starting on E, F, F-sharp and G.</p> <ul style="list-style-type: none"> i. Even and dotted rhythm and in repeated pairs and triplets ii. Apoyando and tirando iii. With right hand fingerings im, ma, ia, ima iv. Three octaves <p>Double stopping</p> <ul style="list-style-type: none"> C major in 3rds, and 6ths two octaves C major in octaves and 10ths one octave A harmonic minor in 3rds and 6ths two octaves A harmonic minor in octaves and 10ths one octave <p>Arpeggios: All major, minor and diminished 7ths on E, F, F sharp and G three octaves and dominant 7ths in the key of A, B flat, B and C two octaves</p>
3. 20% of Exam	Sight reading

Year One End-of-year Examination: Repertoire Requirements

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

Duration: 25 minutes including set up, spoken introductions and all breaks between works

Minimum 15 minutes of actual playing

MODULE DESCRIPTOR: PRINCIPAL STUDY YEAR 2

Module Code	PSY20			
ECTS	25			
Module Learning Outcomes	On successful completion of this module, students should be able to: 1A, 13A, 2B, 3B, 6C			
Module Content	In second year of study, students will continue to develop the principles of good technique and a physiologically healthy approach to their Principal Study. Students will study repertoire in an extended range of styles. Students will expand their understanding of different styles, improve their capacity to communicate through performing and increase their confidence in the interpretation of their repertoire. Students may take on a second study from second year onwards.			
Teaching and Learning Methods	One-to-one lessons are the foundation of Principal Study. Weekly performance classes allow students to perform to and receive feedback from other tutors and their peers. Weekly core skills class will focus on developing the real-world skills required to be a musician in the 21 st Century. Masterclasses with visiting artists (attendance)			
Assessment Details	Assessment Component	Assessment Description	% of Total	Week Due
	Mid-year technical exam (summative)	A range of technical exercises are assessed, as outlined in the syllabus (see following pages)	30	End of Sem 1
	End-of-year recital exam (summative)	A recital of 20-30 minutes which adheres to the repertoire and presentation requirements listed in the Principal Study Portfolio	60	End of Sem 2
	Teacher's mark (formative)	Based on <ul style="list-style-type: none"> • Attendance and punctuality • Musical development • Work Rate 	10	
Reassessment Requirements	Both exam components must be passed to proceed to Year 3. In the case that a student fails either, there will be a supplementary examination of the same course material as presented, or intended to present originally:			
Contact Hours and Student Workload	Contact hours: 100 Student workload (preparation for course and assessment, including completion of assessment): 525 Total: 625			

Year Two Mid-Year Examination: Technical Requirements

Violin Year Two BMus	
1. 30% of Exam	One Etude (eg Kreutzer, Fiorillo, Rode, Gavinies, Dont Op.35 or similar)
2. 30% of Exam	<p>Scales: Major, harmonic minor, melodic minor and chromatic scales; major and minor arpeggios; dominant and diminished sevenths starting on the following notes. A-flat, B-flat, D-flat, E-flat.</p> <p>Bowing: Major and minor scales - Slurred a minimum of 6 notes to a bow following Flesch, Galamian or other recognised system.</p> <p>Chromatic scales slurred one octave per bow.</p> <p>Major and minor arpeggios slurred three octaves per bow.</p> <p>Dominant and diminished sevenths slurred three octaves per bow.</p> <p>Double stops.</p> <p>3rds - One major, one harmonic minor, and one melodic minor scale starting on the same tonic. Two octaves. Slurred two notes per bow.</p> <p>6ths - One major, one harmonic minor, and one melodic minor scale starting on the same tonic. Two octaves. Slurred two notes per bow.</p> <p>8ves - One major, one harmonic minor, and one melodic minor scale starting on the same tonic. Two octaves. Slurred two notes per bow.</p> <p>(Double stop keys are not restricted to the same keys as the single-note scales - Double stop keys presented in year one must NOT be repeated in year two.)</p>
3. 30% of Exam	5 prepared orchestral excerpts. <i>Ensure you have the relevant BMus Orchestral Excerpts separate booklet</i>
4. 10% of Exam	Sight reading

Viola Year Two BMus	
1. 30% of Exam	One Etude (eg Kreutzer, Rode, Campagnoli, Hoffmeister, Lillian Fuchs, Garth Knox or similar)
2. 30% of Exam	<p>Scales: Major, harmonic minor, melodic minor and chromatic scales; major and minor arpeggios; dominant and diminished sevenths starting on the following notes.</p> <p>D-flat, E-flat, E</p> <p>Bowing: Major and minor scales. Slurred three octaves per bow (long tonic rhythm) or slurred three octaves per bow (triplet rhythm).</p> <p>Chromatic scales slurred one octave per bow.</p> <p>Major and minor arpeggios slurred three octaves per bow.</p> <p>Dominant and diminished sevenths slurred three octaves per bow.</p> <p>Double stops.</p> <p>3rds - One major, one harmonic minor, and one melodic minor scale starting on the same tonic. Two octaves. Slurred two notes per bow.</p> <p>6ths - One major, one harmonic minor, and one melodic minor scale starting on the same tonic. Two octaves. Slurred two notes per bow.</p> <p>8ves - One major, one harmonic minor, and one melodic minor scale starting on the same tonic. Two octaves. Slurred two notes per bow.</p> <p>(Double stop keys are not restricted to the same keys as the single-note scales - Double stop keys presented in year one must NOT be repeated in year two.)</p>
3. 30% of Exam	5 prepared orchestral excerpts. <i>Ensure you have the relevant separate BMus Orchestral Excerpts booklet</i>
4. 10% of Exam	Sight reading

Violoncello Year Two BMus																					
1. 30% of Exam	One Study (Popper, Franchomme, Duport or similar)																				
2. 30% of Exam	<p>Scales and arpeggios All scales must be played from memory Long tonic or even notes for scales Even notes for Chromatics, Arpeggios, Dom 7ths and Dim 7ths</p> <table> <tr> <td>Major scales</td><td>Separate bow and slurred one octave to a bow Also to be played evenly in 4, 6 and 8 notes to a bow</td></tr> <tr> <td>Melodic minor scales</td><td>Separate bows and slurred one octave to a bow Also to be played evenly in 4, 6 and 8 notes to a bow</td></tr> <tr> <td>Harmonic minor scales</td><td>Separate bows and slurred one octave to a bow Also to be played evenly in 4, 6 and 8 notes to a bow</td></tr> <tr> <td>Chromatic scales</td><td>Separate bows and slurred 12 notes to a bow</td></tr> <tr> <td>Major arpeggios</td><td>Separate bows and slurred 1 and 2 octaves to a bow</td></tr> <tr> <td>Minor arpeggios</td><td>Separate bows and slurred 1 and 2 octaves to a bow</td></tr> <tr> <td>Dominant 7ths</td><td>Separate bows and slurred 1 and 2 octaves to a bow</td></tr> <tr> <td>Diminished 7ths</td><td>Separate bows and slurred 1 and 2 octaves to a bow</td></tr> </table> <p>Starting on:</p> <table> <tr> <td>Ab, A</td><td>3 octaves</td></tr> <tr> <td>D, Eb</td><td>4 octaves</td></tr> </table> <p>Double stops Separate bows and slurred 2 notes to a bow (see attached double stops music) Repetition of top note is optional</p>	Major scales	Separate bow and slurred one octave to a bow Also to be played evenly in 4, 6 and 8 notes to a bow	Melodic minor scales	Separate bows and slurred one octave to a bow Also to be played evenly in 4, 6 and 8 notes to a bow	Harmonic minor scales	Separate bows and slurred one octave to a bow Also to be played evenly in 4, 6 and 8 notes to a bow	Chromatic scales	Separate bows and slurred 12 notes to a bow	Major arpeggios	Separate bows and slurred 1 and 2 octaves to a bow	Minor arpeggios	Separate bows and slurred 1 and 2 octaves to a bow	Dominant 7ths	Separate bows and slurred 1 and 2 octaves to a bow	Diminished 7ths	Separate bows and slurred 1 and 2 octaves to a bow	Ab, A	3 octaves	D, Eb	4 octaves
Major scales	Separate bow and slurred one octave to a bow Also to be played evenly in 4, 6 and 8 notes to a bow																				
Melodic minor scales	Separate bows and slurred one octave to a bow Also to be played evenly in 4, 6 and 8 notes to a bow																				
Harmonic minor scales	Separate bows and slurred one octave to a bow Also to be played evenly in 4, 6 and 8 notes to a bow																				
Chromatic scales	Separate bows and slurred 12 notes to a bow																				
Major arpeggios	Separate bows and slurred 1 and 2 octaves to a bow																				
Minor arpeggios	Separate bows and slurred 1 and 2 octaves to a bow																				
Dominant 7ths	Separate bows and slurred 1 and 2 octaves to a bow																				
Diminished 7ths	Separate bows and slurred 1 and 2 octaves to a bow																				
Ab, A	3 octaves																				
D, Eb	4 octaves																				
3. 30% of Exam	5 Prepared Orchestral Excerpts. <i>Ensure you have the relevant separate BMus Orchestral Excerpts booklet</i>																				
4. 10% of Exam	Sight reading																				

Double Bass Year Two BMus	
1. 30% of Exam	One study from either - Montanari: 14 Studies or Billé: Studies
2. 30% of Exam	Scales and arpeggios Keys of Gb Ab Bb C Db D Eb major, and F# G# A# C C# D D# in both minor modes, with scales slurred in groups of 2,3,4,7. (NB scales beginning on C-Eb all invert in the lowest octave, as if played from low C)
3. 30% of Exam	8 prepared orchestral excerpts. <i>Ensure you have the relevant separate BMus Orchestral Excerpts booklet</i>
4. 10% of Exam	Sight reading

Harp Year Two BMus	
1. 30% of Exam	A study by Dizi, Possé, Schmidt, Zabel or a study of suitable standard, or a Naderman Sonatina.
2. 30% of Exam	Technical exercises: Scales: 4 octaves in similar motion, an 8ve, 6th, and 10th apart in the following keys: G major, E flat major, D major, E harmonic minor, C harmonic minor and D melodic minor. Arpeggios: In the above keys, 3 octaves in similar motion, 2 octaves in contrary motion, in root position, 1st inversion and 2nd inversion. Divided between the hands, 4 octaves in root position and inversions. Dominant 7th of C major, 2 octaves in similar motion and contrary motion, in root position and all inversions. Divided between the hands, 4 octaves in root position and all inversions.
3. 30% of Exam	3 contrasting excerpts from the recommended list at the end of the 'Principal Study' section.
4. 10% of Exam	Sight reading

Guitar Year Two BMus	
1. 40% of Exam	One study (e.g. Sor, Aguado, Coste, Tarrega, Giuliani, Barrios, Villa Lobos, Brouwer, Dwyer or similar)
2. 40% of Exam	<p>Scales: All major, harmonic and melodic minor and chromatic scales, starting on A flat, A, B flat and B</p> <ul style="list-style-type: none"> i. Even and dotted rhythm in triplet and quadruplet rhythm ii. Slurred in pairs iii. Apoyando and Tirando iv. Right hand fingering ia, ima, imam v. Three octaves <p>Double stopping: G and D major in 3rds and 6ths two octaves G and D major in octaves and 10ths one octave E harmonic minor in 3rds and 6ths two octaves E harmonic minor in octaves and 10ths one octave</p> <p>Arpeggios: All major, minor and diminished 7ths starting on A flat, A B flat and B three octaves and dominant 7ths in the key of D flat, D, E Flat and E three octaves</p>
3. 20% of Exam	Sight reading

Year Two End-of-Year Examination: Repertoire Requirements

<p>A free choice programme, considering the Principal Study Portfolio requirements listed previously.</p> <p>Duration: 30 minutes including set up, spoken introductions and all breaks between works all breaks between works <i>Minimum 20 minutes of actual playing</i></p> <p>In Year 2, performers should present interesting and engaging written programme notes to support their recital. Note that performers should <u>not</u> include biographical information or reference the name of their teacher(s). The overall recital duration must not exceed the stated maximum of 30 minutes.</p>

MODULE DESCRIPTOR: PRINCIPAL STUDY YEAR 3

Module Code	PSY30			
ECTS	25			
Module Learning Outcomes	On successful completion of this module, students should be able to: 8A, 7A, 4B, 1C, 2C			
Module Content	In the third year of study students will develop their ability to integrate their own artistic intentions into their performances. Students will be encouraged to approach their programming with artistic intention, self-reflection and a creative mindset. Students should continue to expand their knowledge of repertoire and stylistic practices.			
Teaching and Learning Methods	One-to-one lessons are the foundation of Principal Study. Weekly performance classes allow students to perform to and receive feedback from other tutors and their peers. Masterclasses with visiting artists			
Assessment Details	Assessment Component	Assessment Description	% of Total	Week Due
	Mid-year technical exam (summative)	Technical and professionally relevant repertoire are assessed (see following pages)	30	End of Sem 1
	End-of-year recital exam (summative)	A recital of 25-35 minutes which adheres to the repertoire and presentation requirements in the syllabus (see Principal Study Portfolio) + 10 minute viva voce	60	End of Sem 2
	Teacher's mark (formative)	Based on <ul style="list-style-type: none"> • Attendance and punctuality • Musical development • Work Rate 	10	
Reassessment Requirements	Both exam components must be passed to proceed to Year 4. In the case that a student fails either, there will be a supplementary examination of the same course material as presented or intended to present originally.			
Contact Hours and Student Workload	Contact hours: 100 Student workload (preparation for course and assessment, including completion of assessment): 525 Total: 625			

Year Three Mid-Year Examination: Technical Requirements

Violin Year Three BMus	
1. 30% of Exam	One advanced Etude or Caprice
2. 30% of Exam	<p>Scales Major, harmonic minor, melodic minor and chromatic scales; major and minor arpeggios; dominant and diminished sevenths starting on the following notes.</p> <p>B, D, E, F, F-sharp.</p> <p>Bowing: Major and minor scales - Slurred a minimum of 6 notes to a bow following Flesch, Galamian or other recognised system.</p> <p>Chromatic scales slurred one octave per bow.</p> <p>Major and minor arpeggios slurred three octaves per bow.</p> <p>Dominant and diminished sevenths slurred three octaves per bow.</p> <p>Double stops.</p> <p>3rds - One major, one harmonic minor, and one melodic minor scale starting on the same tonic. Two octaves. Slurred two notes per bow.</p> <p>6ths - One major, one harmonic minor, and one melodic minor scale starting on the same tonic. Two octaves. Slurred two notes per bow.</p> <p>8ves - One major, one harmonic minor, and one melodic minor scale starting on the same tonic. Two octaves. Slurred two notes per bow.</p> <p>10ths- One octave, any choice of key. Slurred two notes per bow.</p> <p>(Double stop keys are not restricted to the same keys as the single-note scales - Double stop keys presented in years one and two must NOT be repeated in year three.)</p>
3. 30% of Exam	5 prepared orchestral excerpts. <i>Ensure you have the relevant separate BMus Orchestral Excerpts booklet</i>
4. 10% of Exam	Sight reading

Viola Year Three BMus	
1. 30% of Exam	One advanced Etude or Caprice
2. 30% of Exam	<p>Scales Major, harmonic minor, melodic minor and chromatic scales; major and minor arpeggios; dominant and diminished sevenths starting on the following notes.</p> <p>G-flat, G, A-flat, A</p> <p>Bowing: Major and minor scales - Slurred three octaves per bow (long tonic rhythm) or slurred three octaves per bow (triplet rhythm).</p> <p>Chromatic scales slurred one octave per bow.</p> <p>Major and minor arpeggios slurred three octaves per bow.</p> <p>Dominant and diminished sevenths slurred three octaves per bow.</p> <p>Double stops.</p> <p>3rds - One major, one harmonic minor, and one melodic minor scale starting on the same tonic. Two octaves. Slurred two notes per bow.</p> <p>6ths - One major, one harmonic minor, and one melodic minor scale starting on the same tonic. Two octaves. Slurred two notes per bow.</p> <p>8ves - One major, one harmonic minor, and one melodic minor scale starting on the same tonic. Two octaves. Slurred two notes per bow.</p> <p>(Double stop keys are not restricted to the same keys as the single-note scales - Double stop keys presented in years one and two must NOT be repeated in year three.)</p>
3. 30% of Exam	5 prepared orchestral excerpts. <i>Ensure you have the relevant separate BMus Orchestral Excerpts booklet</i>
4. 10% of Exam	Sight reading

