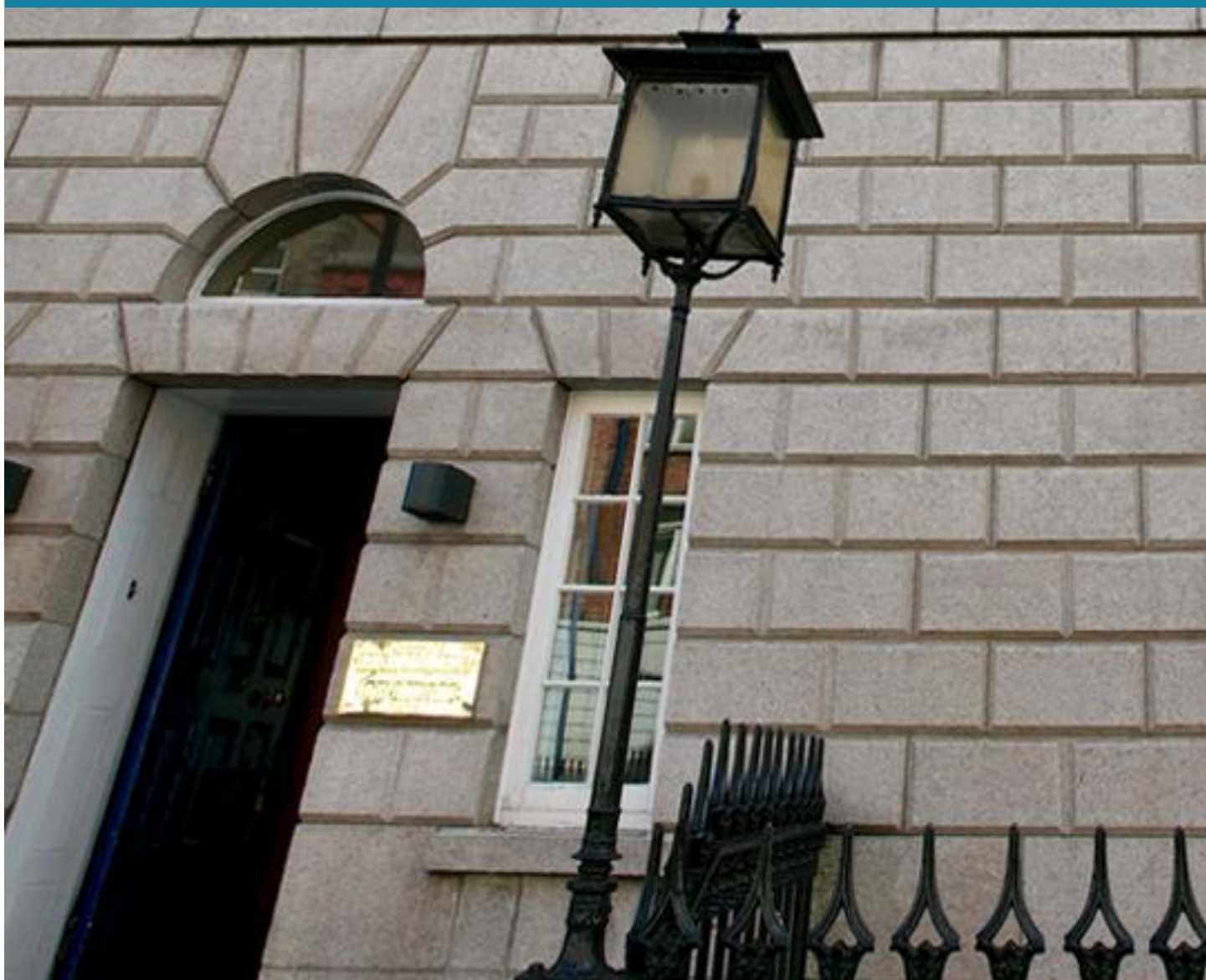




# BACHELOR IN MUSIC PERFORMANCE

WOODWIND, BRASS & PERCUSSION FACULTY 2025-2026



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

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

## A NOTE ON THIS HANDBOOK

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

This handbook is available in alternative format upon request.

## THE ROLE OF THE HANDBOOK

This Handbook contains information about

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

## YOUR RESPONSIBILITIES AS A RIAM STUDENT

You must

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

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# GENERAL INFORMATION

## PROGRAMME AIMS AND LEARNING OUTCOMES

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

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

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

### Programme Learning Outcomes

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

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



## WELCOME FROM THE HEAD OF WIND, BRASS AND PERCUSSION

The RIAM Wind, Brass and Percussion department are proud of our student focused approach to learning and development and the inquisitiveness and artistry of our students and graduates.

BMus students receive 2 hours of individual tuition each week throughout the four years of their undergraduate study, which is unrivalled nationally. Feedback at weekly performance classes, repertoire sessions, audition training and screened auditions all prepare our students with the skills they need to successfully negotiate and thrive in the profession. Our outstanding teaching faculty are drawn from members of the National Symphony of Ireland, RTÉ Concert Orchestra, Irish Chamber Orchestra and contemporary music group Crash Ensemble. We are delighted to welcome students to our recently redeveloped, state of the art, campus on Westland Row with dedicated practice facilities including a new concert hall, large studio space, customised practice rooms and chamber music rehearsal spaces.

We want our students to have an experience that directly mirrors the music profession. Orchestral playing is one core element of your training at the RIAM and we offer side-by-side scheme opportunities with orchestras and ensembles such as the National Symphony of Ireland and Camerata Ireland. Through intensive RIAM Philharmonia projects, students have recently worked with international renowned conductors such as Mihhail Gerts, Chloé van Soeterstède, Killian Farrell, Kerem Hasan, Christoph Altstaedt and Nil Venditti. Chamber music is another core element of your study at RIAM. Students present self-formed ensembles as part of ChamberFest Dublin annually, giving public performances in venues across Dublin city. ChamberFest Dublin is run as a professional chamber music festival with the backing of RIAM's marketing department and the programming for the festival is led by students themselves. In addition to the above opportunities, students have the chance to take part in both internal and external solo competitions with generous prizes that include performances with the National Symphony Orchestra of Ireland as soloist.

The relatively small department size means that students receive more time working with visiting artists, more performance opportunities and a closer working relationship with our teaching faculty. RIAM Alumni from our Wind, Brass and Percussion department currently hold positions in orchestras and ensembles across Ireland, the UK and Europe.

Recent WBP masterclasses include visits from Jörg Widmann, Pablo Barragan, Ben Goldscheider, Peter Moore, Clement Saunier, Sir. James Galway, Cormac Henry, Katherine Spencer, Noémi Makkos, David Herbert and Paul Philbert.

I look forward to working with you at the RIAM and I'm really excited to see how you will shape the music profession in Ireland and internationally upon graduation.

**Ross Lyness**  
**Head of Wind, Brass and Percussion**



## STAFF CONTACTS

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

## STUDENT SUPPORTS

## Counselling Support

Contact directly for up to 4 free Confidential Sessions

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

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

## Mentoring / Coaching Support

Contact directly for up to 4 free Confidential Sessions

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

Dr Paul Roe [paulroe@riam.ie](mailto:paulroe@riam.ie)

## Student Support Leaders

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

## EQuita Resolution Pathway (ERP)

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

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

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

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

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

Additional Resources:

[RIAM Dignity and Respect Policy](#)

[Student Code of Conduct](#)

[Students Complaints Procedure](#)

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

### RIAM Disability Service and Educational Support Service

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

# PROGRAMME OVERVIEW

## DEVELOPING THE RIAM GRADUATE ATTRIBUTES

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

### **To Communicate Effectively (GA1)**

The RIAM Graduate communicates effectively with an individual artistic voice

### **To Think Independently (GA2)**

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

### **To Develop Continuously (GA3)**

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

### **To Act Responsibly (GA4)**

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

## LEARNING OUTCOMES

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

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



## PROGRAMME STRUCTURE 2025–2026

The BMus programme is separated into four pillars:

1. Principal Study
2. Performing in Context
3. Academics (Capstone Project in Year 4)
4. RIAM Holistic

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

# COURSE CONTENT

# SUMMARY

## YEAR ONE SUMMARY

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

## YEAR TWO SUMMARY

Module	Components	Overall %	Contact Hours	Study Workload	ECTS
Principal Study	Main Instrument Performance Class Masterclasses	60	100	525	25
Performing in Context	Orchestra Chamber Music Ensemble Workshops	10	80	295	15
Academics	Contexts for Performing Western Classical Music History Irish Traditional Music Popular Music Studies	10	40	85	15
	Practical Musicianship Aural Development Repertoire-based Analysis	10	30	95	
	Music Creation Compositional Techniques Digital Audio Fundamentals Free Composition	10	45	80	
RIAM Holistic	Performance Psychology Yoga (optional) Pedagogy Career Strategy	0	38–52	87–73	5
Total		100			60

## YEAR THREE SUMMARY

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

## YEAR FOUR SUMMARY

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



# PRINCIPAL STUDY

## PRINCIPAL STUDY

### Principal Study Portfolio

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

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

Students must present these repertoire requirements in end-of-year exams before completion of their 4th year on the BMus programme:

1. A complete Classical or Romantic Concerto
2. A complete Sonata
3. Movements from a Baroque, 20th century or 21st century concerto
4. A work by an underrepresented composer
5. A contemporary work written within the last 30 years

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

### Performance Classes

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

Class Types include:

Performance Class (accompanied)

Practice Techniques

Audition Training (accompanied) and Excerpts Classes

Chamber Music Performance Class

Class Content and Sign-Up:

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

### Mid-Year Exams

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

### End-of-Year Recitals

All end-of-year recitals consist of free-choice programmes, which consider the Principal Study Portfolio requirements on repertoire listed on the previous page. In discussion with their teacher, students should plan long-term to ensure they cover all Principal Study Portfolio requirements and, through the four years of study, explore repertoire most beneficial for their learning and development.

In year 3, the recital is followed by a 10-minute viva voce where the panel ask questions in order to gain greater insight into the performer's artistic choices and their ability to reflect on their performance.

In year 4, programme building skills are considered by the panel when awarding a mark for the recital. Students are advised to present a recital which reflects the interests, strengths and possible future direction for their career.

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

Wind, Brass and Percussion students have no specific memory requirements for end-of-year recitals, however playing from memory is encouraged.

Overview of end-of-year durations and requirements:

	Minimum actual playing	Maximum overall duration, including all breaks between works	Programme notes (written or spoken)
<b>Year 1</b>	16 minutes	20 minutes	Not required
<b>Year 2</b>	20 minutes	25 minutes	Required
<b>Year 3</b>	25 minutes	35 minutes + 10 minute viva voce	Required
<b>Year 4</b>	40 minutes	50 minutes	Required

All recitals are strictly timed. Students who play below or above the listed durations will incur penalties.

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

## MODULE DESCRIPTOR: PRINCIPAL STUDY YEAR 1

Module Code	PSY10			
ECTS	25			
Module Learning Outcomes	On successful completion of this module, students should be able to: 1A, 2A, 3A, 4A, 11A, 7B, 3C			
Module Content	In the first year of study students will establish the core of good technique. In some instances, significant technical corrections may be required, and the mid-year technical exam is a target for this. Lessons will not only focus on repertoire and technical work but will develop practice strategies for focussed improvement and set structured goals in preparation for assessments. The repertoire required for the end-of-year recital considers that significant technical adjustments may have been made and expects students to perform with fluency.			
Teaching and Learning Methods	One-to-one lessons are the foundation of Principal Study. Weekly performance classes allow students to perform to and receive feedback from other tutors and their peers. Masterclasses with visiting artists (attendance)			
Assessment Details	Assessment Component	Assessment Description	% of Total	Week Due
	Mid-year technical exam (summative)	A range of technical exercises are assessed, as outlined in the syllabus (see Appendix One, p. 135)	30	
	End-of-year recital exam (summative)	A recital of 16-20 minutes which adheres to the repertoire suggestions in the syllabus (see Appendix Two, p. 152)	60	
	Teacher's mark (formative)	Based on <ul style="list-style-type: none"> <li>• Attendance and punctuality</li> <li>• Musical development</li> <li>• Work Rate</li> </ul>	10	
Reassessment Requirements	Both exam components must be passed to proceed to Year 2. In the case that a student fails either, there will be a supplementary examination of the same course material as presented or intended to present originally.			
Contact Hours and Student Workload	Contact hours: 100 Student workload (preparation for course and assessment, including completion of assessment): 525 Total: 625			

### Year One Mid-Year Examination: Technical Requirements

See Appendix One, p. 135

### Year One End-of-year Examination: Repertoire

A balanced, free choice programme, considering the Principal Study Portfolio requirements listed above (p. 25) and the suggested repertoire in the appendix at the end of this handbook (Appendix Two, p. 152)

Duration: 20 minutes including all breaks between works

Minimum 16 minutes of actual playing

## MODULE DESCRIPTOR: PRINCIPAL STUDY YEAR 2

Module Code	PSY20			
ECTS	25			
Module Learning Outcomes	On successful completion of this module, students should be able to: 1A, 13A, 2B, 3B, 6C			
Module Content	In second year of study, students will continue to develop the principles of good technique and a physiologically healthy approach to their Principal Study. Students will study repertoire in an extended range of styles. Students will expand their understanding of different styles, improve their capacity to communicate through performing and increase their confidence in the interpretation of their repertoire. Students may take on a second study from second year onwards.			
Teaching and Learning Methods	One-to-one lessons are the foundation of Principal Study. Weekly performance classes allow students to perform to and receive feedback from other tutors and their peers. Masterclasses with visiting artists (attendance)			
Assessment Details	Assessment Component	Assessment Description	% of Total	Week Due
	Mid-year technical exam (summative)	A range of technical exercises are assessed, as outlined in the syllabus (see Appendix One, p. 140)	30	
	End-of-year recital exam (summative)	A recital of 20-30 minutes which adheres to the repertoire suggestions in the syllabus (see Appendix Two, p. 155)	60	
	Teacher's mark (formative)	Based on <ul style="list-style-type: none"> <li>• Attendance and punctuality</li> <li>• Musical development</li> <li>• Work Rate</li> </ul>	10	
Reassessment Requirements	Both exam components must be passed to proceed to Year 3. In the case that a student fails either, there will be a supplementary examination of the same course material as presented, or intended to present originally:			
Contact Hours and Student Workload	Contact hours: 100 Student workload (preparation for course and assessment, including completion of assessment): 525 Total: 625			

### Year Two Mid-Year Examination: Technical Requirements

See Appendix One, p. 140.

### Year Two End-of-Year Examination: Repertoire

A balanced, free choice programme, considering the Principal Study Portfolio requirements listed above (p. 25) and the suggested repertoire in the appendix at the end of this handbook (Appendix Two, p. 155).

