BACHELOR IN MUSIC
VOCAL FACULTY HANDBOOK 2025-2026

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

RIAM
Royal Irish Academy of Music

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	Vocal
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 RESPONSIBLITIES AS A RIAM STUDENT

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

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GENERAL INFORMATION

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PROGRAMME AIMS AND LEARNING OUTCOMES

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

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

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

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

WELCOME FROM THE HEAD OF VOCAL STUDIES AND OPERA

This is a unique four-year programme aimed at equipping the highly gifted undergraduate singer with the skills required to undertake the particular challenges of a singing career. With a maximum intake of 10 vocal students per year, singers will receive two hours of individual vocal tuition per week with a professor of international calibre who will guide their progress throughout the degree and support them to reach their full potential. Singers will also receive regular access to accompaniment and vocal coaching. In addition, students in Year 3 and Year 4 of the degree will participate in masterclasses and specialist coaching with international visiting artists.

This programme will offer you a wide range of exciting solo and ensemble performance opportunities, including solo recitals, performance class concerts, RIAM Chorale, chamber music, opera scenes and annual productions of fully staged operas. Performance and rehearsal opportunities are prioritised during the RIAM Performance Spotlight Weeks which are scheduled for five or six weeks each year. You will rehearse and perform in state-of-the art modern facilities at RIAM and in the beautiful historic rooms located in the original Georgian house. RIAM is located at the heart of Dublin's cultural centre and our students will also have opportunities to perform at prestigious national venues. In addition, RIAM develops and facilitates international performance projects and touring opportunities for students.

The academic studies have been specifically designed to develop the musical education and practical skills of vocal students by enriching your understanding of the music that you will perform. They include modules in the history of music, sight- singing, keyboard skills, aural training, free composition, and music technology. In future years, your Year 4 academic studies will culminate in a Capstone Project.

Singers will take additional classes in lyric diction, phonetics, movement and acting. There are specialised performance classes throughout the degree across various genres: baroque, oratorio, art song, opera and contemporary vocal techniques.

At RIAM we are committed to enabling each student to explore their full potential and imagine different possible career paths. Innovative RIAM Holistic seminars and performance psychology modules are incorporated into all programmes to prepare students for a successful and healthy portfolio career in the 21st century. In Year 3 and Year 4 you will have the opportunity to take Electives which will reflect your special interests, and which will enable you to imagine a variety of artistic identities. The electives offered may vary each year but can include vocal pedagogy, community music, opera production, chamber music, choral conducting, opera scenes and musical theatre.

I wish you a very happy and creative experience during the course of your undergraduate studies at RIAM.

Professor Kathleen Tynan
Head of Vocal Studies and Opera

STAFF CONTACTS

Director	Deborah Kelleher deborahkelleher@riam.ie
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Head of Programmes, Research and Academics	Lynsey Callaghan lynseycallaghan@riam.ie
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Other Heads of Faculty

Head of Keyboard	Peter Tuite petertuite@riam.ie
Head of Strings	Diane Daly dianedaly@riam.ie
Head of Chamber Music	Sarah Sew sarahsew@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	virginiakerr@riam.ie	

Mentoring / Coaching Support

Contact directly for up to 4 free Confidential Sessions

Clanwilliam Institute	office@clanwilliam.ie/	01 6761363
Dr Paul Roe	paulroe@riam.ie	

Student Support Leaders

Student Support Leaders are happy to be contacted to offer informal guidance and support. For a list of student support leaders, see the Student Support pages on Moodle (login required) 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, see also: [Support Services for Students](#)

RIAM Disability Service and Educational Support Service

RIAM's disability support service is described in our Disability Support Service and Reasonable Accommodations Policy. RIAM has in place an educational support service, which is available to any student who has a health condition, a learning challenge, or a combination of both. We will organise the supports and accommodations that will enable you to make the most of your studies at RIAM. Students should initially reach out to the RIAM Office through the following email: 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

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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	LO1A 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	LO1B GA2 | GA4	Demonstrate systematic analytical and processing skills and the ability to pursue these independently and with tenacity	LO1C GA1 | GA2 | GA3
Communicate a strong artistic vision, supported by a sound technique and effective rehearsal strategies	LO2A 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	LO2B 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	LO2C GA1 | GA2 | GA3
Demonstrate evidence of skills in relation to a variety of repertoire, styles, etc.	LO3A 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	LO3B GA1 | GA2	Demonstrate a positive and pragmatic approach to problem solving	LO3C GA2 | GA3
Recognise, interpret, compose, arrange, realise and/or memorise the materials (signs, symbols and structures) of music through notation and/or by ear	LO4A GA1 | GA2	Draw upon knowledge and experience of known repertoire and styles to explore and engage with new and challenging repertoire and styles	LO4B GA2 | GA4	Evidence ability to listen, collaborate, voice opinions constructively, and balance cohesion with an expression of individual voice	LO4C GA1 | GA4
Engage musically in varied ensemble and other collaborative contexts, including those which go beyond the discipline of music	LO5A GA1 | GA2	Recognise, internalise, and respond to the fundamental processes which underlie improvisation and recreate musical materials aurally and/or in written form	LO5B GA1 | GA2	Evidence flexibility, the ability to rapidly synthesise knowledge in real time, and suggest alternative perspectives	LO5C GA2 | GA3 | GA4
Demonstrate improvisational fluency, interrogating, shaping and/or creating music in ways which go beyond the notated score	LO6A 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	LO6B GA2 | GA3	Recognise the relevance of, and be readily able to adapt, previously learned skills to new contexts	LO6C GA2 | GA3
Identify key questions about, and undertake self-reflective enquiry into their own artistic practice	LO7A GA1 | GA3	Identify a range of strategies to interpret, communicate and present ideas, problems and arguments in modes suited to a range of audiences	LO7B GA1 | GA3	Develop, research, and evaluate ideas, concepts and processes through creative, critical, and reflective thinking and practice	LO7C GA2 | GA3
Explore, evaluate, apply and challenge existing scholarship, research and performing practices	LO8A GA1 | GA2	Display knowledge of a range of ways that technology can be used in the creation, dissemination, and performance of music	LO8B 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	LO8C 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	LO9A GA1 | GA4	Identify a range of professional working environments and contexts, reflecting on the role of the musician in contemporary society	LO9B 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	LO9C GA1 | GA3
Use appropriate digital technology to learn, create, record, produce and disseminate musical materials	LO10A GA1	Recognise the skill demands of local, national, and international music markets	LO10B GA2 | GA4	Communicate information effectively by presenting work in an accessible form and demonstrating appropriate IT and other presentational skills	LO10C GA1
Demonstrate a range of communication, presentation and self-management skills associated with public performance	LO11A 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.	LO11B GA2 | GA3	Making use of their imagination, intuition and emotional understanding, think and work creatively, flexibly and adaptively	LO11C GA2 | GA3
Recognise and respond appropriately to a range of performing contexts, spaces, and environments	LO12A GA3 | GA4	Exhibit familiarity with concepts and practices of pedagogy, in particular strategies to motivate and facilitate musical creativity and learning	LO12B GA2 | GA4	Recognise and reflect on diverse social, cultural, and ethical issues, and apply local, national and international perspectives to practical knowledge	LO12C GA2 | GA3 | GA4
Recognise, reflect upon, and develop their own personal learning style, skills, and strategies	LO13A 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	LO13C GA1 | GA3 | GA4
Lead and/or support learning and creative processes in others, creating a constructive learning environment	LO14A GA3 | GA4			Recognise and respond to the needs of others in a range of contexts	LO14C GA1 | GA3 | GA4
Engage with a range of audience and/or participant groups across a range of professional working contexts	LO15A 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	LO15C GA2 | GA3 | GA4
Exhibit awareness of, and actively engage with, issues affecting the personal (physical and mental) health and wellbeing of musicians	LO16A 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	LO16C GA1 | GA3 | GA4
Develop artistic concepts and projects and the capacity to present these professionally to potential clients and audiences	LO17A GA1 | GA3				

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

COURSE CONTENT

YEAR ONE

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SUMMARY YEAR 1

Module	Components within Module	Assessment	Overall %	Contact Hours	Own Hours	ECTS
Principal Study			**60**			**25**
	Main Instrument: Individual vocal tuition and vocal coaching	Mid-Year Exam End-of-Year Recital Exam Teacher's Continuous Assessment	12 31 5	62	365	
	Performance Classes: Junior Song Baroque/Oratorio	Class Concerts Class Concerts	6 6	36 36	60 60	
	Attendance at masterclasses	Pass/Fail		6		
Performing in Context			**10**			**15**
	Lyric Diction: Phonetics/English Diction Italian Diction	Exam Exam	5 5	24 24	70 70	
	Movement	Pass/Fail		15	32	
	RIAM Chorale	Pass/Fail		45	95	
Academics			**30**			**15**
	Contexts for Performing Western Classical Music History	See module descriptors	10	35	90	
	Practical Musicianship Aural/ sight-singing Keyboard Skills		10	45–50	80–75	
	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) Vocal Health (singers only)		**0**	40	85	**5**
Total			**100**			**60**

PRINCIPAL STUDY YEAR 1
MAIN INSTRUMENT (VOCAL)

Module Code	PSY1VA
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 Main Instrument: Individual vocal tuition and vocal coaching Performance Classes: Junior Song Oratorio/Baroque Attendance at masterclasses	In their first year, students will establish the core of a good singing technique working with their singing teacher on postural alignment, breath management, phonation, resonance and articulation. The teacher will use modes of instruction that develop a rapport with the student, that permit the diagnosis of vocal problems, and that supply prescriptions for corrections through specific and communicable language. The repertoire studied will be suited to the developing voice and will focus on Baroque songs and arias by Italian and English composers; Art Songs sung in English and Folk songs. The vocal coaching sessions will focus on the style and interpretation of repertoire and the pronunciation and expression of text. Students will also learn how to sing as a partner with an accompanist. In addition to the focus on technical work and repertoire, students will also be assisted to develop practice strategies and structured goals in preparation for practical assessments.
Teaching and Learning Methods	One-to-one lessons with vocal tutors and vocal coaches 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 allow the student to observe how to engage in public performance practice.

Assessment Details	Assessment Component	Assessment Description	% of Total	Week Due
	Mid-year technical exam (summative)	Technical exercises, extracts from repertoire etc are assessed, as outlined in the syllabus (see below)	12	Semester 1 Week 11
	End-of-year repertoire exam (summative)	A recital of 15-20 minutes which adheres to the repertoire requirements in the syllabus (see below) Programme notes/ verbal introductions are required.	31	Semester 2 May/June
	Teacher's mark (formative)	Based on • Attendance and punctuality • Musical development • Work Rate	5	

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: 52 (Vocal lessons) 10 (Vocal coaching) Student workload (preparation for course and assessment, including completion of assessment): 365 Total out of 625 hours: 427
Recommended Reading / Resources	View available resources on the RIAM Library catalogue from the link below: **Reading list: Singing (Principal Study)**

Vocal Assessment Syllabus

Year One
Mid-year Technical Examination

- The student will be required to introduce and sing a 16th, 17th or 18th century Italian "Aria Antica" (this piece may not be presented as part of end-of-year examination but can be included in the portfolio).

- Prepare a <u>Vocal Study</u> and an <u>Extract from the Vocal Repertoire</u> as indicated below:

Soprano:	Vaccai Study:	Lesson 3: Intervals of a Sixth
	Handel:	How beautiful are the feet (Messiah) (full aria)
Mezzo / Alto:	Vaccai Study:	Lesson 7: Introduction to Roulades
	Vivaldi:	Qui sedes (Gloria) (extract from beginning to bar 96)
Tenor:	Vaccai Study:	Lesson 5: Semitones
	Schubert:	Et Incarnatus Est (Mass no 5 in E Flat) (extract from Credo bar 134-144, beginning of Andante section)
Baritone / Bass:	Vaccai study:	Lesson 8: Ascending and Descending Appoggiaturas
	Bach:	Slummert ein (Cantata 82) (extract from beginning to bar 28)

- <u>Quick Study:</u>
A simple song in English to be given to the candidate two days in advance of the examination when it should be performed from memory

End-of-year Examination - Recital
To prepare a portfolio of work studied during the year to include:
- **Two** Folk Songs in any language.
- **Three** songs or arias in English from the 16th, 17th and 18th centuries which can include Lute Songs.
- **Three** songs or arias in Italian from the 16th, 17th and 18th centuries which can include Lute Songs.
- **Two** English language Art Songs.
- **Two** own-choice items reflecting the student's special interests.

To perform from memory a recital of 15-20 minutes, which includes the natural breaks between pieces, chosen from the portfolio. This programme must be approved by the principal study tutor. Written or verbal programme notes are required. The duration of verbal notes should not exceed 5 minutes and will be added on to the duration of the recital.

PRINCIPAL STUDY
PERFORMANCE CLASSES: JUNIOR SONG CLASS

Module Code	PSY1VB
ECTS	25
Module Learning Outcomes	On successful completion of this module, students should be able to: 3A, 14A, 3B, 4C, 8C, 14C
Module Content	In Year One students participating in this performance class will focus on the interpretation and performance of Art Songs sung in English and Folksongs. Students can also present own-choice repertoire from their portfolio. Students will be encouraged by the class tutors to develop their imagination in the interpretation of songs. They will learn how to express the meaning of the text through sensitivity of emotional expression and nuances of language. They will develop skills in translating and understanding poetic language. Students will also observe the structure of the vocal and piano parts in the songs performed and will learn how to collaborate with a pianist as a duo partner in the performance of art songs and folksongs. They will learn platform/presentation skills and the ability to constructively critique their own and other's performances, creating a constructive learning environment. There will be two class concerts during the year in which students will present repertoire for examination by the class tutor and the head of faculty or her/his nominee. These concerts will be performed for a small audience.
Teaching and Learning Methods	Weekly performance classes allow students to perform to and receive feedback from other tutors and their peers. The students learn to collaborate with a pianist as a duo partner in the performance of song repertoire.

Assessment Details [Forms 6% of overall Principal Study mark] Teacher's Mark (Continuous Assessment and Portfolio) and Formal Examinations 100%	Assessment Component	Assessment Description	% of Total	Week Due
	Mid-year Class Concert exam (summative)	Class Concert performance	30	Semester 1 December
	End-of-year Class Concert exam (summative)	Class Concert performance	30	Semester 2 May

	Teacher's mark (formative)	Continuous Assessment: 40% Based on appraisal of student's work rate, performance in classes, their response to feedback and contribution to the classes. Portfolio: To include background research, phonetic transcriptions, translations and record of songs performed in class.	40	Semester 2 May
Reassessment Requirements	Repeat examination or coursework as appropriate			
Contact Hours and Student Workload	Contact hours: 40 hours Student workload (preparation for classes and assessment, including completion of assessment): 60 hours			
Recommended Reading List	View available resources on the RIAM Library catalogue from the links below: Reading list: Junior Song Class			

PRINCIPAL STUDY
PERFORMANCE CLASSES: BAROQUE / ORATORIO REPERTOIRE

Module Code	PSY1VB
ECTS	25
Module Learning Outcomes	On successful completion of this module, students should be able to: 3A, 14A, 3B, 4C, 8C, 14C
Module Content	In Year One students participating in this performance class will examine a broad array of practical issues relating to the performance of baroque vocal repertoire and oratorio. Repertoire to be studied in class will include songs and arias in English and Italian from the 16th, 17th and 18th centuries, Lute Songs in English and Italian, and oratorio solos and ensemble repertoire as appropriate to the developing voice. Class tutors will encourage reflection on the stylistic aspects of music found in this era and the fundamentals of baroque ornamentation and style. Students will be encouraged by the class tutors to develop their imagination in the interpretation of the repertoire. They will learn how to express the meaning of the text through sensitivity of emotional expression and nuances of language. Students will learn platform/presentation skills and the ability to constructively critique their own and other's performances, creating a constructive learning environment. There will be two class concerts during the year in which students will present repertoire for examination by the class tutor and the head of faculty or her/his nominee. These concerts will be performed for a small audience.
Teaching and Learning Methods	Weekly performance classes allow students to perform to and receive feedback from other tutors and their peers. The students learn how to collaborate with a pianist as a duo partner in the performance of baroque and oratorio repertoire. There may also be opportunities to perform with small ensembles or solo obligato instruments.

Assessment Details [Forms 6% of overall Principal Study mark] Teacher's Mark (Continuous Assessment and Portfolio) and Formal Examinations 100%	Assessment Component	Assessment Description	% of Total	Week Due
	Mid-year Class Concert exam (summative)	Class Concert performance	30%	Semester 1 December
	End-of-year Class Concert exam (summative)	Class Concert performance	30%	Semester 2 May

	Teacher's mark (formative)	Continuous Assessment: 40% Based on appraisal of student's work rate, performance in classes, their response to feedback and contribution to the classes. Portfolio: To include background research, phonetic transcriptions, translations and record of songs performed in class.	40%	Semester 2 May
Reassessment Requirements	Repeat examination or coursework as appropriate			
Contact Hours and Student Workload	Contact hours: 40 hours Student workload (preparation for classes and assessment, including completion of assessment): 60 hours			
Recommended Reading List	View available resources on the RIAM Library catalogue from the link below: **Reading list: Baroque/Oratorio Repertoire**			

PERFORMING IN CONTEXT YEAR 1
LYRIC DICTION: PHONETICS/ENGLISH DICTION

Module Code	PCY1VA
ECTS	15 (total for Performing in Context)
Module Learning Outcomes	• To train students in the use of the International Phonetic Alphabet (IPA) • To apply this knowledge to a range of repertoire in the English language • Application of these skills to the study of foreign languages in accordance with the students' language studies
Module Content	Classes 1 - 6: Classification and articulation of the vowels and consonants as used in standard English. Using the International Phonetic Alphabet to transcribe vowels and consonants as used in standard English. Demonstrating clear fluent diction as the basis of meaningful communication of text in vocal performance. Knowledge of articulation and the basic musculature of the mouth. Applying standard English pronunciations to solo vocal repertoire with regard to clarity, expression, and interpretive values. Portfolio including background research, phonetic transcriptions, translations and record of songs performed in class. Classes 7 - 12: The notation of an English language dialect or accent in relation to its deviation from Standard English. Application of these skills to the study of foreign languages in accordance with the students' language studies. Extension of the articulation of Standard English and/or a chosen dialect to an interpretation of spoken text for performance. The development of an understanding of matching voice to gesture and movement in relation to the spoken word. Performance of a spoken version of an aria or song appropriate to the use of word to enhance drama.
Teaching and Learning Methods	Group classes Course assignments and notes Expert-led in-person interactive classes Online components

Assessment Details Both assessment components must be passed independently.	Assessment Component	Assessment Description	% of Total	Week Due
	Portfolio	Phonetic Transcription	30	Semester 2 Week 12
	Oral Continual Assessment	Performance/Text	70	Semester 2 Week 12

Reassessment Requirements	Re-sit of formal exam and course work
Contact Hours and Student Workload	Contact hours: 24 Student workload: 24
Recommended Reading/ Resources	View available resources on the RIAM Library catalogue from the link below: **Reading list: English Diction & Phonetics**