Violoncello Year Three BMus																							
1. 30% of Exam	An advanced caprice/étude (eg. Piatti, Grützmacher, Popper or similar)																						
2. 30% of Exam	<p>Scales and arpeggios All scales, arpeggios, dominant 7ths, diminished 7ths, chromatics 3 octaves in every key. No double stops required</p> <table> <tr> <td>Major scales</td><td>Separate bows and slurred one octave to a bow</td></tr> <tr> <td>Melodic minor scales</td><td>Separate bows and slurred one octave to a bow</td></tr> <tr> <td>Harmonic minor scales</td><td>Separate bows and slurred one octave to a bow</td></tr> <tr> <td>Chromatic scales</td><td>Separate bows and slurred 12 notes to a bow</td></tr> <tr> <td>Major arpeggios</td><td>Separate bows and slurred 1 and 2 octaves to a bow</td></tr> <tr> <td>Minor arpeggios</td><td>Separate bows and slurred 1 and 2 octaves to a bow</td></tr> <tr> <td>Dominant 7ths</td><td>Separate bows and slurred 1 and 2 octaves to a bow</td></tr> <tr> <td>Diminished 7ths</td><td>Separate bows and slurred 1 and 2 octaves to a bow</td></tr> </table> <p>Starting on:</p> <table> <tr> <td>B\flat, B</td><td>3 octaves</td></tr> <tr> <td>E, F, F\sharp</td><td>4 octaves</td></tr> <tr> <td>Double stops</td><td>Separate bows and slurred 2 notes to a bow (see attached double stops music) Repetition of top note is optional</td></tr> </table>	Major scales	Separate bows and slurred one octave to a bow	Melodic minor scales	Separate bows and slurred one octave to a bow	Harmonic minor scales	Separate bows and slurred one octave to a bow	Chromatic scales	Separate bows and slurred 12 notes to a bow	Major arpeggios	Separate bows and slurred 1 and 2 octaves to a bow	Minor arpeggios	Separate bows and slurred 1 and 2 octaves to a bow	Dominant 7ths	Separate bows and slurred 1 and 2 octaves to a bow	Diminished 7ths	Separate bows and slurred 1 and 2 octaves to a bow	B \flat , B	3 octaves	E, F, F \sharp	4 octaves	Double stops	Separate bows and slurred 2 notes to a bow (see attached double stops music) Repetition of top note is optional
Major scales	Separate bows and slurred one octave to a bow																						
Melodic minor scales	Separate bows and slurred one octave to a bow																						
Harmonic minor scales	Separate bows and slurred one octave to a bow																						
Chromatic scales	Separate bows and slurred 12 notes to a bow																						
Major arpeggios	Separate bows and slurred 1 and 2 octaves to a bow																						
Minor arpeggios	Separate bows and slurred 1 and 2 octaves to a bow																						
Dominant 7ths	Separate bows and slurred 1 and 2 octaves to a bow																						
Diminished 7ths	Separate bows and slurred 1 and 2 octaves to a bow																						
B \flat , B	3 octaves																						
E, F, F \sharp	4 octaves																						
Double stops	Separate bows and slurred 2 notes to a bow (see attached double stops music) Repetition of top note is optional																						
3. 30% of Exam	5 prepared orchestral excerpts. <i>Ensure you have the relevant separate BMus Orchestral Excerpts booklet</i>																						
4. 10% of Exam	Sight reading																						

Double Bass Year Three BMus	
1. 30% of Exam	A substantial unaccompanied work, chosen in consultation with the teacher. For example, a pair of movements from Bach's solo cello suites in any preferred transposition.
2. 30% of Exam	All scales and arpeggios plus intervals (3rds, 4ths, 5ths, 6ths, 7ths, octaves) all keys 3 octaves
3. 30% of Exam	8 prepared orchestral excerpts. <i>Ensure you have the relevant separate BMus Orchestral Excerpts booklet</i>
4. 10% of Exam	Sight reading

Harp Year Three BMus	
1. 30% of Exam	A concert study by Godefrid, Tournier, Zabel or a Bach/Grandjany Etude, performed from memory
2. 30% of Exam	<p>Technical Exercises:</p> <p>Scales: 4 octaves in similar motion in all major and harmonic minor keys.</p> <p>Arpeggios: Any major key, 4 octaves in similar motion, 2 octaves in contrary motion, in root position, 1st inversion and 2nd inversion. Divided between the hands, 4 octaves in root position and inversions. In the narrow position, 3 octaves ascending and descending.</p> <p>Dominant 7th of D major: 3 octaves in similar motion, root position and all inversions. In the narrow position, starting on 5th octave A up to 1st octave G, ascending and descending. Divided between the hands, 4 octaves in root position and all inversions</p>
3. 30% of Exam	4 contrasting orchestral excerpts from the recommended list at the end of the 'Principal Study' section
4. 10% of Exam	Sight reading

Guitar Year Three BMus	
1. 40% of Exam	One advanced tremolo study/piece, or a Bach fugue
2. 40% of Exam	<p>Scales: All major, harmonic and melodic minor and chromatic scales, starting on E, F, F sharp and G:</p> <ul style="list-style-type: none"> i. Even and dotted rhythm ii. In triplet, quadruplet, quintuplet and sextuplet repeated notes iii. Slurred in pairs iv. Apoyando and tirando v. Three octaves <p>Double stopping: A and E major in 3rds and 6ths, octaves and 10ths E and D harmonic minor in 3rds and 6ths (two octaves), octaves and 10ths (one octave) Chordal scales in C and G major; in A and E harmonic minor (all one octave)</p> <p>Arpeggios: Chordal arpeggios of the above keys major, minor, dominant 7th and diminished 7ths</p>
3. 20% of Exam	Sight reading

Year Three End-of-year Examination: Repertoire Requirements

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

Duration: 35 minutes including set up, spoken introductions and all breaks between works
Minimum 25 minutes of actual playing

Performers should present written programme notes to support their recital. Note that performers should not include biographical information or reference the name of their teacher(s). The overall recital duration must not exceed the stated maximum of 35 minutes.

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

MODULE DESCRIPTOR: PRINCIPAL STUDY YEAR 4

Module Code	PSY40			
ECTS	25			
Module Learning Outcomes	On successful completion of this module, students should be able to: 7A, 6B, 5C, 11C, 16C			
Module Content	In the fourth year of study, students should develop further the skills required for professional career paths. Students should evaluate their personal goals and begin to take steps to achieve them. Students should present a programme that reflects their four years of study, both in terms of technique and artistic expression. At the culmination of their studies, students should be able to communicate effectively with an individual artistic voice. Students should also be equipped to pursue postgraduate studies and/or to undertake professional engagements.			
Teaching and Learning Methods	One-to-one lessons are the foundation of Principal Study. Weekly performance classes allow students to perform to and receive feedback from other tutors and their peers. Masterclasses with visiting artists			
Assessment Details	Assessment Component	Assessment Description	% of Total	Week Due
	Mid-year concerto exam (summative)	Option 1: Concerto Exam Option 2: Mock-Professional Orchestral Audition	30	Early Sem 2
	End-of-year recital exam (summative)	A recital of 45-55 minutes which adheres to the repertoire and presentation requirements in the syllabus (see Principal Study Portfolio)	60	End of Sem 2
	Teacher's mark (formative)	Based on <ul style="list-style-type: none"> • Attendance and punctuality • Musical development • Work Rate 	10	
Reassessment Requirements	Both exam components must be passed to graduate. In the case that a student fails either, there will be a supplementary examination of the same course material as presented, or intended to present originally:			
Contact Hours and Student Workload	Contact hours: 100 Student workload (preparation for course and assessment, including completion of assessment): 525 Total: 625			

Year Four Mid-Year Examination: Technical Requirements

Option 1: Concerto Exam

Romantic, 20th century or Contemporary Concerto.

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

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

Option 2: Mock-Professional Orchestral Audition

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

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

Year Four End-of-year Examination: Repertoire Requirements

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

Duration: 55 minutes including all breaks between works

Minimum 45 mins of actual playing

Performers should present written programme notes to support their recital. Note that performers should not include biographical information or reference the name of their teacher(s). The overall recital duration must not exceed the stated maximum of 55 minutes.

Recommended List of Harp Excerpts

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

PERFORMING IN CONTEXT

PERFORMING IN CONTEXT

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

Orchestra is compulsory for orchestral students in all 4 years of study. In Years 1 and 2, chamber music and Wednesday string ensemble is compulsory for all students. In Years 3 and 4, students can choose these as performance electives or take them as extra classes without assessment.

Orchestra

Screened Orchestral Audition- *Ensure you have the relevant separate Screened Auditions booklet 2025-2026. Please contact Third Level Office if you have not received this.*

Orchestral auditions are held at the beginning of the academic year for placement in orchestral projects during Spotlight Weeks. The orchestral audition is compulsory for all years of study*. Set orchestral excerpts required for the audition are sent in advance. Students should prepare the set orchestral excerpts and the first movement of a classical and romantic concerto and cadenza if appropriate. (New students may choose to perform 2 equivalent pieces with piano accompaniment in lieu of a concerto first movement).

Orchestral auditions are screened — candidate and panel will not be able to see each other, and the panel will only know each candidate's assigned number. Auditions are accompanied and a pianist is provided. Screened orchestral auditions emulate a professional audition, and preparation, practice and the audition itself should be approached as a positive and useful experience. Where possible students should play the set excerpts for their principal study teacher in advance. Students should familiarise themselves with the works by listening to multiple recordings, both audio and video, and refer to full scores, to understand how their part fits into the orchestra as a whole. The panel will pay particular attention to accuracy in intonation, rhythm and tempi.

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

Orchestral Assessment

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

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

Orchestral Marking:

Category A 100%

Meticulous preparation, professional attitude, excellent musicianship

Category B 80%

Very well prepared, good attitude, strong musicianship

Category C 60%

Prepared, showing diligence and satisfactory musicianship

Category D 40%

Acceptable preparation, reasonable attitude and evidence of musicianship

Category F Fail

Inadequate level of preparation, unprofessional attitude, limited musicianship

Note that attendance is strictly monitored by the orchestral manager (as stated in the “Orchestral Protocol”) due to the high standard of expectations for punctuality and reliability in professional orchestras. Students who are late for a rehearsal will have their mark capped in Category C or below according to the Orchestral Protocol.

Orchestral Protocol

- 100% attendance is expected. All musicians must attend all rehearsals. Performance projects may include weekends and evening hours.
- If too ill to attend, students must contact the Orchestra Manager and must provide a doctor’s note certifying illness.
- Rehearsals begin at the stated times and students are expected to be in their seat, warmed up and ready to tune 5 minutes before the start of each rehearsal.
- If a student is late for a rehearsal, their maximum awarded mark will be capped in Category C. If a student is late for 2 rehearsals, their maximum awarded mark will be capped in Category D. A student who is persistently late (3 times or more) will fail their Orchestral Assessment.
- Except where there is duly certified or other approved reason, student absence automatically results in failure of the Orchestral Assessment. This may result in failure of the Performing in Context module following referral to the relevant Standing Committee and ratification at the Court of Examiners.

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

String Ensemble: All bowed string students in years 1 and 2 come together weekly to explore and rehearse core string orchestral repertoire. Autumn term rehearsals culminate in an end of semester concert in November.

There will be a 4-day immersive strings project in week zero of the Spring term starting the 6th of January. Baroque and New Music sessions also take place during String Ensemble. There will be a Side-by-Side with professional musicians focus during these sessions.

Assessment

100% Continuous assessment based on attendance, preparation and active engagement in both semesters.

Chamber Music

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

Assessment

75% Performance Mark

Exam mark with written feedback

+

25% Continuous Assessment (Coach’s Mark)

Continuous assessment mark with written feedback from principal coach

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

Required Assessment Timing:

Year 1: 10-15 minutes

Year 2: 15-20 minutes

Year 3: 20-30 minutes

Year 4: 20-30 minutes

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

Chamber Music Plan

Students are placed in chamber music groups at the beginning of the academic year and receive notification of this on the Chamber Music Plan. The Chamber Music Plan takes into account self-formed student groups and student-chosen repertoire, in addition to course and examination requirements. During their studies, students are encouraged to collaborate through actively forming their own groups and exploring specific repertoire interests with other like-minded students.

Repertoire Choice

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

Chamber music for strings, wind, brass, percussion normally consists of a group of 3 or more, or approved repertoire for duo. Duo with piano (sonata duo partnership) does not normally count as chamber music for strings/wind/brass as this is repertoire you present as part of your Principal Study. You are encouraged to play in sonata duo partnerships with pianists but will be "non-marking" for chamber music and can instead count this towards your Principal Study portfolio requirements.

ChamberFest Dublin

ChamberFest Dublin is RIAM's flagship chamber music festival which takes place at the end of April. All students listed on the Chamber Music Plan are eligible to be programmed in public concerts at the festival, and those requiring an examination mark will be assessed during their performances (as their chamber music exam).

Submission Deadline for Assessment and ChamberFest Dublin

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

Coaching

There are two types of coaching:

Assigned Coaching

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

Additional Coaching

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

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

Independent Rehearsals

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

Continued Chamber Music Activities

Overall, students are encouraged to continue working in their chamber music groups over a long-term, multi-year period and consider building lasting chamber music collaborations into their careers. Groups are encouraged to write to the Head of Chamber Music with updates on their chamber music activities as multiple chamber music opportunities are offered throughout the year, both internally and externally. At the end of each academic year, students are asked to write to the Head of Chamber Music to confirm if their chamber music group is continuing, if they are forming new groups for next year and also to give updates on preliminary repertoire ideas and choices.

External Opportunities and ChamberFest Prize

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

Groups are selected through:

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

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

MODULE DESCRIPTOR: PERFORMING IN CONTEXT

Year 1

Module Code	PCY10			
ECTS	15			
Module Learning Outcomes	On successful completion of this module, students should be able to: 12A, 14A, 2B, 8C, 14C			
Module Content	<p>String Ensemble: All bowed string students in years 1 and 2 come together weekly to explore and rehearse core string orchestral repertoire. The ensemble is driven by a real-world focus on instilling skills required to build a career and to thrive in the profession. Autumn term rehearsals culminate in an end of semester concert. There will be a 4-day immersive strings project in week zero of the Spring term starting 6th January. Baroque and New Music sessions will take place during String Ensemble in the Spring Semester. There will be a Side-by-Side with professional musicians focus during these sessions.</p> <p>Chamber Music: Chamber music is central to developing both listening and communication skills – requiring deep listening, responsiveness to interwoven parts and adaptability in role. Through chamber music, students also develop vital interpersonal skills, including relationship building, the ability to persuade and sharing of responsibilities.</p> <p>Orchestra: The RIAM presents three orchestral spotlight weeks each year with an additional week featuring orchestra as part of an RIAM opera production. Students participate in a screened audition process at the beginning of the academic year. Placements are then allocated to orchestral projects. Students prepare for each project through independent preparation, instrument-specific sectionals, tutti sectionals with a rehearsal conductor and rehearsals and concert with a visiting conductor. Orchestral modules often take place on Friday mornings, please note that these sessions are mandatory.</p> <p>Guitar Players: Flamenco Music for Guitarists (please see module descriptor below)</p>			
Teaching and Learning Methods	Small-group coaching, group rehearsals Orchestral sectionals, orchestral rehearsals Seminars, workshops and masterclasses			
Assessment Details	Assessment Component	Assessment Description	% of Total	Week Due
	Chamber Music (summative)	Performance: 10-15 minutes	25	During ChamberFest
	Chamber Music (formative)	Continuous assessment mark by Chamber Music coach(es)	20	End of Semester 2
	Orchestra (placement)	Screened orchestral audition assessed according to orchestral grading category with	15	Middle of Semester 1

		written feedback from all panel members		
	Orchestra (summative)	Initial mark awarded on completion of self-assessment survey. Final mark moderated by Head of Faculty also considering guest tutor feedback.	10	End of Semester 2
	String Ensemble	100% Continuous assessment based on attendance, preparation and active participation in both semesters.	30	End of Semester 2
	Performance Elective (non-orchestral students only)	Continuous Assessment 50% (tutor's mark or reflective journal) Summative Assessment 50% (performance or performance-presentation)	55	End of Semester 2
Reassessment Requirements	In the case that a student fails, there will be a supplementary examination of the same course material as presented or intended to present originally.			
Contact Hours and Student Workload	Contact hours: 80 Student workload (preparation for course and assessment, including completion of assessment): 295 Total: 375			