Duration: 25 minutes including all breaks between works

Minimum 20 minutes of actual playing

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



## MODULE DESCRIPTOR: PRINCIPAL STUDY YEAR 3

Module Code	PSY30			
ECTS	25			
Module Learning Outcomes	On successful completion of this module, students should be able to: 8A, 7A, 4B, 1C, 2C			
Module Content	In the third year of study students will develop their ability to integrate their own artistic intentions into their performances. Students will be encouraged to approach their programming with artistic intention, self-reflection and a creative mindset. Students should continue to expand their knowledge of repertoire and stylistic practices.			
Teaching and Learning Methods	One-to-one lessons are the foundation of Principal Study. Weekly performance classes allow students to perform to and receive feedback from other tutors and their peers. Masterclasses with visiting artists			
Assessment Details	Assessment Component	Assessment Description	% of Total	Week Due
	Mid-year technical exam (summative)	Technical and professionally relevant repertoire are assessed (Appendix One, p. 146)	30	
	End-of-year recital exam (summative)	A recital of 25-35 minutes which adheres to the repertoire suggestions in the syllabus + 10 minute viva voce (see Appendix Two, p. 158)	60	
	Teacher's mark (formative)	Based on <ul style="list-style-type: none"> <li>• Attendance and punctuality</li> <li>• Musical development</li> <li>• Work Rate</li> </ul>	10	
Reassessment Requirements	Both exam components must be passed to proceed to Year 4. In the case that a student fails either, there will be a supplementary examination of the same course material as presented, or intended to present originally.			
Contact Hours and Student Workload	Contact hours: 100 Student workload (preparation for course and assessment, including completion of assessment): 525 Total: 625			

### Year Three Mid-Year Examination: Technical Requirements

See Appendix One, p. 146.

### Year Three End-of-year Examination: Repertoire

A balanced, free choice programme, considering the Principal Study Portfolio requirements listed above (p. 25) and the suggested repertoire in the appendix at the end of this handbook (Appendix Two, p. 158)

Duration: 35 minutes including all breaks between works

Minimum 25 minutes of actual playing

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

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

## MODULE DESCRIPTOR: PRINCIPAL STUDY YEAR 4

Module Code	PSY40			
ECTS	25			
Module Learning Outcomes	On successful completion of this module, students should be able to: 7A, 6B, 5C, 11C, 16C			
Module Content	In the fourth year of study, students should develop further the skills required for professional career paths. Students should evaluate their personal goals and begin to take steps to achieve them. Students should present a programme that reflects their four years of study, both in terms of technique and artistic expression. At the culmination of their studies, students should be able to communicate effectively with an individual artistic voice. Students should also be equipped to pursue postgraduate studies and/or to undertake professional engagements.			
Teaching and Learning Methods	One-to-one lessons are the foundation of Principal Study. Weekly performance classes allow students to perform to and receive feedback from other tutors and their peers. Masterclasses with visiting artists			
Assessment Details	Assessment Component	Assessment Description	% of Total	Week Due
	Mid-year concerto exam (summative)	Concerto Exam <b>and</b> Mock-Professional Orchestral Audition	30	
	End-of-year recital exam (summative)	A recital of 40-50 minutes which adheres to the repertoire requirements in the syllabus (see Principal Study Portfolio, p. 25)	60	
	Teacher's mark (formative)	Based on <ul style="list-style-type: none"> <li>• Attendance and punctuality</li> <li>• Musical development</li> <li>• Work Rate</li> </ul>	10	
Reassessment Requirements	Both exam components must be passed to graduate. In the case that a student fails either, there will be a supplementary examination of the same course material as presented, or intended to present originally:			
Contact Hours and Student Workload	Contact hours: 100 Student workload (preparation for course and assessment, including completion of assessment): 525 Total: 625			

## Year Four Mid-Year Examination: Technical Requirements

### **Concerto Exam**

Classical, Romantic, 20<sup>th</sup> century or Contemporary Concerto.

Duration: Minimum of 12 minutes. Please discuss with the Head of Wind, Brass and Percussion if your proposed concerto duration is shorter.

The performance does not need to be from memory however playing from memory is encouraged.

### **And**

### **Mock-Professional Orchestral Audition**

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

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

## Year Four End-of-year Examination: Repertoire

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

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

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

# PERFORMING IN CONTEXT

## PERFORMING IN CONTEXT

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

### Orchestra

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

#### Screened Orchestral Audition

Orchestral auditions are held at the beginning of the academic year for placement in orchestral projects during Spotlight Weeks. The orchestral audition is compulsory for all years of study\*. Set orchestral excerpts required for the audition are sent approximately 1 month in advance. Students should prepare the set orchestral excerpts and a short piece, preferably a concerto exposition (the panel will hear a maximum of 5 minutes of this piece). Orchestral auditions are screened — candidate and panel will not be able to see each other, and the panel will only know each candidate's assigned number. Auditions are accompanied and a pianist is provided. Screened orchestral auditions emulate a professional audition, and preparation, practice and the audition itself should be approached as a positive and useful experience. Students should bring the set excerpts to lessons with their principal study teacher. Students should familiarise themselves with the works by listening to multiple recordings, both audio and video, and refer to full scores, to understand how their part fits into the orchestra as a whole. The panel will pay particular attention to accuracy in intonation, rhythm and tempi.

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

Students are required to pass the Screened Orchestral Audition in order to participate in orchestral projects.

#### Orchestral Assessment

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

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

Orchestral Marking:

Category A 100%

Meticulous preparation, professional attitude, excellent musicianship

Category B 80%

Very well prepared, good attitude, strong musicianship

Category C 60%

Prepared, showing diligence and satisfactory musicianship

Category D 40%

Acceptable preparation, reasonable attitude and evidence of musicianship

Category F Fail

Inadequate level of preparation, unprofessional attitude, limited musicianship

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

### Orchestral Protocol

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

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

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

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

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

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

### **Chamber Music**

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

### Assessment

75% Performance Mark

Exam mark with written feedback

+

25% Coach’s Mark

Continuous assessment mark with written feedback from principal coach

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

Required Assessment Timing:

Year 1: 10-15 minutes

Year 2: 15-20 minutes

Year 3: 20-30 minutes

Year 4: 20-30 minutes

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

### Chamber Music Plan

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

### Repertoire Choice

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

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

### ChamberFest Dublin

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

### Submission Deadline for Assessment and ChamberFest Dublin

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

### Coaching

There are two types of coaching:

#### Assigned Coaching

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



### Additional Coaching

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

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

### Independent Rehearsals

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

### Continued Chamber Music Activities

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

### External Opportunities and ChamberFest Prize

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

Groups are selected through:

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

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

## MODULE DESCRIPTOR: PERFORMING IN CONTEXT YEAR 1

Module Code	BACMJF1
ECTS	15
Module Learning Outcomes	On successful completion of this module, students should be able to: 12A, 14A, 2B, 8C, 14C
Module Content	<p><b>Chamber Music:</b> Chamber music is central to developing both listening and communication skills – requiring deep listening, responsiveness to interwoven parts and adaptability in role. Through chamber music, students also develop vital interpersonal skills, including relationship building, the ability to persuade and sharing of responsibilities.</p> <p><b>Orchestra:</b> The RIAM presents three orchestral spotlight weeks each year with an additional week featuring orchestra as part of an RIAM opera production. Students participate in a screened audition process at the beginning of the academic year and following placements, are allocated to orchestral projects. Students prepare for each project through independent preparation, instrument-specific sectionals, tutti sectionals with a rehearsal conductor and rehearsals and concert with a visiting conductor.</p> <p><b>Ensemble Workshops:</b> Each year, a variety of masterclasses, interactive workshops and discussion sessions are programmed to support ensemble playing, including chamber music, orchestra and wider collaborations. First year students must attend at least 3 sessions.</p> <p><u>Options for Credit Distribution</u>  <i>Students receive a standard credit for 2 orchestral projects each year. Students who, following screened auditions, are successfully placed in additional projects may credit these as Ensemble Workshops.</i></p> <p><i>1 additional orchestra project = 2 ensemble workshop sessions</i></p> <p><i>Chamber Music:</i>  <i>Students receive credits for 10-15 mins assessed chamber music. Students who are assessed in excess of 15 mins chamber music, may credit this as Ensemble Workshops.</i></p> <p><i>10 mins additional assessed chamber music = 2 ensemble workshop sessions</i></p>
Teaching and Learning Methods	<p>Small-group coaching, group rehearsals</p> <p>Orchestral sectionals, orchestral rehearsals</p> <p>Seminars, workshops and masterclasses</p>

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

## MODULE DESCRIPTOR: PERFORMING IN CONTEXT YEAR 2

Module Code	BACMSF2			
ECTS	15			
Module Learning Outcomes	On successful completion of this module, students should be able to: 11a, 14a, 2b, 5c, 13c			
Module Content	<p><b>Chamber Music:</b> Chamber music is central to developing both listening and communication skills – requiring deep listening, responsiveness to interwoven parts and adaptability in role. Through chamber music, students also develop vital interpersonal skills, including relationship building, the ability to persuade and sharing of responsibilities.</p> <p><b>Orchestra:</b> The RIAM presents three orchestral spotlight weeks each year with an additional week featuring orchestra as part of an RIAM opera production. Students participate in a screened audition process at the beginning of the academic year and following placements, are allocated to orchestral projects. Students prepare for each project through independent preparation, instrument-specific sectionals, tutti sectionals with a rehearsal conductor and rehearsals and concert with a visiting conductor.</p> <p><b>Ensemble Workshops:</b> Each year, a variety of masterclasses, interactive workshops and discussion sessions are programmed to support ensemble playing, including chamber music, orchestra and wider collaborations. Second year students must attend at least 3 sessions</p> <p><u>Options for Credit Distribution</u></p> <p><i>Students receive a standard credit for 2 orchestral projects each year. Students who, following screened auditions, are successfully placed in additional projects may credit these as Ensemble Workshops.</i></p> <p><i>1 additional orchestra project = 2 ensemble workshop sessions</i></p> <p><i>Chamber Music:</i> <i>Students receive credits for 10-15 mins assessed chamber music. Students who are assessed in excess of 15 mins chamber music, may credit this as Ensemble Workshops.</i></p> <p><i>10 mins additional assessed chamber music = 2 ensemble workshop sessions</i></p>			
Teaching and Learning Methods	Small-group coaching, group rehearsals Orchestral sectionals, orchestral rehearsals Seminars, workshops and masterclasses			
Assessment Details	Assessment Component	Assessment Description	% of Total	Week Due
	Chamber Music (summative)	Performance: 15-20 minutes	45	During ChamberFest

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

## MODULE DESCRIPTOR: PERFORMING IN CONTEXT YEAR 3

Module Code	BACMJS3
ECTS	15
Module Learning Outcomes	On successful completion of this module, students should be able to: 12a, 14a, 2b, 5b, 4c, 5c, 8c
Module Content	<p><b>Orchestra:</b> The RIAM presents three orchestral spotlight weeks each year with an additional week featuring orchestra as part of an RIAM opera production. Students participate in a screened audition process at the beginning of the academic year and following placements, are allocated to orchestral projects. Students prepare for each project through independent preparation, instrument-specific sectionals, tutti sectionals with a rehearsal conductor and rehearsals and concert with a visiting conductor.</p> <p><i>N.B. This is compulsory for orchestral students</i></p> <p>Choose Two:</p> <p><b>Chamber Music:</b> Chamber music is central to developing both listening and communication skills – requiring deep listening, responsiveness to interwoven parts and adaptability in role. Through chamber music, students also develop vital interpersonal skills, including relationship building, the ability to persuade and sharing of responsibilities. In third and fourth years, string players are expected to self- form a group and choose their own repertoire. In specific cases, groups will be formed by the Head of Chamber Music. Groups rehearse both independently and with a designated chamber music coach. Chamber groups are encouraged to work together over a long-term period, to develop lasting musical partnerships that can continue into the profession. Chamber groups present their assessed performance during ChamberFest Dublin, RIAM's high profile chamber music festival.</p> <p><b>Co-Creativity / Improvisation</b> Studying to be a high level performing musician requires long hours of individual practice and ensemble rehearsal. Collaboration, just like developing instrumental skill requires practice and this practice needs to be with others in a space where imagination and curiosity are vital. To collaborate well, we need to let go of our expert mindsets and open up to new perspectives through dialogue and shared understanding. This module will provide you with the opportunity to develop your creativity within a group context. A variety of topics will be explored, including; improvisation, arranging, composition, artistic research, performance anxiety with practices &amp; insights to get the best from yourself including neuroscientific approaches to self-management and wellness, emotional intelligence and movement work. Students will meet weekly for 20 weeks for 2 hours, with every second week facilitated by the students themselves. Students from this class will curate a performance for ChamberFest that will include new work created in the class and a programme created by the students themselves.</p>

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

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

\*Subject to placement/ selection in audition

### **Conducting:**

Please see module descriptor below.

### **Improvisation with Live Electronics**

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

These tools, combined with live musicians and sound-producing objects, create an experimental world for sonic discovery, fostering an interplay of musical styles and dialogues extending beyond the concert hall's confines. Examples include the freewheeling sonic explorations of Kieran Hebden (Four Tet) and Steve Reid (drums), the playful interactions between Marco Blaauw (trumpet) and Yannis Kyriakides (electronics), and the intricately layered improvisations of Lia Kohl, who blends her cello with the often-overlooked sounds of everyday life. During the October PSW, participants will learn how to program a live electronic processing rig using a modular software environment. They will use this with live musicians (workshop participants) and sound-making objects to present a series of free improvisation sets in a public concert.



	After the concert presentation, students must create a film of their recorded performance. This will involve combining all camera feeds, live visuals, and recorded audio into a final composite, which must then be submitted.			
Teaching and Learning Methods	Small-group coaching, group rehearsals Orchestral sectionals, orchestral rehearsals Seminars, workshops and masterclasses			
Assessment Details	Assessment Component	Assessment Description	% of Total	Week Due
	Orchestra (placement)	Screened orchestral audition assessed according to orchestral grading category with written feedback from all panel members	15	Middle of Semester 1
	Orchestra (summative)	Initial mark awarded on completion of self-Assessment survey. Final mark moderated by Head of Faculty also considering guest tutor feedback.	25	End of Semester 2
	Performance Elective (Improvisation with Live Electronics PSW)	Concert presentation / Film	30	
	Performance Elective (Conducting)	Please see module descriptor	30	
	Performance Elective 1	Continuous Assessment 50% (tutor's mark or reflective journal) Summative Assessment 50% (performance or performance-presentation)	30	End of Semester 2
	Performance Elective 2	Continuous Assessment 50% (tutor's mark or reflective journal) Summative Assessment 50% (performance or performance-presentation)	30	End of Semester 2
	Performance Elective 3 (non-orchestral students only)	Continuous Assessment 50% (tutor's mark or reflective journal) Summative Assessment 50% (performance or performance-presentation)	30	End of Semester 2
Reassessment Requirements	In the case that a student fails, there will be a supplementary examination of the same course material as presented or intended to present originally.			
Contact Hours and Student Workload	Contact hours: 80 Student workload (preparation for course and assessment, including completion of assessment): 295 Total: 375			



## Conducting

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

## Co-creating Inclusive Ensembles

Module Title	Co-creating Inclusive Ensembles
Module Code	PCCY3K
ECTS	5 ECTS
Module Learning Outcomes	<p>On successful completion of this module, students should be able to:</p> <ul style="list-style-type: none"> <li>• Articulate and realise a range of techniques and approaches that are applicable when working as part of an inclusive ensemble.</li> <li>• Demonstrate malleable and diverse skills that can be applied within a variety of creative environments</li> <li>• Communicate and collaborate effectively in a multidisciplinary and differently-abled environment</li> <li>• Develop and apply creative skills and frameworks within the context of a new piece of contemporary music work for a differently-abled Ensemble.</li> <li>• Identify the unique creative possibilities and attributes in a room and design approaches that will inspire and encourage a mixed abilities ensemble</li> </ul>
Module Content	<p>Key learning aims of this course are to co-create a new piece of music and develop working strategies and concepts for co-creation within any differently abled musical context. We will consider how all citizens have the right to engage in the highest level of artistic practice within the arts and what the current boundaries are around this. We will focus on how as artists we can create safe, welcoming and open spaces for genuine co-creation models to exist. We will also reflect on the potential for the arts to engender societal change, explore and evaluate musical and artistic initiatives, actions and creations that have been focused on different kinds of co-creative and open access activities, and discuss how this might apply to students' own communities and their participation in the arts.</p> <p>Students will be guided from practical techniques, exercises and activities in music-making, philosophical questioning around equality and access considerations for all, accessible and cutting-edge music technology for performance and composition, various approaches to improvisation and theoretical concepts and examples of international ground-breaking work in this area.</p> <p>This module asks the following questions:          What are the arts and who are they for? Who is an artist? Who is a musician? What does an artist look like? Is movement and gesture essential to performance and what does that look like?          How can the arts, specifically music, play a part in relation to the challenges of equality and accessibility specifically within composition, improvisation and performance?          What is the impact of such initiatives and how do we measure it ethically and communicate it fairly?</p>