PERFORMING IN CONTEXT
LYRIC DICTION: ITALIAN DICTION

Module Code	PCY1VA			
ECTS	15 (total for Performing in Context)			
Module Learning Outcomes	On successful completion of this module, students should be able to: • Pronounce and articulate Italian vowels and consonants • Translate simple phrases with the aid of appropriate resources • Use phonetics as an aid to pronunciation • Sing Italian songs/arias with clear enunciation of the text			
Module Content	To introduce students to the fundamentals of Italian Lyric Diction The emphasis will be on lyric diction, i.e. "singing diction" in Italian. The focus will be on pronunciation and enunciation of the text. Phonetics will be used as an aid to pronunciation. Simple translation skills. Reading aloud texts and singing songs/arias in Italian with clear enunciation and understanding of the text.			
Teaching and Learning Methods	Expert-led in-person interactive classes Course assignments and notes Reading and singing Italian Online components may be used			
Assessment Details Both assessment components must be passed independently.	Assessment Component	Assessment Description	% of Total	Week Due
	Continuous Assessment	Course Assignments and Notes	50	Throughout the Year
	Exam and Performance	Reading and Singing in Italian	50	Semester 2 Week 12
Reassessment Requirements	Re-sit of formal exam and course work			
Contact Hours and Student Workload	Contact hours: 24 Student workload: 24 hours Total: 48			
Recommended Reading/ Resources	View available resources on the RIAM Library catalogue from the link below: **Reading list: Italian Diction**			

PERFORMING IN CONTEXT
MOVEMENT

Module Code	PCY1VB
ECTS	15 (total for Performing in Context)
Module Learning Outcomes	On successful completion of this module students should be able to: • Critically discuss the movement of their own bodies • Describe in detail their own physical uniqueness • Improve their level of fitness appropriate to the performance demands of a young singer • Demonstrate a basic level of movement memory
Module Content	This class focuses on body awareness, co-ordination, stretching, fitness, stage deportment and movement memory. Students will be guided to become aware of the movement of their own bodies. They will increase their awareness of the levels of fitness required to pursue a career as a performing singer. Students will train in developing a movement memory.
Teaching and Learning Methods	Expert-led in-person interactive group classes

Assessment Details Pass Requirement: Pass/ Fail	Assessment Component	Assessment Description	% of Total	Week Due
	Performance and Continuous Assessment	Participation in classes and engagement with process of class. Portfolio recording movement experiences recorded in class.	100	Semester 1 Week 12

Reassessment Requirements	Repeat module
Contact Hours and Student Workload	Contact hours: (1'15 x 12 classes) = 15 hours Student workload: 15 hours Total: 30
Recommended Reading/ Resources	View available resources on the RIAM Library catalogue from the link below: **Reading list: Movement**

PERFORMING IN CONTEXT
PERFORMING ENSEMBLES: RIAM CHORALE

Module Code	PCY1VD
ECTS	15 (total for Performing in Context)
Module Learning Outcomes	3A, 5A, 12A, 2B, 6C
Module Content	Throughout their four years of undergraduate studies, students will sing in a wide variety of repertoire scored for *a cappella* chamber choir and for full chorale accompanied by an instrumental ensemble. Emphasis will be placed on cultivating the ability to pitch accurately, sight-sing and listen critically as part of a vocal ensemble. Students will learn to sing with confidence as part of a vocal ensemble, to work with others to realise joint performance projects and to follow the direction of a choral conductor. There will be two main performance projects per year which will be rehearsed during RIAM Performance Spotlight Weeks. In addition to mainstream choral repertoire, the RIAM Chorale also presents works by under-represented and contemporary composers. Highlights in recent years include a cappella works by Clara Schumann, Fanny Hensel, Ina Boyle, Eric Whitacre and Rhona Clarke and performances of major works by living composers including Dr Kevin O'Connell: *Mass*; Tariq O'Regan: *The Ecstasies Above* (in collaboration with Chamber Choir Ireland) and James Whitbourne: *Annelies.* Soloists for performances will be chosen by audition from within the RIAM Chorale.
Teaching and Learning Methods	Expert-led in-person interactive group classes

Assessment Details Pass Requirement: Pass/Fail Full attendance at rehearsals and performances is mandatory for BMus vocal students	Assessment Component	Assessment Description	% of Total	Week Due
	Performance 1	Participation in rehearsals and performances	50	Semester 1 Dec PSW
	Performance 2	Participation in rehearsals and performances	50	Semester 2 February PSW

Reassessment Requirements	Repeat module. Penalties will also apply for non-attendance.
Contact Hours and Student Workload	Attendance at rehearsals and performances = 45 hours. Self-Study = 92 hours Total = 137 hours
Recommended Reading/ Resources	View available resources on the RIAM Library catalogue from the following link: **Chorale Reading List**

ACADEMICS YEAR 1

Contexts for Performing

Module Code	ACY1VA
ECTS	5
Module Learning Outcomes	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 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	This module will consist of one component for vocal students: Western Classical Music History. **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 were applicable, which will develop students' analytical skills as well as listening to recordings which will develop aural skills.
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.

Assessment Details	Assessment Component	Assessment Description	% of Total
	Western Classical Music History		
	In-module Assignment 1	Academic Writing Assignment	12.5

	In-module Assignment 2	Essay Preparation: Opera Presentation	12.5
	Summative Assignment 1	Programme Notes 750 words	37.5
	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%.	37.5

Reassessment Requirements	Resit and/or resubmit relevant exams/assessments at supplemental
Contact Hours and Student Workload	Contact hours: Academic Writing: 5 hours Western Classical Music History: 1.5 hours x 20 weeks = 30 hours Student workload (preparation for course and assessment, including completion of assessment): 90 hours Total: 125 hours

Recommended Reading/ Resources	See Moodle for an extended reading list.
	
	 Additionally, view available resources on the RIAM Library catalogue from the links below:
	
	 Reading list: **History of Music (General)**
	                History of Keyboard Music
	                History of Opera

Practical Musicianship

Module Code	APY1V
ECTS	5
Module Learning Outcomes	**Aural Skills/Sight-singing** On successful completion of this module, students should be able to: LO1. demonstrate a basic level of aural competency and literacy LO2. demonstrate an ability to sight-sing/dictate with proficiency LO3. use aural skills to support the development and study of material in the principal study area/music creation LO4. engage in self-directed practice with skill and fluency **Keyboard Skills** On successful completion of this module, students should be able to: LO1. use the keyboard as a tool in the preparation of their vocal repertoire LO2. demonstrate appropriate reading skills LO3. use the keyboard to support the development and study of aural/sight-singing/music creation components LO4. engage in self-directed practice with skill and fluency
Module Content	This module consists of two components: 1. Aural Skills/Sight-singing Skills (S1 +S2) 2. Keyboard Skills (S1 +S2) **Aural Skills/Sight-singing Skills (S1 +S2)** The rationale for this component is to establish a basic level of aural competency and literacy so that the student can perceive, vocalise and dictate fundamental musical structure (harmonic, melodic and rhythmic) through reading and listening. Topics will include: • Sight-singing: systematic training in sight-singing based on the use of tonic solfa involving a progression from simple pentatonic to diatonic major and minor tonalities (single line and two-part). • Dictation: systematic instruction in both rhythmic and melodic dictation. The rhythmic dictation will involve the recognition of beats, division of beats, and internal beat patterns, in simple and compound time signatures. • The recognition of intervals and triads. • Musicianship: the performance of two-part canons, two part vocal excerpts and group performances/sing and play **Keyboard Skills (S1 +S2)** The rationale for this component is to develop fundamental keyboard skills and confidence to facilitate students in becoming self-directed learners and support their principle study. Material will be tailor made to individual ability.

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	Topics may include: • Technical skills, including scales, arpeggios or studies • Sight-reading skills • Improvising skills • Chord location, formation and application as appropriate • Cadences and chord patterns/figured bass and application as appropriate • Playing simple piano pieces/accompaniment • Melodic crafting
Teaching and Learning Methods	**Aural Skills/Sight-singing** The aural skills module will run throughout both semesters for 2 hours per week. Aural skills will be developed through interactive exercises, performances and ensemble work. The sessions require active student participation, daily preparation, and completion of designated tasks. **Keyboard Skills** The keyboard skills module will run throughout both semesters. Classes will take place individually (15 minutes duration) and/or in groups. The sessions require active student participation, weekly preparation, and completion of designated tasks.

Assessment Details	Assessment Component	Assessment Description	% of Total
	Aural/Sight-singing		
	Mid-year Assessment	Practical assignments covered throughout the term and written dictation paper	50
	End-of-year Assessment	Practical assignments covered throughout the term and written dictation paper	50
	Keyboard Skills		
	Continuous	Selection of agreed tasks across the year based on materials covered	Pass/fail 0

Reassessment Requirements	Resit and/or resubmit exam, portfolio or relevant task at supplemental
Contact Hours and Student Workload	Contact hours: Aural/Sight-singing: 40 hours Keyboard Skills: 5 hours per person/10 hours shared Student workload (preparation for course and assessment, including completion of assessment): 80 hours Total: 125 hours
Recommended Reading/ Resources	View available resources on the RIAM Library catalogue from the link below: **Reading list: Sight-singing/Aural** *See also:* Let's Get Reading Series Various song books, Vaccai etc.

Music Creation

Module Code	AMY1V
ECTS	5
Module Learning Outcomes	**Compositional Techniques** On successful completion of this module, students should be able to: LO1. demonstrate a basic level of musical literacy (MF) LO2. demonstrate and apply the fundamentals of musical theory (MF) LO3. analyse and compose suitable melodic material in response to a given phrase and to a given bass line (CT) LO4. analyse and compose basic 4 part harmony, SATB writing (CT) **Digital Audio Fundamentals** On successful completion of this module, students should be able to: LO1. demonstrate the ability to input notes, dynamics and articulations, edit, layout and optimize a computer-based score within notation software (e.g. MuseScore) LO2. 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. LO3. Sequence MIDI information to create original compositions and backing tracks through the use of VST (Virtual Studio Technology) instruments. LO4. perform basic editing (extract selections, fades, volume and pan manipulation, effects sends/receives) within a Digital Audio Workstation. LO5. work towards becoming an independent user within a Digital Audio Workstation and develop proficient typesetting ability.

Module Content	This module will consist of two components:
	    Compositional Techniques
	    Digital Audio Fundamentals
	
	Compositional Techniques
	The rationale for this component to develop basic literacy skills and ensure students have a firm grasp of musicianship fundamentals. The second semester will build on this understanding by introducing SATB writing.
	
	Musicianship fundamentals: core vocabulary and application of skills
	• Topics to include key signatures, scales and patterns, intervals, chords, time signatures, rhythmic grouping, basic transposition, solfa application, phrasing and structure considerations, contextual analysis etc.s
	
	Harmony fundamentals: an introduction to SATB writing
	• Topics to include chord formation, cadences, chord progressions, root position and first inversions chords, the dominant seventh chord, contextual analysis etc.

	Melody fundamentals: melodic crafting in response to a given phrase with/without bass line to support the understanding of musicianship fundamentals and harmonic fundamentals
	Digital Audio Fundamentals
	The module will provide a solid foundation in Music Technology, focusing on developing the skill set necessary for the production of user content (scores/worksheets/recordings) and creative pursuits (sequencing, composition). It has strong cross-curricular links with the Compositional Techniques course, and supports the Music History Module and Analysis Components.
	This module consists of two components:
	1. Provide a step by step introduction to computer-based music notation software (e.g. MuseScore) to produce professional-standard printed/digital musical scores and parts and content for essays/articles and other teaching materials.
	2. Provide a step by step introduction to sequencing techniques of VST (Virtual Studio Technology) instruments to compose original compositions or arrange high-quality backing tracks.
	Topics may include:
	Basic typesetting in music notation software (note input, dynamics and articulations).
	Figured-bass notation and typesetting lyrics (Solo songs/SATB).
	Transposition of scores and transposing instruments.
	Score editing (layout and score optimization) and preparation of parts.
	Extracting musical examples from notation software for use in a word processor/image-based program.
	Sequencing in a Digital Audio Workstation through the use of VST instruments. Composition for video (TV Advertisement)
	Creative mixing techniques in a Digital Audio Workstation
Teaching and Learning Methods	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.
	Compositional Techniques
	The compositional techniques module (including MF) will run throughout both semesters. The sessions require active student participation, weekly preparation, and completion of designated tasks. Strong links will be made with the Practical Musicianship Vocal Strand. Classes will be performance based and will support the ongoing development of aural skills. Links with the Technology component across year 1&2 will be made as appropriate.
	Digital Audio Fundamentals
	The module involves weekly lectures and class demonstrations. Students are expected to take an active part in the lectures and will be expected to

undertake directed tasks. The course content will be divided into two 5-week modules over a single semester.

Computer Notation and Typesetting (e.g. MuseScore)
Each week will focus on a systematic, guided approach, introducing a particular set of tools within the software.

Digital Audio (Reaper/Ableton Live)
Each week will focus on a systematic, guided approach, introducing a particular set of tools.

Assessment Details	Assessment Component	Assessment Description	% of Total
	Compositional Techniques		
	Musicianship Fundamentals	Examination/task or portfolio	32
	Harmony Fundamentals	Portfolio	48
	Digital Audio Fundamentals		
	Computer Notation	4-5 short typeset examples. Typically the pieces 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.)	Pass/ Fail
	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.	20

Reassessment Requirements	Repeat relevant component
Contact Hours and Student Workload	Contact hours: Compositional Techniques: 30 hours Digital Audio Fundamentals: 10 hours Independent Study: 85 Total: 125 hours
Recommended Reading/ Resources	View available resources on the RIAM Library catalogue from the links below: **Reading list: Compositional Techniques** **Digital Audio Fundamentals**

RIAM HOLISTIC YEAR 1

Module Code	HY1VA
ECTS	5
Module Learning Outcomes	On successful completion of this module, students should be able to: • begin to cultivate self-motivation and self-management skills, and the ability to undertake autonomous self-study in preparation for continual future (life-long) learning and in support of a sustainable livelihood • develop, research and evaluate ideas, concepts and processes through reflective thinking and practice • begin to recognise the physiological and psychological demands associated with professional practice, and evidence awareness of – and preparedness to engage with as needed – relevant health and wellbeing promotion initiatives and resources • 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	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 (all) and Vocal Health (singers only)
Teaching and Learning Methods	Expert-led interactive classes Online components

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	Contact hours: 32–38 Student workload (preparation for course and assessment, including completion of assessment): 93–87 Total: 125
Recommended Reading/ Resources	See Moodle for detailed information about each RIAM Holistic component. See also Holistic Reading list on library catalogue.

YEAR TWO

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SUMMARY YEAR 2

Module	Components within Module	Assessment	Overall %	Contact Hours	Own Hours	ECTS
Principal Study			**60**			**25**
	Main Instrument: Individual vocal tuition and vocal coaching	Mid-Year Exam End-of-Year Recital Exam Teacher's Continuous Assessment	12 37 5	62	365	
	Performance Classes: Junior Song Baroque/Oratorio	Class Concerts Class Concerts	3 3	36 36	60 60	
	Attendance at masterclasses	Pass/Fail		6		
Performing in Context			**10**			**15**
	Lyric Diction: Italian Diction German Diction	Exam Exam	1 3	12 24	24 70	
	Movement Acting for Singers	Pass/Fail Pass/Fail		15 15	15 15	
	Opera Studies: Opera Class	Exam	6	36	60	
	RIAM Chorale	Pass/Fail		45	45	
Academics	**Contexts for Performing** Western Classical Music History	See module descriptors	10	30	95	**15**
	Practical Musicianship Aural/ sight-singing Keyboard Skills		10	45–50	80–75	
	Music Creation Compositional Techniques Digital Audio Fundamentals		10	40	85	
RIAM Holistic	Performance Psychology Yoga (optional) Vocal Health (singers only) Career Strategy		**0**	32	93	**5**
Total			**100**			**60**

PRINCIPAL STUDY YEAR 2
MAIN INSTRUMENT (VOCAL)

Module Code	PSY2VA
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 their second year, singers will continue to develop the principals of a good singing technique, and continue to work with their singing teacher on postural alignment, breath management and breath support, phonation, resonance and articulation. Many technical skills require time to assimilate and the teacher will develop a pedagogy that speaks to the student's needs. The repertoire studied will be extended to include German Lieder from the works of late classical and early romantic composers. There will be further study of Baroque arias by Italian, English and German composers. Students will also study recitatives for the first time and continue their study of English Art Songs. Students will also be encouraged to study songs by underrepresented composers and to develop their own artistic identity in their choice of repertoire for study. Their one-to-one vocal coaching sessions will focus on the style and interpretation of repertoire and the pronunciation and expression of text. They will also learn how to sing as a partner in a Lieder duo. Portfolio containing a record of music studied and performed, tutorials, programme notes, related performing activities and other external stimuli.
Teaching and Learning Methods	One-to-one lessons with vocal tutors and vocal coaches 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 allow the student to observe how to engage in public performance practice.

Assessment Details	Assessment Component	Assessment Description	% of Total	Week Due
Overall Principal Study proportion of marks = 60%: Principal Study: Mid-year Exam [100%] **12%** End-of-year Exam [100%] **37%** Continuous assessment [100%] **5%** Junior Song Class **3%** Oratorio/Baroque Class **3%** Portfolio Containing a record of music studied and performed, programme notes, related performing activities and other external stimuli.	Mid-year technical exam (summative)	Technical exercises, extracts from repertoire etc are assessed, as outlined in the syllabus (see below)	12	Semester 1 Week 11
	End-of-year repertoire exam (summative)	A recital of 20-30 minutes which adheres to the repertoire requirements in the syllabus (see below) Programme notes/ verbal introductions are required.	37	Semester 2 May/June
	Teacher's mark (formative)	Based on • Attendance and punctuality • Musical development • Work Rate	5	
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: 52 (Vocal lessons) 13 (Vocal coaching) Student workload (preparation for course and assessment, including completion of assessment): 482 Total: 625			
Recommended Reading / Resources	View available resources on the RIAM Library catalogue from the links below: **Reading list: Singing (Principal Study)**			

Vocal Assessment Syllabus

Year Two
Mid-year Examination
- The student will be required to introduce and sing from memory a recitative and aria in Italian from the 17th or 18th century and a contrasting Lied in German. Neither piece offered can be repeated in the end-of-year examination but can be included in the portfolio.

- Prepare a <u>Vocal Study</u> and an <u>Extract from the Vocal Repertoire</u> as indicated below:

  Soprano: Vaccai Study: Lesson 10, Part 2: The Turn
  Haydn: On Mighty Pens (Creation) (extract from bar 80 to bar 115)

  Mezzo / Alto: Vaccai Study: Lesson 9: Introduction to the Mordent
  Bach: Esurientes implevit bonis (Magnificat in D) (extract from beginning to bar 17)

  Tenor: Vaccai Study: Lesson 4: Intervals of a Seventh
  Haydn: Now Vanish before the Holy Beams (Creation) (beginning up to bar 52)

  Baritone/Bass: Vaccai study: Lesson 10, Part 1: Introduction to The Turn
  Handel: A serpent in my bosom warm'd (Saul) (extract from beginning to one bar after letter E)

- <u>Quick Study:</u> Student will be given a short song in German two days in advance which they will present from memory

End-of-year Examination
To prepare a portfolio of work studied during the year to include:
- (a) **Two** Baroque arias in English, Italian or German.
- (b) **Two** Baroque recitatives in English, Italian or German. Each recitative should be at least 7 bars. The recitative does not have to precede the arias in (a) above.
- **Two** arias in Italian from the 17th and 18th centuries.
- **Four** German Lieder from the works of late classical and early romantic composers.
- **Four** English language Art Songs
- **Two** items by an underrepresented composer in any language or genre.
- **Two** own-choice items reflecting the student's special interests.