Flamenco Music For Guitarists

Module Title	Flamenco Music for Guitarists			
Module Code	PCFY10			
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"> • Ability to play through and remain within the rhythmic cycles • Perform a basic piece <i>in compás</i> • Display an understanding of/competency in some technical aspects of Flamenco guitar playing: for example, Rasgueado (strumming techniques), alzapúa (thumb technique), picado, tremolo etc; • Exhibit a growing fluency with the musical language of Flamenco 			
Module Content	<p>Students will be provided with the opportunity to explore Flamenco music and the critical role that the guitar plays in it. They will be introduced to a brief history of the artform and its cultural significance and influence, particularly on the Spanish composers of the 19th and early 20th centuries.</p> <p>They will be provided with an overview of the various Flamenco forms (palos) with particular focus on 2-3 palos. Within this context they will not only learn the unusual rhythmic cycles and harmonic differences with separate the palos, but each guitarist will learn the special palmas (hand claps) which accompany each selected palo and how these can be layered in an ensemble setting to great effect.</p> <p>Particular focus will be given to the many technical aspects of Flamenco guitar playing: Rasgueado (strumming techniques), alzapúa (thumb technique), picado, tremolo etc; how they are integrated into the flamenco palos, and how they may differ from classical guitar technique.</p>			
Teaching and Learning Methods	Teaching will be practical, requiring students to bring their instruments to each class			
Assessment Details	Assessment Component	Assessment Description	% of Total	Week Due
	Continuous Assessment	Competencies will be assessed throughout the module, e.g., familiarity with the rhythmic cycles, grasp of the musical language of Flamenco, technical improvement.	50	Continuou s

	Summative Performance Exam	This performance exam will concern the student's ability to play through and remain within the rhythmic cycles, perform a basic piece <i>in compás</i> , and display an understanding of/competency in some technical aspects of Flamenco guitar playing: for example, Rasgueado (strumming techniques), alzapúa (thumb technique), picado, tremolo etc;	50	End of Sem 2
Reassessment Requirements	Students will be required to re-sit the performance exam			
Contact Hours and Student Workload	5 ECTS = 125 hours (including both contact and self-preparation) 20 weeks of teaching x 1.5 hours = 30 hours 95 hours of self-preparation			
Recommended Reading/ Resources				

MODULE DESCRIPTOR: PERFORMING IN CONTEXT

Year 2

Module Code	PCY20			
ECTS	15			
Module Learning Outcomes	On successful completion of this module, students should be able to: 11a, 14a, 2b, 5c, 13c			
Module Content	<p>String Ensemble: All bowed string students in years 1 and 2 come together weekly to explore and rehearse core string orchestral repertoire. The ensemble is driven by a real-world focus on instilling skills required to build a career and to thrive in the profession. Autumn term rehearsals culminate in an end of semester concert. There will be a 4 day immersive strings project in week zero of the Spring term starting January 6th.. Baroque and New Music sessions will take place during String Ensemble in the Spring semester. There will be a Side-by-Side with professional musicians focus during these sessions.</p> <p>Chamber Music: Chamber music is central to developing both listening and communication skills – requiring deep listening, responsiveness to interwoven parts and adaptability in role. Through chamber music, students also develop vital interpersonal skills, including relationship building, the ability to persuade and sharing of responsibilities.</p> <p>Orchestra: The RIAM presents three orchestral spotlight weeks each year with an additional week featuring orchestra as part of an RIAM opera production. Students participate in a screened audition process at the beginning of the academic year and following placements, are allocated to orchestral projects. Students prepare for each project through independent preparation, instrument-specific sectionals, tutti sectionals with a rehearsal conductor and rehearsals and concert with a visiting conductor.</p> <p>Guitar Players: Flamenco Music for Guitarists (please see module descriptor below)</p>			
Teaching and Learning Methods	Small-group coaching, group rehearsals Orchestral sectionals, orchestral rehearsals Seminars, workshops and masterclasses			
Assessment Details	Assessment Component	Assessment Description	% of Total	Week Due
	Chamber Music (summative)	Performance: 15-20 minutes	25	During ChamberFest
	Chamber Music (formative)	Continuous assessment mark by Chamber Music coach(es)	20	End of Semester 2

	Orchestra (placement)	Screened orchestral audition assessed according to orchestral grading category with written feedback from all panel members	15	Middle of Semester 1
	Orchestra (summative)	Initial mark awarded on completion of self-assessment survey. Final mark moderated by Head of Faculty also considering guest tutor feedback.	10	End of Semester 2
	String Ensemble	100% Continuous assessment based on attendance, preparation and active participation.	30	End of Semester 2
	Performance Elective (non-orchestral students only)	Continuous Assessment 50% (tutor's mark or reflective journal) Summative Assessment 50% (performance or performance-presentation)	55	End of Semester 2
Reassessment Requirements	In the case that a student fails, there will be a supplementary examination of the same course material as presented or intended to present originally.			
Contact Hours and Student Workload	Contact hours: 80 Student workload (preparation for course and assessment, including completion of assessment): 295 Total: 375			

Flamenco Music For Guitarists

Module Title	Flamenco Music for Guitarists			
Module Code	PCFY20			
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"> • Ability to play through and remain within the rhythmic cycles • Perform a basic piece <i>in compás</i> • Display an understanding of/competency in some technical aspects of Flamenco guitar playing: for example, Rasgueado (strumming techniques), alzapúa (thumb technique), picado, tremolo etc; • Exhibit a growing fluency with the musical language of Flamenco 			
Module Content	<p>Students will be provided with the opportunity to explore Flamenco music and the critical role that the guitar plays in it. They will be introduced to a brief history of the artform and its cultural significance and influence, particularly on the Spanish composers of the 19th and early 20th centuries.</p> <p>They will be provided with an overview of the various Flamenco forms (palos) with particular focus on 2-3 palos. Within this context they will not only learn the unusual rhythmic cycles and harmonic differences with separate the palos, but each guitarist will learn the special palmas (hand claps) which accompany each selected palo and how these can be layered in an ensemble setting to great effect.</p> <p>Particular focus will be given to the many technical aspects of Flamenco guitar playing: Rasgueado (strumming techniques), alzapúa (thumb technique), picado, tremolo etc; how they are integrated into the flamenco palos, and how they may differ from classical guitar technique.</p>			
Teaching and Learning Methods	Teaching will be practical, requiring students to bring their instruments to each class			
Assessment Details	Assessment Component	Assessment Description	% of Total	Week Due
	Continuous Assessment	Competencies will be assessed throughout the module, e.g., familiarity with the rhythmic cycles, grasp of the musical language of Flamenco, technical improvement.	50	Continuou s

	Summative Performance Exam	This performance exam will concern the student's ability to play through and remain within the rhythmic cycles, perform a basic piece <i>in compás</i> , and display an understanding of/competency in some technical aspects of Flamenco guitar playing: for example, Rasgueado (strumming techniques), alzapúa (thumb technique), picado, tremolo etc;	50	End of Sem 2
Reassessment Requirements	Students will be required to re-sit the performance exam			
Contact Hours and Student Workload	5 ECTS = 125 hours (including both contact and self-preparation) 20 weeks of teaching x 1.5 hours = 30 hours 95 hours of self-preparation			
Recommended Reading/ Resources				

MODULE DESCRIPTOR: PERFORMING IN CONTEXT

Year 3

Module Code	PCY30
ECTS	15
Module Learning Outcomes	On successful completion of this module, students should be able to: 12a, 14a, 2b, 5b, 4c, 5c, 8c
Module Content	<p>Orchestra: The RIAM presents three orchestral spotlight weeks each year with an additional week featuring orchestra as part of an RIAM opera production. Students participate in a screened audition process at the beginning of the academic year and following placements are allocated to orchestral projects. Students prepare for each project through independent preparation, instrument-specific sectionals, tutti sectionals with a rehearsal conductor and rehearsals and concert with a visiting conductor.</p> <p>N.B. This elective is compulsory for orchestral students. Non-orchestral students will take an elective that fulfils equivalent workload – please discuss with the Head of Strings.</p> <p>Choose two:</p> <p>String Ensemble: String Ensemble is driven by a real-world focus on instilling skills required to build a career and to thrive in the profession. This includes exploring mainstream string ensemble repertoire, groundings in Baroque and New Music, professional mentorship programmes and techniques for thriving in orchestral auditions. This year is structured into activity blocks, starting with audition preparation, followed by rehearsals for the end of semester concert in November. There will be a 4-day immersive strings project in week zero of the Spring term starting on January 6th. Each week additional repertoire will be played to improve sight-reading and ensemble skills. In the Spring semester the ensemble focuses on Baroque and contemporary techniques.</p> <p>Chamber Music: Chamber music is central to developing both listening and communication skills – requiring deep listening, responsiveness to interwoven parts and adaptability in role. Through chamber music, students also develop vital interpersonal skills, including relationship building, the ability to persuade and sharing of responsibilities. In third and fourth years, string players are expected to self- form a group and choose their own repertoire. In specific cases, groups will be formed by the Head of Chamber Music. Groups rehearse both independently and with a designated chamber music coach. Chamber groups are encouraged to work together over a long-term period, to develop lasting musical partnerships that can continue into the profession. Chamber groups present their assessed performance during ChamberFest Dublin, RIAM's high profile chamber music festival.</p>

Historically Informed Performance Strings: Please see module descriptor below.

Creative Leadership: Students will work together as a project team to develop a 45-minute concert programme tailored to parents and babies (aged 0-3) held in South Dublin, NE Inner City Dublin and at RIAM. Students will explore creative programming, audience engagement, presentation skills, collaborative performance, project management, administration and marketing. Students will have the opportunity to work with industry professionals, including an external concert promoter and an early childhood specialist. The group will consider the purpose and priorities of different concert settings and the responsibilities of a music leader. The group will creatively tailor repertoire and spoken content to these priorities. Students will rehearse their repertoire, develop presentation skills and consider how to adapt in unexpected circumstances. In the weeks leading up to the concerts, the group will develop a marketing campaign in liaison with external promoters. After the concerts, the group will engage in a self-reflection and discussion session prompted by feedback from the concert promoter and results of an audience questionnaire.

Co-Creativity/Improvisation: Interactive sessions exploring both performance and practice-based research approaches to learning; including the development of new work for performance and recording and an exploration of concepts to develop awareness of effective collaborative working. The sessions will be given in a workshop format with students having the opportunity to engage in a dialogue with a range of subjects, concepts, methods and techniques. Topics will include; Artistic Based Research, Co-Creativity, Collaboration, Composition, Improvisation, Notation and extended techniques. Each session will involve playing, dialogue and critical reflection. Upon completion, students will demonstrate a critical awareness of Artistic Based Research through an exploration of co-creativity and collaborative working methods in addition to reflection on and evaluation of issues relating to working with a systemic view for career development and reflect on issues relating to working with a systemic view for career development. Students will prepare a series of short pieces or arrangements for the class group using a range of self-designed compositional techniques.

Conducting:

Please see module descriptor below.

Improvisation with Live Electronics PSW

Music created in the moment, spontaneous self-expression, and response to sonic conditions from a selfbuilt system or other musicians. Improvisation is a cornerstone of immediate musical composition. Since the 1960s, improvisation with live electronics has been an important practice. With modern computing technology capable of generating and manipulating audio like never before, musicians now have access to a sonic wonderland at their fingertips.

	<p>These tools, combined with live musicians and sound-producing objects, create an experimental world for sonic discovery, fostering an interplay of musical styles and dialogues extending beyond the concert hall's confines. Examples include the freewheeling sonic explorations of Kieran Hebden (Four Tet) and Steve Reid (drums), the playful interactions between Marco Blaauw (trumpet) and Yannis Kyriakides (electronics), and the intricately layered improvisations of Lia Kohl, who blends her cello with the often-overlooked sounds of everyday life. During the October PSW, participants will learn how to program a live electronic processing rig using a modular software environment. They will use this with live musicians (workshop participants) and sound-making objects to present a series of free improvisation sets in a public concert.</p> <p>After the concert presentation, students must create a film of their recorded performance. This will involve combining all camera feeds, live visuals, and recorded audio into a final composite, which must then be submitted.</p>			
Teaching and Learning Methods	Small-group coaching, group rehearsals Orchestral sectionals, orchestral rehearsals Seminars, workshops and masterclasses			
Assessment Details	Assessment Component	Assessment Description	% of Total	Week Due
	Orchestra (placement)	Screened orchestral audition assessed according to orchestral grading category with written feedback from all panel members	15	Middle of Sem 1
	Orchestra (summative)	Initial mark awarded on completion of self-assessment survey. Final mark moderated by Head of Faculty also considering guest tutor feedback.	25	End of Sem 2
	Performance Elective (Chamber Music)	Continuous Assessment 25% Performance 75%	30	End of Sem 2
	Performance Elective (String Ensemble)	Continuous assessment 100% Based on attendance, preparation and active participation for semester 1 and immersion project only.	30	End of Sem 2
	Improvisation with Live Electronics PSW	Concert Presentation / Film	30	
	Performance Elective (Conducting)	Please see module descriptor	30	
	Performance Electives (Other)	Continuous Assessment 50% (tutor's mark or reflective journal)	30	End of Sem 2

		Summative Assessment 50% (performance or performance- presentation)		
	Non-orchestral elective in lieu of Orchestra	Continuous Assessment 50% (tutor's mark or reflective journal) Summative Assessment 50% (performance or performance- presentation)	40	End of Sem 2
Reassessment Requirements	In the case that a student fails, there will be a supplementary examination of the same course material as presented or intended to present originally.			
Contact Hours and Student Workload	Contact hours: 80 Student workload (preparation for course and assessment, including completion of assessment): 295 Total: 375			

Historically Informed Performance Strings Elective

Module Title	Historically Informed Performance Strings Elective
Module Code	BAPESSHP4
ECTS	5
Module Learning Outcomes	<p>On successful completion of this module, students should be able to:</p> <ul style="list-style-type: none"> • Have an understanding of the early development of string playing and its relevance as a string performer today • Perform baroque music with an understanding of baroque performance styles • Understand key aspects to historically informed performance, such as rhetoric, articulation, and the expressive power of the bow • Interpret and perform baroque music from a harmonic perspective • Play with a baroque bow and possibly play with a baroque instrument
Module Content	<p>The aims of the module are:</p> <ul style="list-style-type: none"> • to encourage students to draw inspiration from the bows, instruments, techniques and vast and varied repertoire of the 17th and 18th centuries. • to encourage students to be more flexible in approach and therefore more creatively free and more prepared for the professional world <p>Repertoire</p> <ul style="list-style-type: none"> • Violin – 17th century solo sonatas and trio sonatas (Castello, Fontana, Biber), 18th century solo sonatas and trio sonatas (Corelli, Handel, Tartini, Rebel, Bach, treatise by Geminiani) • Viola – solo Bach, orchestral excerpts, Telemann viola concerto, WF Bach viola duets, Bach solo viola obligato part BWV 5 and BWV 199, Telemann viola concerto and double viola concerto, WF Bach viola duets, violin and viola duos by Michael Haydn, Hoffmeister and Mozart, Buxtehude trio sonatas, treatise by Geminiani • Cello – basso continuo in 17th and 18th century trio sonatas, solo Bach, continuo excerpts and recitative, solo cello sonatas (Geminiani, Barriere, Vivaldi), treatise by Corette and Lanzetti • Double Bass – basso continuo in 17th and 18th century trio sonatas, continuo excerpts and recitative, treatise by Corette <p>Research topic</p> <p>Each student will choose a certain aspect to focus on for their module, e.g. bowing technique, ornamentation, a specific repertoire, composer or treatise. The student will be guided to research that topic and the individual lessons will be tailored to the goals of each student. If several students share a topic, they can research together and present together in the final showcase.</p>

	<p>Collaboration Students will be encouraged to perform together. They can rehearse together and play in each other's lessons; cellists, double bass players and viola players can learn how to play the bass line and how to accompany the violinists and viola players in their sonatas. Violinists and viola players can learn how to respond to the bass line and interpret the melody from a harmonic perspective.</p> <p>Performance-Presentation At the end of the module, students will give a "Performance-Presentation" to present their research in a final showcase concert which is part of ChamberFest. In the showcase, each student performs for a total of c.25 minutes. This includes c.10 minutes of talking and c.15 minutes of playing. No Powerpoint Presentations are allowed. Students talk directly to their audience and can give handouts or play short examples to illustrate their point. The music performed can be solo repertoire, chamber music or a combination of both. Harpsichord accompaniment will be provided by David Adams, if required.</p>
Teaching and Learning Methods	<p>Instruments and bows Violin, viola, cello and bass players can elect to study with their own instrument and bow, or with a borrowed RIAM baroque bow and their own instrument, or with a borrowed RIAM baroque instrument and bow. All students will experience playing with a baroque bow during the elective.</p> <p>Group Classes (90 mins)</p> <ol style="list-style-type: none"> 1. Lecture and Workshop on "Historically Informed Performance" 2. Lecture and Workshop on 'The Baroque Era' and speaking with the bow 3. Workshop on ornamentation and improvisation 4. Coaching session on chosen repertoire and research projects 5. Coaching session on chosen repertoire and research projects 6. SHOWCASE CONCERT as part of ChamberFest Students present their performance-presentations. 1-2 hours contact time, depending on number of students <p>Individual lessons Each student receives 6 hours one-to-one lessons with an instrumental specialist.</p> <p>Terms 1 and 2 There will be 3 group classes and 2 lessons in term 1. Students must submit their chosen repertoire and research topic to their HIP teacher by the end of term 1. The remaining 4 lessons and 2 group classes will take place in term 2.</p>