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

Assessment Details	Assessment Component	Assessment Description	% of Total	Week Due
	Reflective Continuous Assessment of in-class activities and participation			
	Individual reflective document or video presentation	Students will prepare and submit a 10-minute recorded commentary (e.g., a PowerPoint presentation recorded through zoom) OR creative response. The contribution of the individual must be outlined in an individual submission of 750 words, in which students can reflect on their experiences of undertaking the project.	30	
	Continuous Participation	Assessed within the ensemble group during workshops and rehearsals. Each member will take responsibility for a least one part of devising part of the composition and will be assessed on their management of this.	35	
	Individual role in Final Performance and role within a Co-Creative Composition			
	Final Performance Assessment	Assessed based on the following criteria: <ul style="list-style-type: none"> <li>• Integration within an ensemble context</li> <li>• Role as a co-creator in the final work</li> <li>• Performance skills within the context of techniques explored in the module</li> <li>• Overall artistic standard of final work</li> </ul>	35	
Reassessment Requirements	Resit and/or resubmit relevant exams/assessments at supplemental			
Contact Hours and Student Workload	This module will be delivered in three main blocks <ul style="list-style-type: none"> <li>• Block 1: One full day - Introduction class - bringing together RIAM students with members of OYOI</li> <li>• Block 2: Three full days - Two days on-site / One day in workshops</li> <li>• Block 3: Three full days - Two days co-creating / One day in rehearsal for performance</li> </ul>			

	<p>Contact time (lectures, in-person music creative sessions/ rehearsals): 28 hours</p> <p>Independent study/preparation of materials: 40 hours</p> <p>In-module survey: 1 hour</p> <p>Group project work divided between smaller and larger groups and based on availability of OYOI members: 14 hours</p> <p>Online discussion platform created for discussion of challenges, which will be monitored: 24 hours</p>
<b>Recommended Reading/ Resources</b>	<p>Drake Music: <a href="https://www.drakemusic.org">https://www.drakemusic.org</a></p> <p>A number of blogs, activities and online videos and examples of excellent practice in this area. Below are 4 articles/videos/blogs that you should begin with.</p> <ul style="list-style-type: none"> <li>• Inclusive Music Practice Resource Bank: Introducing Think22</li> <li>• BLOG: Understanding Disability – Blog series</li> <li>• 22 Tips for Inclusion &amp; Accessibility in Music Education</li> <li>• PAPER: What is Inclusion? Making Music is the Key!</li> </ul> <p>View available resources on the RIAM Library catalogue from the link below:</p> <p><b>Reading materials:</b> <a href="#">Co-creating Inclusive Ensembles</a></p>

## MODULE DESCRIPTOR: PERFORMING IN CONTEXT YEAR 4

Module Code	BACMSS4
ECTS	10
Module Learning Outcomes	On successful completion of this module, students should be able to: 5a, 14a, 2b, 8c, 13c
Module Content	<p><b>Orchestra:</b> The RIAM presents three orchestral spotlight weeks each year with an additional week featuring orchestra as part of an RIAM opera production. Students participate in a screened audition process at the beginning of the academic year and following placements, are allocated to orchestral projects. Students prepare for each project through independent preparation, instrument-specific sectionals, tutti sectionals with a rehearsal conductor and rehearsals and concert with a visiting conductor.</p> <p><i>N.B. This is compulsory for orchestral students</i></p> <p>Choose Two:</p> <p><b>Chamber Music:</b> Chamber music is central to developing both listening and communication skills – requiring deep listening, responsiveness to interwoven parts and adaptability in role. Through chamber music, students also develop vital interpersonal skills, including relationship building, the ability to persuade and sharing of responsibilities. In third and fourth years, string players are expected to self- form a group and choose their own repertoire. In specific cases, groups will be formed by the Head of Chamber Music. Groups rehearse both independently and with a designated chamber music coach. Chamber groups are encouraged to work together over a long-term period, to develop lasting musical partnerships that can continue into the profession. Chamber groups present their assessed performance during ChamberFest Dublin, RIAM's high profile chamber music festival.</p> <p><b>Co-Creativity / Improvisation</b> Studying to be a high level performing musician requires long hours of individual practice and ensemble rehearsal. Collaboration, just like developing instrumental skill requires practice and this practice needs to be with others in a space where imagination and curiosity are vital. To collaborate well, we need to let go of our expert mindsets and open up to new perspectives through dialogue and shared understanding. This module will provide you with the opportunity to develop your creativity within a group context. A variety of topics will be explored, including; improvisation, arranging, composition, artistic research, performance anxiety with practices &amp; insights to get the best from yourself including neuroscientific approaches to self-management and wellness, emotional intelligence and movement work. Students will meet weekly for 20 weeks for 2 hours, with every second week facilitated by the students themselves. Students from this class will curate a performance for ChamberFest that will include new work created in the class and a programme created by the students themselves.</p>

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

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

\*Subject to placement/ selection in audition

### **Conducting:**

Please see module descriptor below.

### **Improvisation with Live Electronics**

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

These tools, combined with live musicians and sound-producing objects, create an experimental world for sonic discovery, fostering an interplay of musical styles and dialogues extending beyond the concert hall's confines. Examples include the freewheeling sonic explorations of Kieran Hebden (Four Tet) and Steve Reid (drums), the playful interactions between Marco Blaauw (trumpet) and Yannis Kyriakides (electronics), and the intricately layered improvisations of Lia Kohl, who blends her cello with the often-overlooked sounds of everyday life. During the October PSW, participants will learn how to program a live electronic processing rig using a modular software environment. They will use this with live musicians (workshop participants) and sound-making objects to present a series of free improvisation sets in a public concert.

	After the concert presentation, students must create a film of their recorded performance. This will involve combining all camera feeds, live visuals, and recorded audio into a final composite, which must then be submitted.			
Teaching and Learning Methods	Small-group coaching, group rehearsals Orchestral sectionals, orchestral rehearsals Seminars, workshops and masterclasses			
Assessment Details	Assessment Component	Assessment Description	% of Total	Week Due
	Orchestra (placement)	Screened orchestral audition assessed according to orchestral grading category with written feedback from all panel members	15	Middle of Semester 1
	Orchestra (summative)	Initial mark awarded on completion of self-assessment survey. Final mark moderated by Head of Faculty also considering guest tutor feedback.	25	End of Semester 2
	Performance Elective (Co-creating Inclusive Ensembles)	Please see module descriptor	30	
	Performance Elective (Conducting)	Please see module descriptor	30	
	Performance Elective (Improvisation with Live Electronics PSW)	Concert presentation / Film	30	
	Performance Elective 1	Continuous Assessment 50% (tutor's mark or reflective journal) Summative Assessment 50% (performance or performance-presentation)	30	End of Semester 2
	Performance Elective 2	Continuous Assessment 50% (tutor's mark or reflective journal) Summative Assessment 50% (performance or performance-presentation)	30	End of Semester 2
	Performance Elective 3 (non-orchestral students only)	Continuous Assessment 50% (tutor's mark or reflective journal) Summative Assessment 50% (performance or performance-presentation)	30	End of Semester 2



Reassessment Requirements	In the case that a student fails, there will be a supplementary examination of the same course material as presented or intended to present originally.
Contact Hours and Student Workload	Contact hours: 80 Student workload (preparation for course and assessment, including completion of assessment): 170 Total: 250

## Conducting

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

## Co-creating Inclusive Ensembles

Module Title	Co-creating Inclusive Ensembles
Module Code	PCCY4K
ECTS	5 ECTS
Module Learning Outcomes	<p>On successful completion of this module, students should be able to:</p> <ul style="list-style-type: none"> <li>• Articulate and realise a range of techniques and approaches that are applicable when working as part of an inclusive ensemble.</li> <li>• Demonstrate malleable and diverse skills that can be applied within a variety of creative environments</li> <li>• Communicate and collaborate effectively in a multidisciplinary and differently-abled environment</li> <li>• Develop and apply creative skills and frameworks within the context of a new piece of contemporary music work for a differently-abled Ensemble.</li> <li>• Identify the unique creative possibilities and attributes in a room and design approaches that will inspire and encourage a mixed abilities ensemble</li> </ul>
Module Content	<p>Key learning aims of this course are to co-create a new piece of music and develop working strategies and concepts for co-creation within any differently abled musical context. We will consider how all citizens have the right to engage in the highest level of artistic practice within the arts and what the current boundaries are around this. We will focus on how as artists we can create safe, welcoming and open spaces for genuine co-creation models to exist. We will also reflect on the potential for the arts to engender societal change, explore and evaluate musical and artistic initiatives, actions and creations that have been focused on different kinds of co-creative and open access activities, and discuss how this might apply to students' own communities and their participation in the arts.</p> <p>Students will be guided from practical techniques, exercises and activities in music-making, philosophical questioning around equality and access considerations for all, accessible and cutting-edge music technology for performance and composition, various approaches to improvisation and theoretical concepts and examples of international ground-breaking work in this area.</p> <p>This module asks the following questions:          What are the arts and who are they for? Who is an artist? Who is a musician? What does an artist look like? Is movement and gesture essential to performance and what does that look like?          How can the arts, specifically music, play a part in relation to the challenges of equality and accessibility specifically within composition, improvisation and performance?          What is the impact of such initiatives and how do we measure it ethically and communicate it fairly?</p>

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

Assessment Details	Assessment Component	Assessment Description	% of Total	Week Due
Reflective Continuous Assessment of in-class activities and participation				
	Individual reflective document or video presentation	Students will prepare and submit a 10-minute recorded commentary (e.g., a PowerPoint presentation recorded through zoom) OR creative response. The contribution of the individual must be outlined in an individual submission of 750 words, in which students can reflect on their experiences of undertaking the project.	30	
	Continuous Participation	Assessed within the ensemble group during workshops and rehearsals. Each member will take responsibility for a least one part of devising part of the composition and will be assessed on their management of this.	35	
	Individual role in Final Performance and role within a Co-Creative Composition			
	Final Performance Assessment	Assessed based on the following criteria: <ul style="list-style-type: none"> <li>• Integration within an ensemble context</li> <li>• Role as a co-creator in the final work</li> <li>• Performance skills within the context of techniques explored in the module</li> <li>• Overall artistic standard of final work</li> </ul>	35	
Reassessment Requirements	Resit and/or resubmit relevant exams/assessments at supplemental			
Contact Hours and Student Workload	This module will be delivered in three main blocks <ul style="list-style-type: none"> <li>• Block 1: One full day - Introduction class - bringing together RIAM students with members of OYOI</li> <li>• Block 2: Three full days - Two days on-site / One day in workshops</li> <li>• Block 3: Three full days - Two days co-creating / One day in rehearsal for performance</li> </ul>			

	<p>Contact time (lectures, in-person music creative sessions/ rehearsals): 28 hours</p> <p>Independent study/preparation of materials: 40 hours</p> <p>In-module survey: 1 hour</p> <p>Group project work divided between smaller and larger groups and based on availability of OYOI members: 14 hours</p> <p>Online discussion platform created for discussion of challenges, which will be monitored: 24 hours</p>
Recommended Reading/ Resources	<p>Drake Music: <a href="https://www.drakemusic.org">https://www.drakemusic.org</a></p> <p>A number of blogs, activities and online videos and examples of excellent practice in this area. Below are 4 articles/videos/blogs that you should begin with.</p> <ul style="list-style-type: none"> <li>• Inclusive Music Practice Resource Bank: Introducing Think22</li> <li>• BLOG: Understanding Disability – Blog series</li> <li>• 22 Tips for Inclusion &amp; Accessibility in Music Education</li> <li>• PAPER: What is Inclusion? Making Music is the Key!</li> </ul> <p>View available resources on the RIAM Library catalogue from the link below:</p> <p><b>Reading materials:</b> <a href="#">Co-creating Inclusive Ensembles</a></p>

# ACADEMICS

# Academics: Year One



## Contexts for Performing

Module Code	ACY1WBP
ECTS	5
Module Learning Outcomes	<p>On successful completion of this module, students should be able to:</p> <ul style="list-style-type: none"> <li>• demonstrate a broad understanding of the evolution of music history pertaining to Western Classical Music, Popular Music Studies and Irish Traditional Music</li> <li>• differentiate between composers/prominent exponents and styles of the periods/genres studied and evaluate the different aesthetic approaches taken</li> <li>• engage critically with recordings from the periods/genres studied and demonstrate knowledge of the repertoire through analysis and commentary</li> <li>• demonstrate knowledge of various methodological approaches to the type of music studied</li> <li>• understand and develop an awareness of different social, historical and cultural contexts</li> </ul>
Module Content	<p>This module will consist of three components: Western Classical Music History, Irish Traditional Music and Popular Music Studies. All students undertake Western Classical Music History. Students choose between Irish Traditional Music and Popular Music Studies.</p> <p><b>Western Classical Music History</b>  Modules in Years 1 and 2 provide an overview of the development of music from c. 1600 to 1945. Students will study the music through genre (Orchestral, Opera, etc.). While students will be introduced to significant composers and compositions that are considered to be part of the canon, they will also study the work of underrepresented composers in attempt to subject the canon to reasoned critique. The material will include in-depth discussion of the broader socio-political and cultural context. There will be a strong emphasis on engaging with scores where applicable, which will develop students' analytical skills as well as listening to recordings which will develop aural skills.</p> <p><b>Irish Traditional Music</b>  This course examines the following areas:</p> <ul style="list-style-type: none"> <li>• The uilleann piping tradition: its history, styles, ornamentation, repertoire, and prominent exponents.</li> <li>• Sean-nós singing: its song types, ornamentation, regional styles, prominent exponents.</li> <li>• The English Language song tradition in Ireland, including themes, Irish and international ballads, and political song.</li> <li>•</li> </ul>