To perform **from memory** a recital of **20-30** minutes, which includes the natural breaks between pieces, chosen from the portfolio. This programme must be approved by the principal study tutor. Written or verbal programme notes are required. The duration of verbal notes should not exceed 5 minutes and will be added on to the duration of the recital.

PRINCIPAL STUDY
PERFORMANCE CLASSES: JUNIOR SONG CLASS

Module Code	PSY2VB
ECTS	25
Module Learning Outcomes	On successful completion of this module, students should be able to: 3A, 14A, 3B, 4C, 8C, 14C
Module Content	In Year Two students participating in this performance class will focus on the interpretation and performance of Art Songs sung in English and German Lieder from the works of late classical and early romantic composers. Students can also present own-choice repertoire from their portfolio. Students will be encouraged by the class tutors to develop their imagination in the interpretation of songs. They will learn how to express the meaning of the text through sensitivity of emotional expression and nuances of language. They will develop skills in translating and understanding poetic language. Students will also observe the structure of the vocal and piano parts in the songs performed and will learn how to collaborate with a pianist as a duo partner in the performance of art songs and folksongs. They will learn platform/presentation skills and the ability to constructively critique their own and other's performances, creating a constructive learning environment. There will be two class concerts during the year in which students will present repertoire for examination by the class tutor and the head of faculty or her/his nominee. These concerts will be performed for a small audience.
Teaching and Learning Methods	Weekly performance classes allow students to perform to and receive feedback from other tutors and their peers. The students learn to collaborate with a pianist as a duo partner in the performance of song repertoire.

Assessment Details [Forms 3% of overall Principal Study mark] Teacher's Mark (Continuous Assessment and Portfolio) and Formal Examinations 100%	Assessment Component	Assessment Description	% of Total	Week Due
	Mid-year Class Concert exam (summative)	Class Concert performance	30%	Semester 1 December
	End-of-year Class Concert exam (summative)	Class Concert performance	30%	Semester 2 May
	Teacher's mark (formative)	Continuous Assessment: 40% Based on appraisal of student's work rate, performance in classes, their response to feedback and contribution to the classes.	40%	Semester 2 May

YEAR TWO PRINCIPAL STUDY | COURSE CONTENT

		Portfolio: To include background research, phonetic transcriptions, translations and record of songs performed in class.		
Reassessment Requirements	Repeat examination or coursework as appropriate			
Contact Hours and Student Workload	Contact hours: (20 classes x 2 hours) 40 hours Student workload (preparation for classes and assessment, including completion of assessment): 60 hours Total out of 625 hours:			
Recommended Reading List	View available resources on the RIAM Library catalogue from the links below: **Reading list: Junior Song Class**			

PRINCIPAL STUDY
PERFORMANCE CLASSES: BAROQUE / ORATORIO REPERTOIRE

Module Code	PSY2VB
ECTS	25
Module Learning Outcomes	On successful completion of this module, students should be able to: 3A, 14A, 3B, 4C, 8C, 14C
Module Content	In Year Two students participating in this performance class will examine a broad array of practical issues relating to the performance of baroque and oratorio repertoire, including baroque arias and recitatives in English, Italian and German. Students can also present oratorio solos and ensembles in the class. Class tutors will encourage reflection on the stylistic aspects of music from this era with a special focus on the performance of baroque recitative and ornamentation. Students will be encouraged by the class tutors to develop their imagination in the interpretation of the repertoire. They will learn how to express the meaning of the text through sensitivity of emotional expression and nuances of language. Students will learn platform/presentation skills and the ability to constructively critique their own and other's performances, creating a constructive learning environment. There will be two class concerts during the year in which students will present repertoire for examination by the class tutor and the head of faculty or her/his nominee. These concerts will be performed for a small audience.
Teaching and Learning Methods	Weekly performance classes allow students to perform to and receive feedback from other tutors and their peers. The students learn how to collaborate with a pianist as a duo partner in the performance of baroque and oratorio repertoire. There may also be opportunities to perform with small ensembles or solo obligato instruments.

Assessment Details [Forms 3% of overall Principal Study mark] Teacher's Mark (Continuous Assessment and Portfolio) and Formal Examinations 100%	Assessment Component	Assessment Description	% of Total	Week Due
	Mid-year Class Concert exam (summative)	Class Concert performance	30%	Semester 1 December
	End-of-year Class Concert exam (summative)	Class Concert performance	30%	Semester 2 May

	Teacher's mark (formative)	Continuous Assessment: 40% Based on appraisal of student's work rate, performance in classes, their response to feedback and contribution to the classes. Portfolio: To include background research, phonetic transcriptions, translations and record of songs performed in class.	40%	Semester 2 May

Reassessment Requirements	Repeat examination or coursework as appropriate
Contact Hours and Student Workload	Contact hours: (20 classes x 2 hours) = 40 hours Student workload (preparation for classes and assessment, including completion of assessment): 60 hours Total: 96 hours
Recommended Reading List	View available resources on the RIAM Library catalogue from the links below: **Reading list: Baroque/Oratorio Repertoire**

PERFORMING IN CONTEXT YEAR 2
LYRIC DICTION: ITALIAN DICTION

Module Code	PCY2VA
ECTS	15 (total for Performing in Context)
Module Learning Outcomes	On successful completion of this module, students should be able to: • Read Italian text expressively • Comprehend and use correctly basic grammatical forms in Italian • Translate simple phrases with the aid of appropriate resources • Write phonetic transcriptions of Italian texts • Sing Italian recitatives and arias with clear and expressive enunciation of the text
Module Content	The emphasis will be on lyric diction, i.e. "singing diction", in Italian. The focus will be on pronunciation, enunciation and expression of the text. Phonetics will be used as an aid to pronunciation. Simple translation skills - basic grammatical forms, dictionary skills, comparison with "singing" translations. Reading aloud texts of recitatives and arias in Italian. Singing recitatives and arias in Italian.
Teaching and Learning Methods	Expert-led in-person interactive group classes Course assignments and notes Reading and singing Italian Online components may be used

Assessment Details	Assessment Component	Assessment Description	% of Total	Week Due
Both assessment components must be passed independently.	Continuous Assessment	Course Assignments and Notes	50	Throughout the Semester
	Exam and Performance	Reading and Singing in Italian	50	Semester 1 Week 12

Reassessment Requirements	Re-sit of formal exam and course work
Contact Hours and Student Workload	Contact hours: 12 Student workload: 24 hours Total: 36 hours
Recommended Reading/ Resources	View available resources on the RIAM Library catalogue from the links below: **Reading list: Italian Diction**

PERFORMING IN CONTEXT
LYRIC DICTION: GERMAN DICTION

Module Code	PCY2VA
ECTS	15 (total for Performing in Context)
Module Learning Outcomes	On successful completion of this module, students should be able to: • Pronounce and articulate German vowels and consonants • Translate simple phrases with the aid of appropriate resources • Use phonetics as an aid to pronunciation • Sing German Lieder with clear enunciation of the text
Module Content	To introduce students to the fundamentals of German Lyric Diction. The emphasis will be on lyric diction, i.e. "singing diction" in German. The focus will be on pronunciation and enunciation of the text. Phonetics will be used as an aid to pronunciation. Simple translation skills. Reading aloud texts and singing Lieder in German with clear enunciation and understanding of the text.
Teaching and Learning Methods	Expert-led in-person interactive group classes Course assignments and notes Reading and singing German Online components may be used

Assessment Details	Assessment Component	Assessment Description	% of Total	Week Due
Both assessment components must be passed independently.	Continuous Assessment	Course Assignments and Notes	50	Throughout the Course
	Exam and Performance	Reading / Singing in German	50	Semester 2 Week 12

Reassessment Requirements	Re-sit of formal exam and course work
Contact Hours and Student Workload	Contact hours: (24 classes x 1'00) = 24 hours Student workload: 70 hours Total: 94 hours
Recommended Reading/ Resources	View available resources on the RIAM Library catalogue from the links below: **Reading list: German Diction**

PERFORMING IN CONTEXT
MOVEMENT

Module Code	PCY2VB
ECTS	15 (total for Performing in Context)
Module Learning Outcomes	On successful completion of this module students should be able to: Practice an awareness of the movement of their own bodies Critically discuss the physical construction of character Use increased levels of fitness appropriate to the performance demands of a young singer Illustrate increased movement memory through movement
Module Content	This class builds on the learning outcomes of the Movement module for Year One. The following movement elements will be explored: Movement expression. Developing a precise language for movement. The physical language of characterisation. Construction of character. Laying the foundation for later work in acting in opera and supporting the work of the opera class. The principals of Laban and Lecoq will be central to this process.
Teaching and Learning Methods	Expert-led in-person interactive group classes

Assessment Details Pass Requirement: Pass/ Fail	Assessment Component	Assessment Description	% of Total	Week Due
	Performance and Continuous Assessment	Participation in classes and engagement with process of class. Portfolio recording movement experiences recorded in class.	100	Semester 2 Week 12

Reassessment Requirements	Repeat module
Contact Hours and Student Workload	Contact hours: (12 classes x 1'15) = 15 hours Student workload: 15 hours Total: 30 hours
Recommended Reading/ Resources	View available resources on the RIAM Library catalogue from the link below: **Reading list: Movement**

PERFORMING IN CONTEXT
ACTING FOR SINGERS

Module Code	PCY2VB
ECTS	15 (total for Performing in Context)
Module Learning Outcomes	On successful completion of this module students should be able to: • Demonstrate their basic understanding of various acting disciplines with appropriate technical and artistic skill • Work with others on joint projects or activities, demonstrating ensemble skills • Relate and evaluate their acting work to style, period and genre • Be competent in formulating a comprehensive character study • Control and, where possible, prevent anxiety and stress in performance
Module Content	An intensive and practical acting course. Students will achieve an understanding of various acting disciplines, and their correlation to the equivalent in opera. This class will build on movement and text work already completed in Movement modules in BMus Year 1 and 2 and Phonetics/English Diction in BMus Year 1. The student will perform, where appropriate, from the following: monologues, duologues, group scenes and movement pieces with emphasis on contrasting styles, periods and genres. The student will submit a written character study on a role in opera that is appropriate to that student. The class tutor will also teach some hours of this class in association with the Opera Class for BMus Year 2 in the preparation of the Opera Scenes.
Teaching and Learning Methods	Expert-led in-person interactive group classes

Assessment Details Pass Requirement: Pass/ Fail	Assessment Component	Assessment Description	% of Total	Week Due
	Performance and Continuous Assessment	Participation in classes and engagement with process of class.	85	Semester 1 Week 12
	Assignment	The student will submit a written character study on a role in opera that is appropriate to that student	15	Semester 1 Week 12

Reassessment Requirements	In the case that a student fails either component, 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: 15 hours Student workload: 15 hours Total: 30 hours
Recommended Reading/ Resources	View available resources on the RIAM Library catalogue from the following link: **Acting for Singers**

PERFORMING IN CONTEXT
OPERA CLASS

Module Code	PCY2VC
ECTS	15 (total for Performing in Context)
Module Learning Outcomes	On successful completion of this module students should be able to: - Prepare operatic repertoire, texts and translations for performance to a small audience - Characterise vocally the recitatives, arias, duets and ensembles performed - Characterise dramatically the recitatives, arias, duets and ensembles performed - Collaborate with a répétiteur an opera singer and an opera director in the rehearsal of the repertoire - Interact musically and dramatically in ensembles - Present their repertoire in semi-staged opera scenes
Module Content	Students will receive musical coaching on arias selected from their portfolio. They will study solo recitatives from baroque and classical opera. They will prepare operatic duets and small ensembles with associated recitatives, with a particular emphasis on baroque and classical repertoire. They will prepare some opera choruses. They will be coached by an opera singer and a répétiteur. They will also have the opportunity to work with an opera director in the preparation of opera scenes. Emphasis will be placed on vocal and dramatic characterisation of the repertoire studied. They will also work on the staging of the recitatives, arias, duets and ensembles for a performance of semi-staged opera scenes each year.
Teaching and Learning Methods	Expert-led in-person interactive group classes

Assessment Details	Assessment Component	Assessment Description	% of Total	Week Due
Forms 6% mark for Performing in Context	Performance Exam	Opera Scenes Students will be examined on the preparation and presentation of Operatic Duets, Arias and Ensembles in an Opera Class concert.	75	Semester 2 PSW April / May
	Course Work	Continuous Assessment: 25% Preparation of music, Participation in classes and engagement with process of class. Portfolio: To contain background research, phonetic transcriptions, translations, and notes taken re repertoire performed in class.	25	Semester 2 Week 12

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: 40 hours Student workload: 60 hours Total: 96 hours

Recommended Reading/ Resources	View available resources on the RIAM Library catalogue from the links below:
	
	Reading list: **Opera: Reference**
	                      Opera: Libretti
	                      Opera: History
	                      Opera: Acting
	                      Opera: Italian

PERFORMING IN CONTEXT
PERFORMING ENSEMBLES: RIAM CHORALE

Module Code	PCY2VD
ECTS	15 (total for Performing in Context)
Module Learning Outcomes	3A, 5A, 12A, 2B, 6C
Module Content	Throughout their four years of undergraduate studies, students will sing in a wide variety of repertoire scored for *a cappella* chamber choir and for full chorale accompanied by an instrumental ensemble. Emphasis will be placed on cultivating the ability to pitch accurately, sight-sing and listen critically as part of a vocal ensemble. Students will learn to sing with confidence as part of a vocal ensemble, to work with others to realise joint performance projects and to follow the direction of a choral conductor. There will be two main performance projects per year which will be rehearsed during RIAM Performance Spotlight Weeks. In addition to mainstream choral repertoire, the RIAM Chorale also presents works by under-represented and contemporary composers. Highlights in recent years include a cappella works by Clara Schumann, Fanny Hensel, Ina Boyle, Eric Whitacre and Rhona Clarke and performances of major works by living composers including Dr Kevin O'Connell: *Mass*; Tariq O'Regan: *The Ecstasies Above* (in collaboration with Chamber Choir Ireland) and James Whitbourne: *Annelies.* Soloists for performances will be chosen by audition from within the RIAM Chorale.
Teaching and Learning Methods	Expert-led in-person interactive group classes

Assessment Details Pass Requirement: Pass/Fail Full attendance at rehearsals and performances is mandatory for BMus vocal students	Assessment Component	Assessment Description	% of Total	Week Due
	Performance 1	Participation in rehearsals and performances	50	Semester 1 Dec PSW
	Performance 2	Participation in rehearsals and performances	50	Semester 2 February PSW

Reassessment Requirements	Repeat module. Penalties will also apply for non-attendance.
Contact Hours and Student Workload	Attendance at rehearsals and performances = 45 hours. Self-Study = 45 hours Total = 90 hours
Recommended Reading/ Resources	View available resources on the RIAM Library catalogue from the link below: **Reading list: Chorale**

ACADEMICS YEAR 2

Contexts for Performing

Module Code	ACY2V
ECTS	5
Module Learning Outcomes	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 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	This module will consist of one component for vocal students: Western Classical Music History. **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 while 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 were applicable, which will develop students' analytical skills as well as listening to recordings which will develop aural skills.
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.

Assessment Details	Assessment Component	Assessment Description	% of Total
	Western Classical Music History		
	In-module Assignment 1	Essay Preparation / Resource bank	12.5
	Summative Assignment 1	Essay/Podcast	37.5
	In-module Assignment 2	Chamber Music Programme Note	12.5
	Summative Assignment 2	Essay	37.5

Reassessment Requirements	Resit and/or resubmit relevant exams/assessments at supplemental
Contact Hours and Student Workload	Contact hours: Western Classical Music History: 1.5 hours x 20 weeks = 30 hours Student workload (preparation for course and assessment, including completion of assessment): 95 Total: 125

	See Moodle for an extended reading list.
	
	View available resources on the RIAM Library catalogue from the link below:
	
	Reading list: **History of Music (General)**
	                - Orchestral Music
	                - Vocal Music
	                - Chamber Music
	                - Music in Society

Practical Musicianship

Module Code	APY2V
ECTS	5
Module Learning Outcomes	**Aural Skills/Sight-singing** On successful completion of this module, students should be able to: • demonstrate a secure level of aural competency and literacy • demonstrate fluency in sight-singing/dictation • use aural skills to support the development and study of material in the principal study area/music creation • engage in self-directed practice with increased skill and fluency **Keyboard Skills** On successful completion of this module, students should be able to: • use the keyboard as a tool in the preparation of their vocal repertoire • demonstrate increased fluency in reading skills • use the keyboard to compliment the study of aural/sight-singing/music creation components • engage in self-directed practice with increased skill and fluency
Module Content	This module consists of two components: 1. Aural Skills/Sight-singing Skills (S1 +S2) 2. Keyboard Skills (S1 +S2) **Aural Skills/Sight-singing Skills (S1 +S2)** The rationale for this component is to build on the skills acquired in year one and further develop aural competency and literacy so that the student can perceive, vocalise and dictate more complex musical structure (harmonic, melodic and rhythmic) through reading and listening. Material will be derived from musical repertoire (where possible) to support cross curricular connections. Topics will include: • Sight-singing: systematic training in sight-singing based on tonal melodies with modulation and chromaticism in major and minor keys (single line and two-part). • Dictation: assimilate and recreate/notate more complex rhythmic patterns in simple and compound time signatures. • The recognition of intervals and triads. • Musicianship: the performance of canons, vocal excerpts and group performances/sing and play. **Keyboard Skills (S1 +S2)** The rationale for this component is to continue to develop the keyboard skills acquired in year one to facilitate students in becoming confident, self-directed learners and support their principle study. Material will be tailor made to individual ability. Topics (extending from those acquired in year one) may include: • Technical skills including scales, arpeggios or studies

	• Sight-reading skills • Improvising skills • Chord location, formation and application as appropriate • Cadences and chord patterns/figured bass and application as appropriate • Playing simple piano pieces • Piano accompaniment • Melodic crafting		
Teaching and Learning Methods	**Aural Skills/Sight-singing** The aural skills module will run throughout both semesters for 2 hours per week. Aural skills will be developed through interactive exercises, performances and ensemble work. The sessions require active student participation, daily preparation, and completion of designated tasks. **Keyboard Skills** The keyboard skills module will run throughout both semesters. Classes will take place individually (15 minutes duration) and/or in groups. The sessions require active student participation, weekly preparation, and completion of designated tasks.		

Assessment Details	Assessment Component	Assessment Description	% of Total
	Aural/Sight-singing		
	Mid-year Assessment	Practical assignments covered throughout the term and written dictation paper	50
	End-of-year Assessment	Practical assignments covered throughout the term and written dictation paper	50
	Keyboard Skills		
	Continuous	Selection of agreed tasks across the year based on materials covered	Pass/fail 0

Reassessment Requirements	Resit and/or resubmit exam, portfolio or relevant task at supplemental
Contact Hours and Student Workload	Contact hours: Aural/Sight-singing: 40 hours Keyboard Skills: 5 hours per person/10 hours shared Student workload (preparation for course and assessment, including completion of assessment): 80 hours Total: 125 hours
Recommended Reading/ Resources	View available resources on the RIAM Library catalogue from the link below: **Reading list: Sight-singing/Aural** **See also:** Let's Get Reading Series Various song books, Vaccai etc.