Assessment Details	Assessment Component	Assessment Description	% of Total	Week Due
	Continuous assessment	Continuous assessment in HIP elective classes and lessons	20	Throughout the year
	Performance-Presentation	Performance (40%) Research presentation (40%)	80	HIP Showcase ChamberFest April
Reassessment Requirements	Repeat with attendance and resit assessed performance			
Contact Hours and Student Workload	Module requirements Group sessions: 7.5 hours total One-to-one sessions: 6 hours per student Showcase: 1-2 hrs, depending on number of students Self-study 115 hours over Academic Year Viable numbers: Minimum 2, maximum 6 students			
Recommended Reading/ Resources	See HIP page on Moodle for an extended reading list and resources View available resources on the RIAM Library catalogue from the link below: Reading materials: Historically Informed Performance			

Conducting

Module Title	Conducting			
Module Code	PCDY3K			
ECTS	5			
Module Learning Outcomes	<p>On successful completion of this module, students should be able to:</p> <ul style="list-style-type: none"> • Demonstrate clear execution of beating patterns and sub-divisions • Communicate multiple aspects of a score non-verbally • Demonstrate understanding of the properties of standard instrumental and vocal nomenclature • Critique the practice of conducting in an historical context 			
Module Content	<ol style="list-style-type: none"> 1. Fundamental technical elements are assimilated. 2. Standard metric patterns, sub-divided time signatures, and dynamics are systematically approached. 3. Score-reading capacities are developed. 4. Students explore the history of conducting 			
Teaching and Learning Methods	The module is taught through participatory classes, held weekly. Students are expected to undertake directed tasks. They respond mimetically to technical demonstrations. Analysis of scores is discursive. Singing and playing are essential parts of the learning process.			
Assessment Details	Assessment Component	Assessment Description	% of Total	Week Due
	Continuous Assessment	Based on interactive class activities including performing, conducting, discussion and score study	60	
	Written Assignment	Essay on relevant topic	40	End of semester 2
Reassessment Requirements	Repeat practical assessment requirements			
Contact Hours and Student Workload	5 ECTS = 125 hours (including both contact and self-preparation)			
Recommended Reading/ Resources	<p>View available resources on the RIAM Library catalogue from the link below:</p> <p>Reading list: Conducting</p> <p><i>Additional resources:</i> Holden, Raymond: <i>The Virtuoso Conductors</i> (Yale University Press, 2005)</p>			

MODULE DESCRIPTOR: PERFORMING IN CONTEXT

Year 4

Module Code	PCY40
ECTS	10
Module Learning Outcomes	On successful completion of this module, students should be able to: 5a, 14a, 2b, 8c, 13c
Module Content	<p>Orchestra: The RIAM presents three orchestral spotlight weeks each year with an additional week featuring orchestra as part of an RIAM opera production. Students participate in a screened audition process at the beginning of the academic year. Placements are then allocated to orchestral projects. Students prepare for each project through independent preparation, instrument-specific sectionals, tutti sectionals with a rehearsal conductor and rehearsals and concert with a visiting conductor.</p> <p>N.B. This elective is compulsory for orchestral students. Non-orchestral students will take an elective that fulfils equivalent workload – please discuss with the Head of Strings.</p> <p>Choose one:</p> <p>String Ensemble: String Ensemble is driven by a real-world focus on instilling skills required to build a career and to thrive in the profession. This includes exploring mainstream string ensemble repertoire, groundings in Baroque and New Music, professional mentorship programmes and techniques for thriving in orchestral auditions. This year is structured into activity blocks, starting with audition preparation, followed by rehearsals for an end of semester concert. There will be a 4 day immersive strings project in week zero of the Spring term starting on 6th January. Each week additional repertoire will be played to improve sight-reading and ensemble skills. In the Spring semester the ensemble focuses on Baroque and contemporary techniques.</p> <p>Chamber Music: Chamber music is central to developing both listening and communication skills – requiring deep listening, responsiveness to interwoven parts and adaptability in role. Through chamber music, students also develop vital interpersonal skills, including relationship building, the ability to persuade and sharing of responsibilities. In third and fourth years, string players are expected to self- form a group and choose their own repertoire. In specific cases, groups will be formed by the Head of Chamber Music. Groups rehearse both independently and with a designated chamber music coach. Chamber groups are encouraged to work together over a long-term period, to develop lasting musical partnerships that can continue into the profession. Chamber groups present their assessed performance during ChamberFest Dublin, RIAM's high profile chamber music festival.</p> <p>Historically Informed Performance Strings: Please see module descriptor below.</p>

	<p>Creative Leadership: Students will work together as a project team to develop a 45-minute concert programme tailored to parents and babies (aged 0-3) held in South Dublin, NE Inner City Dublin and at RIAM. Students will explore creative programming, audience engagement, presentation skills, collaborative performance, project management, administration and marketing. Students will have the opportunity to work with industry professionals, including an external concert promoter and an early childhood specialist. The group will consider the purpose and priorities of different concert settings and the responsibilities of a music leader. The group will creatively tailor repertoire and spoken content to these priorities. Students will rehearse their repertoire, develop presentation skills and consider how to adapt in unexpected circumstances. In the weeks leading up to the concerts, the group will develop a marketing campaign in liaison with external promoters. After the concerts, the group will engage in a self-reflection and discussion session prompted by feedback from the concert promoter and results of an audience questionnaire.</p> <p>Conducting: Please see module descriptor below.</p> <p>Co-Creativity/Improvisation: Interactive sessions exploring both performance and practice-based research approaches to learning; including the development of new work for performance and recording and an exploration of concepts to develop awareness of effective collaborative working. The sessions will be given in a workshop format with students having the opportunity to engage in a dialogue with a range of subjects, concepts, methods and techniques. Topics will include; Artistic Based Research, Co-Creativity, Collaboration, Composition, Improvisation, Notation and extended techniques. Each session will involve playing, dialogue and critical reflection. Upon completion, students will demonstrate a critical awareness of Artistic Based Research through an exploration of co-creativity and collaborative working methods in addition to reflection on and evaluation of issues relating to working with a systemic view for career development and reflect on issues relating to working with a systemic view for career development. Students will prepare a series of short pieces or arrangements for the class group using a range of self-designed compositional techniques.</p> <p>Co-creating Inclusive Ensembles Please see module descriptor below.</p> <p>Improvisation with Live Electronics PSW Music created in the moment, spontaneous self-expression, and response to sonic conditions from a selfbuilt system or other musicians. Improvisation is a cornerstone of immediate musical composition. Since the 1960s, improvisation with live electronics has been an important practice. With modern computing technology capable of generating and manipulating audio like never before, musicians now have access to a sonic wonderland at their fingertips.</p>
--	-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------

	<p>These tools, combined with live musicians and sound-producing objects, create an experimental world for sonic discovery, fostering an interplay of musical styles and dialogues extending beyond the concert hall's confines. Examples include the freewheeling sonic explorations of Kieran Hebden (Four Tet) and Steve Reid (drums), the playful interactions between Marco Blaauw (trumpet) and Yannis Kyriakides (electronics), and the intricately layered improvisations of Lia Kohl, who blends her cello with the often-overlooked sounds of everyday life. During the October PSW, participants will learn how to program a live electronic processing rig using a modular software environment. They will use this with live musicians (workshop participants) and sound-making objects to present a series of free improvisation sets in a public concert.</p> <p>After the concert presentation, students must create a film of their recorded performance. This will involve combining all camera feeds, live visuals, and recorded audio into a final composite, which must then be submitted.</p>			
Teaching and Learning Methods	<p>Small-group coaching, group rehearsals Orchestral sectionals, orchestral rehearsals Seminars, workshops and masterclasses</p>			
Assessment Details	Assessment Component	Assessment Description	% of Total	Week Due
	Orchestra (placement)	Screened orchestral audition assessed according to orchestral grading category with written feedback from all panel members	15	Middle of Semester 1
	Orchestra (summative)	Initial mark awarded on completion of self-assessment survey. Final mark moderated by Head of Faculty also considering guest tutor feedback.	25	End of Semester 2
	Performance (Chamber Music)	Continuous Assessment 25% Performance 75%	30	End of Semester 2
	Performance Elective (String Ensemble)	Continuous Assessment 100% Based on attendance, preparation and active participation in semester 1 and immersive project only.	30	End of Semester 2
	Performance Elective (Conducting)	Please see module descriptor	30	
	Performance Elective (Co-creating Inclusive Ensembles)	Please see module descriptor	30	

	Improvisation with Live Electronics PSW	Concert Presentation / Film	30	
	Performance Electives (Other)	Continuous Assessment 50% (tutor's mark or reflective journal) Summative Assessment 50% (performance or performance-presentation)	30	End of Semester 2
	Non-orchestral elective in lieu of Orchestra	Continuous Assessment 50% (tutor's mark or reflective journal) Summative Assessment 50% (performance or performance-presentation)	40	End of Semester 2
Reassessment Requirements	In the case that a student fails, there will be a supplementary examination of the same course material as presented or intended to present originally.			
Contact Hours and Student Workload	Contact hours: 80 Student workload (preparation for course and assessment, including completion of assessment): 170 Total: 250			

Historically Informed Performance Strings Elective

Module Title	Historically Informed Performance Strings Elective
Module Code	BAPESSHP4
ECTS	5
Module Learning Outcomes	<p>On successful completion of this module, students should be able to:</p> <ul style="list-style-type: none"> • Have an understanding of the early development of string playing and its relevance as a string performer today • Perform baroque music with an understanding of baroque performance styles • Understand key aspects to historically informed performance, such as rhetoric, articulation, and the expressive power of the bow • Interpret and perform baroque music from a harmonic perspective • Play with a baroque bow and possibly play with a baroque instrument
Module Content	<p>The aims of the module are:</p> <ul style="list-style-type: none"> • to encourage students to draw inspiration from the bows, instruments, techniques and vast and varied repertoire of the 17th and 18th centuries. • to encourage students to be more flexible in approach and therefore more creatively free and more prepared for the professional world <p>Repertoire</p> <ul style="list-style-type: none"> • Violin – 17th century solo sonatas and trio sonatas (Castello, Fontana, Biber), 18th century solo sonatas and trio sonatas (Corelli, Handel, Tartini, Rebel, Bach, treatise by Geminiani) • Viola – solo Bach, orchestral excerpts, Telemann viola concerto, WF Bach viola duets, Bach solo viola obligato part BWV 5 and BWV 199, Telemann viola concerto and double viola concerto, WF Bach viola duets, violin and viola duos by Michael Haydn, Hoffmeister and Mozart, Buxtehude trio sonatas, treatise by Geminiani • Cello – basso continuo in 17th and 18th century trio sonatas, solo Bach, continuo excerpts and recitative, solo cello sonatas (Geminiani, Barriere, Vivaldi), treatise by Corette and Lanzetti • Double Bass – basso continuo in 17th and 18th century trio sonatas, continuo excerpts and recitative, treatise by Corette <p>Research topic</p> <p>Each student will choose a certain aspect to focus on for their module, e.g. bowing technique, ornamentation, a specific repertoire, composer or treatise. The student will be guided to research that topic and the individual lessons will be tailored to the goals of each student. If several students share a topic, they can research together and present together in the final showcase.</p>

	<p>Collaboration Students will be encouraged to perform together. They can rehearse together and play in each other's lessons; cellists, double bass players and viola players can learn how to play the bass line and how to accompany the violinists and viola players in their sonatas. Violinists and viola players can learn how to respond to the bass line and interpret the melody from a harmonic perspective.</p> <p>Performance-Presentation At the end of the module, students will give a "Performance-Presentation" to present their research in a final showcase concert which is part of ChamberFest. In the showcase, each student performs for a total of c.25 minutes. This includes c.10 minutes of talking and c.15 minutes of playing. No Powerpoint Presentations are allowed. Students talk directly to their audience and can give handouts or play short examples to illustrate their point. The music performed can be solo repertoire, chamber music or a combination of both. Harpsichord accompaniment will be provided by David Adams, if required.</p>
Teaching and Learning Methods	<p>Instruments and bows Violin, viola, cello and bass players can elect to study with their own instrument and bow, or with a borrowed RIAM baroque bow and their own instrument, or with a borrowed RIAM baroque instrument and bow. All students will experience playing with a baroque bow during the elective.</p> <p>Group Classes (90 mins)</p> <ol style="list-style-type: none"> 7. Lecture and Workshop on "Historically Informed Performance" 8. Lecture and Workshop on 'The Baroque Era' and speaking with the bow 9. Workshop on ornamentation and improvisation 10. Coaching session on chosen repertoire and research projects 11. Coaching session on chosen repertoire and research projects 12. SHOWCASE CONCERT as part of ChamberFest Students present their performance-presentations. 1-2 hours contact time, depending on number of students <p>Individual lessons Each student receives 6 hours one-to-one lessons with an instrumental specialist.</p> <p>Terms 1 and 2 There will be 3 group classes and 2 lessons in term 1. Students must submit their chosen repertoire and research topic to their HIP teacher by the end of term 1. The remaining 4 lessons and 2 group classes will take place in term 2.</p>

Assessment Details	Assessment Component	Assessment Description	% of Total	Week Due
	Continuous assessment	Continuous assessment in HIP elective classes and lessons	20	Throughout the year
	Performance-Presentation	Performance (40%) Research presentation (40%)	80	HIP Showcase ChamberFest April
Reassessment Requirements	Repeat with attendance and resit assessed performance			
Contact Hours and Student Workload	Module requirements Group sessions: 7.5 hours total One-to-one sessions: 6 hours per student Showcase: 1-2 hrs, depending on number of students Self-study 115 hours over Academic Year Viable numbers: Minimum 2, maximum 6 students			
Recommended Reading/ Resources	See HIP page on Moodle for an extended reading list and resources. View available resources on the RIAM Library catalogue from the link below: Reading materials: Historically Informed Performance			

Conducting

Module Title	Conducting			
Module Code	PCDY4K			
ECTS	5			
Module Learning Outcomes	<p>On successful completion of this module, students should be able to:</p> <ul style="list-style-type: none"> • Demonstrate clear execution of beating patterns and sub-divisions • Communicate multiple aspects of a score non-verbally • Demonstrate understanding of the properties of standard instrumental and vocal nomenclature • Critique the practice of conducting in an historical context 			
Module Content	<ol style="list-style-type: none"> 1. Fundamental technical elements are assimilated. 2. Standard metric patterns, sub-divided time signatures, and dynamics are systematically approached. 3. Score-reading capacities are developed. 4. Students explore the history of conducting 			
Teaching and Learning Methods	The module is taught through participatory classes, held weekly. Students are expected to undertake directed tasks. They respond mimetically to technical demonstrations. Analysis of scores is discursive. Singing and playing are essential parts of the learning process.			
Assessment Details	Assessment Component	Assessment Description	% of Total	Week Due
	Continuous Assessment	Based on interactive class activities including performing, conducting, discussion and score study	60	
	Written Assignment	Essay on relevant topic	40	End of semester 2
Reassessment Requirements	Repeat practical assessment requirements			
Contact Hours and Student Workload	5 ECTS = 125 hours (including both contact and self-preparation)			
Recommended Reading/ Resources	<p>View available resources on the RIAM Library catalogue from the link below:</p> <p>Reading list: Conducting</p> <p><i>Additional resources:</i> Holden, Raymond: <i>The Virtuoso Conductors</i> (Yale University Press, 2005)</p>			