	<p>Themes discussed include cultural nationalism, and current issues in the field of Irish traditional music studies. The course draws on sociological, political and historical factors in the music's development as well as examining features and aesthetics of sound, and performance practice.</p> <p><b>Popular Music Studies</b> This component will cover the development of popular music from the mid-20<sup>th</sup> century to the present. Topics will include:</p> <ul style="list-style-type: none"> <li>• The study of a number of representative genres and their cultural context and significance (e.g. rock, punk, hip-hop, etc.)</li> <li>• Theoretical frameworks for the study of popular music – performativity, authenticity, theories of race, gender and identity, etc.</li> <li>• Popular Music outside the Anglophone world</li> <li>• The impact of technology, recording formats and the music video</li> <li>• How to write about popular music</li> </ul>		
Teaching and Learning Methods	<p><b>Western Classical Music History (Semesters 1 and 2)</b> This component is taught through weekly 1.5-hour lectures that include listening to music, analysing scores, and directed reading assignments.</p> <p><b>Irish Traditional Music (Semester 1)</b> The Irish Traditional Music Strand will be taught through a series of 1-hour weekly lectures that focus on topics of the tradition, as outlined in the Module Content.</p> <p><b>Popular Music Studies (Semester2)</b> Lectures will be taught through weekly lectures. Literature-based research and fieldwork will also contribute to the teaching and learning of this module.</p> <p>Lectures will emphasise the development of the student's ability to differentiate regional styles and prominent exponents through aural engagement with recordings and video footage. Students are expected to take an active part in class discussion and will be assigned additional reading material on a regular basis to supplement the in-class learning.</p>		
Assessment Details	Assessment Component	Assessment Description	% of Total
	<b>Western Classical Music History</b>		
	In-module Assignment 1	Academic Writing Assignment	10
	In-module Assignment 2	Essay Preparation: Opera Presentation	10
	Summative Assignment 2	Programme Notes 750 words	30
	Summative Assignment 1	Essay/Podcast: 1500 words or 10-mins podcast	30

		Essays/Podcasts which do not contain musical examples (scores or extracts) will not receive a mark of more than 65%.	
	<b>Irish Traditional Music OR Popular Music Studies</b>		
	Irish Traditional Music	Listening Test	20
	Popular Music Studies	Listening Diary	20
<b>Reassessment Requirements</b>	Resit and/or resubmit relevant exams/assessments at supplemental		
<b>Contact Hours and Student Workload</b>	<p>Contact hours:</p> <p>Academic Writing: 5 hours</p> <p>Western Classical Music History: 1.5 hours x 20 weeks = 30 hours</p> <p>Irish Traditional Music/ Popular Music Studies: 10 hours</p> <p>Student workload (preparation for course and assessment, including completion of assessment): 80 hours</p> <p>Total: 125 hours</p>		
<b>Recommended Reading/ Resources</b>	<p>See Moodle for an extended reading list.</p> <p>View available resources on the RIAM Library catalogue from the link below:</p> <p><b>Reading list:</b>   <a href="#">History of Music (General)</a>  <a href="#">History of Keyboard Music</a>  <a href="#">History of Opera</a></p>		

## Practical Musicianship

Module Code	APY1WBP
ECTS	5
Module Learning Outcomes	<p>On successful completion of this module, students should be able to:</p> <p><b>Aural Development:</b></p> <ul style="list-style-type: none"> <li>• identify and understand musical sounds, while gaining a stronger holistic understanding of music theory.</li> <li>• understand polyrhythms and their significance across a range of musical styles.</li> <li>• tackle asymmetric time signatures, and other rhythmic concepts, performing with accuracy and developing confidence in their rhythmical abilities</li> <li>• through sight-singing and improvisation, utilise their musical imagination and inner ear, while deepening the connection between vocal/aural abilities and their instrumental playing.</li> </ul> <p><b>Repertoire-based Analysis:</b></p> <ul style="list-style-type: none"> <li>• Distinguish salient melodic, harmonic and rhythm details of compositions.</li> <li>• Perceive connections between surface details and structural features.</li> <li>• Develop a technical musical vocabulary.</li> <li>• Demonstrate awareness of phrase length and pattern.</li> </ul>
Module Content	<p><b>Aural Development</b></p> <ul style="list-style-type: none"> <li>• Chord/Scale &amp; Mode identification.</li> <li>• Transcription.</li> <li>• Sight singing.</li> <li>• Identifying chord extensions.</li> <li>• Interval recognition.</li> <li>• Dictating chord progressions and melodic passages.</li> <li>• Accurately perform and understand polyrhythms.</li> <li>• Carnatic rhythmical exercises.</li> <li>• Improvisation.</li> </ul> <p><b>Repertoire-based Analysis</b></p> <p>This module introduces the Repertoire-based Analysis stream. Students explore the practical-theoretical process of examining compositions in order to discern, or decide, how they work.</p> <p>Students undertake two components:</p> <p>Introduction of basic analytical methods.</p> <p>Exploration of the relationship between form and content.</p>

Teaching and Learning Methods	<p><b>Aural Development</b>  Students will be challenged in sound recognition and given listening assignments.  Students will learn terminology and study relevant theory to help catalogue and identify chords and extensions, scales and modes, progressions and cadences.  Classes will examine rhythm and pulse and its practical implications across a range of musical styles.  A strong emphasis will be placed on basic principles, so that students can progress to more advanced concepts.  Students will work on an aural transcription project to be completed by the end of semester 2 - lessons will be interactive with use of vocalise, clapping, instrumental playing, and improvisational techniques.</p> <p><b>Repertoire-based Analysis</b>  The module is taught through participatory classes, held weekly. Students are expected to perform from a variety of scores, undertake directed tasks, and contribute to group discussions.</p>		
Assessment Details	Assessment Component	Assessment Description	% of Total
	<b>Aural Development</b>		
	Exam 1	Aural/Written exam Dictation of chords/scales/progressions	20
	Exam 2	Aural/Written exam Dictation of chords/scales/progressions/extensions Intervals Performance of polyrhythms Sight Singing	20
	Transcription assessment	Transcription project Performance of Aural transcription	10
	Portfolio	Portfolio of classwork and class participation	10
	<b>Repertoire-based Analysis (semester 2 only)</b>		
	Continuous assessment	Based on interactive class activities	25
	Presentation	Based on prepared repertoire	15
Reassessment Requirements	Resit practical exam and/or resubmit relevant assignment at supplemental		

<p>Contact Hours and Student Workload</p>	<p>Contact hours: Aural Development: 30 hours Repertoire-based Analysis: 10 hours</p> <p>Student workload (preparation for course and assessment, including completion of assessment): 85 hours</p> <p>Total: 125 hours</p>
<p>Recommended Reading/ Resources</p>	<p><b>Aural Development</b>  <a href="https://www.risingsoftware.com/auralia/tour">https://www.risingsoftware.com/auralia/tour</a>  <a href="https://www.audacityteam.org/">https://www.audacityteam.org/</a>  <a href="https://www.earmaster.com/">https://www.earmaster.com/</a>  <a href="#">Modus Novus - Studies in reading atonal melodies</a> L.Edlund</p> <p><b>Analysis</b>  View available resources on the RIAM Library catalogue from the link below:</p> <p><b>Reading list:</b> <a href="#">Repertoire-based Analysis</a></p>

## Music Creation

Module Code	AMY1WBP
ECTS	5
Module Learning Outcomes	<p>On successful completion of this module, students should be able to:</p> <p><b>Compositional Techniques:</b></p> <ul style="list-style-type: none"> <li>• demonstrate a strong understanding of voice leading and orchestration, also strengthening their understanding of basic principles as performers, and improving their confidence in score reading.</li> <li>• display a stronger knowledge of instruments other than their own.</li> <li>• use the skills they learn to produce a 4-part arrangement in semester 1, and complete a short composition in semester 2.</li> </ul> <p><b>Digital Audio Fundamentals:</b></p> <ul style="list-style-type: none"> <li>• demonstrate the ability to input notes, dynamics and articulations, edit, layout and optimize a computer-based score within notation software (e.g. MuseScore)</li> <li>• extract musical examples from notation software for use in word processor/image-based programs (e.g. musical examples within an essay) and preparing parts for performance, including transposing scores.</li> <li>• Sequence MIDI information to create original compositions and backing tracks through the use of VST (Virtual Studio Technology) instruments.</li> <li>• perform basic editing (extract selections, fades, volume and pan manipulation, effects sends/receives) within a Digital Audio Workstation.</li> <li>• work towards becoming an independent user within a Digital Audio Workstation and develop proficient typesetting ability.</li> </ul>
Module Content	<p><b>Compositional Techniques</b></p> <p>Each week one composer/style/concept will be in focus so that whilst students get the time to look closely at techniques and concepts, they will also over the weeks learn of how musical concepts developed over time.</p> <p>Score reading.</p> <p>Listening assignments.</p> <p>Historical context.</p> <p>Voice leading.</p> <p>Species counterpoint.</p> <p>Arranging for quartet.</p> <p>Composition.</p>

	<p><b>Digital Audio Fundamentals</b></p> <p>The module will provide a solid foundation in music technology, focusing on developing the skill set necessary for the production of user content (scores/worksheets/recordings) and creative pursuits (sequencing, composition). It has strong cross-curricular links with the Compositional Techniques course, and supports the Music History Module and Analysis Components.</p> <p>This module consists of two components:</p> <ol style="list-style-type: none"> <li>1. Provide a step by step introduction to computer-based music notation software (e.g. MuseScore) to produce professional-standard printed/digital musical scores and parts and content for essays/articles and other teaching materials.</li> <li>2. Provide a step by step introduction to sequencing techniques of VST (Virtual Studio Technology) instruments to compose original compositions or arrange high-quality backing tracks.</li> </ol> <p>Topics will include:</p> <p>Basic typesetting in music notation software (note input, dynamics and articulations).</p> <p>Figured-bass notation and typesetting lyrics (Solo songs/SATB).</p> <p>Transposition of scores and transposing instruments.</p> <p>Score editing (layout and score optimization) and preparation of parts.</p> <p>Extracting musical examples from notation software for use in a word processor/image-based program.</p> <p>Sequencing in a Digital Audio Workstation through the use of VST instruments. Composition for video (TV Advertisement)</p> <p>Creative mixing techniques in a Digital Audio Workstation</p>
<p><b>Teaching and Learning Methods</b></p>	<p>Both components are taught through a combination of weekly lectures and demonstrations. Students are expected to take an active part in the lectures and will be expected to undertake directed tasks.</p> <p><b>Compositional Techniques</b></p> <p>Each class will be based around 1 composer/style/concept, with the last portion of class assigned to voice leading and counterpoint exercises. The students will be required to submit one 4-part arrangement by end of Term 1, and a short original composition by end of Term 2. Classes will be oriented with these tasks in mind. Classes will be relevant to the repertoire the students are performing in orchestral and chamber music settings. Students will be asked at certain points to act as 'spokesperson' for their primary instrument in relation to extended techniques and the associated technical considerations for their instrument - including ornamentation, melodic writing, and sectional blending.</p> <p><b>Digital Audio Fundamentals</b></p> <p>The module involves weekly lectures and class demonstrations. Students are expected to take an active part in the lectures and will be expected to undertake directed tasks. The course content will be divided into two 5-week modules over a single semester.</p>



	<p>Computer Notation and Typesetting (e.g. MuseScore) Each week will focus on a systematic, guided approach, introducing a particular set of tools within the software.</p> <p>Digital Audio (Reaper/Ableton Live) Each week will focus on a systematic, guided approach, introducing a particular set of tools.</p>		
Assessment Details	Assessment Component	Assessment Description	% of Total
	<b>Compositional Techniques</b>		
	Portfolio	4-part arrangement	24
		Score presentation and performance	
	Portfolio	Composition	20
		Score presentation and performance	
	Exam	Written exam. Species counterpoint assignment Identifying styles/techniques/composers	24
	Portfolio	Displaying an understanding of the discussed concepts in assignments and general class participation.	12
	<b>Digital Audio Fundamentals</b>		
Reassessment Requirements	Computer Notation	4-5 short typeset examples. Typically the pieces will be used in class and completed each week in a continuous assessment. Pieces are selected to target particular toolsets (figured-bass, lyrics, extracting musical examples etc.)	10
	Sequencing in a DAW	Composition for TV Advertisement. Students are provided with a selection of short TV Ads to which they compose a musical backing track.	10
Contact Hours and Student Workload	<p>Contact hours: Compositional Techniques: 30 hours Digital Audio Fundamentals: 10 hours</p> <p>Independent Study (preparation for course and review of materials): 1.5 hour per week for Compositional Techniques = 30 hours Digital Audio Fundamentals = 5 hours</p> <p>Independent Study (preparation for assessment, incl. completion of assessment): 25hrs prep for portfolio and examination 25 hrs for advertisement assignment</p> <p>Total: 125 hours</p>		

<p>Recommended Reading/ Resources</p>	<p>View available resources on the RIAM Library catalogue from the link below:</p> <p><b>Reading list:</b> <a href="#">Compositional Techniques</a>  <a href="#">Digital Audio Fundamentals</a></p> <p><b>Additional resources:</b></p> <p><b>Digital Audio Fundamentals</b>  <b>Computer Notation and Typesetting</b>  Online Finale/Sibelius/Musescore user forums  Integrated User Help Guides</p> <p><b>Introduction to Digital Audio Editing</b>  Online forums for digital audio software</p>
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# Academics: Year Two

## Contexts for Performing

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

	<p>Themes discussed include cultural nationalism, and current issues in the field of Irish traditional music studies. The course draws on sociological, political and historical factors in the music's development as well as examining features and aesthetics of sound, and performance practice.</p> <p><b>Popular Music Studies</b></p> <p>This component will cover the development of popular music from the mid-20<sup>th</sup> century to the present. Topics will include:</p> <ul style="list-style-type: none"> <li>• The study of a number of representative genres and their cultural context and significance (e.g. rock, punk, hip-hop, etc.)</li> <li>• Theoretical frameworks for the study of popular music – performativity, authenticity, theories of race, gender and identity, etc.</li> <li>• Popular Music outside the Anglophone world</li> <li>• The impact of technology, recording formats and the music video</li> </ul> <p>How to write about popular music</p>
<p>Teaching and Learning Methods</p>	<p><b>Western Classical Music History (Semesters 1 and 2)</b></p> <p>This component is taught through weekly 1.5-hour lectures that include listening to music, analysing scores, and directed reading assignments.</p> <p><b>Irish Traditional Music (Semester 1)</b></p> <p>The Irish Traditional Music Strand will be taught through a series of 1-hour weekly lectures that focus on topics of the tradition, as outlined in the Module Content.</p> <p><b>Popular Music Studies (Semester 2)</b></p> <p>Lectures will be taught through weekly lectures. Literature-based research and fieldwork will also contribute to the teaching and learning of this module.</p> <p>Lectures will emphasise the development of the student's ability to differentiate regional styles and prominent exponents through aural engagement with recordings and video footage. Students are expected to take an active part in class discussion and will be assigned additional reading material on a regular basis to supplement the in-class learning.</p>

Assessment Details	Assessment Component	Assessment Description	% of Total
	<b>Western Classical Music History</b>		
	In-module Assignment 1	Essay Preparation / Resource bank	10
	Summative Assignment 1	Essay/Podcast	30
	In-module Assignment 2	Chamber Music Programme Note	10
	Summative Assignment 2	Essay	30
	<b>Irish Traditional Music/ Popular Music Studies (choice of one)</b>		
	Irish Traditional Music	Listening Test	20
	Popular Music Studies	Listening Diary	20
Reassessment Requirements	Resit and/or resubmit relevant exams/assessments at supplemental		
Contact Hours and Student Workload	<p>Contact hours:            Western Classical Music History: 1.5 hours x 20 weeks = 30 hours            Irish Traditional Music/ Popular Music Studies: 10 hours</p> <p>Student workload (preparation for course and assessment, including completion of assessment): 85</p> <p>Total: 125</p>		
Recommended Reading/ Resources	<p>See Moodle for an extended reading list.</p> <p>View available resources on the RIAM Library catalogue from the link below:</p> <p><b>Reading list:</b> <a href="#">History of Music (General)</a></p> <ul style="list-style-type: none"> <li>- <a href="#">Orchestral Music</a></li> <li>- <a href="#">Vocal Music</a></li> <li>- <a href="#">Chamber Music</a></li> <li>- <a href="#">Music in Society</a></li> </ul>		