Music Creation

Module Code	AMY2V
ECTS	5
Module Learning Outcomes	**Compositional Techniques** On successful completion of this module, students should be able to: LO1. Analyse and articulate an understanding of 4-part tonal harmony (SATB) LO2. Compose 4-part tonal harmony (SATB) in response to (1) a given bass and/or soprano line (2) basic figured bass indications LO3. Analyse texts and compose rhythmic material in response to a given text LO4. Analyse melodic text settings, and compose suitable melodic material in response to a given phrase or text **Digital Audio Fundamentals** On successful completion of this module, students should be able to: LO1. 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). LO2. creatively manipulate digital audio generating new and engaging sonic material from pre-existing files/recordings through the use of effects and sequencing VST (Virtual Studio Technology) instruments to create original compositions and backing tracks. LO3. work towards becoming an independent user, learning how to creatively and correctively manipulate digital audio

Module Content	This module will consist of two components:
	        Compositional Techniques
	        Digital Audio Fundamentals
	
	Compositional Techniques
	The rationale for this component is to continue to develop the compositional skills acquired in year one and to build on the level of musical literacy level attained. Two core elements will shape the module: (1) Harmony fundamentals through 4-part SATB writing (2) Melodic crafting through text setting
	
	Harmony fundamentals
	        Topics to include melodic shaping, refinement of part writing, second inversion chords, inversions of the dominant seventh chord, basic modulation, basic forms of decoration, figured bass realisation, contextual analysis and performance considerations.

	Melody crafting and text setting
	Topics to include basic melody writing, rhythmic text setting, and melodic text setting. Consideration will be given to melodic and rhythmic shaping as appropriate, phrase construction, compositional devises, the use of colour, word painting and text extension. Contextual analysis and performance based learning will frame the learning.
	Digital Audio Fundamentals
	The module will build on the foundation established in Music Technology from Year 1, focusing on developing the skill set in the production of creative content (audio manipulation, sequencing, composition). It has strong cross-curricular links with the Compositional Techniques course material.
	The module includes:
	A step by step introduction to digital audio editing techniques within a Digital Audio Workstation (Ableton Live), learning the skills to capture and creatively and correctively manipulate digital audio.
	Live audio sampling and looping techniques
	Creative use of sampling and effects processing
	Improvisation techniques and composition of backing tracks
Teaching and Learning Methods	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.
	Compositional Techniques
	The compositional techniques module will run roughout both semesters. The sessions require active student participation, weekly preparation, and completion of designated tasks, leading to a workshop style environment. Strong links will be made with the Practical Musicianship Vocal Strand. Classes will be performance based and will support the ongoing development of aural skills. Links with the Technology component will be made as appropriate.
	Digital Audio Fundamentals
	The technology module will run for a single semester and involves weekly lectures. The sessions require active student participation, weekly preparation, and completion of designated tasks, leading to a workshop style environment.
	Each week will focus on a systematic, guided approach, introducing a particular set of tools within the software, such as capturing audio within a DAW, audio layering, creative manipulation of audio, and using existing audio files and processing to generate new sonic material for use in sound design, composition or live performance.

Assessment Details	Assessment Component	Assessment Description	% of Total
	Compositional Techniques		
	Harmony fundamentals	Portfolio	48
	Melody crafting and text setting	Portfolio (audio/written)	32
	Digital Audio Fundamentals		
	Digital Audio Composition	Improvise a live performance using a DAW to capture, layer and manipulate the incoming audio or prepare a backing track over which you will perform a live accompaniment	20
Reassessment Requirements	Repeat relevant component		
Contact Hours and Student Workload	Contact hours: Compositional Techniques: 30 hours Digital Audio Fundamentals: 10 hours Independent Study: 85 Total: 125 hours		
Recommended Reading/ Resources	View available resources on the RIAM Library catalogue from the link below: **Reading list:** **Compositional Techniques** **Digital Audio Fundamentals**		

RIAM HOLISTIC YEAR 2

Module Code	HY2VA
ECTS	5
Module Learning Outcomes	On successful completion of this module, students should be able to: • begin to cultivate self-motivation and self-management skills, and the ability to undertake autonomous self-study in preparation for continual future (life-long) learning and in support of a sustainable livelihood • develop, research and evaluate ideas, concepts and processes through reflective thinking and practice • begin to recognise the physiological and psychological demands associated with professional practice, and evidence awareness of – and preparedness to engage with as needed – relevant health and wellbeing promotion initiatives and resources • 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	Somatic Practices: Yoga (optional) Personal Development: Performance Psychology Professional Development: Career Strategy Cultural Agency: Vocal Health (singers only)
Teaching and Learning Methods	Expert-led interactive classes Online components

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	Contact hours: 38–52 Student workload (preparation for course and assessment, including completion of assessment): 87–73 Total: 125 hours
Recommended Reading/ Resources	See Moodle for detailed information about each RIAM Holistic component. See also Holistic Reading list on library catalogue.

YEAR THREE

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SUMMARY YEAR 3

Module	Components within Module	Assessment	Overall %	Contact Hours	Own Hours	ECTS
Principal Study						**25**
	Main Instrument: Individual vocal tuition and vocal coaching	End-of-Year Recital Exam Teacher's Continuous Assessment	37 5	52 16 4	477	
	Performance Classes: German Lieder French Mélodies Irish, English + American Song	Pass/Fail Pass/Fail Pass/Fail		8 8 8		
	Participation in masterclasses	Pass/Fail		6		
Performing in Context						**15**
	Lyric Diction: German Diction French Diction	Exam Exam	1 3	12 24	274	
	Movement/Acting: Acting for Singers	Pass/Fail		15		
	Opera Studies: Opera Class	Exam	6	36		
	RIAM Chorale	Pass/Fail				
	Performance Electives (Choose 2 – one Major Elective and one Minor Elective) Opera production (opera role or ensemble subject to casting)	Exam	Major: 12 Minor: 6	40		
	Chamber music	Exam		15 15		
	Conducting	Exam		15		
	Vocal pedagogy	Exam		45		
	Musical Theatre	Exam				
	Co-creating inclusive Ensembles	Performance, Cont Assessment, Presentation				

Academics	**Contexts for Performing** 20th/21st century History Capstone Project Proposal		10	35	90	**15**
	Practical Musicianship Aural Skills/ Sight-singing Advanced Rhythmic Training		10			
	Music Creation Compositional Techniques Music Technology Free Composition: Exploring Contemporary Vocal Repertoire		10			
RIAM Holistic	Four electives		0	30	95	**5**
Total			**100**			**60**

PRINCIPAL STUDY YEAR 3
MAIN INSTRUMENT (VOCAL)

Module Code	PSY3VA
ECTS	25
Module Learning Outcomes	On successful completion of this module, students should be able to: 8A, 7A, 4B, 1C, 2C
Module Content	**Vocal Tuition and Vocal Coaching** In their third year, students will continue to refine and develop their singing technique in their one-to-one lessons with their vocal teacher. Teachers will guide students in establishing a daily routine of specific exercises that will lead to the acquisition of the technical skills required to perform a varied repertoire. Students will learn how to build the necessary physical and vocal stamina required for extended rehearsal and performance. They will also begin to develop their own artistic intentions into creative conceptions spanning entire works and develop the necessary skills to integrate technical and imaginative aspects almost seamlessly. Students will be encouraged to approach their programming with artistic intention, self-reflection and a creative mind-set. Students should continue to expand their knowledge of repertoire and stylistic practices. Their one-to-one vocal coaching sessions will focus on the style and interpretation of repertoire and the pronunciation and expression of text. Students will also learn how to sing as a partner in a duo. **Masterclasses** Students in Year 3 will have the opportunity to have one-to-one coaching with visiting tutors and to participate in masterclasses, some of which will be open to the public.
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 allow the student to engage in public performance practice.

Assessment Details	Assessment Component	Assessment Description	% of Total	Week Due
	End-of-year recital exam (summative)	A recital of 30-40 minutes which adheres to the repertoire requirements in the syllabus (see below) Programme notes/ verbal introductions are required.	37	
	Teacher's mark (formative)	Based on • Attendance and punctuality • Musical development • Work Rate	5	

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: 52 (Vocal lessons) 16 (Vocal coaching) Masterclasses and Visiting Tutors: 6 Student workload (preparation for course and assessment, including completion of assessment): Total:
Recommended Reading / Resources	View available resources on the RIAM Library catalogue from the links below: **Reading list: Singing (Principal Study)**

Vocal Assessment Syllabus

Year Three
Mid-year Examination

The Mid-Year Exam will be chosen by the student from the following list of **Performance Electives.** This will constitute their **Major Elective** for Year 3. This will be 12% of total performance mark for Year 3.
- Opera Production
- Chamber Music
- Choral Conducting
- Vocal Pedagogy
- Community Music (not offered in 2025-26)
- Musical Theatre
- Co-creating Inclusive Ensembles

End-of-year Examination
To prepare a portfolio of work studied during the year to include:
- **Four** German Lieder from the works of composers writing in the mid-Romantic, late-Romantic and early-Modern periods.
- **Four French** Mélodies from the works of composers writing in the 19th and early 20th century.
- **Four** English language Art Songs of which at least two must be written in the 20th or 21st century.
- **Two** arias from Oratorio or Opera, or Concert Arias.
- **Two** items by an underrepresented composer in any language or genre.
- **Four** own-choice items reflecting the student's special interests.

To perform, **from memory**, a recital of 30-40 minutes, which includes the natural breaks between pieces, chosen from the portfolio. This programme must be approved by the principal study tutor. Written or verbal programme notes are required. The duration of verbal notes should not exceed 5 minutes and will be added on to the duration of the recital.

PRINCIPAL STUDY
PERFORMANCE CLASSES: ART SONG

Module Code	PSY3VB
ECTS	25
Module Learning Outcomes	On successful completion of this module, students should be able to: 7A, 3B, 6B, 5C, 11C, 16C
Module Content	**Performance Classes: Art Song** German Lieder French Mélodies Irish, English and American Song These performance classes will focus on the interpretation of German, French, Irish, English and American art song repertoire Major song cycles will also be studied. In addition to mainstream art songs, students should present repertoire by underrepresented composers, some more specialised repertoire, and art songs by 20th century and 21st century composers. To achieve an optimal interpretation of the songs singers and pianists will develop their sense of imagination while working collaboratively as a duo. Students will learn how to express the meaning of the text through a sensitivity of emotional expression and the nuances of language, exploring the literary qualities and the psychological refinement of the text depiction. Singers will explore different uses of the voice (variety of timbre), phrasing, expression, emotion and body language, depending on different textual interpretations. Student pianists who choose an **Accompaniment Elective** can also join the class to learn how to interact musically and interpretatively with a singer as part of a duo. Students will develop their presentation skills and be able to identify and describe the behavioural and communicative demands of public performance. They will be critically self-aware and apply their critical capabilities constructively to their own work and the work of others
Teaching and Learning Methods	Weekly performance classes allow students to perform to and receive feedback from other tutors and their peers. Masterclasses with visiting artists allow the student to engage in public performance practice.

Assessment Details	Assessment Component	Assessment Description	% of Total	Week Due
Pass/Fail	Portfolio	To include background research, phonetic transcriptions, translations and record of songs performed in class.	0	May
	Continuous Assessment	Appraisal of student's work rate, performances in classes, their response to feedback and contribution to the classes.	100	May

Reassessment Requirements	Repeat Module
Contact Hours and Student Workload	Contact hours: 36 Student workload (preparation for course and assessment, including completion of assessment): Total:
Recommended Reading / Resources	View available resources on the RIAM Library catalogue from the links below: **Reading list:** **German Lieder** **French Mélodies** **Irish, English & American Song**

PERFORMING IN CONTEXT YEAR 3
LYRIC DICTION: GERMAN DICTION

Module Code	PCY3VD
ECTS	15 (total for Performing in Context)
Module Learning Outcomes	On successful completion of this module, students should be able to: • Read German text expressively • Comprehend and use correctly basic grammatical forms in German • Translate simple phrases with the aid of appropriate resources • Write phonetic transcriptions of German texts • Sing German arias, recitatives and Lieder with clear and expressive enunciation of the text
Module Content	The emphasis will be on lyric diction, i.e. "singing diction", in German. The focus will be on pronunciation, enunciation and expression of the text. Phonetics will be used as an aid to pronunciation. Simple translation skills - basic grammatical forms, dictionary skills, comparison with "singing" translations. Reading aloud texts of recitatives, arias and Lieder in German. Singing repertoire in German.
Teaching and Learning Methods	Expert-led in-person interactive group classes Course assignments and notes Reading and singing Italian Online components may be used

Assessment Details	Assessment Component	Assessment Description	% of Total	Week Due
Both assessment components must be passed independently.	Continuous Assessment	Course Assignments and Notes	50	Throughout the Semester
	Exam and Performance	Reading and Singing in German	50	Semester 1 Week 12

Reassessment Requirements	Re-sit of formal exam and course work
Contact Hours and Student Workload	Contact hours: 12 Student workload: 24 hours Total: 36 hours
Recommended Reading/ Resources	View available resources on the RIAM Library catalogue from the links below: **Reading list: German Diction**

PERFORMING IN CONTEXT
LYRIC DICTION: FRENCH DICTION

Module Code	PCY3VD
ECTS	15 (total for Performing in Context)
Module Learning Outcomes	On successful completion of this module, students should be able to: • Pronounce and articulate French vowels and consonants • Translate simple phrases with the aid of appropriate resources • Use phonetics as an aid to pronunciation • Sing French Mélodies with clear enunciation of the text
Module Content	To introduce students to the fundamentals of French Lyric Diction. The emphasis will be on lyric diction, i.e. "singing diction" in French. The focus will be on pronunciation and enunciation of the text. Phonetics will be used as an aid to pronunciation. Simple translation skills. Reading aloud texts and singing songs in French with clear enunciation and understanding of the text.
Teaching and Learning Methods	Expert-led in-person interactive group classes Course assignments and notes Reading and singing French Online components may be used

Assessment Details	Assessment Component	Assessment Description	% of Total	Week Due
Both assessment components must be passed independently.	Continuous Assessment	Course Assignments and Notes	50	Semester 2 Week 12
	Exam and Performance	Reading / Singing in French	50	Semester 2 Week 12

Reassessment Requirements	Re-sit of formal exam and course work
Contact Hours and Student Workload	Contact hours: (24 classes x 1'00) = 24 hours Student workload: 70 hours Total: 94 hours
Recommended Reading/ Resources	View available resources on the RIAM Library catalogue from the links below: **Reading list: French Diction**

PERFORMING IN CONTEXT
ACTING FOR SINGERS

Module Code	PCY3VB			
ECTS	15 (total for Performing in Context)			
Module Learning Outcomes	On successful completion of this module students should be able to: • Exhibit performance level in both classical and modern styles • Be involved in at least one 2-hander or 3-hander or ensemble scene • Explain with authority the reasons for such dramatic and stylistic presentations that they have demonstrated • Be competent in evaluating a scene from an opera of their choice according to the dramatic impact and characterisation contained in that scene • Be able to explain the causes and effects of, and the techniques to prevent anxiety and stress in performance			
Module Content	This class will build directly on the achievements attained in the Acting for Singers module in BMus Year 2. The student will, to a performance level, portray scenes and soliloquies studied. The student will demonstrate command and ownership of the material rehearsed. The student will submit a written scene analysis from an opera of their choice, elucidating and demonstrating the dramatic and character-driven points of the scene. The class tutor will also teach some hours of this class in association with the Opera Class for BMus Year 3 in the preparation of the Opera Scenes.			
Teaching and Learning Methods	Expert-led in-person interactive group classes			
Assessment Details Pass Requirement: Pass/ Fail	Assessment Component	Assessment Description	% of Total	Week Due
	Performance and Continuous Assessment	Participation in classes and engagement with process of class.	85	Semester 2 Week 12
	Assignment	The student will submit a written character study on a role in opera that is appropriate to that student	15	Semester 2 Week 12
Reassessment Requirements	All exam components must be passed. In the case that a student fails any, 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: 15 hours Student workload: 15 hours Total: 30 hours			
Recommended Reading/ Resources	View available resources on the RIAM Library catalogue from the links below: **Reading list: Acting for Singers**			

PERFORMING IN CONTEXT
OPERA CLASS

Module Code	PCY3VC
ECTS	15 (total for Performing in Context)
Module Learning Outcomes	On successful completion of this module students should be able to: • Prepare operatic repertoire, texts and translations for performance to a small audience • Characterise vocally the recitatives, arias, duets and ensembles performed • Characterise dramatically the recitatives, arias, duets and ensembles performed • Collaborate with a répétiteur an opera singer and an opera director in the rehearsal of the repertoire • Interact musically and dramatically in ensembles • Present their repertoire in semi-staged opera scenes
Module Content	This class will build directly on the achievements attained in the Opera Class module in BMus Year 2. Students will receive musical coaching on arias selected from their portfolio. They will prepare operatic duets and ensembles with associated recitatives, including baroque, bel canto and 20th century repertoire. They will prepare some opera choruses. They will be coached by an opera singer and a répétiteur. They will also have the opportunity to work with an opera director in the preparation of opera scenes. Emphasis will be placed on vocal and dramatic characterisation of the repertoire studied. They will also work on the staging of the recitatives, arias, duets and ensembles for a performance of semi-staged opera scenes each year.
Teaching and Learning Methods	Expert-led in-person interactive group classes

Assessment Details	Assessment Component	Assessment Description	% of Total	Week Due
	Performance Exam	Opera Scenes Students will be examined on the preparation and presentation of Operatic Duets Arias and Ensembles in an Opera Class concert.	75	Semester 2 PSW April / May

	Course Work	Continuous Assessment: 25% Preparation of music, Participation in classes and engagement with process of class. Portfolio: To contain background research, phonetic transcriptions, translations, and notes taken re repertoire performed in class.	25	Semester 2 Week 12

Reassessment Requirements	All exam components must be passed. In the case that a student fails any, 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: 40 hours Student workload: 60 hours Total: 96 hours
Recommended Reading/ Resources	View available resources on the RIAM Library catalogue from the links below: **Reading list:** **Opera: Reference** **Opera: Libretti** **Opera: History** **Opera: Acting** **Opera: Italian**

PERFORMING IN CONTEXT
PERFORMING ENSEMBLES: RIAM CHORALE

Module Code	PCY3VE
ECTS	15 (total for Performing in Context)
Module Learning Outcomes	3A, 5A, 12A, 2B, 6C
Module Content	Throughout their four years of undergraduate studies, students will sing in a wide variety of repertoire scored for *a cappella* chamber choir and for full chorale accompanied by an instrumental ensemble. Emphasis will be placed on cultivating the ability to pitch accurately, sight-sing and listen critically as part of a vocal ensemble. Students will learn to sing with confidence as part of a vocal ensemble, to work with others to realise joint performance projects and to follow the direction of a choral conductor. There will be two main performance projects per year which will be rehearsed during RIAM Performance Spotlight Weeks. In addition to mainstream choral repertoire, the RIAM Chorale also presents works by under-represented and contemporary composers. Highlights in recent years include a cappella works by Clara Schumann, Fanny Hensel, Ina Boyle, Eric Whitacre and Rhona Clarke and performances of major works by living composers including Dr Kevin O'Connell: *Mass*; Tariq O'Regan: *The Ecstasies Above* (in collaboration with Chamber Choir Ireland) and James Whitbourne: *Annelies.* Soloists for performances will be chosen by audition from within the RIAM Chorale. Year 3 Singers who are participating in RIAM Opera rehearsals during Performance Spotlight Weeks in October and March can be exempt from RIAM Chorale rehearsals and performances with the approval of the Head of Vocal Studies and Opera.
Teaching and Learning Methods	Expert-led in-person interactive group classes