Co-creating Inclusive Ensembles

Module Title	Co-creating Inclusive Ensembles
Module Code	PCCY4K
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"> • Articulate and realise a range of techniques and approaches that are applicable when working as part of an inclusive ensemble. • Demonstrate malleable and diverse skills that can be applied within a variety of creative environments • Communicate and collaborate effectively in a multidisciplinary and differently-abled environment • Develop and apply creative skills and frameworks within the context of a new piece of contemporary music work for a differently-abled Ensemble. • Identify the unique creative possibilities and attributes in a room and design approaches that will inspire and encourage a mixed abilities ensemble
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: 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? How can the arts, specifically music, play a part in relation to the challenges of equality and accessibility specifically within composition, improvisation and performance? 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>In-person Lectures</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>In-person Music Creation Sessions</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>Online monitored Discussion Forum</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>Other Sessions</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
	Reflective Continuous Assessment of in-class activities and participation			
	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	
	Individual role in Final Performance and role within a Co-Creative Composition			
	Final Performance Assessment	Assessed based on the following criteria: <ul style="list-style-type: none"> • 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	This module will be delivered in three main blocks <ul style="list-style-type: none"> • Block 1: One full day - Introduction class - bringing together RIAM students with members of OYOI • Block 2: Three full days - Two days on-site / One day in workshops • Block 3: Three full days - Two days co-creating / One day in rehearsal for performance 			

	<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: https://www.drakemusic.org</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> <ul style="list-style-type: none"> • Inclusive Music Practice Resource Bank: Introducing Think22 • BLOG: Understanding Disability – Blog series • 22 Tips for Inclusion & Accessibility in Music Education • PAPER: What is Inclusion? Making Music is the Key! <p>View available resources on the RIAM Library catalogue from the link below:</p> <p>Reading list: Co-creating Inclusive Ensembles</p>

ACADEMICS

Academics: Year One

Contexts for Performing

Module Code	ACY1S
ECTS	5
Module Learning Outcomes	<p>On successful completion of this module, students should be able to:</p> <ul style="list-style-type: none"> • demonstrate a broad understanding of the evolution of music history pertaining to Western Classical Music, Popular Music Studies and Irish Traditional Music • differentiate between composers/prominent exponents and styles of the periods/genres studied and evaluate the different aesthetic approaches taken • engage critically with recordings from the periods/genres studied and demonstrate knowledge of the repertoire through analysis and commentary • demonstrate knowledge of various methodological approaches to the type of music studied • understand and develop an awareness of different social, historical and cultural contexts
Module Content	<p>This module will consist of three components: Western Classical Music History, Irish Traditional Music and Popular Music Studies. All students undertake Western Classical Music History. Students choose between Irish Traditional Music and Popular Music Studies.</p> <p>Western Classical Music History Modules in Years 1 and 2 provide an overview of the development of music from c. 1600 to 1945. Students will study the music through genre (Orchestral, Opera, etc.). While students will be introduced to significant composers and compositions that are considered to be part of the canon, they will also study the work of underrepresented composers in attempt to subject the canon to reasoned critique. The material will include in-depth discussion of the broader socio-political and cultural context. There will be a strong emphasis on engaging with scores where applicable, which will develop students' analytical skills as well as listening to recordings which will develop aural skills.</p> <p>Irish Traditional Music This course examines the following areas:</p> <ul style="list-style-type: none"> • The uilleann piping tradition: its history, styles, ornamentation, repertoire, and prominent exponents. • Sean-nós singing: its song types, ornamentation, regional styles, prominent exponents. • The English Language song tradition in Ireland, including themes, Irish and international ballads, and political song.

	<p>Themes discussed include cultural nationalism, and current issues in the field of Irish traditional music studies. The course draws on sociological, political and historical factors in the music's development as well as examining features and aesthetics of sound, and performance practice.</p> <p>Popular Music Studies This component will cover the development of popular music from the mid-20th century to the present. Topics will include:</p> <ul style="list-style-type: none"> • The study of a number of representative genres and their cultural context and significance (e.g. rock, punk, hip-hop, etc.) • Theoretical frameworks for the study of popular music – performativity, authenticity, theories of race, gender and identity, etc. • Popular Music outside the Anglophone world • The impact of technology, recording formats and the music video • How to write about popular music 		
Teaching and Learning Methods	<p>Western Classical Music History (Semesters 1 and 2) This component is taught through weekly 1.5-hour lectures that include listening to music, analysing scores, and directed reading assignments.</p> <p>Irish Traditional Music (Semester 1) The Irish Traditional Music Strand will be taught through a series of 1-hour weekly lectures that focus on topics of the tradition, as outlined in the Module Content.</p> <p>Popular Music Studies (Semester 2) 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	Academic Writing Assignment	10
	In-module Assignment 2	Essay Preparation: Opera Presentation	10
	Summative Assignment 1	Programme Notes 750 words	30

	Summative Assignment 2	Essay/Podcast: 1500 words or 10-mins podcast Essays/Podcasts which do not contain musical examples (scores or extracts) will not receive a mark of more than 65%.	30
	Irish Traditional Music OR Popular Music Studies		
	Irish Traditional Music	Listening Test	20
	Popular Music Studies	Listening Diary	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>Irish Traditional Music/ Popular Music Studies: 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	<p>See Moodle for an extended reading list.</p> <p>View available resources on the RIAM Library catalogue from the link below:</p> <p>Reading list: History of Music (General) History of Keyboard Music History of Opera</p>		

Practical Musicianship

Module Code	APY1S
ECTS	5
Module Learning Outcomes	<p>On successful completion of this module, students should be able to:</p> <p>Aural Development:</p> <ul style="list-style-type: none"> • identify and deeply understand a range of musical sounds • understand and demonstrate a knowledge of the fundamental components of music through movement • gain a deeper understanding of two musical eras, which supports their performing of music from those periods • through sight-singing, improvisation, and a range of exercises, utilise their musical imagination and inner ear, while deepening the connection between vocal/aural abilities and instrumental playing <p>Repertoire-based Analysis:</p> <p>Distinguish salient melodic, harmonic and rhythm details of compositions.</p> <p>Perceive connections between surface details and structural features.</p> <p>Develop a technical musical vocabulary.</p> <p>Demonstrate awareness of phrase length and pattern.</p>
Module Content	<p>Aural Development</p> <p>The aim of this component is to establish a fundamental level of deep aural competency and musical literacy so that every student can perceive, vocalise, play and dictate fundamental musical structures (melodic, harmonic, and rhythmic) through singing, playing, reading, listening, and improvising. Classes will be designed using of pre-agreed repertoire between the lecturer and the Head of Strings. Through this repertoire, the module will seek to develop the fundamentals concepts of music, including pulse, structure, form, phrasing, rhythm, pitch and pitch contour, cadences and harmony, and intonation.</p> <p>Repertoire-based Analysis</p> <p>This module introduces the Repertoire-based Analysis stream. Students explore the practical-theoretical process of examining compositions in order to discern, or decide, how they work.</p> <p>Students undertake two components:</p> <p>Introduction of basic analytical methods.</p> <p>Exploration of the relationship between form and content.</p>
Teaching and Learning Methods	<p>Aural Development</p> <ul style="list-style-type: none"> • Interactive and participatory classes that draw on a range of repertoire for string instruments and beyond • Singing and instrumental playing as both the creation and demonstration of knowledge • Use of a range of teaching tools, e.g., movement, solfa, rhythm syllables, etc.

	<ul style="list-style-type: none"> An era-based approach to competency development, ensuring a thematic connection between Academic classes and aspects of the Principal Study and Performing in Context modules <p>Repertoire-based Analysis</p> <p>The module is taught through participatory classes, held weekly. Students are expected to perform from a variety of scores, undertake directed tasks, and contribute to group discussions.</p>		
Assessment Details	Assessment Component	Assessment Description	% of Total
	Aural Development		
	Aural Development: Mid-Year Assessment	Practical assignments drawing on material covered throughout the term. Written dictation paper.	30
	Aural Development: End-of-year Assessment	Practical assignments drawing on material covered throughout the term. Written dictation paper.	30
	Repertoire-based Analysis (semester 2 only)		
	Continuous assessment	Based on interactive class activities	25
	Presentation	Based on prepared repertoire	15
Reassessment Requirements	Resit practical exam and/or retake presentation at supplemental		
Contact Hours and Student Workload	<p>Contact hours:</p> <p>Aural Development: 30 hours</p> <p>Repertoire-based Analysis: 10 hours</p> <p>Student workload (preparation for course and assessment, including completion of assessment): 85 hours</p> <p>Total: 125 hours</p>		
Recommended Reading/ Resources	<p>Aural Development:</p> <p>A repertoire list will be provided for the students.</p> <p>Analysis:</p> <p>View available resources on the RIAM Library catalogue from the link below:</p> <p>Reading list: Repertoire-based Analysis</p>		

Music Creation

Module Code	AMY1S
ECTS	5
Module Learning Outcomes	<p>On successful completion of this module, students should be able to:</p> <p>Compositional Techniques:</p> <ul style="list-style-type: none"> • demonstrate an understanding of harmony realised through the writing of four-part tonal harmony for SATB/string quartet and via figured bass. • compose in a manner that evinces an understanding of melodic, rhythmic and harmonic control in basic two-part contrapuntal textures. • demonstrate the application of compositional techniques in both the creation and performance of music for string instruments <p>Digital Audio Fundamentals:</p> <ul style="list-style-type: none"> • demonstrate the ability to input notes, dynamics and articulations, edit, layout and optimize a computer-based score within notation software (e.g. MuseScore) • extract musical examples from notation software for use in word processor/image-based programs (e.g. musical examples within an essay) and preparing parts for performance, including transposing scores. • Sequence MIDI information to create original compositions and backing tracks through the use of VST (Virtual Studio Technology) instruments. • perform basic editing (extract selections, fades, volume and pan manipulation, effects sends/receives) within a Digital Audio Workstation. • work towards becoming an independent user within a Digital Audio Workstation and develop proficient typesetting ability.
Module Content	<p>Compositional Techniques</p> <p>This component consists of three strands:</p> <ul style="list-style-type: none"> • 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. • The study and consolidation of simple contrapuntal techniques in two parts. • Preparation for music analysis through the identification (visual and aural) of features from standard orchestral, chamber, and solo repertoire (but also from outside this genre where appropriate). Features may include: <ul style="list-style-type: none"> - Melodic Sequences - Melodic Imitation

	<ul style="list-style-type: none"> - Consonant and Dissonant Harmony - Cadences - Syncopation - Hemiolas - Drones and Ground Bass - Ostinato and Alberti Bass - Instrumental Techniques - Instrumental Evolution - Major and Minor Tonality - Atonality - Binary Form - Ternary Form - Monophony, Homophony, Polyphony - Melody + Accompaniment <p>Digital Audio Fundamentals</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"> 1. Provide a step-by-step introduction to computer-based music notation software (e.g. MuseScore) to produce professional-standard printed/digital musical scores and parts and content for essays/articles and other teaching materials. 2. Provide a step-by-step introduction to sequencing techniques of VST (Virtual Studio Technology) instruments to compose original compositions or arrange high-quality backing tracks. <p>Topics will include:</p> <p>Basic typesetting in music notation software (note input, dynamics and articulations).</p> <p>Figured-bass notation and typesetting lyrics (Solo songs/SATB).</p> <p>Transposition of scores and transposing instruments.</p> <p>Score editing (layout and score optimization) and preparation of parts.</p> <p>Extracting musical examples from notation software for use in a word processor/image-based program.</p> <p>Sequencing in a Digital Audio Workstation through the use of VST instruments. Composition for video (TV Advertisement)</p> <p>Creative mixing techniques in a Digital Audio Workstation</p>
--	---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------

Teaching and Learning Methods	<p>Both components are taught through a combination of weekly lectures and demonstrations. Students are expected to take an active part in the lectures and will be expected to undertake directed tasks.</p> <p>Compositional Techniques</p> <ul style="list-style-type: none"> • Interactive and participatory classes that draw on a range of repertoire for string instruments and beyond • The acquisition of appropriate harmonic vocabulary and stylistic idiom (including figured bass) through examples in class and the completion of assignments to acquire the skills and secure knowledge. • The study, analysis and stylistic imitation of appropriate works • Conversation and discussion surrounding repertoire • Singing and instrumental playing as both the creation and demonstration of knowledge • An era-based approach to competency development, ensuring a thematic connection between Academic classes and aspects of the Principal Study and Performing in Context modules <p>Digital Audio Fundamentals</p> <p>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> <p>Each week will focus on a systematic, guided approach, introducing a particular set of tools within the software.</p> <p>Digital Audio (Reaper/Ableton Live)</p> <p>Each week will focus on a systematic, guided approach, introducing a particular set of tools.</p>		
Assessment Details	Assessment Component	Assessment Description	% of Total
	Compositional Techniques		
	SATB/String Quartet 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
	Counterpoint Portfolio	This will consist of one portfolio set towards 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)	24
	Viva Voce	Students will be issued with a score in advance of the exam. Students will be required to identify compositional features in the music and speak about how they, as a performer, can use this knowledge in preparing and performing the music.	32

	Digital Audio Fundamentals		
	Computer Notation	4-5 short typeset examples. Typically the pieces will be used in class and completed each week in a continuous assessment. Pieces are selected to target particular toolsets (figured-bass, lyrics, extracting musical examples etc.)	10
	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
Reassessment Requirements	Resit practical exam and/or resubmit relevant journal at supplemental		
Contact Hours and Student Workload	<p>Contact hours: Compositional Techniques: 30 hours Digital Audio Fundamentals: 10 hours</p> <p>Independent Study (preparation for course and review of materials): 1.5 hour per week for Compositional Techniques = 30 hours Digital Audio Fundamentals = 5 hours</p> <p>Independent Study (preparation for assessment, incl. completion of assessment): 25hrs prep for portfolio and examination 25 hrs for advertisement assignment</p> <p>Total: 125 hours</p>		
Recommended Reading/ Resources	<p>View available resources on the RIAM Library catalogue from the link below:</p> <p>Reading list: Compositional Techniques Digital Audio Fundamentals</p> <p>Additional resources:</p> <p>Digital Audio Fundamentals Computer Notation and Typesetting Online Finale/Sibelius/Musescore user forums Integrated User Help Guides</p> <p>Introduction to Digital Audio Editing Online forums for digital audio software</p>		

Academics: Year Two

Contexts for Performing

Module Code	ACY20
ECTS	5
Module Learning Outcomes	<p>On successful completion of this module, students should be able to: demonstrate a broad understanding of the evolution of music history pertaining to Western Classical Music, Popular Music Studies and Irish Traditional Music</p> <ul style="list-style-type: none"> differentiate between composers/prominent exponents and styles of the periods/genres studied and evaluate the different aesthetic approaches taken engage critically with recordings from the periods/genres studied and demonstrate knowledge of the repertoire through analysis and commentary demonstrate knowledge of various methodological approaches to the type of music studied understand and develop an awareness of different social, historical and cultural contexts
Module Content	<p>This module will consist of three components Western Classical Music History, Irish Traditional Music and Popular Music Studies. All students undertake Western Classical Music History. Students choose between Irish Traditional Music and Popular Music Studies.</p> <p>Western Classical Music History Modules in Years 1 and 2 provide an overview of the development of music from c. 1600 to 1945. Students will study the music through genre (Orchestral, Opera, etc.). While students will be introduced to significant composers and compositions that are considered to be part of the canon, they will also study the work of underrepresented composers in attempt to subject the canon to reasoned critique. The material will include in-depth discussion of the broader socio-political and cultural context. There will be a strong emphasis on engaging with scores where applicable, which will develop students' analytical skills as well as listening to recordings which will develop aural skills.</p> <p>Irish Traditional Music This course examines the following areas:</p> <ul style="list-style-type: none"> The uilleann piping tradition: its history, styles, ornamentation, repertoire, and prominent exponents. Sean-nós singing: its song types, ornamentation, regional styles, prominent exponents. The English Language song tradition in Ireland, including themes, Irish and international ballads, and political song. <p>Themes discussed include cultural nationalism, and current issues in the field of Irish traditional music studies. The course draws on sociological, political and historical factors in the music's development as well as examining features and aesthetics of sound, and performance practice.</p>

	Popular Music Studies This component will cover the development of popular music from the mid-20 th century to the present. Topics will include: <ul style="list-style-type: none"> • The study of a number of representative genres and their cultural context and significance (e.g. rock, punk, hip-hop, etc.) • Theoretical frameworks for the study of popular music – performativity, authenticity, theories of race, gender and identity, etc. • Popular Music outside the Anglophone world • The impact of technology, recording formats and the music video • How to write about popular music 		
Teaching and Learning Methods	Western Classical Music History (Semesters 1 and 2) This component is taught through weekly 1.5-hour lectures that include listening to music, analysing scores, and directed reading assignments. Irish Traditional Music (Semester 1) The Irish Traditional Music Strand will be taught through a series of 1-hour weekly lectures that focus on topics of the tradition, as outlined in the Module Content. Popular Music Studies (Semester 2) Lectures will be taught through weekly lectures. Literature-based research and fieldwork will also contribute to the teaching and learning of this module. 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.		
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
	Irish Traditional Music/ Popular Music Studies (choice of one)		
	Irish Traditional Music	Listening Test	20
	Popular Music Studies	Listening Diary	20