## Practical Musicianship

Module Code	APY20
ECTS	5
Module Learning Outcomes	<p>On successful completion of this module, students should be able to:</p> <p><b>Aural Development:</b></p> <ul style="list-style-type: none"> <li>integrate their aural and rhythmical studies into their overall performance skills.</li> <li>approach sight singing, prima vista, and improvisation with greater confidence.</li> <li>recognise and perform a range of polyrhythms as well as gaining a solid foundation in asymmetric time signatures.</li> </ul> <p><b>Repertoire-based Analysis:</b></p> <ul style="list-style-type: none"> <li>Identify tonal centres, chordal relationships and modulatory processes.</li> <li>Demonstrate understanding of large-scale connections appropriate to musical context.</li> <li>Identify thematic and transitional areas.</li> <li>Cite musical details in defence of conclusions.</li> </ul>
Module Content	<p><b>Aural Development</b></p> <ul style="list-style-type: none"> <li>Chord/Scale &amp; Mode identification.</li> <li>Transcription project with analysis and presentation.</li> <li>Sight singing.</li> <li>Identifying chord extensions.</li> <li>Interval recognition.</li> <li>Dictating chord progressions and melodic passages.</li> <li>Accurately perform and understand polyrhythms.</li> <li>Carnatic rhythmical exercises.</li> <li>Improvisation.</li> </ul> <p><b>Repertoire-based Analysis</b></p> <p>This module furthers the Repertoire-based Analysis stream. Students undertake two components:</p> <ol style="list-style-type: none"> <li>Exploration of prominent phenomenological, formal, and psychological approaches to analysis.</li> <li>Practical application of analytical skills towards becoming professionally equipped.</li> </ol>
Teaching and Learning Methods	<p><b>Aural Development</b></p> <p>Students will be challenged in sound recognition and given listening assignments. Students will learn terminology and study relevant theory to help catalogue and identify chords and extensions, scales and modes, progressions and cadences. Classes include Improvisation workshops - exploring different modes, time signatures, and improvisational concepts - covering different practical situations where performers are asked to improvise. Students will work on an aural transcription project with accompanying presentation to be completed by the end of semester 2 – lessons will be interactive with use of vocalise, clapping, instrumental playing, and improvisational techniques.</p>

	<b>Repertoire-based Analysis</b> The module is taught through participatory classes, held weekly. Students are expected to perform from a variety of scores, undertake directed tasks, and contribute to group discussions.		
Assessment Details	Assessment Component	Assessment Description	% of Total
	<b>Aural Development</b>		
	Exam 1	Aural/Written exam Dictation of chords/scales/progressions	15
	Exam 2	Aural/Written exam Dictation of chords/scales/progressions/extensions Intervals Performance of polyrhythms Sight Singing	15
	Transcription assessment	Transcription project Performance of aural transcription, with presentation of analysis	15
	Improvisation	Improvised performance over a designated piece/chord sequence	15
	<b>Repertoire-based Analysis (semester 1 only)</b>		
	Written assignment	Essay on relevant topic	15
	Continuous Assessment	Based on interactive class activities	25
Reassessment Requirements	Resit practical exam and/or resubmit relevant assignment at supplemental		
Contact Hours and Student Workload	Contact hours: Aural Development: 20 hours Repertoire-based Analysis: 10 hours  Student workload (preparation for course and assessment, including completion of assessment): 95 hours  Total: 125 hours		
Recommended Reading/ Resources	<b>Aural Development</b> <a href="https://www.risingsoftware.com/auralia/tour">https://www.risingsoftware.com/auralia/tour</a> <a href="https://www.audacityteam.org/">https://www.audacityteam.org/</a> <a href="https://www.earmaster.com/">https://www.earmaster.com/</a> Modus Novus - Studies in reading atonal melodies L.Edlund  Analysis: View available resources on the RIAM Library catalogue from the link below:  <b>Reading list: <a href="#">Repertoire-based Analysis</a></b>		



## Music Creation

Module Code	AMY20
ECTS	5
Module Learning Outcomes	<p>On successful completion of this module, students should be able to:</p> <p><b>Compositional Techniques:</b></p> <ul style="list-style-type: none"> <li>• demonstrate a strong understanding of voice leading and orchestration, also strengthening their understanding of basic principles as performers, and improving their confidence in score reading.</li> <li>• display a stronger knowledge of instruments other than their own.</li> <li>• use the skills they learn to produce stylised arrangements and compositions.</li> </ul> <p><b>Free Composition</b></p> <ul style="list-style-type: none"> <li>• utilise, through creative and reflective practice, some of the techniques used in the composition of modern and contemporary music in the form of a short composition.</li> <li>• critically understand and gain an appreciation for some of the aesthetic ideas and philosophies behind the various styles and movements.</li> <li>• reflect on their original contribution to music composition through the completion of a commentary on their work.</li> </ul> <p><b>Music Technology</b></p> <ul style="list-style-type: none"> <li>• capture and import audio into a Digital Audio Workstation platform and perform basic editing (extract selections, fades, volume and pan manipulation, corrective editing, audio splicing).</li> <li>• creatively manipulate digital audio generating new and engaging sonic material from pre-existing/recorded files through the use of effects and audio processing to creating material for use within a sound design for film project.</li> <li>• critically understand and gain an appreciation for the implementation of music, foley and sound design elements within film, tv and computer games.</li> <li>• work towards becoming an independent user, learning how to creatively and correctively manipulate digital audio.</li> </ul>
Module Content	<p>This module will consist of three components:</p> <ol style="list-style-type: none"> <li>1. Compositional Techniques</li> <li>2. Free Composition</li> <li>3. Digital Audio Fundamentals</li> </ol> <p><b>Compositional Techniques</b></p> <p>Each week one composer/style/concept will be in focus so that whilst students get the time to look closely at techniques and concepts, they will also over the weeks learn of how musical concepts developed over time.</p>

	<p>Topics might include:  Score reading.  Listening assignments.  Historical context.  Voice leading.  Species counterpoint.  Arranging for quartet.  Composition.</p> <p><b>Free Composition</b>  The aim of this component is to introduce students through reflective practice to compositional techniques associated with modernist and contemporary movements. Students will compose two short works that utilise techniques such as graphic notation, visual stimuli, serialism, aleatoric techniques, etc.</p> <p>Topics will include the following:  Analysis and discussion of key 20<sup>th</sup>/21<sup>st</sup> century compositional techniques as the foundation stone of original compositions  Writing and peer reviewing own and others compositions  Write a piece for their own instrument  Write a rhythm based piece</p> <p><b>Digital Audio Fundamentals</b>  The module will build on the foundation skills developed in Digital Audio Fundamentals from Year 1, focusing on developing the skill set for the capture and manipulation of digital audio in the production of user content (foley and sound design for film/TV/Computer Games) and creative pursuits (audio manipulation, sequencing, composition).</p> <p>Topics will include the following:  An introduction to digital audio editing techniques within a Digital Audio Workstation (Reaper/Ableton Live/Cubase), learning the skills to capture and creatively and correctively manipulate digital audio.  The role of sound design within Film, TV and Computer Games  The role of foley within Film, TV and Computer Games</p>
Teaching and Learning Methods	<p>Both components are taught through a combination of weekly lectures and demonstrations. Students are expected to take an active part in the lectures and will be expected to undertake directed tasks.</p> <p><b>Compositional Techniques</b>  Each class will be based around 1 composer/style/concept, with the last portion of class assigned to voice leading and counterpoint exercises. The students will be required to submit specific stylised arrangements. Classes will be relevant to the repertoire the students are performing in orchestral and chamber music settings.  Students will look at contemporary writing techniques, and contemporary extended techniques.</p>

	<p><b>Free Composition</b> 10 weeks of classroom teaching involving analysis of 20<sup>th</sup>/21<sup>st</sup> century compositional techniques and peer review of the students' works composed in addition to comments from the relevant lecturer.</p> <p>The workshopping/group discussion of student compositions will be a central part of the experience and will be conducted in a performance led environment where possible.</p> <p><b>Digital Audio Fundamentals</b> Each week will focus on a systematic, guided approach, introducing a particular set of tools within the software. Students will be introduced to the concepts and role of Sound Design within Film, TV and Computer Games, Foley Techniques and Music within the aforementioned media. Examples from popular media will serve as a starting point for students' explorations in the topic.</p>		
Assessment Details	Assessment Component	Assessment Description	% of Total
	<b>Compositional Techniques</b>		
	Portfolio	4-part stylised arrangements Score presentation and performance	30
	Portfolio	Composition Score presentation and performance	15
	Exam	Written exam. Species counterpoint assignment Identifying styles/techniques/composers	15
	<b>Free Composition</b>		
	Free Composition Portfolio	To compose 2 original pieces: One written and performed on the students instrument focusing on the development of pitch material. One focusing on the development of rhythmic material. To include a small commentary x 2	20
	<b>Digital Audio Fundamentals</b>		
	Digital Audio Fundamentals Assignment	Students are provided with a selection of short films to which they create all the sonic elements (Sound Design, Foley, Music)	20
Reassessment Requirements	Resit practical exam and/or resubmit relevant journal/assignment at supplemental		

<p>Contact Hours and Student Workload</p>	<p>Contact hours:</p> <p>Compositional Techniques = 25 hours</p> <p>Free Composition = 10 hours</p> <p>Digital Audio Fundamentals = 10 hours</p> <p>Independent Study (preparation for assessment, incl. completion of assessment):</p> <p>Compositional Techniques = 50 hours</p> <p>Free Composition = 15 hours</p> <p>Digital Audio Fundamentals = 15 hours</p> <p>Total: 125 hours</p>
<p>Recommended Reading/ Resources</p>	<p>View available resources on the RIAM Library catalogue from the link below:</p> <p><b>Reading list:</b> <a href="#">Compositional Techniques</a>  <a href="#">Free Composition</a>  <a href="#">Digital Audio Fundamentals</a></p> <p><b>Additional resources:</b></p> <p>Digital Audio Editing</p> <p>Online forums for digital audio software</p> <p>Tonebenders Podcast - <a href="https://tonebenderspodcast.com/">https://tonebenderspodcast.com/</a></p> <p>Tonebenders is a collective of sound design professionals sharing their thoughts, ideas, and stories. All aspects of sound design will be up for debate, from field recording, to the final mix, from manipulation to synthesis, from track layouts to secret editing tricks.</p> <p>Soundworks Collection - <a href="https://soundworkscollection.com/">https://soundworkscollection.com/</a></p> <p>The goal for the SoundWorks Collection is simple; we are dedicated to profiling the greatest and upcoming sound minds from around the world and highlight their contributions. The SoundWorks Collection was created in 2009 by filmmaker Michael Coleman as an online destination that takes you behind the scenes and straight to the dub stage for a look into audio post-production for feature films, video game sound design, and original soundtrack composition.</p>

# Academics: Year Three

## Compulsory: Contexts for Performing

Module Code	ACY30
ECTS	5
Module Learning Outcomes	<p>On successful completion of this module students should be able to:</p> <ul style="list-style-type: none"> <li>demonstrate a broad knowledge of the major composers and compositional trends of the 20th/21st Centuries</li> <li>critically discuss the music of the main composers associated with this era</li> <li>give a detailed account of stylistic traits of various musical compositions from these centuries</li> <li>extrapolate relevant information from text sources and scores, and write about this music in an informed and critical way</li> <li>create a research proposal</li> </ul>
Module Content	<p>This module has two components:</p> <ol style="list-style-type: none"> <li>20<sup>th</sup>/21<sup>st</sup> Century Music History</li> <li>Capstone Project Proposal Development</li> </ol> <p><b>20<sup>th</sup>/21<sup>st</sup> Century Music History</b></p> <p>This module will consist of a survey of the main developments of Modern music from 1910 to the present day. To introduce students to the main musical trends and developments of the century, to include: Expressionism/Impressionism/Dodecaphonicism/Neoclassicism/Seriliasim/Chance/Minimalism/Microtonality/Pointalism/Spectralism/Electronic music/Electro-acoustic music. Pop, Ethnomusicology and Music in Ireland will also be addressed. The module will develop students' knowledge of the relevant repertoire through score study, texts and other sources, highlighting and studying representative works chosen from the period as a means of understanding the musical particulars of the era and, as far as possible be relevant to the instrumental/vocal capabilities of the class. The module will continue to further equip students to undertake historical and musical investigation. It is envisaged that the history modules will strongly link in with the Performance Spotlight events where appropriate, historically underpinning and complementing works undertaken, aiming to result in an informed musical performance.</p> <p>Semester 1 Weeks 1-5: New Paths Weeks 6-10: History of Electro-Acoustic Music</p> <p>Semester 2 Weeks 1-5: Pop Music Weeks 6-10: History of Music in Ireland</p> <p><b>Capstone Project Proposal Development</b></p> <p>This module will prepare students to submit a proposal for their Year 4 Capstone Project.</p>

Teaching and Learning Methods	<p>20<sup>th</sup>/21<sup>st</sup> Century Music History</p> <p>Learning activities will include class discussion, reading, discovering, assessing and writing about music of this era. Assigned reading and listening, relevant to specific lectures and topics will also form part of the course content. Students are encouraged to contribute to class discussion.</p> <p>Capstone Project Proposal Development</p> <p>Students will engage in activities designed to spark their imaginations about possible research projects that they can engage during their Capstone Project</p>		
Assessment Details	Assessment Component	Assessment Description	% of Total
	Essay 1	2000–2500 words Essays that do not contain musical examples will not receive a mark of more than 65%.	45
	Essay 2	As above	45
	Capstone Proposal	Submission of a project proposal	10
Reassessment Requirements	Resubmit essay or proposal		
Contact Hours and Student Workload	<p>Contact hours:</p> <p>20<sup>th</sup>/21<sup>st</sup> Century Music History: 1.5 hours x 20 weeks = 30 hours</p> <p>Capstone Project Proposal Development: 1 hour x 10 weeks = 10 hours</p> <p>Student workload (preparation for course and assessment, including completion of assessment): 85 hours</p> <p>Total: 125 hours</p>		
Recommended Reading/ Resources	Extensive reading list to be provided on Moodle.		