Assessment Details Pass Requirement: Pass/Fail Full attendance at RIAM Chorale rehearsals and performances is mandatory for BMus vocal students	Assessment Component	Assessment Description	% of Total	Week Due
	Performance	Participation in rehearsals and performances	100	Semester 2 February PSW

Reassessment Requirements	Repeat Module. Penalties will also apply for non-attendance.
Contact Hours and Student Workload	Attendance at rehearsals and performances = 45 hours. Self-Study = 45 hours Total = 90 hours
Recommended Reading/ Resources	View available resources on the RIAM Library catalogue from the following link: **Chorale**

PERFORMING IN CONTEXT
PERFORMANCE ELECTIVES: OPERA PRODUCTION

Module Code	PCY3VA
ECTS	15 (total for Performing in Context)
Module Learning Outcomes	On successful completion of this module, students should be able to: 11a, 14a, 2b, 5c, 13c On successful completion of this module, students should be able to: • Perform an operatic role / ensemble role with appropriate technical and artistic skills • Create and realise their own artistic concepts spanning entire works and have developed the necessary skills for their expression • Work with others on joint projects or activities, demonstrating skills in teamwork, leadership and negotiation • Control, and, where possible, prevent anxiety and stress in performance • Work with a conductor and opera director
Module Content	This class will build directly on the achievements attained in the Opera Class module in BMus Year 2. The RIAM Opera produces fully staged opera productions each year. Repertoire is chosen to suit the current students' voice types and vocal development. Roles are assigned by audition only. Students participating in the RIAM Opera production in BMus Year 3 will normally sing smaller roles and ensemble roles. Operas presented in recent years include Francesca Caccini *La liberazione di Ruggiero dall'isola di Alcina*; Cavalli *Ormindo* and *La Calisto;* Purcell *The Fairy Queen* and *King Arthur;* Handel *Semele;* Mozart: Die Zauberflöte and *La finta giardiniera;* Janáček *The Cunning Little Vixen*; Britten *Albert Herring*; Siobhán Cleary *Vampirella*; Jake Heggie *For a look or a touch;* Stephen McNeff *Banished;* Dr Kevin O'Connell *Dreamcatchr* and Elizabeth Maconchy *The Sofa.* **Module Content:** Students will be supported in the preparation of an operatic role from the initial stages of preparation and rehearsals to achieving a complete performance. Creating a fully-staged production with an ensemble cast, director, conductor, orchestra, production and design team. Developing the appropriate technical and artistic skills required for opera rehearsal and performance. Use of phonetic transcriptions, translations and audio recordings of the spoken libretto in preparing the text. Preparing the vocal score with a répétiteur and a conductor. Special attention will be given to the issue of performance practice in operatic repertoire from different composers, centuries and countries. Rehearsing as part of an operatic ensemble and developing the skills to work creatively as part of a team.

	Working with an opera director and movement director on the creation of a character. Working with a conductor and an orchestra.			
Teaching and Learning Methods	Expert-led in-person interactive group classes. Coaching with RIAM opera répétiteurs and conductors. Working with an opera director and a movement director as appropriate. Working with a conductor and an orchestra			

Assessment Details As a major, this is worth 12%. As a minor, this is worth 6%	Assessment Component	Assessment Description	% of Total	Week Due
	Performance Exam	Presentation of a fully staged performance of an opera role and/or ensemble role. This mark will be allocated by an external specialist examiner.	60	January or March
	Course Work	Continuous Assessment: Preparation of music, participation in rehearsals and performances. This mark will be allocated by the opera conductor.	40	January or March

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: 40 Total: 120 hours
Recommended Reading/ Resources	View available resources on the RIAM Library catalogue from the links below: **Reading list:** **Opera: Reference** **Opera: Libretti** **Opera: History** **Opera: Acting** **Opera: Italian**

PERFORMING IN CONTEXT
PERFORMANCE ELECTIVES: CHAMBER MUSIC

Module Code	PCY3VF
ECTS	15
Module Learning Outcomes	On successful completion of this module, students should be able to: 11a, 14a, 2b, 5c, 13c
Module Content	**Chamber Music**: Students will develop the fundamentals of engaging in collaborative performance through assigned repertoire for voice and piano duos and larger chamber music ensembles which include voice. Students develop practice strategies for working with others and enhancing their collaborative musical skills. Students will be placed in chamber music groups in September. Each group should choose their own repertoire under the guidance of the Head of Chamber Music and, if necessary, in consultation with their Head of Faculty and assigned chamber music coach. Each group should listen to a variety of repertoire, discuss possible ideas and read through repertoire together. Repertoire choice must be submitted to the Head of Chamber Music for approval by the set deadline. Each group will be given a specific time requirement and must choose repertoire to fulfil this requirement. Students can also create projects involving performance as collaborators in multidisciplinary works involving other art forms as well as western art chamber music. Performances are normally assessed in RIAM's annual ChamberFest but can also be done outside of this time.
Teaching and Learning Methods	Duo or small-group coaching, group lessons and masterclasses

Assessment Details	Assessment Component	Assessment Description	% of Total	Week Due
	Chamber Music (summative)	Performance of a minimum of 15 minutes	75	During Chamber fest
	Chamber Music (formative)	Continuous assessment mark by Chamber Music coach(es)	25	During Chamber fest

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: 15 Student workload (preparation for course and assessment, including completion of assessment): 45 Total: 60

PERFORMING IN CONTEXT
PERFORMANCE ELECTIVES: CONDUCTING

Module Code	PCY3VF
ECTS	15 (total for Performing in Context)
Module Learning Outcomes	On successful completion of this module, students should be able to: 7A, 4B, 12B, 4C, 6C, 7C
Module Content	This module will introduce students to basic gesture, score preparation, choral literature, and choral pedagogy. Students will conduct each other and a pianist, and at times it might be possible for students to work with a vocal ensemble.
Teaching and Learning Methods	The classes require active participation, ongoing preparation, and the completion of designated tasks.

Assessment Details	Assessment Component	Assessment Description	% of Total	Week Due
	Practical Exam	Students will conduct pre-prepared repertoire	75	End of Sem 2
	Reflective Essay	1000 words/10 mins reflection	25	End of Sem 2

Reassessment Requirements	Retake exam or resubmit reflection
Contact Hours and Student Workload	Contact hours: 10 hours Student workload (preparation for course and assessment, including completion of assessment): 50 hours Total: 60 hours
Recommended Reading and Resources	See Moodle for reading lists.. Additionally, view available resources on the RIAM Library catalogue from the links below: **Reading list: Choral Conducting (Elective)**

PERFORMING IN CONTEXT
PERFORMANCE ELECTIVES: VOCAL PEDAGOGY

Module Code	PCY3VF
ECTS	15 for all performing in context
Module Learning Outcomes	On successful completion of this module students should be able to: • Articulate the specific pedagogical principles relating to singing • Plan, conduct and evaluate appropriate vocal lessons • Select repertoire for students appropriate to their level
Module Content	This course is designed to give students an opportunity to study the area of vocal pedagogy. • To explore the primary teaching principles, methodologies and repertoire relating to vocal pedagogy • To gain practical experience of vocal teaching and learning environment under the guidance and supervision of their principal study tutor and the module tutor. • To observe, evaluate and participate in the vocal teaching and learning environment The student will observe their principal teacher, teaching a variety of student levels. The student will attend lectures and engage in seminars and online platforms related to vocal pedagogy. Core aspects of Vocal Pedagogy to be studied will include: Posture and alignment, breath management and breath support, tone production and legato singing, vocal exercises and vocal studies, developing aural and/or rhythmic awareness, practicing strategies, vocal health and repertoire for the developing voice. The student will prepare for a **Viva Voce** examination which will be presented on the same day as their Demonstration Lesson and Case Study. For the Viva Voce examination the student will select **two** of the following core aspects of vocal pedagogy for presentation and discussion based on/similar to/developed from the list below: - posture and alignment - breath management and breath support - tone production and legato singing - vocal exercises and vocal studies - developing aural and/or rhythmic awareness - practicing strategies - vocal health - repertoire for the developing voice

Case Study: The student will teach one pupil, internal or external to RIAM (with a standard of singing from Elementary Grade up to Grade 5). This case study should focus on the teaching and learning process over 6 consecutive weeks of

30 minutes duration or equivalent. The case study will be monitored by the principal study teacher of the vocal student.

The completed case study write-up will be submitted to the module tutor by the student **one week in advance** of the Final Examination. It will be discussed with the student and a mark awarded during the final exam.
The case study write-up must provide information about the student, evidence of preparation for the term and evidence of weekly planning and reflection.
This will involve the following:
• Building a profile of the student
• Plan an outline of what the student should achieve over the 12-week period (forward planning)
• Review and assess the above plan after a number of weeks (possibly week 6).
• Plan the practical lessons for the student from week to week (lesson planning).
• Reflective evaluation with honest account of observations
The Case Study will be examined by the module tutor and the Head of Vocal Studies in the final exam.

Final Examination
Demonstration Lesson
The student will be required to give a Demonstration lesson with their pupil of not more than 20 minutes duration. The standard of the pupil should be within the range of Beginner Grade up to Grade 6.
[The Demonstration Lesson is weighted at 40%.]

Viva Voce
For the Viva Voce examination the student will select **two** aspects of vocal pedagogy for presentation and discussion as detailed in the module content.
 [The Viva Voce examination is weighted at 30%.]

Case study
Once the Demonstration Lesson and the Viva Voce are completed, the discussion thereafter will include aspects relating to the lesson and the
              Case
Study previously submitted.
 [The Case study is weighted at 30%]

The final examination will be conducted by the module tutor and the Head
              of
Vocal Studies and Opera.

Teaching and Learning Methods	Expert-led group lessons exploring vocal pedagogy Observation of vocal lessons with principal study teacher Preparation for Viva Voce, Case Study and Demonstration Lesson Online elements			
Assessment Details As a major, this is worth 12%. As a minor, this is worth 6%	Assessment Component	Assessment Description	% of Total	Week Due
	Viva Voce	The student will select six aspects of vocal pedagogy for presentation and discussion.	30	
	Case Study	A case study focussing on the teaching and learning process of one pupil.	30	
	Demonstration Lesson	The student will be required to give a demonstration lesson with their pupil of not more than 20 minutes duration.	40	
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: 15 hours of group lectures both in-person and online Teaching Observation and Case Study: 12 hours Student workload: (preparation for course and assessment, including completion of assessment): 30 Total: 58			
Recommended Reading/ Resources	View available resources on the RIAM Library catalogue from the link below: **Reading material on library catalogue:** **Vocal Pedagogy: Core Texts** **Context & History** *Additional reading:* James Stark, Bel Canto: A History of Vocal Pedagogy (Toronto: University of Toronto Press, 1999) New Definition of Bel Canto **Vocal Technique** *Additional reading:* Margaret Olson, The Solo Singer in the Choral Setting, A Handbook for Achieving Vocal Health (UK: The Scarecrow Press, Inc 2010), Chapter 5, Pedagogical Issues of Articulation, 9 Pages in total Digital Location, 1685-1860 Lilli Lehmann, How to Sing (Trans) (New York: Dover Press Revised (ed) 1993) Excerpt: The Head Voice, Page 42-46 David L. Jones, A Modern Guide to Old World Singing (www.voice teacher.com) Chapter 8, Balancing the Upper Passaggio Pages 148-162 *Articles on Vocal Technique – Explaining 'La Lotta Vocale' (The vocal struggle)* Joseph Shore and interview with Jerome Hines The NATS Journal Jan/Feb. 1995 see link https://maestroshore.com/articles-on-vocal-technique/ Dora, Ohrenstein, 'Insights into Training Aural and Kinesthetic Awareness', Journal of Singing Vol 60 (2003), Pages 29-35			

J.E. Douglas and Joan Patenaude-Yarnell, 'Teaching Breathing' Journal of
     Singing 61(2005), 487-492
Joan Patenaude-Yarnell, 'Sensations of Singing: A look at Time Honored
     Maxims, Descriptions, and Images', Journal of Singing (2003), 185-189
P. Mario Marafioti, Caruso's Method of Voice Production: The Scientific Culture
     of the Voice (New York: Dover Publications 1949)
Adam Kirkpatrick, 'Chiaroscuro and the Quest for Optimal Resonance', Journal
     of Singing 66 (2009), 15-21
Scott McCoy, 'Formantology', Journal of Singing 70 (2013), 43-48
Ingo R. Titze, 'Resurrection from the Coffin', Journal of Singing (2007), 199-201
Joan Patenaude-Yarnell, 'The most Frequent Technical Problems Found in
     Young Singers', 60 (2004), 491-495
Stephen F. Austin, 'The Attack on the coup de la glotte', Journal of Voice
     61(2005), 525-529
Stephen F. Austin, 'Building Strong Voices – Twelve Different Ways', Journal of
     Singing 69 (2013), 345-352
Stephen F. Austin, 'Building Strong Voices – Twelve Different Ways, Part 2',
     Journal of Singing 69 (2013), 479-486
Stephen F. Austin, 'Building Strong Voices – Twelve Different Ways, Part 3',
     Journal of Singing 69 (2013), 603-613
Stephen F. Austin, 'Treasure "Chest" – A Physiological review of the Low
     Mechanism', Journal of Singing 61(2005), 241-252
Clifton Ware, Basics of Vocal Pedagogy: The Foundations and Process of
     Singing (Boston: McGraw-Hill, 1998)

Vocal Health

Vocal Science;

Additional reading:
William Vennard, Singing the Mechanism, and the Technic revised 4th Edn (New
     York: Carl Fischer Inc, 1967)
Sharon L. Radionoff, The Vocal Instrument (San Diego: Plural Publishing, 2008)
Kenneth W. Bozeman, Practical Vocal Acoustics-Pedagogic Applications for
     Teachers and Singers (New York: Pendragon Press, 2013)
Performance Practice
Paul Harris, The Practice Process: Revolutionise practice to maximise
     enjoyment, motivation and progress (U.K. Faber Music Ltd, 2014)

Vocal Faults

Journal articles:
Carla LeFevre, 'Tongue Management' Journal of Singing 68 (2011), 157-162
Carla LeFevre 'Tongue Management, Part 2', Journal of Singing 74 (2017), 51-
     55
Diane Burt and Russell Burt, 'Temporomandibular Dysfunction, and the
     Developing Singer' Journal of Singing 71 (2014), 35-44

PERFORMING IN CONTEXT
PERFORMANCE ELECTIVE: MUSICAL THEATRE

Module Code	PMTY3K
ECTS	15 (total for Performing in Context)
Module Learning Outcomes	On successful completion of this module students should be able to: 11a, 14a, 2b, 5c, 13c
Module Content	The preparation, rehearsal and performance of musical theatre solos and ensembles. You will develop an understanding of the process of preparing and rehearsing extracts from a range of roles suitable to your vocal development and gain the experience of performing musical theatre scenes in public. The module will be taught by RIAM tutors and experienced guest musical theatre coaches. You will work with a director in the preparation of the musical theatre scenes for a performance of semi-staged musical theatre scenes each year. On successful completion of this module you: • will have studied, rehearsed and performed a range of musical theatre solo and ensemble scenes • are able to give performances which demonstrate the integration of vocal, dramatic and physical skills • are able to respond to direction from musical theatre coaches and directors • are able to interact musically, dramatically and physically in musical theatre ensembles with other performers
Teaching and Learning Methods	Expert-led in-person interactive group classes

Assessment Details Forms 12% mark for Performing in Context	Assessment Component	Assessment Description	% of Total	Week Due
	Performance Exam	Musical theatre Scenes Students will be examined on the preparation and presentation of Solos and Ensembles in a semi-staged Musical theatre concert.	60	Semester 2 PSW 1 January
	Course Work	Continuous Assessment: 40% Preparation of music, Participation in classes and engagement with process of class. Portfolio: To contain background research and notes taken re repertoire performed in class and in rehearsals.	40	Semester 2 PSW 1 January

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: 24 hours Student workload: 48 hours Total: 72 hours
Recommended Reading/ Resources	

Co-creating Inclusive Ensembles

Module Title	Co-creating Inclusive Ensembles
Module Code	PCCY3K
ECTS	5 ECTS
Module Learning Outcomes	On successful completion of this module, students should be able to: • 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	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. 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. 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?

	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? 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.
Teaching and Learning Methods	**In-person Lectures** 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. **In-person Music Creation Sessions** 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. **Online monitored Discussion Forum** 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. **Other Sessions** 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.

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: • 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 • 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			

	Contact time (lectures, in-person music creative sessions/ rehearsals): 28 hours Independent study/preparation of materials: 40 hours In-module survey: 1 hour Group project work divided between smaller and larger groups and based on availability of OYOI members: 14 hours Online discussion platform created for discussion of challenges, which will be monitored: 24 hours
Recommended Reading/ Resources	Drake Music: https://www.drakemusic.org 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. • 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! View available resources on the RIAM Library catalogue from the link below: **Reading materials: Co-creating Inclusive Ensembles**

ACADEMICS YEAR 3

Contexts for Performing

Module Code	ACY3V
ECTS	5
Module Learning Outcomes	On successful completion of this module students should be able to: • demonstrate a broad knowledge of the major composers and compositional trends of the 20th/21st Centuries • critically discuss the music of the main composers associated with this era • give a detailed account of stylistic traits of various musical compositions from these centuries • extrapolate relevant information from text sources and scores, and write about this music in an informed and critical way • create a research proposal
Module Content	This module has two components: 1. 20th/21st Century Music History 2. Capstone Project Proposal Development **20th/21st Century Music History** This module will consist of a survey of the main developments of Modern music from 1910 to the present day. To introduce students to the main musical trends and developments of the century, to include: Expressionism/Impressionism/Dodecaphonicism/Neoclassicism/Seriliasim /Chance/Minimalism/Microtonality/Pointalism/Spectralism/Electronic music/Electo-acoustic music. Pop, Ethnomusicology and Music in Ireland will also be addressed. The module will develop students' knowledge of the relevant repertoire through score study, texts and other sources, highlighting and studying representative works chosen from the period as a means of understanding the musical particulars of the era and, as far as possible be relevant to the instrumental/vocal capabilities of the class. The module will continue to further equip students to undertake historical and musical investigation. It is envisaged that the history modules will strongly link in with the Performance Spotlight events where appropriate, historically underpinning and complementing works undertaken, aiming to result in an informed musical performance. Semester 1 Weeks 1-5: New Paths Weeks 6-10: History of Electro-Acoustic Music Semester 2 Weeks 1-5: Pop Music Weeks 6-10: History of Music in Ireland **Capstone Project Proposal Development** This module will prepare students to submit a proposal for their Year 4 Capstone Project.