Reassessment Requirements	Resit and/or resubmit relevant exams/assessments at supplemental
Contact Hours and Student Workload	<p>Contact hours: Western Classical Music History: 1.5 hours x 20 weeks = 30 hours Irish Traditional Music/ Popular Music Studies: 10 hours</p> <p>Student workload (preparation for course and assessment, including completion of assessment): 85</p> <p>Total: 125</p>
Recommended Reading/ Resources	<p>See Moodle for an extended reading list.</p> <p>View available resources on the RIAM Library catalogue from the link below:</p> <p>Reading list: History of Music (General)</p> <ul style="list-style-type: none"> - Orchestral Music - Vocal Music - Chamber Music - Music in Society

Practical Musicianship

Module Code	APY20
ECTS	5
Module Learning Outcomes	<p>On successful completion of this module, students should be able to:</p> <p>Aural Development:</p> <ul style="list-style-type: none"> • identify and deeply understand a range of increasingly complex musical sounds • understand and demonstrate an increasingly deep knowledge of the fundamental components of music through movement • gain a deeper understanding of two musical eras, which supports their performing of music from those periods • through sight-singing, improvisation, and a range of exercises, increasingly utilise their musical imagination and inner ear, while further deepening the connection between vocal/aural abilities and instrumental playing <p>Repertoire-based Analysis:</p> <p>Identify tonal centres, chordal relationships and modulatory processes. Demonstrate understanding of large-scale connections appropriate to musical context.</p> <p>Identify thematic and transitional areas.</p> <p>Cite musical details in defence of conclusions.</p>
Module Content	<p>Aural Development</p> <p>The aim of this component is to establish a fundamental level of deep aural competency and musical literacy so that every student can perceive, vocalise, play and dictate fundamental musical structures (melodic, harmonic, and rhythmic) through singing, playing, reading, listening, and improvising. Classes will be designed using of pre-agreed repertoire between the lecturer and the Head of Strings. Through this repertoire, the module will seek to develop the fundamentals concepts of music, including pulse, structure, form, phrasing, rhythm, pitch and pitch contour, cadences and harmony, and intonation.</p> <p>Repertoire-based Analysis</p> <p>This module furthers the Repertoire-based Analysis stream. Students undertake two components:</p> <ol style="list-style-type: none"> 1. Exploration of prominent phenomenological, formal, and psychological approaches to analysis. 2. Practical application of analytical skills towards becoming professionally equipped.
Teaching and Learning Methods	<p>Aural Development</p> <ul style="list-style-type: none"> • Interactive and participatory classes that draw on a range of repertoire for string instruments and beyond • Singing and instrumental playing as both the creation and demonstration of knowledge • Use of a range of teaching tools, e.g., movement, solfa, rhythm syllables, etc.

	<ul style="list-style-type: none"> An era-based approach to competency development, ensuring a thematic connection between Academic classes and aspects of the Principal Study and Performing in Context modules <p>Repertoire-based Analysis</p> <p>The module is taught through participatory classes, held weekly. Students are expected to perform from a variety of scores, undertake directed tasks, and contribute to group discussions.</p>		
Assessment Details	Assessment Component	Assessment Description	% of Total
	Aural Development		
	Aural Development: Mid-Year Assessment	Practical assignments drawing on material covered throughout the term. Written dictation paper.	30
	Aural Development: End-of-year Assessment	Practical assignments drawing on material covered throughout the term. Written dictation paper.	30
	Repertoire-based Analysis (semester 1 only)		
	Written assignment	Essay on relevant topic	15
	Continuous Assessment	Based on interactive class activities	25
Reassessment Requirements	Resit practical exam and/or resubmit relevant journal at supplemental		
Contact Hours and Student Workload	<p>Contact hours:</p> <p>Aural Development: 30 hours</p> <p>Repertoire-based Analysis: 10 hours</p> <p>Student workload (preparation for course and assessment, including completion of assessment): 85 hours</p> <p>Total: 125 hours</p>		
Recommended Reading/ Resources	<p>Aural Development:</p> <p>A repertoire list will be provided for the students.</p> <p>Analysis:</p> <p>View available resources on the RIAM Library catalogue from the link below:</p> <p>Reading list: Repertoire-based Analysis</p>		

Music Creation

Module Code	AMY20
ECTS	5
Module Learning Outcomes	<p>On successful completion of this module, students should be able to:</p> <p>Compositional Techniques:</p> <ul style="list-style-type: none"> • demonstrate an understanding of harmony realised through the writing of four-part tonal harmony for SATB/string quartet and via figured bass. • compose in a manner that evinces an understanding of melodic, rhythmic and harmonic control in basic two-part contrapuntal textures. • demonstrate the application of compositional techniques in both the creation and performance of music for string instruments <p>Free Composition</p> <ul style="list-style-type: none"> • utilise, through creative and reflective practice, some of the techniques used in the composition of modern and contemporary music in the form of a short composition. • critically understand and gain an appreciation for some of the aesthetic ideas and philosophies behind the various styles and movements. • reflect on their original contribution to music composition through the completion of a commentary on their work. <p>Music Technology</p> <ul style="list-style-type: none"> • capture and import audio into a Digital Audio Workstation platform and perform basic editing (extract selections, fades, volume and pan manipulation, corrective editing, audio splicing). • creatively manipulate digital audio generating new and engaging sonic material from pre-existing/recorded files through the use of effects and audio processing to creating material for use within a sound design for film project. • critically understand and gain an appreciation for the implementation of music, foley and sound design elements within film, tv and computer games. • work towards becoming an independent user, learning how to creatively and correctively manipulate digital audio.
Module Content	<p>This module will consist of three components:</p> <ol style="list-style-type: none"> 1. Compositional Techniques 2. Free Composition 3. Digital Audio Fundamentals

Compositional Techniques

This component consists of three strands:

- 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.
- The study and consolidation of simple contrapuntal techniques in two parts.
- Preparation for music analysis through the identification (visual and aural) of features from standard orchestral, chamber, and solo repertoire (but also from outside this genre where appropriate). Features may include:

The following topics will be explored by listening and reading through music mainly from standard orchestral, chamber, and solo repertoire (but also from outside this genre where appropriate):

- Melodic Sequences
- Melodic Imitation
- Consonant and Dissonant Harmony
- Cadences
- Syncopation
- Hemiolas
- Drones and Ground Bass
- Ostinato and Alberti Bass
- Instrumental Techniques
- Instrumental Evolution
- Major and Minor Tonality
- Atonality
- Binary Form
- Ternary Form
- Monophony, Homophony, Polyphony
- Melody + Accompaniment

Free Composition

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

Topics may include the following:

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

Writing and peer reviewing own and others compositions

Write a piece for their own instrument

Write a rhythm-based piece

	<p>Digital Audio Fundamentals</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 may include the following:</p> <p>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.</p> <p>The role of sound design within Film, TV and Computer Games</p> <p>The role of foley within Film, TV and Computer Games</p>
Teaching and Learning Methods	<p>All components are taught through a combination of weekly lectures and demonstrations. Students are expected to take an active part in the lectures and will be expected to undertake directed tasks.</p> <p>Compositional Techniques</p> <ul style="list-style-type: none"> • Interactive and participatory classes that draw on a range of repertoire for string instruments and beyond • The acquisition of appropriate harmonic vocabulary and stylistic idiom (including figured bass) through examples in class and the completion of assignments to acquire the skills and secure knowledge. • The study, analysis and stylistic imitation of appropriate works • Conversation and discussion surrounding repertoire • Singing and instrumental playing as both the creation and demonstration of knowledge • An era-based approach to competency development, ensuring a thematic connection between Academic classes and aspects of the Principal Study and Performing in Context modules <p>Free Composition</p> <p>10 weeks of classroom teaching involving analysis of 20th/21st century compositional techniques and peer review of the students' works composed in addition to comments from the relevant lecturer.</p> <p>The workshopping/group discussion of student compositions will be a central part of the experience and will be conducted in a performance led environment where possible.</p> <p>Digital Audio Fundamentals</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
	Compositional Techniques		
	SATB/String Quartet 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.)	18
	Counterpoint Portfolio	This will consist of one portfolio set towards 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)	18
	Viva Voce	Students will be issued with a score in advance of the exam. Students will be required to identify compositional features in the music and speak about how they, as a performer, can use this knowledge in preparing and performing the music.	24
	Free Composition		
	Free Composition Portfolio	To compose 2 original pieces: One written and performed on the students' instrument focusing on the development of pitch material. One focusing on the development of rhythmic material. To include a small commentary x 2	20
	Digital Audio Fundamentals		
	Digital Audio Fundamentals Assignment	Students are provided with a selection of short films to which they create all the sonic elements (Sound Design, Foley, Music)	20
Reassessment Requirements	Resit practical exam and/or resubmit relevant journal/assignment at supplemental		
Contact Hours and Student Workload	<p>Contact hours:</p> <p>Compositional Techniques = 25 hours</p> <p>Free Composition = 10 hours</p> <p>Digital Audio Fundamentals = 10 hours</p> <p>Independent Study (preparation for assessment, incl. completion of assessment):</p> <p>Compositional Techniques = 50 hours</p> <p>Free Composition = 15 hours</p> <p>Digital Audio Fundamentals = 15 hours</p> <p>Total: 125 hours</p>		

<p>Recommended Reading/ Resources</p>	<p>View available resources on the RIAM Library catalogue from the link below:</p> <p>Reading list: Compositional Techniques Free composition Digital Audio Fundamentals</p> <p>Additional resources:</p> <p>Tonebenders Podcast - https://tonebenderspodcast.com/ Tonebenders is a collective of sound design professionals sharing their thoughts, ideas, and stories. All aspects of sound design will be up for debate, from field recording, to the final mix, from manipulation to synthesis, from track layouts to secret editing tricks.</p> <p>Soundworks Collection - https://soundworkscollection.com/ The goal for the SoundWorks Collection is simple; we are dedicated to profiling the greatest and upcoming sound minds from around the world and highlight their contributions. The SoundWorks Collection was created in 2009 by filmmaker Michael Coleman as an online destination that takes you behind the scenes and straight to the dub stage for a look into audio post-production for feature films, video game sound design, and original soundtrack composition.</p>
---------------------------------------	--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------

Academics: Year Three

Compulsory: Contexts for Performing

Module Code	ACY30
ECTS	5
Module Learning Outcomes	<p>On successful completion of this module students should be able to:</p> <ul style="list-style-type: none"> demonstrate a broad knowledge of the major composers and compositional trends of the 20th/21st Centuries critically discuss the music of the main composers associated with this era give a detailed account of stylistic traits of various musical compositions from these centuries extrapolate relevant information from text sources and scores, and write about this music in an informed and critical way create a research proposal
Module Content	<p>This module has two components:</p> <ol style="list-style-type: none"> 20th/21st Century Music History Capstone Project Proposal Development <p>20th/21st Century Music History</p> <p>This module will consist of a survey of the main developments of Modern music from 1910 to the present day. To introduce students to the main musical trends and developments of the century, to include: Expressionism/Impressionism/Dodecaphonicism/Neoclassicism/Seriliasim/Chance/Minimalism/Microtonality/Pointalism/Spectralism/Electronic music/Electro-acoustic music. Pop, Ethnomusicology and Music in Ireland will also be addressed. The module will develop students' knowledge of the relevant repertoire through score study, texts and other sources, highlighting and studying representative works chosen from the period as a means of understanding the musical particulars of the era and, as far as possible be relevant to the instrumental/vocal capabilities of the class. The module will continue to further equip students to undertake historical and musical investigation. It is envisaged that the history modules will strongly link in with the Performance Spotlight events where appropriate, historically underpinning and complementing works undertaken, aiming to result in an informed musical performance.</p> <p>Semester 1 Weeks 1-5: New Paths Weeks 6-10: History of Electro-Acoustic Music</p> <p>Semester 2 Weeks 1-5: Pop Music Weeks 6-10: History of Music in Ireland</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>20th/21st 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
	Essay 1	2000–2500 words Essays that do not contain musical examples will not receive a mark of more than 65%.	45
	Essay 2	As above	45
	Capstone Proposal	Submission of a project proposal	10
Reassessment Requirements	Resubmit essay or proposal		
Contact Hours and Student Workload	<p>Contact hours:</p> <p>20th/21st Century Music History: 1.5 hours x 20 weeks = 30 hours</p> <p>Capstone Project Proposal Development: 1 hour x 10 weeks = 10 hours</p> <p>Student workload (preparation for course and assessment, including completion of assessment): 85 hours</p> <p>Total: 125 hours</p>		
Recommended Reading/ Resources	Extensive reading list to be provided on Moodle.		

Capstone Project Proposal Development

Module Code	ACPY3K		
Module Learning Outcomes	On successful completion of this module students should be able to: <ul style="list-style-type: none"> create a Capstone proposal 		
Module Content	<p>This module will prepare students to submit a proposal for their Year 4 Capstone Project.</p> <p>Semester 2</p> <p>Week 2: Introduction to the Capstone Project and initial reflections</p> <p>Week 3: Creating a Personal Capstone Project and Introduction to the Research Strand</p> <p>Week 4: Introduction to the Composition Strand</p> <p>Week 5: Introduction to the Music Technology Strand</p> <p>Week 6: Creating the Capstone Proposal</p> <p><i>Optional Week 7: Drop-in sessions with the Capstone Coordinating Committee</i></p> <p>Week 8: Elevator Pitches</p>		
Teaching and Learning Methods	Students will engage in activities designed to spark their imaginations about possible ways they can design and undertake their Capstone Project		
Assessment Details	Assessment Component	Assessment Description	% of Total
	Capstone Proposal	Submission of a project proposal through moodle	10
Reassessment Requirements	Resubmit proposal		
Contact Hours and Student Workload	<p>Contact hours:</p> <p>Capstone Project Proposal Development: 1 hour x 6 weeks = 6 hours</p> <p>An optional drop-in session will be offered to students in week 6</p>		

Compulsory: Practical Musicianship

Module Code	APY30
ECTS	5
Module Learning Outcomes	<p>On successful completion of this module, students should be able to:</p> <ul style="list-style-type: none"> • achieve proficiency in the dictation of more complex rhythmic and melodic phrases • achieve proficiency in the dictation of more complex melodic phrases • increase melodic memorisation of tonal music to include keyboard textures • move away from keyboard-based dictation and introduce various texture and timbres • continue to develop the inner ear • design new and engaging sonic material with a variety of software applications • combine material via a multi-track Digital Audio Workstation (DAW) into a composed piece of acousmatic/electro-acoustic music • outline the physical properties of sound and explain how these can be applied to a musical composition • combine mixed media forms, e.g. integration of sound and video image, use of interactive systems (sensors/multi-touch tablets) • reflect on their original contribution to acousmatic music composition through the completion of a commentary on their own work
Module Content	<p>This module consists of two components:</p> <p>Aural Development</p> <p>Music Technology</p> <p>Aural Development</p> <p>This course will consist of the following:</p> <p>To dictate more complex rhythmic patterns. (Alternating time signatures)</p> <p>To achieve a proficiency in the dictation of more complex melodic phrases. (Atonal melodies - single strand and two-parts)</p> <p>Clusters</p> <p>String quartet textures (extract Violin 1 & Cello parts)</p> <p>Keyboard textures (piano pieces of appropriate standard)</p> <p>Vocal/choral textures</p> <p>SATB dictation (Chorale phrases)</p> <p>Music Technology</p> <p>The course is divided into two sessions. Each session will look at one particular topic in-depth with an assignment to follow. Topics covered have ranged from Synthesis Design via Reaktor/Absynth, Composition for Multi-Channel Speaker Array, Sound Design and Foley for Film, Composition through Field Recording through Live Electronic Processing via MaxMSP, Interactive Installation Design and Composition for Mixed-Media Content is subject to change due to the acquisition and continual release of new software packages</p>