## Capstone Project Proposal Development

Module Code	ACPY3K		
Module Learning Outcomes	On successful completion of this module students should be able to: <ul style="list-style-type: none"> <li>• create a Capstone proposal</li> </ul>		
Module Content	<p>This module will prepare students to submit a proposal for their Year 4 Capstone Project.</p> <p><b>Semester 2</b></p> <p>Week 2: Introduction to the Capstone Project and initial reflections</p> <p>Week 3: Creating a Personal Capstone Project and Introduction to the Research Strand</p> <p>Week 4: Introduction to the Composition Strand</p> <p>Week 5: Introduction to the Music Technology Strand</p> <p>Week 6: Creating the Capstone Proposal</p> <p><i>Optional Week 7: Drop-in sessions with the Capstone Coordinating Committee</i></p> <p>Week 8: Elevator Pitches (25<sup>th</sup> March 2025)</p>		
Teaching and Learning Methods	Students will engage in activities designed to spark their imaginations about possible ways they can design and undertake their Capstone Project		
Assessment Details	Assessment Component	Assessment Description	% of Total
	Capstone Proposal	Submission of a project proposal through moodle	10
Reassessment Requirements	Resubmit proposal		
Contact Hours and Student Workload	<p>Contact hours:</p> <p>Capstone Project Proposal Development: 1 hour x 6 weeks = 6 hours</p> <p>An optional drop-in session will be offered to students in week 6</p>		



## Compulsory: Practical Musicianship

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

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

Reassessment Requirements	Repeat examination
Contact Hours and Student Workload	<p>Contact hours:  Aural Development: 1 hour x 20 weeks = 20 hours  Music Technology: 1 hour x 10 weeks = 10 hours</p> <p>Student workload (preparation for course and assessment, including completion of assessment): 95 hours</p> <p>Total: 125 hours</p>
Recommended Reading/ Resources	<p>View available resources on the RIAM Library catalogue from the link below:</p> <p><b>Reading list:</b> <a href="#">Aural Development</a></p>

## Electives: Music Creation

Students must choose two electives:

Orchestration and Romantic Harmony

Free Composition

Classical / Fugal Exposition

Co-creating Inclusive Ensembles

Music-making, the Arts and Society

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

### Orchestration and Romantic Harmony

<b>Module Code</b>	AMY30		
<b>Module Learning Outcomes</b>	<p>On successful completion of this module, students should be able to:</p> <ul style="list-style-type: none"> <li>• assess and analyse orchestral scores</li> <li>• examine a non-orchestral score and orchestrate it for the appropriate orchestral forces</li> <li>• compose short miniatures evincing the Romantic harmony vocabulary</li> </ul>		
<b>Module Content</b>	An introduction to orchestral instruments, the development of the orchestra and application of this to the orchestration of pieces up to and including Romantic Forces.		
<b>Teaching and Learning Methods</b>	<p>Score studies of varying styles followed by students' own orchestrations            Exercises throughout teaching, worked independently and in tutorials            Analysis and study of works in the Romantic style and a thorough study of the harmonic vocabulary involved. 1 piece to be presented for portfolio – e.g. an accompaniment to a melody/solo miniature/ composition for small ensemble</p>		
<b>Assessment Details</b>	<b>Assessment Component</b>	<b>Assessment Description</b>	<b>% of Total</b>
	Romantic Harmony	Compose 1 short Romantic piece (30 bars approx.)	15
	Orchestration Portfolio	Complete four orchestrations of varying styles	15 each = 60
	Orchestration Take-home Project	Answer one question; orchestration of a short piano piece To provide typeset score and disc	25
<b>Reassessment Requirements</b>	Resubmission of portfolios or compositions		

Contact Hours and Student Workload	<p>Orchestration: 1 hour x 20 weeks = 20 hours</p> <p>Student workload (preparation for course and assessment, including completion of assessment): 42.5</p>
Recommended Reading/ Resources	<p>View available resources on the RIAM Library catalogue from the link below:</p> <p><b>Reading list:</b> <a href="#">Orchestration &amp; Romantic Harmony</a></p>

## Free Composition

Module Code	AMY3F		
Module Learning Outcomes	<p>On successful completion of this module, students should be able to:</p> <ul style="list-style-type: none"> <li>• compose using contemporary musical language in medium-scale forms with a wide palette of instrumentation</li> <li>• utilise sound technology in creative work</li> <li>• compose for both singers and instrumentalists</li> <li>• give a detailed account of creative decisions in clear prose, for example in writing programme notes</li> </ul>		
Module Content	Teaching is by classroom groups and includes instrumental demonstrations and workshop of all works written.		
Teaching and Learning Methods	Teaching sessions are as much as possible conducted on a practical basis with discussion arising from performance of student works. Individual feedback is given by the tutor on details of technique, and by players on aspects of the instrumentation		
Assessment Details	Assessment Component	Assessment Description	% of Total
	Free Composition Portfolio	Three contrasting pieces	100
Reassessment Requirements	Resubmission of portfolio		
Contact Hours and Student Workload	<p>1 hour x 20 weeks = 20 hours</p> <p>Student workload (preparation for course and assessment, including completion of assessment): 42.5</p>		
Recommended Reading/ Resources	<p>View available resources on the RIAM Library catalogue from the link below:</p> <p><b>Reading list:</b> <a href="#">Free Composition</a></p>		

## Classical / Fugal Exposition

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

	<b>Sonata</b>		<b>40</b>
		Compose a sonata exposition, 25-40 bars, in the major key. Piano is sufficient but other forces may be used	20
		Compose a sonata exposition, 25-40 bars, in the minor key. Piano is sufficient but other forces may be used.	20
<b>Reassessment Requirements</b>	Resubmission of portfolio at supplementals		
<b>Contact Hours and Student Workload</b>	1 hour x 20 weeks = 20 hours  Student workload (preparation for course and assessment, including completion of assessment): 105		
<b>Recommended Reading/ Resources</b>	View available resources on the RIAM Library catalogue from the link below:  <b>Reading materials:</b> <a href="#">Classical Fugue/Exposition</a>		



## Co-creating Inclusive Ensembles

Module Title	Co-creating Inclusive Ensembles
Module Code	ACCY3K
ECTS	5 ECTS
Module Learning Outcomes	<p>On successful completion of this module, students should be able to:</p> <ul style="list-style-type: none"> <li>• Articulate and realise a range of techniques and approaches that are applicable when working as part of an inclusive ensemble.</li> <li>• Demonstrate malleable and diverse skills that can be applied within a variety of creative environments</li> <li>• Communicate and collaborate effectively in a multidisciplinary and differently-abled environment</li> <li>• Develop and apply creative skills and frameworks within the context of a new piece of contemporary music work for a differently-abled Ensemble.</li> <li>• Identify the unique creative possibilities and attributes in a room and design approaches that will inspire and encourage a mixed abilities ensemble</li> </ul>
Module Content	<p>Key learning aims of this course are to co-create a new piece of music and develop working strategies and concepts for co-creation within any differently abled musical context. We will consider how all citizens have the right to engage in the highest level of artistic practice within the arts and what the current boundaries are around this. We will focus on how as artists we can create safe, welcoming and open spaces for genuine co-creation models to exist. We will also reflect on the potential for the arts to engender societal change, explore and evaluate musical and artistic initiatives, actions and creations that have been focused on different kinds of co-creative and open access activities, and discuss how this might apply to students' own communities and their participation in the arts.</p> <p>Students will be guided from practical techniques, exercises and activities in music-making, philosophical questioning around equality and access considerations for all, accessible and cutting-edge music technology for performance and composition, various approaches to improvisation and theoretical concepts and examples of international ground-breaking work in this area.</p> <p>This module asks the following questions:          What are the arts and who are they for? Who is an artist? Who is a musician? What does an artist look like? Is movement and gesture essential to performance and what does that look like?          How can the arts, specifically music, play a part in relation to the challenges of equality and accessibility specifically within composition, improvisation and performance?          What is the impact of such initiatives and how do we measure it ethically and communicate it fairly?</p>

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

Assessment Details	Assessment Component	Assessment Description	% of Total
	Reflective Continuous Assessment of in-class activities and participation		
	Individual reflective document or video presentation	Students will prepare and submit a 10-minute recorded commentary (e.g., a PowerPoint presentation recorded through zoom) OR creative response. The contribution of the individual must be outlined in an individual submission of 750 words, in which students can reflect on their experiences of undertaking the project.	30
	Continuous Participation	Assessed within the ensemble group during workshops and rehearsals. Each member will take responsibility for a least one part of devising part of the composition and will be assessed on their management of this.	35
	Individual role in Final Performance and role within a Co-Creative Composition		
	Final Performance Assessment	Assessed based on the following criteria: <ul style="list-style-type: none"> <li>• Integration within an ensemble context</li> <li>• Role as a co-creator in the final work</li> <li>• Performance skills within the context of techniques explored in the module</li> <li>• Overall artistic standard of final work</li> </ul>	35
Reassessment Requirements	Resit and/or resubmit relevant exams/assessments at supplemental		
Contact Hours and Student Workload	<p>This module will be delivered in three main blocks</p> <ul style="list-style-type: none"> <li>• Block 1: One full day - Introduction class - bringing together RIAM students with members of OYOI</li> <li>• Block 2: Three full days - Two days on-site / One day in workshops</li> <li>• Block 3: Three full days - Two days co-creating / One day in rehearsal for performance</li> </ul> <p>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</p>		

	Online discussion platform created for discussion of challenges, which will be monitored: 24 hours
<b>Recommended Reading/ Resources</b>	<p>Drake Music: <a href="https://www.drakemusic.org">https://www.drakemusic.org</a></p> <p>A number of blogs, activities and online videos and examples of excellent practice in this area. Below are 4 articles/videos/blogs that you should begin with.</p> <ul style="list-style-type: none"> <li>• Inclusive Music Practice Resource Bank: Introducing Think22</li> <li>• BLOG: Understanding Disability – Blog series</li> <li>• 22 Tips for Inclusion &amp; Accessibility in Music Education</li> <li>• PAPER: What is Inclusion? Making Music is the Key!</li> </ul> <p>View available resources on the RIAM Library catalogue from the link below:</p> <p><b>Reading materials:</b> <a href="#">Co-creating Inclusive Ensembles</a></p>

## Music-making, the Arts and Society

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

Teaching and Learning Methods	This course uses web-based technology to facilitate what is essentially a face-to-face course. A substantial proportion of the content will be delivered in person in both Trinity College and the Royal Irish Academy of Music, including face-to-face performance experiences and a meeting before the submission of the group assessment. The in-person element will engender connection among the multi-disciplinary cohort. There will be online discussions, an in-module feedback session and group tutorials that all scaffold towards the assessment.		
Assessment Details	Assessment Component	Assessment Description	% of Total
	Group Project	Group Mark	40
	Group Project	Peer Grade	10
	Individual Assignment	Essay	50
Reassessment Requirements	Resubmission of project or individual reflection		
Contact Hours and Student Workload	15 hours of lectures 4 hours of music creation sessions 7 hours of guided assessment preparation workshops 33 hours of independent study/advanced reading 23 hours of group assessment preparation 16 hours of individual assessment preparation		
Recommended Reading/ Resources	View available resources on the RIAM Library catalogue from the link below:  <b>Reading materials:</b> <a href="#">Music-making, the Arts and Society</a>		

# Academics: Year Four Capstone Project

## Capstone Project: Research

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



	<p>2. Research Seminars The purpose of the monthly group seminars is to guide students through a range of research issues as way of supporting them through the process of creating their dissertation/exposition. The expectations of a research project will be considered; including project planning, time management, meeting and reporting to a supervisor, communication skills, ethical considerations, the consideration of artistic standards, presentation skills and formatting. Through the seminars, students will collaborate with peers, evaluate the work of others with a critical and constructive approach, receive feedback and engage in group discussions. These experiences will strengthen their own research projects.</p> <p>3. Research Skills and Online Research Catalogue Training These classes are facilitated by RIAM Library to enhance your research skills and ability to utilise the RIAM Online Research Catalogue.</p>		
Assessment Details	Assessment Component	Assessment Description	% of Total
	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	<p>Documentation: Resubmit the documentation</p> <p>Presentation: Undertake an additional presentation</p>		
Contact Hours and Student Workload	<p>Contact hours: Individual Supervision: 16 hours Research Seminars: 16 hours Research Training: 8 hours</p> <p>Independent Study (preparation for course and review of materials/ preparation for assessment, incl. completion of assessment): 460 hours</p>		

<p>Recommended Reading/ Resources</p>	<p>View available resources on the RIAM Library catalogue from the link below:</p> <p><b>Reading materials:</b> <a href="#">Research: Core Material</a></p> <p><i>Additional resources:</i> Holoman, D. Kern, Writing about Music: A Style Sheet from the Editors of 19th-Century Music (Berkeley: University of California Press, 1988)</p> <p><b>Reading materials:</b> <a href="#">Artistic Research</a></p> <p><i>Additional resources:</i> Barrett, E. &amp; Bolt, B., Material Inventions: Applying Creative Arts Research (London &amp; New York: I. B. Tauris, 2014) De Assis, P. &amp; D' Errico, L., Artistic Research: Charting a Field in Expansion (Lanham: Rowman &amp; 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)</p> <p><b>Reading Materials:</b> <a href="#">Historical Performance Interpretation Analysis</a></p>
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## Capstone Project: Composition

Module Code	CPY4C
ECTS	20
Module Learning Outcomes	<p>This module builds primarily on the composition elements of the degree that you undertook in Years 1–3, namely Compositional Techniques, Analysis, Free Composition, Romantic Harmony and Orchestration.</p> <p>On successful completion of this module, students should be able to:</p> <p>LO1: Produce a large-scale original composition portfolio/project</p> <p>LO2: Identify, describe, reflect on and evaluate the learning process and the quality of their own learning and achievement</p> <p>LO3: Communicate effectively insights through documentation and presentation of the portfolio/project</p>
Module Content	<p>The purpose of the composition project is to allow students to work on an original composition portfolio/project. Students are supported through one-on-one supervisions and group seminars to develop and enact their own composition portfolio/project. Students' work is evaluated during supervisions where creative decisions and technical problems are dealt with. The shape of the project/portfolio and the technology that they employ will be determined by the student in consultation with their supervisor.</p>
Teaching and Learning Methods	<p>All students are expected to engage in two components:</p> <ol style="list-style-type: none"> <li>1. Individual Supervisions</li> <li>2. Composition Seminars</li> <li>3. Online Research Catalogue Training</li> </ol> <p>1. Individual Supervisions Students will receive one-to-one tutorials with their supervisor working on original material including copying and proper presentation of scores. Work in progress is continuously assessed and feedback given. Students' work is evaluated during supervisions where creative decisions and technical problems are dealt with before the final submission of work. The hours can be divided between the supervisor and a practitioner if required. In this case, the student will be allocated a main supervisor and a supporting practitioner by the Capstone Coordinating Committee.</p> <p>2. Composition Seminars Through seminars, students will collaborate with their peers, constructively evaluate the work of others, develop time-management skills and showcase their work. They will engage in group discussions, ongoing reflective practice, and with the wider composition community at RIAM and beyond. The seminar consists of talks by invited speakers who may be composers or artists working in related fields: writers, artists, filmmakers, sound-designers etc. The seminar is a general discussion platform in</p>

	<p>which students can exchange creative ideas with one another and with leading practitioners in their fields.</p> <p>3. Online Research Catalogue Training</p> <p>These classes are facilitated by RIAM Library to enhance your research skills and ability to utilise the RIAM Online Research Catalogue.</p>		
Assessment Details	Assessment Component	Assessment Description	% of Total
	Documentation: Portfolio/Project and Supporting Programme Notes/Exposition	The documentation of this component will be determined by the nature of the composition and in consultation with the supervisor. The project must be supported by either written programme notes (a length of 2000 words is suggested, but this depends on the project and is determined in consultation with the supervisor) or an exposition. For more information, see Capstone Handbook	75
	Presentation	Students are required to give a 20-minute presentation of the composition project to a committee of examiners. Creative/ musical practice can be used to illustrate the insights, and words can be used to contextualise or elucidate the process and outcome. For more information, see Capstone Handbook	25
Reassessment Requirements	<p>Documentation: Resubmit the documentation</p> <p>Presentation: Undertake an additional presentation</p>		
Contact Hours and Student Workload	<p>Contact hours:</p> <p>Individual Supervision: 16 hours</p> <p>Composition Seminars: 16 hours</p> <p>Online Research Catalogue Training: 4 hours</p> <p>Independent Study (preparation for course and review of materials/ preparation for assessment, incl. completion of assessment): 464 hours</p>		
Recommended Reading/ Resources	<p>View available resources on the RIAM Library catalogue from the link below:</p> <p><b>Reading materials:</b> <a href="#">Composition</a></p>		
Module Pre-requisites	Students are expected to have completed one of the composition electives/ composition classes in Year 3.		