Teaching and Learning Methods	**20th/21st Century Music History** Learning activities will include class discussion, reading, discovering, assessing and writing about music of this era. Assigned reading and listening, relevant to specific lectures and topics will also form part of the course content. Students are encouraged to contribute to class discussion. **Capstone Project Proposal Development** Students will engage in activities designed to spark their imaginations about possible research projects that they can engage during their Capstone Project		
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	Contact hours: 20th/21st Century Music History: 1.5 hours x 20 weeks = 30 hours Capstone Project Proposal Development: 1hour x 10 weeks = 5 hours Student workload (preparation for course and assessment, including completion of assessment): 85 hours Total: 125 hours		
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: • create a Capstone proposal		
Module Content	This module will prepare students to submit a proposal for their Year 4 Capstone Project. **Semester 2** Week 2: Introduction to the Capstone Project and initial reflections Week 3: Creating a Personal Capstone Project and Introduction to the Research Strand Week 4: Introduction to the Composition Strand Week 5: Introduction to the Music Technology Strand Week 6: Creating the Capstone Proposal *Optional Week 7: Drop-in sessions with the Capstone Coordinating Committee* Week 8: Elevator Pitches		
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	Contact hours: Capstone Project Proposal Development: 1 hour x 6 weeks = 6 hours An optional drop-in session will be offered to students in week 6		

Practical Musicianship

Module Code	APY3V
ECTS	5
Module Learning Outcomes	**Aural Skills/Sight-singing and Advanced Rhythmic Training** On successful completion of this module, students should be able to: • Sight sing tonal melodies with modulation & chromaticisms in major and minor keys • Sight sing 2-part and 3-part textures with chromatic movement and modulation • Notate diatonic melodies with modulation and chromaticisms, single line, 2-part & 3-part textures • Assimilate and recreate/notate more complex rhythmic patterns in simple and compound time signatures and irregular time signatures using single line (5/4) & 2-part textures (6/4) • Assimilate and recreate complex rhythmic patterns associated with the Baroque, Classical, Romantic & Modern repertory • Understand and clap cross rhythms and poly rhythms
Module Content	This module consists of two components: 1. Aural Skills/Sight-singing (S1 +S2) 2. Advanced Rhythmic Training (S1 only) **Aural Skills/Sight-singing (S1 +S2)** The purpose of this course is to build on the skills acquired in year 2 and follow through with a graded increase in difficulty. To sight sing single lines, two-part and three-part textures. Major & minor keys, with chromatic movement and modulations and to achieve increased proficiency in the dictation of more complex rhythmic and melodic phrases. Single lines, two-part and three-part textures. (Use of vocal and instrumental textures as appropriate). SATB texture (dictation of S & B parts). Rhythmic dictation to include quintuple time. The continued development of melodic and rhythmic memory will form part of the course content. Systematic instruction in aural training and sight singing. Building on the skills acquired in year 2. Melodic work to include modulation and chromaticisms in a single strand, two-part and three-part texture). Also, the development of melodic memory. Dictation: Systematic instruction in both melodic and rhythmic dictation. Securing the translation of metre and beat divisions. The rhythmic dictation will include two-part textures and quintuple time. The melodic dictation will include modulation in major and minor tonalities (single line, two-part and three-part). Both melodic and rhythmic dictation will be closely linked into and feed off the sight singing and sight clapping strands.

	Advanced Rhythmic Training (S1 only) Advanced rhythmic training will include rhythms common to the Baroque, Classical, Romantic & Modern repertory. To introduce students to more complex rhythmic patterns, (e.g. polyrhythms, cross rhythms), subdividing techniques and metric modulation. All to assist in the approaches and reading of, modern/contemporary vocal works. This is a practical class where students are introduced to common rhythms of the Baroque, Classical, Romantic & Modern repertory. Complex rhythmic patterns, (e.g. polyrhythms, cross rhythms), and approaches to subdividing techniques and metric modulation will be addressed. All will assist in the approaches and reading of modern/contemporary vocal works.
Teaching and Learning Methods	Active class participation and daily preparation of material is essential. Support of this nature is essential in securing a solid foundation and building student confidence. Daily assignments in sight singing, sight clapping and intervallic work, advanced rhythmic training.

Assessment Details	Assessment Component	Assessment Description	% of Total
	Aural/Sight-singing		
	Mid-year Assessment	Dictation (20% of overall) Sight-singing (20% of overall)	40
	End-of-year Assessment	Dictation (20% of overall) Sight-singing (20% of overall)	40
	Advanced Rhythmic Training		
	Weekly class assessments		10
	End-of-semester Assessment	To include prepared exercises, solo /ensemble and exercises prepared without assistance	10

Reassessment Requirements	Resit assessment
Contact Hours and Student Workload	Contact hours: Aural Skills/Sight-singing: 40 hours Advanced Rhythmic Training: 5 hours Student workload (preparation for course and assessment, including completion of assessment): 80 hours Total: 125 hours
Recommended Reading/ Resources	View available resources on the RIAM Library catalogue from the link below: **Reading list: Advanced Rhythmic Training**

Music Creation

Module Code	AMY3V
ECTS	5
Module Learning Outcomes	**Compositional Techniques** On successful completion of this module, students should be able to: • Write for SATB without figured bass • Write for SATB with figured bass • Write in the Chorale idiom • Write and manipulate accompaniment figuration • Write Variations on a given Theme • Write a simple Minuet for keyboard • Analyse the harmonic and melodic implications of a given musical line • Link compositional ideas using motivic, rhythmic and harmonic patterns creating a coherent structure **Music Technology** On successful completion of this module, students should be able to: • Critically analyse works within the electro-acoustic canon with a view to applying similar aesthetic principals and working practices • Describe in detail the physical properties of sound and apply said knowledge to sound design techniques (additive synthesis, subtractive synthesis, granular synthesis, wavetable synthesis etc.) • Create tools for real-time sound processing. • Record, mix and edit a sound design to accompany a short film **Free Composition: Exploring Contemporary Vocal Repertoire** On successful completion of this module, students should be able to: • Compose complete short pieces using a variety of modern techniques • Employ basic principles of composition such as use of predetermined materials • Approach with greater understanding the strategies and techniques of modern composers • Understand and perform some basic, non-standard notation • Engage with a wide variety of contemporary music • Perform a repertoire of contemporary works • Present their performance to the class
Module Content	This module consists of three components: 1. Compositional Techniques (S1 +S2) 2. Music Technology (S1 only) 3. Free Composition: Exploring Contemporary Vocal Repertoire (S2 only) **Compositional Techniques** This module will consist of the following strands introducing the student to the following compositional writing: Writing for SATB Chorale idiom/ writing general harmony The study of some of the following • Writing accompaniments to a given melody/folk song/art song • Theme & Variation • Minuet

SATB: To build on the foundation of harmony acquired in the S.F H&C module and extend the harmonic vocabulary (to include the completion of modulation to closely related keys, melodic minor shaping, secondary dominants and secondary 7ths). To study the Bach Chorale acquiring the appropriate stylistic usage in relation to the harmonic vocabulary. Harmonic analysis, singing and playing of Chorales will form part of the class activities. Also included is the study of the aforementioned via figured bass.

Accompaniment writing: Writing accompaniments for a given vocal line. This will include the following; analysing songs written for voice and piano accompaniment, examining phrase structure, contour, modulation and accompaniment figuration. Appropriate examples will be chosen and as far as possible aim to link in with the works undertaken in the practical component of the course.

Theme & Variations: Write Variations on a given theme. This will involve the exploration of the following elements; harmony, melody, rhythm, texture and tonality. Melodic manipulation and decoration will also be included.

Minuets: Writing simple Minuets for keyboard in the style of Haydn. Harmonic and melodic analysis will be undertaken, highlighting the distinctive compositional characteristics of the Minuet.

Music Technology

In the computer age, the ontological range of music technology has greatly increased. It may now be mechanical, electronic, software or indeed even purely conceptual. As such, topics are subject to change reflecting trends in the field. Topics covered may include:

Multi-Track Sequencing
Sampling in the Digital Domain
Synthesis Design
Algorithmic Composition
Composition and Sound Design for Video
Programming within a Modular Environment
Spatial Electro-Acoustic Composition (8-Channel Speaker Array)
Hardware Hacking and Circuit Bending
Narrative based electro-acoustic composition
Field-Recording

	Free Composition: Exploring Contemporary Vocal Repertoire
	This module is an 11-week introduction to the subject of Free Composition and Performance of Contemporary Vocal Music. Students study a range of modern compositional techniques through the works of established composers with a view to composing their own works. Through performance in class students will examine a broad array of practical issues relating to the performance of contemporary vocal repertoire. All participants will perform regularly. Assessment is by a folio of two short pieces, submitted at the end of the course, and performance throughout.
	The module will cover a number of modern approaches to composition through the study of established contemporary composers. Topics will include graphic and non-standard notation; compositional approaches to improvisation; composition will electronics; solo, chamber and orchestral repertoire. Students will apply techniques studied in class to their own compositional works.
	Emphasis is always on a practical approach with emphasis on both the composing and performing of assignments and study material.
	Through performance class students will examine a broad array of practical issues relating to the performance of contemporary vocal repertoire. This will include interpretation of graphic and non-standard notation; performance with electronics; Sprechstimme; Vocal mimicking; Extended Vocal Techniques; Improvisation.
Teaching and Learning Methods	**Compositional Techniques** Singing and playing of repertoire and student compositions will form part of the class activity. Working through examples in class and completing weekly exercises to acquire the appropriate skills and secure the knowledge.
	Specific weekly skill assignments on topics taught will form the basis of the learning activities and weekly feedback will indicate to students their progress, strengths and weaknesses.
	Music Technology Classes are practical, focusing on a specific topic and the software involved. Tutorials are conducted highlighting particular processes within the software. Short homework assignments are set. The final assignment is to produce a piece focusing on the topic discussed making use of the software discussed or aspects of it. Students will be expected to take greater control of the learning process and to delve deeper into the subject by the third year of the undergraduate program.
	Free Composition: Exploring Contemporary Vocal Repertoire Teaching sessions are as much as possible conducted on a practical basis with discussion arising from analysis of study pieces and presentation of student works. Individual feedback is given by the lecturer on details of technique from both a compositional and performance aspect.

Assessment Details	Assessment Component	Assessment Description	% of Total
	Compositional Techniques		
	SATB Portfolio		18
	Semester 2 Portfolio		18
	End-of-year Examination		24
	Music Technology		
	Coursework	Project	20
	Free Composition: Exploring Contemporary Vocal Repertoire		
	Portfolio	Submission of Portfolio consisting of 2 short contrasted pieces	10
	Performance	One of the portfolio submissions	10

Reassessment Requirements	Resit assessment

Contact Hours and Student Workload	Contact hours: Compositional Techniques: 1 hour 15 mins per week = 25 hours Music Technology: 1 hour per week = 10 hours Free Composition: Exploring Contemporary Vocal Repertoire (S2 only): 11 hours Student workload (preparation for course and assessment, including completion of assessment): 79 hours Total: 125 hours

Recommended Reading/ Resources	View available resources on the RIAM Library catalogue from the links below: **Resource list:** **Compositional Techniques:** **Harmony SATB** **Theme & Variations** **Accompaniment** **Minuet** **Reading list:** **Music Technology** **Reading list:** **Free composition: Contemporary Vocal Repertoire**

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RIAM HOLISTIC YEAR 3

Module Code	HY3VA
ECTS	5
Module Learning Outcomes	On successful completion of this module, students should be able to: • begin to cultivate self-motivation and self-management skills, and the ability to undertake autonomous self-study in preparation for continual future (life-long) learning and in support of a sustainable livelihood • develop, research and evaluate ideas, concepts and processes through reflective thinking and practice • begin to recognise the physiological and psychological demands associated with professional practice, and evidence awareness of – and preparedness to engage with as needed – relevant health and wellbeing promotion initiatives and resources • 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	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. 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.
Teaching and Learning Methods	Expert-led in-person interactive classes Online components

Assessment Details	Assessment Component	Assessment Description	% of Total
	Personal Reflective Practice	Students confirm on Moodle that they completed 20 personal reflections during the year	50
	Shared Reflective Practice	Students submit four reflections	50
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. See also Holistic Reading list on library catalogue.		

YEAR FOUR

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SUMMARY YEAR 4

Module	Components within Module	Assessment	Overall %	Contact Hours	Own Hours	ECTS
Principal Study						**25**
	Main Instrument: Individual vocal tuition and vocal coaching	End-of-Year Recital Exam Teacher's Continuous Assessment	40 5	52 16 4		
	Performance Classes: German Lieder French Mélodies Irish, English + American Song	Pass/Fail Pass/Fail Pass/Fail		8 8 8		
	Opera Studies: Aria Class Participation in masterclasses	Pass/Fail		24 6		
Performing in Context						**10**
	Lyric Diction: French Diction	Exam	1	12		
	RIAM Chorale	Pass/Fail				
	Performance Electives (Choose 2) Vocal Concerto	Exam	12 each	15		
	Opera production (opera role or ensemble subject to casting)	Exam		80		
	Chamber music	Exam		15		
	Song project	Exam				
	Opera Scenes	Exam		45		
	Conducting	Exam				
	Musical Theatre	Exam				
	Co-creating Inclusive Ensembles	Performance, Cont Assessment, Presentation				
Academics	**Academic Electives** Aural (compulsory)	Exams	5	56–60	440-444	**20**
	Capstone Project	Documentation/ Presentation	25			
RIAM Holistic	Four electives		0	30	95	**5**
Total			**100**			**60**

PRINCIPAL STUDY YEAR 4
MAIN INSTRUMENT (VOCAL)

Module Code	PSY4VA
ECTS	25
Module Learning Outcomes	On successful completion of this module, students should be able to: 7A, 3B, 6B, 5C, 11C, 16C
Module Content Individual Vocal Tuition Vocal Coaching Masterclasses **Performance Classes:** Art Song **Opera Studies:** Aria Class **Masterclasses:** Participation in and attendance at masterclasses	**Individual Vocal Tuition and Vocal Coaching** In their final year, students should develop further the skills required for professional career paths. Students will continue to refine and develop their singing technique and artistic expression in their one-to-one lessons with their vocal teacher and vocal coach. In addition, students will learn how to build the necessary physical and vocal stamina required for extended rehearsal and performance. At the culmination of their studies students should be able to create and realise their own artistic concepts and have developed the necessary skills for their expression. Students should evaluate their personal goals and begin to take steps to achieve them. Students should emerge with a healthy vocal production which will equip them to pursue post-graduate studies and/or to undertake professional engagements. Students should be able to communicate effectively with an individual artistic voice. The repertoire that they present for examination should reflect their four years of study, both in terms of technique and artistic expression. Their one-to-one vocal coaching sessions will focus on the style and interpretation of repertoire including song cycles, repertoire for voice and orchestra and opera and oratorio roles. Students will have acquired the skills to sing with confidence as an equal partner in a duo with piano. **Masterclasses** Students in Year 4 will have the opportunity to have one-to-one coaching with visiting tutors and to participate in masterclasses, some of which will be open to the public.
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 allow the student to engage in public performance practice.

Assessment Details	Assessment Component	Assessment Description	% of Total	Week Due
	Mid-year exam (summative)	**Choose 2 (see syllabus below) Each elective is worth 12%** Repertoire for Voice and Orchestra [Vocal Concerto] Chamber Music, Song Project, Major Contemporary Work A major role in an RIAM Opera production Opera Scenes Co-creating Inclusive Ensembles Musical Theatre	24	Semester 2
	End-of-year repertoire exam (summative)	A recital of 45-55 minutes which adheres to the repertoire requirements in the syllabus (see below) Programme notes/ verbal introductions are required.	40	May / June
	Teacher's mark (formative)	Based on • Attendance and punctuality • Musical development • Work Rate	5	May
Reassessment Requirements	All exam components must be passed to graduate. In the case that a student fails any, 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: 52 vocal lessons + 20 vocal coaching			
Recommended Reading / Resources	View available resources on the RIAM Library catalogue from the links below: **Reading list: Singing (Principal Study)**			

Vocal Assessment Syllabus

Year Four Mid-year Examination:

Singers will choose **two** of the following **Performance Electives**. Each Performance Elective will constitute 12% of the overall performance mark for Year 4.

Repertoire for Voice and Orchestra [Vocal Concerto]
- To perform, **from memory**, a work for Voice and Orchestra. This can be a vocal cantata, a song cycle for voice and orchestra, an oratorio role or equivalent repertoire. Singers who do not have the opportunity to perform their chosen work with orchestra must perform their work with piano accompaniment. Singers may apply to the Head of Faculty in advance if they wish to use the score, either due to the complexity of the score or because of performance conventions e.g. in oratorio.

Chamber Music, Song Project, Major Contemporary Work
- To perform a chamber music recital / vocal duo of 20 – 30 minutes with other singers and/or instrumentalists.
- To participate in a song performance project. This may be subject to audition and selection for participation in a suitable song performance project.
- To perform a major contemporary work of equivalent challenge.

A major role in an RIAM Opera production
- To prepare, rehearse and perform a major role in an RIAM Opera production subject to audition and casting in a suitable role.
- Singers cast in a smaller role or in an ensemble / chorus role in an RIAM Opera production can complete this elective by also performing in 10 – 15 minutes of opera scenes.

Opera Scenes
- To prepare, rehearse and perform a selection of opera scenes subject to casting (20 – 30 minutes).

Musical Theatre
- To prepare, rehearse and perform a selection of musical theatre scenes in a semi-staged concert.

Co-creating Inclusive Ensembles
- To prepare a 10-minute recorded commentary and take part in a performance.

Year Four End-of-year Examination: Repertoire Requirements

End-of-year Recital
To prepare a portfolio of work covered during the year to include:
- **Ten** Art Songs including German Lieder and French Mélodies
- **Six** English language Art Songs of which at least two must be must be written in the 20th or 21st century.
- **Four** arias from Oratorio or Opera, or Concert Arias
- **Two** items by an underrepresented composer in any language or genre.
- **Four** own-choice items reflecting the student's special interests.

To perform, **from memory**, a recital of 45 - 55 minutes, which includes the natural breaks between pieces, chosen from the portfolio. This programme must be approved by the principal study tutor. Written or verbal programme notes are required. The duration of verbal notes should not exceed 5 minutes and will be added on to the duration of the recital. Marks will be given for the construction of a balanced and interesting programme.

The programme should reflect the interests, strengths and possible future direction of the performer in the profession. Marks will be given for the construction of a balanced and interesting programme. Written or verbal programme notes are required and form part of the assessment. The duration of verbal notes should not exceed 5 minutes and will be added on to the duration of the recital.

PRINCIPAL STUDY
PERFORMANCE CLASSES: ART SONG

Module Code	PSY4VB
ECTS	25
Module Learning Outcomes	On successful completion of this module, students should be able to: 7A, 3B, 6B, 5C, 11C, 16C
Module Content	**Performance Classes: Art Song** German Lieder French Mélodies Irish, English + American Song These performance classes will focus on the interpretation of German, French, English and American art song repertoire. Major song cycles will also be studied. In addition to mainstream art songs, students should present repertoire by underrepresented composers, some more specialised repertoire, and art songs by 20th century and 21st century composers. To achieve an optimal interpretation of the songs singers and pianists will develop their sense of imagination while working collaboratively as a duo. Students will learn how to express the meaning of the text through a sensitivity of emotional expression and the nuances of language, exploring the literary qualities and the psychological refinement of the text depiction. Singers will explore different uses of the voice (variety of timbre), phrasing, expression, emotion and body language, depending on different textual interpretations. Student pianists who choose an **Accompaniment Elective** can also join the class to learn how to interact musically and interpretatively with a singer as part of a duo. Students will develop their presentation/platform skills and be able to identify and describe the behavioural and communicative demands of public performance. They will lead and/or support learning and creative processes in others, be self-aware and apply their critical capabilities constructively to their own work and the work of others creating a constructive learning environment.
Teaching and Learning Methods	Weekly performance classes allow students to perform to and receive feedback from other tutors and their peers. Masterclasses with visiting artists allow the student to engage in public performance practice.