Teaching and Learning Methods	<p>Aural Development</p> <p>The module is delivered through weekly classes. Students are expected to take an active part in the classes.</p> <p>Sight singing: Systematic instruction in aural training and sight singing to include single strands, two-part, three-part and four-part textures. Also, the development of melodic memory.</p> <p>Dictation: Systematic instruction in both melodic and rhythmic dictation. Securing the translation of metre and beat divisions. The rhythmic dictation will include alternating time signatures. The melodic dictation will now include atonal melodies (single and two-part strands); two-part tonal textures (Violin1 & Cello parts from String quartet), three-part tonal textures (vocal works), four-part textures (Chorales).</p> <p>Advanced rhythmic training: This is a practical oriented class where students are introduced to common rhythms of the Baroque, Classical, Romantic & Modern repertory. Complex rhythmic patterns, (e.g. polyrhythms, cross rhythms), and approaches to subdividing techniques and metric modulation will be addressed.</p> <p>All will assist in the study, approaches and reading of, modern/contemporary works. This is an aural skills course and affords students with the opportunity fine-tune their rhythmic sense, ability to sight read, their aural identification and analysis of various types of music. Weekly assignments and active participation is essential.</p> <p>Music Technology</p> <p>Students are introduced to the area of study through the use of historical and contemporary examples from leading figures in the field</p> <p>Students engage with the software packages required to complete an assignment in the topic of study. These classes are a mixture of step-by-step instruction and tutorial-based activities designed to familiarise students with the Software and the aesthetic discipline of the subject.</p> <p>Tutorial weeks where students begin work on their assignment and may present work in progress for initial feedback or request particular clarification of certain principles</p>			
	Assessment Details	Assessment Component	Assessment Description	% of Total
		Aural Development: Mid-year Examination	Practical assignments covered throughout the term. Written dictation paper.	26
		Aural Development: End-of-year Examination	Practical assignments covered throughout the term. Written dictation paper.	26
		Music Technology Assignment 1	Students are expected to demonstrate a creative understanding of the subject topic.	24
	Music Technology Assignment 2	Students are expected to demonstrate a creative understanding of the subject topic.	24	

Reassessment Requirements	Repeat examination
Contact Hours and Student Workload	<p>Contact hours: Aural Development: 1hour x 20 weeks = 20 hours Music Technology: 1hour x 10 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	<p>View available resources on the RIAM Library catalogue from the link below:</p> <p>Reading list: Aural Development</p>

Electives: Music Creation

Students must choose two electives:

Romantic Harmony/Orchestration

Free Composition

Classical / Fugal Exposition

Co-creating Inclusive Ensembles

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	<p>On successful completion of this module, students should be able to:</p> <ul style="list-style-type: none"> • assess and analyse orchestral scores • examine a non-orchestral score and orchestrate it for the appropriate orchestral forces • compose short miniatures evincing the Romantic harmony vocabulary 		
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	<p>Score studies of varying styles followed by students' own orchestrations</p> <p>Exercises throughout teaching, worked independently and in tutorials</p> <p>Analysis and study of works in the Romantic style and a thorough study of the harmonic vocabulary involved. 1 piece to be presented for portfolio – e.g. an accompaniment to a melody/solo miniature/ composition for small ensemble</p>		
Assessment Details	Assessment Component	Assessment Description	% of Total
	Romantic Harmony	Compose 1 short Romantic piece (30 bars approx.)	15
	Orchestration Portfolio	Complete four orchestrations of varying styles	15 each = 60
	Orchestration Take-home Project	Answer one question; orchestration of a short piano piece To provide typeset score and disc	25
Reassessment Requirements	Resubmission of portfolios or compositions		
Contact Hours and Student Workload	<p>Orchestration: 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>View available resources on the RIAM Library catalogue from the link below:</p> <p>Reading list: Orchestration & Romantic Harmony</p>		

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"> • compose using contemporary musical language in medium-scale forms with a wide palette of instrumentation • utilise sound technology in creative work • compose for both singers and instrumentalists • give a detailed account of creative decisions in clear prose, for example in writing programme notes 		
Module Content	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
	Free Composition Portfolio	Three contrasting pieces	100
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>View available resources on the RIAM Library catalogue from the link below:</p> <p>Reading list: Free Composition</p>		

Classical / Fugal Exposition

Module Title	Classical/Fugal Exposition		
Module Code	ACFY3K		
ECTS	5		
Module Learning Outcomes	<p>On successful completion of this module, students should be able to:</p> <ul style="list-style-type: none"> • Demonstrate an understanding of fugal writing • Demonstrate an understanding of advanced harmonic and contrapuntal techniques and their application to the form of fugue and classical sonata 		
Module Content	<p>The aim of this elective is to further develop techniques associated with composition and consolidate understanding of baroque, harmonic and contrapuntal style through the study of fugal exposition. This module offers you an exploration of advanced harmonic and contrapuntal techniques and their application to the form of fugue and classical sonata. It will support you to consolidate understanding of the classical idiom mirroring the relevant idioms associated with the period in terms of melody, harmony, rhythm and texture, through the study of classical sonata exposition. On completion of this course you will be able to compose a fugal exposition and compose a classical piano exposition.</p>		
Teaching and Learning Methods	<p>Compositional skill and security will be garnered through analysis, the study of fugues and their composition. The component will be paced appropriately so as to build up the student's technique in a structured and progressive fashion. Students will complete regular assignments across the semester leading to the completion of a portfolio.</p>		
Assessment Details	Assessment Component	Assessment Description	% of Total
	Fugue		60
		<p>A. Provide fugal answers to the given subjects. State whether your answers are real or tonal.</p> <p>B. Now provide your workings from A with countersubjects, ensuring that these are invertible with the subjects.</p>	20
		Compose a fugal exposition, 10-14 bars, in three voices on the given subject in a major key.	20
		<p>Compose a fugal exposition, 10-14 bars, in three voices on the given subject in a minor key.</p> <p>Note: For all fugal exercises you may write for piano or string trio</p>	20

	Sonata		40
		Compose a sonata exposition, 25-40 bars, in the major key. Piano is sufficient but other forces may be used	20
		Compose a sonata exposition, 25-40 bars, in the minor key. Piano is sufficient but other forces may be used.	20
Reassessment Requirements	Resubmission of portfolio at supplementals		
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): 105</p>		
Recommended Reading/ Resources	<p>View available resources on the RIAM Library catalogue from the link below:</p> <p>Reading materials: Classical Fugue/Exposition</p>		

Co-creating Inclusive Ensembles

Module Title	Co-creating Inclusive Ensembles
Module Code	ACCY3K
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"> • Articulate and realise a range of techniques and approaches that are applicable when working as part of an inclusive ensemble. • Demonstrate malleable and diverse skills that can be applied within a variety of creative environments • Communicate and collaborate effectively in a multidisciplinary and differently-abled environment • Develop and apply creative skills and frameworks within the context of a new piece of contemporary music work for a differently-abled Ensemble. • Identify the unique creative possibilities and attributes in a room and design approaches that will inspire and encourage a mixed abilities ensemble
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: 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? How can the arts, specifically music, play a part in relation to the challenges of equality and accessibility specifically within composition, improvisation and performance? 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>In-person Lectures</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>In-person Music Creation Sessions</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>Online monitored Discussion Forum</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>Other Sessions</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
	Reflective Continuous Assessment of in-class activities and participation		
	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
	Individual role in Final Performance and role within a Co-Creative Composition		
	Final Performance Assessment	Assessed based on the following criteria: <ul style="list-style-type: none"> • 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> <ul style="list-style-type: none"> • Block 1: One full day - Introduction class - bringing together RIAM students with members of OYOI • Block 2: Three full days - Two days on-site / One day in workshops • Block 3: Three full days - Two days co-creating / One day in rehearsal for performance <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: https://www.drakemusic.org</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> <ul style="list-style-type: none"> • Inclusive Music Practice Resource Bank: Introducing Think22 • BLOG: Understanding Disability – Blog series • 22 Tips for Inclusion & Accessibility in Music Education • PAPER: What is Inclusion? Making Music is the Key! <p>View available resources on the RIAM Library catalogue from the link below:</p> <p>Reading materials: Co-creating Inclusive Ensembles</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"> • articulate a range of perspectives on the participation of citizens in the arts and on the place of the arts and artists in society; • describe and critique a range of international music initiatives that address complex societal issues; • communicate and collaborate effectively in a multidisciplinary environment; • develop and apply skills and frameworks to demonstrate the utility of music in addressing social issues.
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
	Group Project	Group Mark	40
	Group Project	Peer Grade	10
	Individual Assignment	Essay	50
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	View available resources on the RIAM Library catalogue from the link below: Reading materials: Music-making, the Arts and Society		

Academics: Year Four Capstone Project

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 LO2: Demonstrate independent thought through the synthesis of critical and creative scholarship 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"> 1. Individual Supervision 2. Research Seminars 3. Research Skills and Online Research Catalogue Training <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, 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>

	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.		
Assessment Details	Assessment Component	Assessment Description	% of Total
	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
	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
Reassessment Requirements	Documentation: Resubmit the documentation Presentation: Undertake an additional presentation		
Contact Hours and Student Workload	Contact hours: Individual Supervision: 16 hours Research Seminars: 16 hours Research Training: 8 hours Independent Study (preparation for course and review of materials/ preparation for assessment, incl. completion of assessment): 460 hours		
Recommended Reading/ Resources	View available resources on the RIAM Library catalogue from the link below: Reading materials: Research: Core Material <i>Additional resources:</i> Holoman, D. Kern, Writing about Music: A Style Sheet from the Editors of 19th-Century Music (Berkeley: University of California Press, 1988) Reading materials: Artistic Research <i>Additional resources:</i> Barrett, E. & Bolt, B., Material Inventions: Applying Creative Arts Research (London & New York: I. B. Tauris, 2014) De Assis, P. & D' Errico, L., Artistic Research: Charting a Field in Expansion (Lanham: Rowman & Littlefield International, 2019) Nelson, R., Practice as Research in the Arts: Principles, Protocols, Pedagogies, Resistances (Basingstoke: Palgrave Macmillan, 2013)		

	<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>Reading Materials: Historical Performance Interpretation Analysis</p>
--	--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------

Capstone Project: Composition

Module Code	CPY4C
ECTS	20
Module Learning Outcomes	<p>This module builds primarily on the composition elements of the degree that you undertook in Years 1–3, namely Compositional Techniques, Analysis, Free Composition, Romantic Harmony and Orchestration.</p> <p>On successful completion of this module, students should be able to:</p> <p>LO1: Produce a large-scale original composition portfolio/project</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 portfolio/project</p>
Module Content	<p>The purpose of the composition project is to allow students to work on an original composition portfolio/project. Students are supported through one-on-one supervisions and group seminars to develop and enact their own composition portfolio/project. Students' work is evaluated during supervisions where creative decisions and technical problems are dealt with. The shape of the project/portfolio and the technology that they employ 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"> 1. Individual Supervisions 2. Composition Seminars 3. Online Research Catalogue Training <p>1. Individual Supervisions Students will receive one-to-one tutorials with their supervisor working on original material including copying and proper presentation of scores. Work in progress is continuously assessed and feedback given. 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 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. Composition 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 composition community at RIAM and beyond. The seminar consists of talks by invited speakers who may be composers or artists working in related fields: writers, artists, filmmakers, sound-designers etc. The seminar is a general discussion platform in which students can exchange creative ideas with one another and with leading practitioners in their fields.</p> <p>3. 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
	Documentation Portfolio / Project and Supporting Programme Notes / Exposition	The documentation of this component will be determined by the nature of the composition 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
	Presentation	Students are required to give a 20-minute presentation of the composition 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
Reassessment Requirements	Documentation: Resubmit the documentation Presentation: Undertake an additional presentation		
Contact Hours and Student Workload	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	View available resources on the RIAM Library catalogue from the link below: Reading materials: Composition		
Module Pre-requisites	Students are expected to have completed one of the composition electives/ composition classes in Year 3.		

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. In consultation with their supervisor, the student will define the format and specific characteristics/outcome of the project.</p>
Teaching and Learning Methods	<p>All students are expected to engage in two components:</p> <ol style="list-style-type: none"> 1. Individual Supervisions 2. Technology Seminars 3. Online Research Catalogue Training <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> <p>3. 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
	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
	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
Reassessment Requirements	Documentation: Resubmit the documentation Presentation: Undertake an additional presentation		
Contact Hours and Student Workload	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	View available resources on the RIAM Library catalogue from the link below: Reading materials: Music Technology		

HOLISTIC

RIAM HOLISTIC: YEAR ONE

Module Code	HY10A			
ECTS	5			
Module Learning Outcomes	<p>On successful completion of this module, students should be able to:</p> <ul style="list-style-type: none"> begin to cultivate self-motivation and self-management skills, and the ability to undertake autonomous self-study in preparation for continual future (life-long) learning and in support of a sustainable livelihood develop, research and evaluate ideas, concepts and processes through reflective thinking and practice begin to recognise the physiological and psychological demands associated with professional practice, and evidence awareness of – and preparedness to engage with as needed – relevant health and wellbeing promotion initiatives and resources exhibit a growing long-term (life-long) perspective on individual artistic development, demonstrating an inquiring attitude, and regularly evaluating and developing artistic and personal skills and competences in relation to personal goals 			
Module Content	<p>Somatic Practices: Yoga (optional) Personal Development: Performance Psychology and Personal Development Planning Professional Development: Digital Literacy and Reflective Practice Cultural Agency: The Musician in Society</p>			
Teaching and Learning Methods	<p>Expert-led interactive classes Online components</p>			
Assessment Details	Assessment Component	Assessment Description	% of Total	Semester/ Week Due
	Personal Reflective Practice	Students confirm on moodle that they completed 20 personal reflections during the year	50	Semester 2 Week 10
	Shared Reflective Practice	Students submit four reflections	50	Semester 2 Week 10
Reassessment Requirements	Re-Submission of Reflective Journal			
Contact Hours and Student Workload	<p>Contact hours: 32–38 Student workload (preparation for course and assessment, including completion of assessment): 93–87 Total: 125</p>			
Recommended Reading/ Resources	<p>See Moodle for detailed information about each RIAM Holistic component.</p> <p>View available resources on the RIAM Library catalogue from the following link: Reading materials: Holistic</p>			

RIAM HOLISTIC: YEAR TWO

Module Code	HY2OA			
ECTS	5			
Module Learning Outcomes	<p>On successful completion of this module, students should be able to:</p> <ul style="list-style-type: none"> begin to cultivate self-motivation and self-management skills, and the ability to undertake autonomous self-study in preparation for continual future (life-long) learning and in support of a sustainable livelihood develop, research and evaluate ideas, concepts and processes through reflective thinking and practice begin to recognise the physiological and psychological demands associated with professional practice, and evidence awareness of – and preparedness to engage with as needed – relevant health and wellbeing promotion initiatives and resources exhibit a growing long-term (life-long) perspective on individual artistic development, demonstrating an inquiring attitude, and regularly evaluating and developing artistic and personal skills and competences in relation to personal goals 			
Module Content	<p>Somatic Practices: Yoga (optional) Personal Development: Performance Psychology Professional Development: Career Strategy Cultural Agency: Pedagogy (instrumentalists only)</p>			
Teaching and Learning Methods	<p>Expert-led interactive classes Online components</p>			
Assessment Details	Assessment Component	Assessment Description	% of Total	Week Due
	Personal Reflective Practice	Students confirm on Moodle that they completed 20 personal reflections during the year	50	Semester 2 Week 10
	Shared Reflective Practice	Students submit four reflections	50	Semester 2 Week 10
Reassessment Requirements	Re-Submission of Reflective Journal			
Contact Hours and Student Workload	<p>Contact hours: 38–52 Student workload (preparation for course and assessment, including completion of assessment): 87–73 Total: 125 hours</p>			
Recommended Reading/ Resources	<p>See Moodle for detailed information about each RIAM Holistic component.</p> <p>View available resources on the RIAM Library catalogue from the following link: Reading materials: Holistic</p>			