## Capstone Project: Music Technology

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

	<b>3. Online Research Catalogue Training</b> These classes are facilitated by RIAM Library to enhance your research skills and ability to utilise the RIAM Online Research Catalogue.		
<b>Assessment Details</b>	<b>Assessment Component</b>	<b>Assessment Description</b>	<b>% of Total</b>
	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
<b>Reassessment Requirements</b>	Documentation: Resubmit the documentation Presentation: Undertake an additional presentation		
<b>Contact Hours and Student Workload</b>	Contact hours: Individual Supervision: 16 hours Composition Seminars: 16 hours Online Research Catalogue Training: 4 hours  Independent Study (preparation for course and review of materials/ preparation for assessment, incl. completion of assessment): 464 hours		
<b>Recommended Reading/ Resources</b>	View available resources on the RIAM Library catalogue from the link below:  <b>Reading materials:</b> <a href="#">Music Technology</a>		

# HOLISTIC

## HOLISTIC: YEAR ONE

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



## HOLISTIC: YEAR TWO

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

## HOLISTIC: YEAR THREE

Module Code	HY3OA
ECTS	5
Module Learning Outcomes	<p>On successful completion of this module, students should be able to:</p> <ul style="list-style-type: none"> <li>• begin to cultivate self-motivation and self-management skills, and the ability to undertake autonomous self-study in preparation for continual future (life-long) learning and in support of a sustainable livelihood</li> <li>• develop, research and evaluate ideas, concepts and processes through reflective thinking and practice</li> <li>• begin to recognise the physiological and psychological demands associated with professional practice, and evidence awareness of – and preparedness to engage with as needed – relevant health and wellbeing promotion initiatives and resources</li> <li>• exhibit a growing long-term (life-long) perspective on individual artistic development, demonstrating an inquiring attitude, and regularly evaluating and developing artistic and personal skills and competences in relation to personal goals</li> </ul>
Module Content	<p>RIAM Holistic responds to the current need for musicians to possess myriad capabilities if they are to create and sustain a livelihood in music. Four core areas are addressed in the Futures Learning module: Somatic Practices, Personal Development, Professional Development, and Cultural Agency. Somatic Practices focus on preventing or rehabilitate performance-related injuries and reducing anxiety for musicians. Personal Development focuses on developing student awareness and understanding around psychological health and reflective practices, and their impact on the ability to meet the demands of the profession. Professional Development is designed to equip students with the tools and techniques required to meet the demands and realities of an ever-changing music profession. Through Cultural Agency, students engage in creative activities that contribute to society through performance, pedagogy and research.</p> <p>All students are required to engage in one short course from each of the four core components: Somatic Practices Personal Development Professional Development Cultural Agency. Before the end of each academic year, students will be required to choose from a list of options. There will be a minimum enrolment for any class to run.</p>
Teaching and Learning Methods	<p>Expert-led in-person interactive classes</p> <p>Online components</p>

Assessment Details	Assessment Component	Assessment Description	% of Total	Week Due
	Personal Reflective Practice	Students confirm on moodle that they completed 20 personal reflections during the year	50	Semester 2 Week 10
	Shared Reflective Practice	Students submit four reflections	50	Semester 2 Week 10
	LRIAM pedagogy viva voce (optional)  Note: The Licentiate Diploma (LRIAM) is a self-accredited Diploma equivalent to a Level 7/8 (NFQ).  <a href="https://www.riam.ie/exam-syllabi/diploma-exams/riam-licentiate-diploma">https://www.riam.ie/exam-syllabi/diploma-exams/riam-licentiate-diploma</a>	Students who have passed their Pedagogy module in year 2 will be eligible to sit the viva voce part of the LRIAM Teaching Diploma, assessed after the mid-year technical exam. Students will need to incorporate one piece from the LRIAM syllabus in their end-of-year recital performance programme or a piece of equivalent standard.  Students who receive first class honours in their supporting academic studies and an Honour mark in their LRIAM viva voce will receive a LRIAM Teaching Diploma (Honours). A Pass Licentiate Diploma will be awarded to all other successful candidates.	0	End of Sem 2
Reassessment Requirements	Re-Submission of Reflective Journal or repeat module for attendance			
Contact Hours and Student Workload	Contact hours: 30 Student workload (preparation for course and assessment, including completion of assessment): 95 Total: 125			
Recommended Reading/ Resources	See Moodle for detailed information about each RIAM Holistic component.  View available resources on the RIAM Library catalogue from the following link: <b>Reading materials:</b> <a href="#">Holistic</a>			

## HOLISTIC: YEAR FOUR

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

Assessment Details	Assessment Component	Assessment Description	% of Total	Week Due
	Personal Reflective Practice	Students confirm on moodle that they completed 20 personal reflections during the year	50	Semester 2 Week 10
	Shared Reflective Practice	Students submit four reflections	50	Semester 2 Week 10
Reassessment Requirements	Re-Submission of Reflective Journal or repeat module for attendance			
Contact Hours and Student Workload	Contact hours: 30 Student workload (preparation for course and assessment, including completion of assessment): 95 Total: 125			
Recommended Reading/ Resources	See Moodle for detailed information about each RIAM Holistic component.  View available resources on the RIAM Library catalogue from the following link: <b>Reading materials:</b> <a href="#">Holistic</a>			

# ASSESSMENTS AND REGULATIONS

## ACADEMIC PROGRESSION

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

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

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

## MARKING SYSTEM

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

The marking system for all subjects is as follows:

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

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

## ATTENDANCE

### Principal Study and Performing in Context

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

2½% for any 2 unexplained absences

5% for any 4 unexplained absences

7½% for any 6 unexplained absences etc.

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

Such deductions will be made for all absences [without a certified and sanctioned excuse] without

limit, and persistent non-attendance could result in failing the year.

#### Orchestral Protocol:

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

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

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

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

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

#### Academics and RIAM Holistic

100% attendance is expected at all lectures and tutorials. Failure to do so will result in the following penalties:

5% will be deducted from the relevant module/component where students only attend a maximum of 80%

## PERFORMANCE EXAMINATIONS

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

#### Programme Notes

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

#### Memory Requirements

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

#### Copies of Music

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

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



## MARKING CRITERIA

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

Marking Criteria: Performance	
Honors First Class:	
80% - 99%	<p><b>Technique</b></p> <ul style="list-style-type: none"> <li>• An extremely assured and technically accomplished performance</li> <li>• Maintained a totally convincing sense of control throughout the performance</li> <li>• Highly polished and accomplished; always convincing in this regard</li> </ul> <p><b>Interpretation</b></p> <ul style="list-style-type: none"> <li>• A profound understanding of style and of the pieces performed</li> <li>• A richly imagined and memorable performance with great individuality always in abundance</li> <li>• A deeply insightful performance; thoroughly convincing</li> </ul> <p><b>Performance</b></p> <ul style="list-style-type: none"> <li>• Totally committed and convincing throughout; a gripping account</li> <li>• Profoundly communicative and effective; a confident and highly professional performance full of élan</li> <li>• Full of flair and polish; a strong sense of artistry</li> </ul>
70% - 79%	<p><b>Technique</b></p> <ul style="list-style-type: none"> <li>• Very technically assured</li> <li>• Hardly any lapses of control or none of any significance</li> <li>• Highly polished and accomplished; always convincing in this regard</li> </ul> <p><b>Interpretation</b></p> <ul style="list-style-type: none"> <li>• A deep understanding of style and of the pieces performed</li> <li>• A high degree of individuality with a significantly imaginative interpretation</li> <li>• Showed a continuously high degree of insight throughout the performance; wholly convincing in this regard</li> </ul> <p><b>Performance</b></p> <ul style="list-style-type: none"> <li>• A highly committed and convincing performance</li> <li>• Great poise and confidence in evidence; always communicative</li> <li>• A significant degree of flair and polish</li> </ul>
Honors Second Class First Division	
66% - 69%	<p><b>Technique</b></p> <ul style="list-style-type: none"> <li>• Mostly technically assured</li> <li>• Some issues/lapses of control but not many</li> <li>• In some short passages the performance may have been slightly marred by technical glitches</li> </ul> <p><b>Interpretation</b></p> <ul style="list-style-type: none"> <li>• Good understanding of style</li> <li>• Has individuality but more subtlety of imagination required</li> <li>• Has some degree of insight; quite convincing in this regard</li> </ul> <p><b>Performance</b></p> <ul style="list-style-type: none"> <li>• Demonstrates commitment and concentration</li> <li>• Displays confidence and poise and was communicative</li> <li>• Evidence of some flair</li> </ul>

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

56% - 59%	<p><b>Technique</b></p> <ul style="list-style-type: none"> <li>Reliable technically but lacks versatility and ease</li> <li>Flaws in technical control</li> <li>Marred performance overall</li> </ul> <p><b>Interpretation</b></p> <ul style="list-style-type: none"> <li>Displayed some stylistic understanding</li> <li>A rather standard approach; lacks individuality</li> <li>Limited in insight into the music and not always convincing</li> </ul> <p><b>Performance</b></p> <ul style="list-style-type: none"> <li>Reasonably confident (most of the time) with some sense of involvement</li> <li>Though communicative it lacked poise</li> <li>Shows potential and demonstrates solid preparation though lacking in flair</li> </ul>
50% - 55%	<p><b>Technique</b></p> <ul style="list-style-type: none"> <li>Reasonable technically, though this restricted the musical interpretation</li> <li>The technique marred the overall impression somewhat</li> <li>Notable flaws in technical control</li> </ul> <p><b>Interpretation</b></p> <ul style="list-style-type: none"> <li>Displayed a somewhat narrow stylistic understanding</li> <li>Overall a rather standard approach</li> <li>Occasional insights into the music but overall unconvincing in this regard</li> </ul> <p><b>Performance</b></p> <ul style="list-style-type: none"> <li>Fairly confident but lacking in involvement</li> <li>Not always communicative</li> <li>Preparation in evidence but not always solid</li> </ul>

Third Class	
46% - 49%	<p><b>Technique</b></p> <ul style="list-style-type: none"> <li>• Technically limited</li> <li>• Maintained a sense of continuity despite technical problems</li> <li>• Conspicuous flaws in technical control</li> </ul> <p><b>Interpretation</b></p> <ul style="list-style-type: none"> <li>• Displays some musical understanding though lacking in stylistic variety</li> <li>• An unconvincing approach</li> <li>• Quite limited in terms of insight into the music</li> </ul> <p><b>Performance</b></p> <ul style="list-style-type: none"> <li>• Somewhat hesitant throughout and lacking in engagement</li> <li>• Though it maintained a sense of coherence, it lacked a sense of communication</li> </ul>
40% - 45%	<p><b>Technique</b></p> <ul style="list-style-type: none"> <li>• Some significant technical limitations</li> <li>• Lacked continuity</li> <li>• Technically somewhat weak</li> </ul> <p><b>Interpretation</b></p> <ul style="list-style-type: none"> <li>• A limited and somewhat basic level of stylistic understanding</li> <li>• An unsatisfactory and unconvincing approach</li> <li>• Displayed little or no sense of direction or plan</li> </ul> <p><b>Performance</b></p> <ul style="list-style-type: none"> <li>• Very hesitant throughout; lacking assurance</li> <li>• Little or no communication and limited coherence</li> <li>• Inadequate preparation in evidence</li> </ul>
Fail	
0% - 39%	<p><b>Technique</b></p> <ul style="list-style-type: none"> <li>• Serious technical limitations</li> <li>• Disjointed and little or no continuity</li> <li>• Not really in control; significant flaws everywhere in evidence</li> </ul> <p><b>Interpretation</b></p> <ul style="list-style-type: none"> <li>• Little evidence of musical understanding or interpretation</li> <li>• The performance may have been technically weak to the extent that it became difficult to judge interpretation</li> <li>• Somewhat incoherent</li> </ul> <p><b>Performance</b></p> <ul style="list-style-type: none"> <li>• A disjointed and faltering performance</li> <li>• Neither properly communicative nor coherent</li> <li>• Little or no evidence of adequate preparation</li> </ul>

## Marking Criteria: Chamber Music

Honors First Class	
80% - 99%	<ul style="list-style-type: none"> <li>• A committed and integral contribution to an ensemble working at an exceptional level</li> <li>• Technically accomplished and richly imagined</li> <li>• A mature sense of artistry and flair</li> <li>• Profoundly communicative with a convincing understanding of style</li> <li>• An adaptable understanding of role</li> </ul>
70% - 79%	<ul style="list-style-type: none"> <li>• A significant contribution to an ensemble working at an excellent level</li> <li>• Technically assured and polished</li> <li>• A significant imagination with flair and poise</li> <li>• A responsive ensemble player, communicating with confidence</li> </ul>
Honors Second Class First Division	
60% - 69%	<ul style="list-style-type: none"> <li>• A recognisable contribution to an ensemble working at a good level</li> <li>• Mostly technically assured and confident</li> <li>• A good understanding of style, but requires a wider variety of expression</li> <li>• Mostly communicative and with evidence of adaptability</li> </ul>
Honors Second Class Second Division	
50% - 59%	<ul style="list-style-type: none"> <li>• A basic contribution to an ensemble working at an acceptable level</li> <li>• Fairly technically assured</li> <li>• Greater listening skills and more awareness is needed to effectively work and communicate within a group</li> <li>• Some understanding of style with limited variety of expression</li> <li>• Preparation is evident</li> <li>• Generally confident with some sense of involvement</li> </ul>
Third Class	
40% - 49%	<ul style="list-style-type: none"> <li>• Some contribution to an ensemble working at a reasonable level</li> <li>• Technically limited. Unstable ensemble with a lack of awareness and communication</li> <li>• A limited stylistic understanding and overall unconvincing approach with an unclear direction or plan</li> <li>• Better preparation is required</li> </ul>
Fail	
0% - 39%	<ul style="list-style-type: none"> <li>• Limited contribution to an ensemble working at an unacceptable level</li> <li>• Lack of preparation, technical ability and/or control resulting in serious ensemble problems</li> <li>• Little evidence of musical understanding</li> <li>• A general lack of communication and an incoherent approach</li> </ul>

## Marking Criteria: Academic Writing

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

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

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

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

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

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

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

### Fail (0-39)

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

presence of which is sufficiently important to outweigh any positive features of the answer. It is also possible for an otherwise good piece of work to be awarded a Fail grade because it fails to answer the question posed. The absence of positive characteristics could also result from the fact that the answer is very short (e.g., when a student runs out of time in an examination and writes very little).

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

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

### **Third class (40-49)**

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

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

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

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

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

### **Lower Second class (50-59)**

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

What differentiates a lower second class piece of work from one awarded a Third-Class grade is the greater success of the lower second in answering the question, together with the possession of more relevant information, a more

coherent argument and an improved structure, although neither the answer to the question nor the structure may be incapable of improvement.

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

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

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

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

### **Upper second class (60-69)**

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

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

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

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

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

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



**First class (70-100)**

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

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

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

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

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

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

## Marking Criteria: Dissertation

### Introduction [15 marks]

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

The focus of the study is excellently articulated

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

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

The focus of the study is very well articulated

The research context is very well established

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

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

The student clearly states the focus of the study

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

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

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

The student satisfactorily outlines the focus of the study.

There is a reasonable attempt to establish the context of the study.