Assessment Details	Assessment Component	Assessment Description	% of Total	Week Due
Pass/Fail	Portfolio	Portfolio of background research; phonetic transcriptions and translations of songs performed in class;		May

		notes made on performances of songs in class.		
	Continuous Assessment	Based on appraisal of student's work rate, performance in classes, their response to feedback and contribution to the classes.	100	May

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: 36
Recommended Reading / Resources	View available resources on the RIAM Library catalogue from the links below: **Reading list:** **German Lieder** **French Mélodies** **Irish, English & American Song** See also: Contemporary Music Centre Dublin, www.cmc.ie

PRINCIPAL STUDY
PERFORMANCE CLASSES: ARIA CLASS

Module Code	PSY4VB
ECTS	25
Module Learning Outcomes	On successful completion of this module, students should be able to: 7A, 3B, 6B, 5C, 11C, 16C
Module Content	**Performance Classes: Aria Class** Through performance in class students will examine a broad array of stylistic and interpretive issues relating to the performance of arias from opera and sacred works from Baroque to 21st century composers. Students will also prepare arias for performance with the RIAM Chorale and for public concerts and auditions. Consideration will also be given to the behavioural and communicative demands of public performance and the presentation of repertoire for opera auditions. Students will be encouraged to be critically self-aware and to apply their critical capabilities constructively to the work of others.
Teaching and Learning Methods	Weekly performance classes allow students to perform to and receive feedback from other tutors and their peers. Masterclasses with visiting artists allow the student to engage in public performance practice.

Assessment Details Pass/Fail	Assessment Component	Assessment Description	% of Total	Week Due
	Portfolio	Portfolio of background research; phonetic transcriptions and translations of songs performed in class; notes made on performances of songs in class.	0	May
	Continuous Assessment	Based on appraisal of student's work rate, performance in classes, their response to feedback and contribution to the classes.	100	May

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: 24

Recommended Reading / Resources	View available resources on the RIAM Library catalogue from the links below: **Reading list:** **Baroque Music** **Oratorio: History** **Handel and Oratorio** **Bach and Passion Music** **Opera: Reference** **Opera: Libretti** **Opera: History** **Opera: Acting** **Opera: Lyric Diction** **Opera: Auditioning**

PERFORMING IN CONTEXT YEAR 4
LYRIC DICTION: FRENCH DICTION

Module Code	PCY4VD			
ECTS	10 (total for Performing in Context)			
Module Learning Outcomes	On successful completion of this module, students should be able to: • Read French text expressively • Comprehend and use correctly basic grammatical forms in French • Translate simple phrases with the aid of appropriate resources • Write phonetic transcriptions of French texts • Sing French arias, recitatives and Mélodies with clear and expressive enunciation of the text			
Module Content	The emphasis will be on lyric diction, i.e. "singing diction", in French. The focus will be on pronunciation, enunciation and expression of the text. Phonetics will be used as an aid to pronunciation. Simple translation skills - basic grammatical forms, dictionary skills, comparison with "singing" translations. Reading aloud texts of recitatives, arias and and Mélodies in French and singing repertoire.			
Teaching and Learning Methods	Expert-led in-person interactive group classes Course assignments and notes Reading and singing Italian Online components may be used			
Assessment Details Both assessment components must be passed independently.	Assessment Component	Assessment Description	% of Total	Week Due
	Continuous Assessment	Course Assignments and Notes	50	Semester 1 Week 12
	Exam and Performance	Reading and Singing in French	50	Semester 1 Week 12
Reassessment Requirements	Re-sit of formal exam and course work			
Contact Hours and Student Workload	Contact hours: 12 Student workload: 24 hours Total: 36 hours			
Recommended Reading/ Resources	View available resources on the RIAM Library catalogue from the links below: **Reading list:** **French Diction**			

PERFORMING IN CONTEXT:
PERFORMING ENSEMBLES: RIAM CHORALE

Module Code	PCY4VE
ECTS	10 (total for Performing in Context)
Module Learning Outcomes	3A, 5A, 12A, 2B, 6C
Module Content	Throughout their four years of undergraduate studies, students will sing in a wide variety of repertoire scored for *a cappella* chamber choir and for full chorale accompanied by an instrumental ensemble. Emphasis will be placed on cultivating the ability to pitch accurately, sight-sing and listen critically as part of a vocal ensemble. Students will learn to sing with confidence as part of a vocal ensemble, to work with others to realise joint performance projects and to follow the direction of a choral conductor. There will be two main performance projects per year which will be rehearsed during RIAM Performance Spotlight Weeks. In addition to mainstream choral repertoire, the RIAM Chorale also presents works by under-represented and contemporary composers. Highlights in recent years include a cappella works by Clara Schumann, Fanny Hensel, Ina Boyle, Eric Whitacre and Rhona Clarke and performances of major works by living composers including Dr Kevin O'Connell: *Mass*; Tariq O'Regan: *The Ecstasies Above* (in collaboration with Chamber Choir Ireland) and James Whitbourne: *Annelies.* Soloists for performances will be chosen by audition from within the RIAM Chorale. Year 4 Singers participating in RIAM Opera rehearsals during Performance Spotlight Weeks in October and March can be exempt from RIAM Chorale rehearsals and performances with the approval of the Head of Vocal Studies and Opera. Singers in BMus Year 4 can nominate a major solo role with RIAM Chorale in fulfilment of the Vocal Concerto [Mid-Year Exam].
Teaching and Learning Methods	Expert-led in-person interactive group classes

Assessment Details Pass Requirement: Pass/Fail Full attendance at RIAM Chorale rehearsals and performances is mandatory for BMus vocal students	Assessment Component	Assessment Description	% of Total	Week Due
	Performance	Participation in rehearsals and performances	100	Semester 2 February PSW

Reassessment Requirements	Repeat Module. Penalties will apply for non-attendance.
Contact Hours and Student Workload	Attendance at rehearsals and performances = 45 hours. Self-Study = 45 hours Total = 90 hours
Recommended Reading/ Resources	View available resources on the RIAM Library catalogue from the links below: **Reading list:** **Chorale**

PERFORMING IN CONTEXT
PERFORMANCE ELECTIVES: VOCAL CONCERTO

Module Code	PVCY4K
ECTS	10 (total for Performing in Context)
Module Learning Outcomes	On successful completion of this module, students should be able to: 2a, 3a, 11a, 2b, 3b, 11c
Module Content	**Module Content:** **Repertoire for Voice and Orchestra [Vocal Concerto]** • To perform, from memory, a work for Voice and Orchestra. This can be a vocal cantata, a song cycle for voice and orchestra, an oratorio role or equivalent repertoire. • Singers who do not have the opportunity to perform their chosen work with orchestra must perform their work with piano accompaniment. Singers may apply to the Head of Faculty in advance if they wish to use the score, either due to the complexity of the score or because of performance conventions e.g. in oratorio. The principal study voice professor and vocal coach will support the student in the preparation of a work for voice and orchestra from the initial stages of preparation and rehearsals to achieving a complete performance. Students can also present elements of the work in Performance Classes and at Masterclasses. Special attention will be given to stylistic issues and performance practice in relation to repertoire from different composers, centuries and countries. Students will draw on strategies developed in Performance Psychology to help in the management of performance anxiety. On occasion students will have the opportunity to prepare and present a work for voice and orchestra / vocal concerto with a conductor and an orchestra. Students can nominate a professional engagement with orchestra for examination, with approval from the Head of Faculty. In addition, Year 4 singers can complete in the annual Maura Dowdall Senior Concerto Competition which offers a prize of a solo performance with the National Symphony Orchestra.
Teaching and Learning Methods	Coaching with RIAM vocal professors and vocal coaches Working with a conductor and an orchestra (in the case of a professional engagement).

Assessment Details Forms 12% mark for Performing in Context	Assessment Component	Assessment Description	% of Total	Week Due
	Performance Exam	Presentation of a work for voice and orchestra.	100	End of Semester 1

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: 15 Student workload: Total:
Recommended Reading/ Resources	View available resources on the RIAM Library catalogue from the links below: **Reading list: Vocal Concerto** *Additional reading:* Fleming, R. *The Inner Voice, Notes from a Life on Stage* New York: Viking Penguin, 2005

PERFORMING IN CONTEXT
PERFORMANCE ELECTIVES: OPERA PRODUCTION

Module Code	PCY4VA
ECTS	10 (total for Performing in Context)
Module Learning Outcomes	On successful completion of this module, students should be able to: 11a, 14a, 2b, 5c, 13c
Module Content	This class will build directly on the achievements attained in the Opera Class module in BMus Year 3. The RIAM Opera produces fully staged opera productions each year. Repertoire is chosen to suit the current students' voice types and vocal development. Roles are assigned by audition only. Operas presented in recent years include Francesca Caccini *La liberazione di Ruggiero dall'isola di Alcina*; Cavalli *Ormindo* and *La Calisto;* Purcell *The Fairy Queen* and *King Arthur;* Handel *Semele;* Mozart: Die Zauberflöte and *La finta giardiniera;* Janáček *The Cunning Little Vixen*; Britten *Albert Herring*; Siobhán Cleary *Vampirella*; Jake Heggie *For a look or a touch;* Stephen McNeff *Banished;* Dr Kevin O'Connell *Dreamcatchr* and Elizabeth Maconchy *The Sofa.* **Module Content:** Students will be supported in the preparation of an operatic role from the initial stages of preparation and rehearsals to achieving a complete performance. Creating a fully-staged production with an ensemble cast, director, conductor, orchestra, production and design team. Developing the appropriate technical and artistic skills required for opera rehearsal and performance. Use of phonetic transcriptions, translations and audio recordings of the spoken libretto in preparing the text. Preparing the vocal score with a répétiteur and a conductor. Special attention will be given to the issue of performance practice in operatic repertoire from different composers, centuries and countries. Rehearsing as part of an operatic ensemble and developing the skills to work creatively as part of a team. Working with an opera director and movement director on the creation of a character. Working with a conductor and an orchestra.
Teaching and Learning Methods	Expert-led in-person interactive group classes. Coaching with RIAM opera répétiteurs and conductors. Working with an opera director and a movement director as appropriate. Working with a conductor and an orchestra

Assessment Details Forms 12% mark for Performing in Context	Assessment Component	Assessment Description	% of Total	Week Due
	Performance Exam	Presentation of a fully-staged performance of an opera role and/or ensemble role. This mark will be allocated by an external specialist examiner.	60	January or March
	Course Work	Continuous Assessment: Preparation of music, participation in rehearsals and performances. This mark will be allocated by the opera conductor.	40	January or March
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: 40 Total: 120 hours			
Recommended Reading/ Resources	View available resources on the RIAM Library catalogue from the links below: **Reading list:** **Opera: Reference** **Opera: Libretti** **Opera: History** **Opera: Acting** **Opera: Italian**			

PERFORMING IN CONTEXT
PERFORMANCE ELECTIVES: CHAMBER MUSIC / SONG PROJECT

Module Code	PCY4VF
ECTS	10 (total for Performing in Context)
Module Learning Outcomes	On successful completion of this module, students should be able to: 11a, 14a, 2b, 5c, 13c
Module Content	**Chamber Music**: Students will develop the fundamentals of engaging in collaborative performance through assigned repertoire for voice and piano duos and larger chamber music ensembles which include voice. Students develop practice strategies for working with others and enhancing their collaborative musical skills. Students will be placed in chamber music groups in September. Each group should choose their own repertoire under the guidance of the Head of Chamber Music and, if necessary, in consultation with their Head of Faculty and assigned chamber music coach. Each group should listen to a variety of repertoire, discuss possible ideas and read through repertoire together. Repertoire choice must be submitted to the Head of Chamber Music for approval by the set deadline. Each group will be given a specific time requirement and must choose repertoire to fulfil this requirement. Students can also create projects involving performance as collaborators in multidisciplinary works involving other art forms as well as western art chamber music. Performances are normally assessed in RIAM's annual ChamberFest but can also be done outside of this time **Song Projects:** Song Projects are created for RIAM vocal and piano duos and coached by assigned RIAM coaches and international visiting artists. Students are normally selected by audition for participation in these projects. Some RIAM Song Projects culminate in collaborations for selected RIAM singers and pianists with peers from international conservatoires and can include international tours and performances. Song Projects presented in recent years include: *Ten thousand miles away* (curated and led by Iain Burnside in collaboration with the Julliard School); *Drums and Guns* (curated and led by Iain Burnside in collaboration with the Guildhall School and the Julliard School); *Sorolla Spanish Master of Light* (curated by Kathleen Tynan and led by Ann Murray, presented in association with the National Gallery of Ireland) and *Open your eyes and tell me what you see* (curated and led by Iain Burnside in collaboration with the Guildhall School, Paris Conservatoire and Salzburg Mozarteum).

Teaching and Learning Methods	Duo or small-group coaching, group lessons and masterclasses			
Assessment Details Forms 12% mark for Performing in Context	Assessment Component	Assessment Description	% of Total	Week Due
	Chamber Music (summative)	Performance of a minimum of 20 minutes	75	During Chamber fest
	Chamber Music (formative)	Continuous assessment mark by Chamber Music coach(es)	25	During Chamber fest
	Song Project (summative)	Performance of a minimum of 20 minutes	75	At end of project
	Song Project (formative)	Continuous assessment mark by Song Project coach(es)	25	At end of project
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: 15 Student workload (preparation for course and assessment, including completion of assessment): 45 Total: 60			
Recommended Reading/ Resources	Kay Dunlap, *Vocal Chamber Music: a Perfomer's Guide* New York & London: Garland Publishing, 1985			

PERFORMING IN CONTEXT
PERFORMANCE ELECTIVE: OPERA SCENES

Module Code	POSY4K
ECTS	10 (total for Performing in Context)
Module Learning Outcomes	On successful completion of this module students should be able to: 11a, 14a, 2b, 5c, 13c
Module Content	This class will build directly on the achievements attained in the Opera Class module in BMus Year 3. Students will examine a broad array of stylistic and interpretive issues relating to the performance of a diverse range of opera scenes from Baroque to 21st century composers. They will develop vocal ensemble skills and opera rehearsal skills. They will be coached by an opera coach / conductor and a répétiteur. They will also have the opportunity to work with an opera director in the preparation of opera scenes. Emphasis will be placed on vocal and dramatic characterisation of the repertoire studied. They will also work on the staging of the recitatives, arias, duets and ensembles for a performance of semi-staged opera scenes each year.
Teaching and Learning Methods	Expert-led in-person interactive group classes

Assessment Details Forms 12% mark for Performing in Context	Assessment Component	Assessment Description	% of Total	Week Due
	Performance Exam	Opera Scenes Students will be examined on the preparation and presentation of Operatic Duets and Ensembles in an Opera Scenes concert.	60	Semester 2 PSW April / May
	Course Work	Continuous Assessment: 40% Preparation of music, Participation in classes and engagement with process of class. Portfolio: To contain background research, phonetic transcriptions, translations, and notes taken re repertoire performed in class.	40	Semester 2 Week 12

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: 24 hours Student workload: 48 hours Total: 72 hours

Recommended Reading/ Resources	View available resources on the RIAM Library catalogue from the links below:
	
	Reading list: **Opera: Reference**
	                  Opera: Libretti
	                  Opera: History
	                  Opera: Acting
	                  Opera: Italian

PERFORMING IN CONTEXT
PERFORMANCE ELECTIVES: CHORAL CONDUCTING

Module Code	PCY3VF			
ECTS	15 (total for Performing in Context)			
Module Learning Outcomes	On successful completion of this module, students should be able to: 7A, 4B, 12B, 4C, 6C, 7C			
Module Content	This module will introduce students to basic gesture, score preparation, choral literature, and choral pedagogy. Students will conduct each other and a pianist, and at times it might be possible for students to work with a vocal ensemble.			
Teaching and Learning Methods	The classes require active participation, ongoing preparation, and the completion of designated tasks.			
Assessment Details	Assessment Component	Assessment Description	% of Total	Week Due
	Practical Exam	Students will conduct pre-prepared repertoire	75	End of Sem 2
	Reflective Essay	1000 words/10 mins reflection	25	End of Sem 2
Reassessment Requirements	Retake exam or resubmit reflection			
Contact Hours and Student Workload	Contact hours: 10 hours Student workload (preparation for course and assessment, including completion of assessment): 50 hours Total: 60 hours			
Recommended Reading and Resources	See Moodle for reading lists. Additionally, view available resources on the RIAM Library catalogue from the links below: **Reading list: Choral Conducting (Elective)**			

PERFORMING IN CONTEXT
PERFORMANCE ELECTIVE: MUSICAL THEATRE

Module Code	PMTY4K
ECTS	15 (total for Performing in Context)
Module Learning Outcomes	On successful completion of this module students should be able to: 11a, 14a, 2b, 5c, 13c
Module Content	The preparation, rehearsal and performance of musical theatre solos and ensembles. You will develop an understanding of the process of preparing and rehearsing extracts from a range of roles suitable to your vocal development and gain the experience of performing musical theatre scenes in public. The module will be taught by RIAM tutors and experienced guest musical theatre coaches. You will work with a director in the preparation of the musical theatre scenes for a performance of semi-staged musical theatre scenes each year. On successful completion of this module you: • will have studied, rehearsed and performed a range of musical theatre solo and ensemble scenes • are able to give performances which demonstrate the integration of vocal, dramatic and physical skills • are able to respond to direction from musical theatre coaches and directors • are able to interact musically, dramatically and physically in musical theatre ensembles with other performers
Teaching and Learning Methods	Expert-led in-person interactive group classes

Assessment Details Forms 12% mark for Performing in Context	Assessment Component	Assessment Description	% of Total	Week Due
	Performance Exam	Musical theatre Scenes Students will be examined on the preparation and presentation of Solos and Ensembles in a semi-staged Musical theatre concert.	60	Semester 2 PSW 1 January
	Course Work	Continuous Assessment: 40% Preparation of music, Participation in classes and engagement with process of class. Portfolio: To contain background research and notes taken re repertoire performed in class and in rehearsals.	40	Semester 2 PSW 1 January

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: 24 hours Student workload: 48 hours Total: 72 hours
Recommended Reading/ Resources	

PERFORMING IN CONTEXT
PERFORMANCE ELECTIVE: CO-CREATING INCLUSIVE ENSEMBLES

Module Title	Co-creating Inclusive Ensembles
Module Code	PCCY4K
ECTS	5 ECTS
Module Learning Outcomes	On successful completion of this module, students should be able to: • 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	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. 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. 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?

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	What is the impact of such initiatives and how do we measure it ethically and communicate it fairly? 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? 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.
Teaching and Learning Methods	**In-person Lectures** 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. **In-person Music Creation Sessions** 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. **Online monitored Discussion Forum** 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. **Other Sessions** 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.