RIAM HOLISTIC: YEAR THREE

Module Code	HY3OA
ECTS	5
Module Learning Outcomes	<p>On successful completion of this module, students should be able to:</p> <ul style="list-style-type: none"> begin to cultivate self-motivation and self-management skills, and the ability to undertake autonomous self-study in preparation for continual future (life-long) learning and in support of a sustainable livelihood develop, research and evaluate ideas, concepts and processes through reflective thinking and practice begin to recognise the physiological and psychological demands associated with professional practice, and evidence awareness of – and preparedness to engage with as needed – relevant health and wellbeing promotion initiatives and resources exhibit a growing long-term (life-long) perspective on individual artistic development, demonstrating an inquiring attitude, and regularly evaluating and developing artistic and personal skills and competences in relation to personal goals
Module Content	<p>RIAM Holistic responds to the current need for musicians to possess myriad capabilities if they are to create and sustain a livelihood in music. Four core areas are addressed in the Futures Learning module: Somatic Practices, Personal Development, Professional Development, and Cultural Agency. Somatic Practices focus on preventing or rehabilitate performance-related injuries and reducing anxiety for musicians. Personal Development focuses on developing student awareness and understanding around psychological health and reflective practices, and their impact on the ability to meet the demands of the profession. Professional Development is designed to equip students with the tools and techniques required to meet the demands and realities of an ever-changing music profession. Through Cultural Agency, students engage in creative activities that contribute to society through performance, pedagogy and research.</p> <p>All students are required to engage in one short course from each of the four core components: Somatic Practices Personal Development Professional Development Cultural Agency. Before the end of each academic year, students will be required to choose from a list of options. There will be a minimum enrolment for any class to run.</p>
Teaching and Learning Methods	<p>Expert-led in-person interactive classes</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	Sem 2 Week 10
	Shared Reflective Practice	Students submit four reflections	50	Sem 2 Week 10
	LRIAM pedagogy viva voce (optional) Note: The Licentiate Diploma (LRIAM) is a self-accredited Diploma equivalent to a Level 7/8 (NFQ). https://www.riam.ie/exam-syllabi/diploma-exams/riam-licentiate-diploma	Students who have passed their Pedagogy module in year 2 will be eligible to sit the viva voce part of the LRIAM Teaching Diploma, assessed after the mid-year technical exam. Students will need to incorporate one piece from the LRIAM syllabus in their end-of-year recital performance programme or a piece of equivalent standard. Students who receive first class honours in their supporting academic studies and an Honour mark in their LRIAM viva voce will receive a LRIAM Teaching Diploma (Honours). A Pass Licentiate Diploma will be awarded to all other successful candidates.	0	End of Sem 2
Reassessment Requirements	Re-Submission of Reflective Journal or repeat module for attendance			
Contact Hours and Student Workload	Contact hours: 30 Student workload (preparation for course and assessment, including completion of assessment): 95 Total: 125			
Recommended Reading/ Resources	See Moodle for detailed information about each short course. View available resources on the RIAM Library catalogue from the following link: Reading materials: Holistic			

RIAM HOLISTIC: YEAR FOUR

Module Code	HY4OA
ECTS	5
Module Learning Outcomes	<p>On successful completion of this module, students should be able to:</p> <ul style="list-style-type: none"> begin to cultivate self-motivation and self-management skills, and the ability to undertake autonomous self-study in preparation for continual future (life-long) learning and in support of a sustainable livelihood develop, research and evaluate ideas, concepts and processes through reflective thinking and practice begin to recognise the physiological and psychological demands associated with professional practice, and evidence awareness of – and preparedness to engage with as needed – relevant health and wellbeing promotion initiatives and resources exhibit a growing long-term (life-long) perspective on individual artistic development, demonstrating an inquiring attitude, and regularly evaluating and developing artistic and personal skills and competences in relation to personal goals
Module Content	<p>RIAM Holistic responds to the current need for musicians to possess myriad capabilities if they are to create and sustain a livelihood in music. Four core areas are addressed in the Futures Learning module: Somatic Practices, Personal Development, Professional Development, and Cultural Agency. Somatic Practices focus on preventing or rehabilitate performance-related injuries and reducing anxiety for musicians. Personal Development focuses on developing student awareness and understanding around psychological health and reflective practices, and their impact on the ability to meet the demands of the profession. Professional Development is designed to equip students with the tools and techniques required to meet the demands and realities of an ever-changing music profession. Through Cultural Agency, students engage in creative activities that contribute to society through performance, pedagogy and research.</p> <p>All students are required to engage in one short course from each of the four core components: Somatic Practices Personal Development Professional Development Cultural Agency. Before the end of each academic year, students will be required to choose from a list of options. There will be a minimum enrolment for any class to run.</p>
Teaching and Learning Methods	<p>Expert-led in-person interactive classes</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. View available resources on the RIAM Library catalogue from the following link: Reading materials: Holistic			

ASSESSMENTS AND REGULATIONS

ACADEMIC PROGRESSION

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

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

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

MARKING SYSTEM

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

The marking system for all subjects is as follows:

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

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

ATTENDANCE

Principal Study and Performing in Context

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

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

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

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

Orchestral Protocol:

100% attendance is expected. All musicians must attend all rehearsals. Performance projects may include weekends and evening hours.

If too ill to attend, students must contact the Orchestra Manager and must provide a doctor's note certifying illness.

Rehearsals begin at the stated times and students are expected to be in their seat, warmed up and ready to tune 5 minutes before the start of each rehearsal.

If a student is late for a rehearsal, their maximum awarded mark will be capped in Category C. If a student is late for 2 rehearsals, their maximum awarded mark will be capped in Category D. A student who is persistently late (3 times or more) will fail their Orchestral Assessment.

Except where there is duly certified or other approved reason, student absence automatically results in failure of the Orchestral Assessment. This may result in failure of the Performing in Context module following referral to the relevant Standing Committee and ratification at the Court of Examiners.

Academics and RIAM Holistic

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

PERFORMANCE EXAMINATIONS

All programmes must be agreed with the student and their principal study tutor. Throughout the entire course, any work or study performed at examination may not be repeated again in any subsequent examination unless the work or study has only been performed in part and not as a whole in a previous examination. Urtext editions are recommended where possible and available.

Programme Notes

All students should present written programme notes or brief spoken introductions to support their recital as outlined in the Principal Study guidelines. Students must ensure they play for the minimum duration and that the overall recital duration, including the spoken introduction, must not exceed the stated maximum stated duration. Note that performers should not include biographical information or reference the name of their teacher(s). The quality of programme notes is taken into consideration when awarding the overall mark.

Memory Requirements

Strings students have no specific memory requirements for end-of-year recitals but are advised to perform works from memory where this is standard practice, for example concerti, virtuoso pieces and solo Bach. Playing works from sheet music when it is standard practice to perform from memory may indicate to the panel a lower level of preparation, and this is considered when awarding the overall mark.

Copies of Music

Students must provide two copies of music (the solo part only) 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
6. Capstone Assessment Rubric

Marking Criteria: Performance	
Honors First Class:	
80% - 99%	<p>Technique</p> <ul style="list-style-type: none"> • 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 <p>Interpretation</p> <ul style="list-style-type: none"> • 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 <p>Performance</p> <ul style="list-style-type: none"> • 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%	<p>Technique</p> <ul style="list-style-type: none"> • Very technically assured • Hardly any lapses of control or none of any significance • Highly polished and accomplished; always convincing in this regard <p>Interpretation</p> <ul style="list-style-type: none"> • 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 <p>Performance</p> <ul style="list-style-type: none"> • 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%	<p>Technique</p> <ul style="list-style-type: none"> • 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 <p>Interpretation</p> <ul style="list-style-type: none"> • Good understanding of style • Has individuality but more subtlety of imagination required • Has some degree of insight; quite convincing in this regard <p>Performance</p> <ul style="list-style-type: none"> • Demonstrates commitment and concentration • Displays confidence and poise and was communicative • Evidence of some flair

60% - 65%	<p>Technique</p> <ul style="list-style-type: none"> Fairly technically assured Some technical issues and perhaps limitations in control Slightly marred the performance overall <p>Interpretation</p> <ul style="list-style-type: none"> More individuality and awareness of musical style needed Requires a wider variety of expression Requires more insight; somewhat convincing though <p>Performance</p> <ul style="list-style-type: none"> Generally confident with some sense of involvement Displayed some poise and was mostly communicative Signs of some restriction which limits a sense of flair; shows good potential though
-----------	--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------

Honors Second Class Second Division

56% - 59%	<p>Technique</p> <ul style="list-style-type: none"> Reliable technically but lacks versatility and ease Flaws in technical control Marred performance overall <p>Interpretation</p> <ul style="list-style-type: none"> Displayed some stylistic understanding A rather standard approach; lacks individuality Limited in insight into the music and not always convincing <p>Performance</p> <ul style="list-style-type: none"> 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%	<p>Technique</p> <ul style="list-style-type: none"> Reasonable technically, though this restricted the musical interpretation The technique marred the overall impression somewhat Notable flaws in technical control <p>Interpretation</p> <ul style="list-style-type: none"> Displayed a somewhat narrow stylistic understanding Overall a rather standard approach Occasional insights into the music but overall unconvincing in this regard <p>Performance</p> <ul style="list-style-type: none"> Fairly confident but lacking in involvement Not always communicative Preparation in evidence but not always solid

Third Class	
46% - 49%	<p>Technique</p> <ul style="list-style-type: none"> • Technically limited • Maintained a sense of continuity despite technical problems • Conspicuous flaws in technical control <p>Interpretation</p> <ul style="list-style-type: none"> • Displays some musical understanding though lacking in stylistic variety • An unconvincing approach • Quite limited in terms of insight into the music <p>Performance</p> <ul style="list-style-type: none"> • Somewhat hesitant throughout and lacking in engagement • Though it maintained a sense of coherence, it lacked a sense of communication
40% - 45%	<p>Technique</p> <ul style="list-style-type: none"> • Some significant technical limitations • Lacked continuity • Technically somewhat weak <p>Interpretation</p> <ul style="list-style-type: none"> • A limited and somewhat basic level of stylistic understanding • An unsatisfactory and unconvincing approach • Displayed little or no sense of direction or plan <p>Performance</p> <ul style="list-style-type: none"> • Very hesitant throughout; lacking assurance • Little or no communication and limited coherence • Inadequate preparation in evidence
Fail	
0% - 39%	<p>Technique</p> <ul style="list-style-type: none"> • Serious technical limitations • Disjointed and little or no continuity • Not really in control; significant flaws everywhere in evidence <p>Interpretation</p> <ul style="list-style-type: none"> • 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 <p>Performance</p> <ul style="list-style-type: none"> • 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%	<ul style="list-style-type: none"> • 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%	<ul style="list-style-type: none"> • 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%	<ul style="list-style-type: none"> • 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%	<ul style="list-style-type: none"> • 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%	<ul style="list-style-type: none"> • 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%	<ul style="list-style-type: none"> • 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 considers 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 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 several 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 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 honors classification is that required for third class honors. 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 honour's degree, but it often reflects only a limited familiarity with the standard literature and/or methods of the subject. A Third-Class answer constitutes at least a minimal attempt to answer the question posed, but the answer may omit key points and/or contain assertions not supported by appropriate evidence. It may display superficiality in understanding and/or the use of material, an over reliance on knowledge at the expense of development or argument, analysis or discussion, and it may lack continuity, or be inadequately organised. Nonetheless, work at this level does show an ability to refer to some standard sources, ideas, methods or techniques normally applied in the subject and to achieve some success in solving problems or marshalling an argument to reach a conclusion.

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

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

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

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

Lower Second class (50-59)

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

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

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

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

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

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

Upper second class (60-69)

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

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

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

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

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

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

First class (70-100)

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

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

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

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

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

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

Marking Criteria: Dissertation

Introduction [15 marks]

Honors First Class: 70% - 100%

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

Honors Second Class First Division: 60 - 69%

The focus of the study is very well articulated
The research context is very well established
The student provides a very good account of how the study relates to their own practice

Honors Second Class Second Division: 50 - 59%

The student clearly states the focus of the study
The context within which the study takes place is well-established
The student provides a good account of how the project relates to their own practice.

Third Class : 40 - 49%

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

Fail: 0% - 39%

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

Review of Literature [25 marks]

Honors First Class: 70% - 100%

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

Honors Second Class First Division: 60 - 69%

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

Honors Second Class Second Division: 50 - 59%

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

Third Class :40 - 49%

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

Fail: 0% - 39%

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

Methodology [15 marks]

Honors First Class: 70% - 100%

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

Honors Second Class First Division: 60 - 69%

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

Honors Second Class First Division: 50 - 59%

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

Honors Second Class Second Division : 40 - 49%

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

Fail: 0% - 39%

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

Findings, Analysis and Discussion [30 marks]

Honors First Class: 70% - 100%

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

Honors Second Class First Division: 60 - 69%

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

Honors Second Class Second Division: 50 - 59%

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

Third Class : 40 - 49%

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

Fail: 0 - 39%

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

Presentation and Format [15 marks]

Honors First Class: 70% - 100%

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

Honors Second Class First Division: 60 - 69%

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

Honors Second Class Second Division: 50 - 59%

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

Third Class : 40 - 49%

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

Fail: 0% - 39%

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

Marking Criteria: Music Technology/Composition

Quality and originality of ideas [40 marks]

Honors First Class: 70% - 100%

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

Honors 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

Assessment Rubric: Capstone Project Documentation and Presentation

Assessment criteria	Points					%
	1	2	3	4	5	
The student has formulated a clear research question/ focus/ problem, which has relevant outcomes for the student's own practice and the artistic field	No clear research question/ focus/ problem is/are formulated.	Inadequate research questions/ focus/ problem, lack of focus. The relevance for the student's own practice is unclear.	Adequate research question/ focus/ problem, with potentially relevant outcomes for the student's own practice.	Good research question/ focus/ problem with relevant outcomes for the student's own practice and potential relevance for the artistic field.	Excellent research question/ focus/ problem leading to new knowledge and innovative outcomes that are relevant for the student's own practice as well as for the artistic field.	20
The student is aware of what others have done in the field and relates their work to the broader field, acknowledging sources as appropriate	The student is unaware of what others have done in this area; no relation with the field of inquiry is mentioned, sources are lacking.	The student has not enough awareness of what others have done in this area; the relation between the research and the field of inquiry is mentioned, but unclear or with inaccurate use of sources.	The student is sufficiently aware of what others have done in this area. Sources are used properly and the relation between this research and the field of inquiry is mentioned, though in an incomplete way.	The student has good awareness of what others have done in this area and has made the relation between this research and the field of inquiry clear; sources are used properly.	The student provides an excellent contextualisation and has made the relationship between this research and the field of inquiry very clear, the use of sources complies with academic standards.	20
The student has undertaken research methods/ creative strategies/ processes as appropriate to the question/ focus/ problem and in acknowledgement of a relationship between artistic practice and reflection	No clear choice of research method/ creative strategies/ processes or plan. No dialogue between artistic practice and reflection.	Inadequate application of research methods/ creative strategies/ processes, with unclear dialogue between artistic practice and reflection.	Adequate application of research methods/ creative strategies/ processes, although the dialogue between artistic practice and reflection might be superficial.	Good application of research methods/ creative strategies/ processes, based on a convincing dialogue between artistic practice and reflection.	Excellent and creative application of research methods/ creative strategies/ processes, based on a strong interaction between artistic practice and reflection.	30
The student has documented/ presented their project and the insights garnered in a way that supports the aims of the research, making use of verbal/textual and non-verbal artistic material as appropriate	No description or proper documentation/ presentation of the project and outcomes.	The project is insufficiently documented/ presented; the documentation/ presentation do not support the aims and objectives of the research.	The project is sufficiently documented/ presented, although the verbal and artistic material are not yet in balance or need improvement to adequately support the aims and objectives of the research.	The project is documented/ presented convincingly, with a good balance between verbal and artistic materials; the documentation and presentation support the aims and objectives of the research.	The project is documented/ presented in a compelling and creative way, with an inspiring dialogue between verbal and artistic materials; the documentation and presentation admirably support the aims and objectives of the research.	30

The final numeric result for both components (documentation and presentation) can be calculated by multiplying the points given for each component with the corresponding percentage on the right, adding up the results of those calculations and dividing the sum by 5. For example, in the presentation if a student scored 3 points in the first and third row, but 4 points in the second and fourth row, the end result would be a 70.

The calculation would be as follows: $3 \times 20\% = 60$; $4 \times 20\% = 80$; $3 \times 30\% = 90$; $4 \times 30\% = 120$; $60 + 80 + 90 + 120 = 350$; $350 / 5 = 70$. This would then be weighted as 25% of the overall result (17.5%), with the documentation counting for the other 75%. The documentation should be marked in the same way.

COMPENSATION IN EXAMINATIONS

Principal Study

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

Performing in Context

Students must undertake/submit every assessment component. Students must average 40%, 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.

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

Duration of Performance Exams

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

Academics and RIAM Holistic

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

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

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

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

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

ETHICS AND RESEARCH MISCONDUCT

Ethics

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

The ethics committee comprises:

Head of Programmes and Research

Head of DMus Academics

Academic faculty members

Research Misconduct

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

Fabrication

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

Falsification

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

Plagiarism

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 is plagiarism regarded as such a serious offence?

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

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

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

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

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](#)

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

riam.ie