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: • 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 • 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			

	Contact time (lectures, in-person music creative sessions/ rehearsals): 28 hours Independent study/preparation of materials: 40 hours In-module survey: 1 hour Group project work divided between smaller and larger groups and based on availability of OYOI members: 14 hours Online discussion platform created for discussion of challenges, which will be monitored: 24 hours
Recommended Reading/ Resources	Drake Music: https://www.drakemusic.org 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. • 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! View available resources on the RIAM Library catalogue from the link below: **Reading materials: Co-creating Inclusive Ensembles**

ACADEMICS YEAR 4

Aural Skills/Sight-Singing (compulsory)

Module Code	AEY4V
ECTS	20 for all academic electives
Module Learning Outcomes	On successful completion of this module students should be able to: • Illustrate orally and aurally an understanding of intervals, chords, melody and rhythm • Sight sing in small ensemble groups • Notate atonal melodies/clusters • Assimilate and recreate/atonal scores
Module Content	The purpose of this course is to build on the skills acquired in year 3. The core of the vocal sight singing training will focus on late Romantic vocal ensemble work in the 1st Semester (11 weeks). The students will form small vocal ensembles and sing appropriate duos, trios or larger forms depending on class numbers and available vocal registers. Reading, tuning, listening, cueing and ensemble balance will be addressed. The conducting module elective, if chosen, will complement studies here. The study of modern vocal repertoire will also be undertaken in the 2nd semester (13 weeks) - developing out of the Advanced rhythmic training module undertaken in Year 3. Approaches to pitching angular melodic lines, cues, intervallic work and rhythmic considerations will be addressed. Dictation studies will link in with the modern vocal studies. Approaches to atonal melodies will also be addressed. This will directly feed out of, and into the sight singing area. Sight singing: Ensemble work in small groups, duos and trios. Singing of appropriate vocal repertoire belonging to the Romantic Period. Focus will be on reading, cueing, tuning, listening and ensemble balance. Study will also include approaches to modern vocal repertoire – atonal melodies, pitching, intervallic work and rhythmic considerations. Dictation: This will include atonal melodies and clusters, streaming out of the sight singing encountered in the modern vocal repertoire. Active class participation and weekly preparation of material is essential.
Teaching and Learning Methods	The module is delivered through weekly lectures and demonstrations. Active class participation and weekly preparation of material is essential. Support of this nature is essential in securing a solid foundation and building student confidence. Weekly assignments in sight singing/ensemble work/ intervallic work.

Assessment Details	Assessment Component	Assessment Description	% of Total
	Mid-year Assessment	Prepared works Quick study Demonstration of weekly classwork preparation Dictation	50
	End-of-year Assessment	Sight sing atonal melodic fragments/2-part & sing a selection of prepared works Viva/dictation Demonstration of weekly classwork preparation	50
Reassessment Requirements	Re-take relevant assessments		
Contact Hours and Student Workload	1 hour per week x 20 weeks = 20 hours 105 hours of self-study		
Recommended Reading/ Resources	View available resources on the RIAM Library catalogue from the link below: **Reading materials: Aural Skills / Sight Singing**		

Capstone Project: Research

Module Code	CPY4R
ECTS	20
Module Learning Outcomes	This module builds primarily on the research skills developed through modules in Years 1–3, namely Music History. On successful completion of this module, students should be able to: 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
Module Content	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.

Teaching and Learning Methods	All students are expected to engage in three components:
	    1. Individual Supervision
	    2. Research Seminars
	    3. Research Skills and Online Research Catalogue Training
	
	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.

	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.		
	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** *Additional resources:*

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**

Additional resources:

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)

Schwab, M. (ed), Experimental Systems: Future Knowledge in Artistic Research (Leuven: Leuven University Press, 2013)

Scott, J., Embodied Performance as Applied Research, Art and Pedagogy (New York, NY: Springer Berlin Heidelberg, 2017)

Wilson M. and Ruiten, S. (eds), Share Handbook for Artistic Research Education. (Amsterdam, Dublin, Gothenburg: ELIA, European League of Institutes of the Arts, 2013)

Reading Materials: **Historical Performance Interpretation Analysis**

Capstone Project: Composition

Module Code	CPY4C
ECTS	20
Module Learning Outcomes	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. On successful completion of this module, students should be able to: LO1: Produce a large-scale original composition portfolio/project LO2: Identify, describe, reflect on and evaluate the learning process and the quality of their own learning and achievement LO3: Communicate effectively insights through documentation and presentation of the portfolio/project
Module Content	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.

Teaching and Learning Methods	All students are expected to engage in two components:
	    1. Individual Supervisions
	    2. Composition Seminars
	    3. Online Research Catalogue Training
	
	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.
	
	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.

	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.		
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	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. On successful completion of this module, students should be able to: LO1: Produce an original music technology project that is embedded in the student's own artistic practice and/or related to music performance LO2: Identify, describe, reflect on and evaluate the learning process and the quality of their own learning and achievement LO3: Communicate effectively insights through documentation and presentation of the project
Module Content	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.

Teaching and Learning Methods	All students are expected to engage in two components:
	    1. Individual Supervisions
	    2. Technology Seminars
	    3. Online Research Catalogue Training
	
	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.
	
	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.

	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.		
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**		

RIAM HOLISTIC YEAR 4

Module Code	HY4VA
ECTS	5
Module Learning Outcomes	On successful completion of this module, students should be able to: • begin to cultivate self-motivation and self-management skills, and the ability to undertake autonomous self-study in preparation for continual future (life-long) learning and in support of a sustainable livelihood • develop, research and evaluate ideas, concepts and processes through reflective thinking and practice • begin to recognise the physiological and psychological demands associated with professional practice, and evidence awareness of – and preparedness to engage with as needed – relevant health and wellbeing promotion initiatives and resources • 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	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. 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.
Teaching and Learning Methods	Expert-led in-person interactive classes Online components

Assessment Details	Assessment Component	Assessment Description	% of Total
	Personal Reflective Practice	Students confirm on Moodle that they completed 20 personal reflections during the year	50
	Shared Reflective Practice	Students submit four reflections	50

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. See also Holistic Reading list on library catalogue.

REGULATIONS AND ASSESSMENTS

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ACADEMIC PROGRESSION

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

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

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

MARKING SYSTEM

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

The marking system for all subjects is as follows:
I 70% and over
II.1 60% - 69%
II.2 50% - 59%
III 40% - 49
F1 30% - 39%
F2 less than 30%

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

ATTENDANCE

Principal Study and Performing in Context
Students who fail to attend without a certified and sanctioned excuse will have marks deducted as follows:
- 2½% for any 2 unexplained absences
- 5% for any 4 unexplained absences
- 7½% for any 6 unexplained absences etc.
- Penalties incurred for Performance Classes will be deducted from the overall Performance mark [weighted at 60% of their year's total marks].
- Such deductions will be made for all absences [without a certified and sanctioned excuse] without limit, and persistent non-attendance could result in failing the year.

Chorale and Non-orchestral Protocol:

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

Academics and RIAM Holistic

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

PERFORMANCE EXAMINATIONS

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

Programme Notes

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

Copies of Music

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

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

MARKING CRITERIA

1. Performance
2. Chamber Music
3. Academic Writing
4. Dissertation
5. Music Technology/Composition
6. Capstone Assessment Rubric

Marking Criteria: Performance	
Honors First Class:	
80% - 99%	**Technique** • An extremely assured and technically accomplished performance • Maintained a totally convincing sense of control throughout the performance • Highly polished and accomplished; always convincing in this regard **Interpretation** • A profound understanding of style and of the pieces performed • A richly imagined and memorable performance with great individuality always in abundance • A deeply insightful performance; thoroughly convincing **Performance** • Totally committed and convincing throughout; a gripping account • Profoundly communicative and effective; a confident and highly professional performance full of élan • Full of flair and polish; a strong sense of artistry
70% - 79%	**Technique** • Very technically assured • Hardly any lapses of control or none of any significance • Highly polished and accomplished; always convincing in this regard **Interpretation** • A deep understanding of style and of the pieces performed • A high degree of individuality with a significantly imaginative interpretation • Showed a continuously high degree of insight throughout the performance; wholly convincing in this regard **Performance** • A highly committed and convincing performance • Great poise and confidence in evidence; always communicative • A significant degree of flair and polish

Honors Second Class First Division	
66% - 69%	**Technique** • Mostly technically assured • Some issues/lapses of control but not many • In some short passages the performance may have been slightly marred by technical glitches **Interpretation** • Good understanding of style • Has individuality but more subtlety of imagination required • Has some degree of insight; quite convincing in this regard **Performance** • Demonstrates commitment and concentration • Displays confidence and poise and was communicative • Evidence of some flair

60% - 65%	**Technique** • Fairly technically assured • Some technical issues and perhaps limitations in control • Slightly marred the performance overall **Interpretation** • More individuality and awareness of musical style needed • Requires a wider variety of expression • Requires more insight; somewhat convincing though **Performance** • Generally confident with some sense of involvement • Displayed some poise and was mostly communicative • Signs of some restriction which limits a sense of flair; shows good potential though

Honors Second Class Second Division	
56% - 59%	**Technique** • Reliable technically but lacks versatility and ease • Flaws in technical control • Marred performance overall **Interpretation** • Displayed some stylistic understanding • A rather standard approach; lacks individuality • Limited in insight into the music and not always convincing **Performance** • Reasonably confident (most of the time) with some sense of involvement • Though communicative it lacked poise • Shows potential and demonstrates solid preparation though lacking in flair
50% - 55%	**Technique** • Reasonable technically, though this restricted the musical interpretation • The technique marred the overall impression somewhat • Notable flaws in technical control **Interpretation** • Displayed a somewhat narrow stylistic understanding • Overall a rather standard approach • Occasional insights into the music but overall unconvincing in this regard **Performance** • Fairly confident but lacking in involvement • Not always communicative • Preparation in evidence but not always solid

Third Class	
46% - 49%	**Technique** • Technically limited • Maintained a sense of continuity despite technical problems • Conspicuous flaws in technical control **Interpretation** • Displays some musical understanding though lacking in stylistic variety • An unconvincing approach • Quite limited in terms of insight into the music **Performance** • Somewhat hesitant throughout and lacking in engagement • Though it maintained a sense of coherence, it lacked a sense of communication
40% - 45%	**Technique** • Some significant technical limitations • Lacked continuity • Technically somewhat weak **Interpretation** • A limited and somewhat basic level of stylistic understanding • An unsatisfactory and unconvincing approach • Displayed little or no sense of direction or plan **Performance** • Very hesitant throughout; lacking assurance • Little or no communication and limited coherence • Inadequate preparation in evidence

Fail	
0% - 39%	**Technique** • Serious technical limitations • Disjointed and little or no continuity • Not really in control; significant flaws everywhere in evidence **Interpretation** • Little evidence of musical understanding or interpretation • The performance may have been technically weak to the extent that it became difficult to judge interpretation • Somewhat incoherent **Performance** • A disjointed and faltering performance • Neither properly communicative nor coherent • Little or no evidence of adequate preparation

Marking Criteria: Chamber Music

Honors First Class	
80% - 99%	• A committed and integral contribution to an ensemble working at an exceptional level • Technically accomplished and richly imagined • A mature sense of artistry and flair • Profoundly communicative with a convincing understanding of style • An adaptable understanding of role
70% - 79%	• A significant contribution to an ensemble working at an excellent level • Technically assured and polished • A significant imagination with flair and poise • A responsive ensemble player, communicating with confidence

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

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

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

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

Marking Criteria: Academic Writing

The purpose of this document is to make explicit as far as possible the current practice concerning the grading of written work in the Faculty. It is not intended to change current practice but to provide a framework that can be used by staff to explain the marks awarded to examination answers and other forms of written assignment, and to assist students to interpret the marks that they receive.

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

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

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

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

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

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

Fail (0-39)
The 'fail' grade is sometimes broken down into two bands: F1 and F2. An answer at the F1 level (30-39) represents a failure to answer the question adequately, but the possession of at least some relevant information. The failure to provide an appropriate answer may be due to a misunderstanding of the question, or to one or more of the following deficiencies: it may contain only a small amount of relevant information, the material itself may have been misunderstood, the answer may be poorly or incoherently presented, or the answer may not relate to the question asked. An answer at the F2 level (0-29) normally contains no or only the most minimal amount of information relating to the question, or may demonstrate a complete misunderstanding of the question, or a misunderstanding of the

material relevant to its answer such as to render the answer meaningless. Work at Fail level tends to have few positive characteristics, except possibly when the grade has been awarded because of the inclusion of a major error, the presence of which is sufficiently important to outweigh any positive features of the answer. It is also possible for an otherwise good piece of work to be awarded a Fail grade because it fails to answer the question posed. The absence of positive characteristics could also result from the fact that the answer is very short (e.g., when a student runs out of time in an examination and writes very little).

Work awarded a Fail grade tends to possess some or all of the following negative characteristics:
- Represents a failure to answer the question (though may be an answer to a different question).
- Shows no or only a little evidence of understanding of the topic.
- Shows no or only very little evidence of relevant reading or research.
- Includes no or very few relevant ideas.
- Does not contain a structured argument.
- Does not offer evidence to justify assertions.
- Does not include relevant examples.
- Contains multiple or major errors.

Third class (40-49)
Work at this level contains evidence of study of the appropriate material and displays a level of presentation at least minimally commensurate with the award of an honours degree, but it often reflects only a limited familiarity with the standard literature and/or methods of the subject. A Third-Class answer constitutes at least a minimal attempt to answer the question posed, but the answer may omit key points and/or contain assertions not supported by appropriate evidence. It may display superficiality in understanding and/or the use of material, an over reliance on knowledge at the expense of development or argument, analysis or discussion, and it may lack continuity, or be inadequately organised. Nonetheless, work at this level does show an ability to refer to some standard sources, ideas, methods or techniques normally applied in the subject and to achieve some success in solving problems or marshalling an argument to reach a conclusion.

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

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

Lower Second class (50-59)
Work at lower Second Class level displays a knowledge of the standard material and approaches of the subject and a familiarity with much of the standard literature and/or methods. A lower Second class answer may constitute a relatively simplistic answer to the question, and is likely to be based on a narrow range of sources, such as lecture notes and the basic required reading, rather than being indicative of wider reading. It usually displays a basic ability to use relevant sources, methods or techniques normally applied in the subject to achieve some success in solving problems or marshalling arguments to reach a conclusion. The work may show some inconsistency in standard, may contain occasional technical or factual flaws, and may exhibit some difficulties with the organisation of material or with the full understanding of a problem or issue, but it is adequately presented and may include some critical judgement applied to analysis or the application of standard ideas or methods.

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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 places is well-established

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

Third Class : 40 - 49%
- The student satisfactorily outlines the focus of the study.
- There is a reasonable attempt to establish the context of the study.
- The student provides a satisfactory account how the project relates to their own practice.

Fail: 0% - 39%
- The student does not clearly outline the focus of the study.
- The context is not well established. The student does not obviously identify how the project relates to their own practice.

Review of Literature [25 marks]

Honors First Class: 70% - 100%
- The literature is excellently chosen in terms of relevance and consistency with the research topic
- The literature is up-to-date and is outstanding in terms of breadth and depth
- The author demonstrates an excellent level of critique in engaging with the literature

Honors Second Class First Division: 60 - 69%
- The chosen literature is very good in terms of its relevance and its consistency with the research topic
- The literature is up-to-date and is very good in terms of breadth and depth
- The paper contains very good critique of the literature

Honors Second Class Second Division: 50 - 59%
- The literature is good in terms of relevance and consistency with the research topic
- Some of the literature is up-to-date and good in terms of breadth and depth
- There is occasional critique of the literature chosen

Third Class :40 - 49%
- While some literature has been reviewed it is limited in terms of scope
- Much of the relevant literature has been omitted
- There is a lack of critique of any of the literature

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

Methodology [15 marks]

Honors First Class: 70% - 100%
- The methodology has been excellently chosen in terms of relevance to research topic, taking into consideration a wide range of methodological literature
- A comprehensive argument is made in support of the choice of the methodology
- The limitations of the methodology are clearly outlined. Any pertinent ethical issues are excellently discussed.

Honors Second Class First Division: 60 - 69%
- The methodology has been very well chosen in terms of relevance to research topic, taking into consideration a very good range of methodological literature
- The arguments made in support of the choice of methodology are logical and very well made
- Any pertinent ethical issues are coherently discussed

Honors Second Class First Division: 50 - 59%
- The methodology is quite relevant to the research topic.
- A good review of the methodology literature is provided with some arguments made in support of the methodology
- The author provides good discussion of the limitations and ethical implications of this methodology

Honors Second Class Second Division : 40 - 49%
- The methodology chosen is somewhat appropriate for the research topic
- Some relevant methodology is discussed, with reference to a limited selection of literature
- Discussions of the limitations and ethical implications of the methodology are quite limited

Fail: 0% - 39%
- The methodology is inappropriate in terms of the research topic. Scant attention has been paid to the methodology literature and there are serious gaps in terms of the limitations and ethical implications of the methodology

Findings, Analysis and Discussion [30 marks]

Honors First Class: 70% - 100%
- The author presents the data in an excellent manner
- Superb use of the literature is used to critically examine the data

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- 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

REGULATIONS AND ASSESSMENTS

Third Cass: 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

Bachelor in Music Vocal Faculty 2025–2026

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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 x 20% = 60; 4 x 20% = 80; 3 x 30% = 90; 4 x 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
Students who play over the maximum duration of a performance exam will incur penalties:
3-minute latitude and then an initial 3 marks will be deducted followed by an increase of 1 mark per minute up to a max of 10 marks. Students who play under the maximum duration of a performance exam will incur the following penalties: 3-minute latitude and then an initial 3 marks will be deducted followed by an increase of 1 mark per minute up to a max of 10 marks.

Students will be required to perform all examinations with the exception of Chamber Music from memory. Those who choose to use the sheet music without prior permission will incur the following penalties:

> Up to 5 minutes of platform time students will incur a deduction of 1 mark
> Up to 10 minutes of platform time students will incur a deduction of 2 marks
> Up to 20 minutes of platform time students will incur a deduction of 3 marks
> Up to 30 minutes of platform time students will incur a deduction of 4 marks
> Over 30 minutes of platform time students will incur a deduction of 5 marks

Students may apply to the Head of Vocal Studies and Opera for an exemption from this sanction, and this request will be reviewed in light of the demands of the works in question.

Academics and RIAM Holistic

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

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

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

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

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

ETHICS AND RESEARCH MISCONDUCT

Ethics

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

The ethics committee comprises:
- Head of Programmes and Research
- Head of DMus Academics
- Academic faculty members

Research Misconduct

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

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

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

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

Why plagiarism is regarded as such a serious offence?
It is clearly understood that all members of the academic community use and build on the work of others. It is commonly accepted also, however, that they build on the work of others in an open and explicit manner, and with due acknowledgement. Many cases of plagiarism that arise could be avoided by following some simple guidelines: ·
- Any material used in a piece of work, of any form, that is not the original thought of the author should be fully referenced in the work and attributed to its source. The material should either be quoted directly or paraphrased. Either way, an explicit citation of the work referred to should be provided, in the text, in a footnote, or both. Not to do so is to commit plagiarism. ·
- When taking notes from any source it is very important to record the precise words or ideas that are being used and their precise sources. ·
- Although the Internet often offers a wider range of possibilities for researching particular themes, it also requires particular attention to be paid to the distinction between one's own work and the work of others. Particular care should be taken to keep track of the source of the electronic information obtained from the Internet or other electronic sources and ensure that it is explicitly and correctly acknowledged.

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

Copying another student's work in full or in part and presenting it as one's own • Submitting the same work as a peer without having sought the approval of the lecturer and without having sufficiently individualised the work

Enlisting another person or persons to complete an assignment on the student's behalf

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

Paraphrasing, without acknowledgement, the writings of other authors.

Is information available about plagiarism?

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

See RIAM Plagiarism Policy and Procedure