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



**Fail: 0% - 39%**

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

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

**Review of Literature [25 marks]****Honors First Class: 70% - 100%**

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

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

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

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

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

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

The paper contains very good critique of the literature

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

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

Some of the literature is up-to-date and good in terms of breadth and depth

There is occasional critique of the literature chosen

**Third Class :40 - 49%**

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

Much of the relevant literature has been omitted

There is a lack of critique of any of the literature

**Fail: 0% - 39%**

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

**Methodology [15 marks]****Honors First Class: 70% - 100%**

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

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

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

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

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

The arguments made in support of the choice of methodology are logical and very well made

Any pertinent ethical issues are coherently discussed

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

The methodology is quite relevant to the research topic.

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

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

**Honors Second Class Second Division : 40 - 49%**

The methodology chosen is somewhat appropriate for the research topic

Some relevant methodology is discussed, with reference to a limited selection of literature

Discussions of the limitations and ethical implications of the methodology are quite limited

**Fail: 0% - 39%**

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

**Findings, Analysis and Discussion [30 marks]****Honors First Class: 70% - 100%**

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

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

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

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

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

**Third Class : 40 - 49%**

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

**Fail: 0 - 39%**

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

**Presentation and Format [15 marks]****Honors First Class: 70% - 100%**

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

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

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

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

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

**Third Class : 40 - 49%**

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

**Fail: 0% - 39%**

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

## Marking Criteria: Music Technology/Composition

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

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

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

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

- Evidence of original musical thought
- Ideas with strong profile

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

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

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

- Acceptable level of musical thought showing fluency but not much originality

**Fail: 0 - 39%**

- Poor level of musical invention

### Quality of musical technique [30 marks]

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

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

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

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

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

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

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

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

**Fail: 0 - 39%**

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

### Quality of presentation [20 marks]

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

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

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

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

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

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

**Third Class: 40 - 49%**

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

**Fail: 0 - 39%**

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

### Commentary [10 Marks]

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

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

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

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

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

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

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

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

**Fail: 0 - 39%**

Poor grasp of aesthetic and technical issues  
Poorly argued

## Assessment Rubric: Capstone Project Documentation and Presentation

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

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

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

## COMPENSATION IN EXAMINATIONS

### Principal Study

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

### Performing in Context

Students must undertake/submit every assessment component. Students must average 40%, while also achieving at least 35% in each assessment component. If a student achieves less than 35% in an assessment component, the student must retake that component as a supplemental exam. If a student achieves less than 35% overall, the student must retake all components.

### Academics

Students must undertake/submit every assessment component.

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

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

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

### Holistic

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

## PENALTIES

### Duration of Performance Exams

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 mark

### 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 is plagiarism regarded as such a serious offence?

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

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

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

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

#### How can plagiarism arise?

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



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

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

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

Paraphrasing, without acknowledgement, the writings of other authors.

Is information available about plagiarism?

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

See [RIAM Plagiarism Policy and Procedure](#)



## APPENDIX ONE: MID-YEAR TECHNICAL REQUIREMENTS

### Year One Mid-Year Examination: Technical Requirements (by instrument)

#### Flute

- 1) Scales and Arpeggios
 

Exercised Journaliers Marcel Moyse	Leduc
Section A and B; (both without repeat) legato and tongued.	
Grands Exercises Journalier Taffanel/Gaubert	Leduc
Section 9 Arpeggios	
All of the above from memory	
Minimum crochet speed = 80	
One breath may be inserted in an appropriate place	
- 2) Studies
 

Any two studies chosen from the following list:		
Henri Altes	Selected Etudes (Barrere)	Schirmer
Joachim Andersen	24 Studies Op. 15	I.M.C.
Theobald Boehm	24 Caprices	Chester
Jacques Casterede	12 Etudes (1,2,3,4,5,8)	Leduc
Louis Drouet	25 Etudes	Schott
Jacques Hotteterre	48 Preludes from Op. 7	Schott
- 3) Sight Reading
- 4) Orchestral Excerpts chosen from the following
 

Clarke	Orchestral Extracts	Trinity
Smith	Orchestral Studies Vol 1-4	U.M.P.
Wye/Morris	Orchestral Flute Practice Book Vol. 1 and 2	Novello
Wummer	Orchestral Excerpts Vol. 1-9	I.M.C.

#### Note:

All scales, arpeggios and orchestral excerpts stipulated must be prepared and the examination panel may request any selection of these to be performed by the candidate.

#### Recorder

- To be played on treble recorder both tongued and slurred.
- A, C, B flat, F sharp major to a 12th
- F, A flat major 2 octaves
- F sharp, A, G minor (harmonic and melodic) to a 12th
- F minor 2 octaves
- Chromatic on all keys 1 octave, on F 2 octaves
- Dominant 7th on D flat, E 1 octave
- Dominant 7th on B flat, C 2 octaves
- Diminished 7th on E flat, A 1 octave
- Diminished 7th on F, G 2 octaves
- Arpeggios of the above for the ranges indicated
- Minors in both harmonic and melodic form
- 1) Studies
 

Any two from:

Bousquet book 1 for treble Bruggen Studies for treble C. Hand Inventions

Quantz Caprices and Fantasies
  - 2) Sight-Reading

**Clarinet**

- 1) Scales:  
All major scales and all melodic minor scales and all major scales and melodic minor scales in thirds as in "The Clarinet" by Frederic Thurston (B&H).
- 2) Arpeggios:  
Major and minor arpeggios in E, F, F sharp and G three octaves, all others in two octaves.  
Diminished sevenths on E, F, F sharp, G in three octaves.  
Chromatic scales on E, F, F sharp, G, three octaves all others two octaves.  
All scales and arpeggios legato and staccato.  
Minimum crochet speed = 80
- 3) Studies:  
One chosen from each of the following lists:
 

a) Perier	30 studies [Leduc]
b) Muller	30 studies [except no 1] [Ricordi]
c) Thurston and Frank	Tutor for Clarinet [Boosey & Hawkes] Studies Pages 52, 60 or 76
- 4) Sight Reading
- 5) Orchestral excerpts:  
Chosen from The Clarinet by Thurston and Frank or suitable substitution. A list of not less than 10 must be submitted at the relevant time and approved by the teacher and Head of Faculty.

**Note:**

All scales, arpeggios and orchestral excerpts stipulated must be prepared and the examination panel may request any selection of these to be performed by the candidate.

**Oboe**

- 1) All Scales:
  - a) All major and minors (both forms) and chromatics.
  - b) Whole-tone scales on B and B flat
  - c) Scales in 3rds (major only).
- 2) Arpeggios:
  - a) Major and minor, straight and broken in groups of 3.
  - b) Scales and arpeggios to be played both legato and detached.
  - c) All two octaves.
- 3) Sight Reading
- 4) Orchestral excerpts  
Chosen from Rothwell Book 1, and passages from Bach, Rothwell book. A list of not less than 10 must be submitted at the relevant time and approved by the teacher and Head of Faculty.
- 5) Studies: One fast and one slow study from Ferling 48 Studies.

**Note:**

All scales, arpeggios and orchestral excerpts stipulated must be prepared and the examination panel may request any selection of these to be performed by the candidate.

**Bassoon**

## Scales and Arpeggios

All scales (two or three octaves as appropriate)

All major and minor scales (melodic and harmonic)

Chromatic scales starting on notes between low B flat to D (three octaves)

Scales in thirds (major only, two or three octaves as appropriate)

Arpeggios.

All major and minor arpeggios (two or three octaves as appropriate)

Diminished 7<sup>ths</sup> (three octaves) beginning on B flat, B and C.All dominant 7<sup>ths</sup> (two or three octaves as appropriate)

All the above to be performed from memory, tongued and slurred.

Studies

Two studies (one fast one slow) from Milde Concert Studies op 26 vol 2

3) Sight reading

4) Orchestral excerpts from the following.

Tchaikovsky	Symphony no 5
Shostakovich	Symphony no 9
Beethoven.	Symphonies nos 6 and 4
Beethoven	Violin concerto
Stravinsky	The Rite of Spring.
Rimsky Korsakov	Sheherazade.

Note:

- All scales, arpeggios and orchestral excerpts stipulated must be prepared and the examination panel may request any selection of these to be performed by the candidate.

**French Horn/Tenor Horn**

1) Scales and Arpeggios (from memory)

All major and minor scales and arpeggios

Chromatic scales on any note

Dominant sevenths in any key

Diminished sevenths on any note

Note:

All to be played tongued and legato to the extent of two octaves except for Bb and C major and Bb and C minor. These are to be played to a range of three octaves.

2) Study: Any one study from the following

O. Franz: Etudes and Concert Etudes (KALE 4523)

Kopprasch 60 Selected Studies Vol. 2 (IMC 1733)

H. Neuling 30 Spezial Etuden Vol. 2

3) Sight Reading:

Horn in F. Transposition: Horn in E, Eb and Horn in C.

4) Orchestral Studies:

Chosen from 'Test Pieces for Orchestral Auditions for French Horn (Ritzkowski-Spach Edition Peters 8663). A list of not less than 10 must be submitted at the relevant time and approved by the teacher and Head of Faculty.

**Tenor Trombone**

Scales:

Bass Clef: B, C, Db, D, E majors; B, C, C sharp, D, Eb minors (a twelfth)  
 All other keys major and minor (two octaves)  
 Minor scales in the above keys to be known in both Melodic and Harmonic forms.

Chromatic Scales:

Bass Clef: Starting on any note E - Bb (two octaves)

Whole Tone Scales:

Bass Clef: Starting on A and Bb (two octaves)

Arpeggios:

Bass Clef: The common chords of the above keys for the ranges indicated

Dominant 7ths:

Bass clef: In the keys of A, Bb, B, C, Db, and Eb. (Two octaves)

Diminished 7ths:

Bass Clef: Starting on G, Ab and A (two octaves)

Sight Reading

Orchestral Excerpts:

To prepare extracts chosen from Excerpts for Trombone and Tuba Vol: 1. [Keith Brown]. A list of not less than 10 must be submitted at the relevant time and approved by the teacher and Head of Faculty.

Studies:

Kopprasch	Sixty Selected Studies No: 12 or 14.
Andre Lafosse	Methode Complete for Trombone No: 72b or 85b
J.Rochut	Melodious Etudes for Trombone No: 6 or 12

**Trumpet/Cornet**

- 1) Scales and Arpeggios:  
 All Major and Minor (Harmonic and Melodic) scales and their Arpeggios within the compass of the instrument. All Dominant and Diminished Sevenths and Chromatic Scales within the compass of the instrument.  
 All of the above tongued and slurred as requested by the examiner.
- 2) Study:  

Jean Baptiste Arban	Any study from "fourteen studies"
<b>or</b>	
Derek Bourgeois	No.12, 13, 14, or 15 from Ace of Trumpets
- 3) Sight Reading:  
 Sight reading for Trumpet in B Flat and transposition for Trumpet in A and C
- 4) Orchestral excerpts:  
 From Orchester Probespiel, Test Pieces for Orchestral auditions for Trumpet  
 Pliquet/Losch Peters Edition  
 Please prepare the first Trumpet part of each excerpt:
  1. Concerto for Orchestra Bartok  
 First and Second Movement (pages 4 and 5)
  2. Overture to Leonore Nr. 2 and Nr. 3 (page 8) Beethoven
  3. Carmen Bizet  
 Vorspiel and act 1, 2 and 3 (pages 11, 12, 13 and 14)
  4. Pictures at an Exhibition Mussorgsky  
 Promenade (page 30)
  5. Bolero (page 34) Ravel

## **Tuba/Euphonium**

All major, minor (harmonic & melodic) and chromatic scales and arpeggios

All dominant and diminished 7ths

Whole tone scales on B and Bb

### **Note:**

All the above 2 octaves. Detached or legato at the examiner's discretion.

Sight Reading:

A short piece of suitable difficulty

Orchestral excerpts

Chosen from Torchinsky Orch Excerpts. A list of not less than 10 must be submitted at the relevant time and approved by the teacher and Head of Faculty.

A study of suitable difficulty from:

Blazhevich 70 studies

Bordogni 43 bel canto studies

## **Percussion**

### **Scales and Arpeggios**

Scales and Arpeggios on 4 octave Xylophone (hard mallets)

Major and minor (harmonic and melodic) scales - 2 octaves (single sticking)

Chromatic scale (starting on any note) 2 - octaves

Arpeggios major and minor - 2 octaves

### **Snare Drum Rudiments**

Long Roll - open & closed. pp & ff

Drag

4 Stroke Ruff

5, 7, 9, 11, 13, 15, 17 stroke rolls (open & closed)

Single Paradiddle

Double Paradiddle

Flam

Flam Accent

Flam Tap

Flamacue

Flam Paradiddle

Swiss Army Triplet

Drag

Single Drag Tap

Double Drag Tap

Single Ratamacue

### **Excerpts**

Excerpts to be chosen from any of the following excerpt series; Raynor Carroll, Alan Able, Kevin Hathaway, Saul Goodman, Morris Goldenberg, Fred Hinger, Friese/Lepak, Leonard, Orchestral Masterworks, Orchester studen series. As a large proportion of the orchestral repertoire for Timpani and Percussion is from the 20th century, many parts are not currently available commercially. In these cases authorised copies of original parts are permitted.

A list of not less than 10 must be submitted at the relevant time and approved by the teacher and Head of Faculty

### **Solo**

Three solo pieces of approximately 3-5 minutes in length to be played on a choice of Snare Drum, Mallets, Timpani, Multiple percussion or Drum set, with or without accompaniment. This selection must include a tuned percussion piece.

### **Sight Reading**

Sight Reading on Snare Drum, Mallets, and Timpani;

## Year Two Mid-Year Examination: Technical Requirements (by instrument)

### Flute

#### Note:

Suitable substitutions may be made subject to approval by the Head of Faculty. Programme balance must be maintained.

- 1) Scales and Arpeggios:  
 Exercises Journaliers                      Marcel Moyse                      Leduc  
 Sections A, B, C, and D (all without repeats except C); Legato, Tongued and Minimum  
 All of the above from memory EXCEPT D which may be read.  
 Crochet speed = 90
- 2) Studies  
 Any two studies chosen from the following list:  

Marcel Bitsch	Douze Etudes	Leduc
Albert Camus	12 Studies	Leduc/Pan
Jacques Casterede	12 Etudes (6,7,9,10,11,12)	Leduc
Astor Piazzola	Etudes de Tango	U.M.P.
Siegfried Karg-Elert	30 Caprices Op. 107	I.M.C.
- 3) Sight Reading
- 4) Orchestral Excerpts (including excerpts performed on Piccolo and Alto Flute) chosen from the following:  

Clarke	Orchestral Extracts	Trinity
Smith	Orchestral Studies Vol 1-4	U.M.P.
Wummer	Orchestral Excerpts Vol 1-9	I.M.C.
Wye/Morris	Orchestral Flute Practice Book Vol 1& 2	Novello
Wye/Morris	Piccolo Practice Book	Novello
Wye/Morris	Alto Flute Practice Book	Novello

#### Note:

All scales, arpeggios and orchestral excerpts stipulated must be prepared and the examination panel may request any selection of these to be performed by the candidate.

### Recorder

- 1) Scales:  
 All major scales and arpeggios, minor scales and arpeggios, chromatics, dominant 7ths, diminished 7ths, and whole tone scales 1 octave tongued and slurred on descant and treble.  
  
 All major scales and arpeggios, minor scales and arpeggios to a 12th starting on the pitches C, C sharp, D, E flat, E, F and G, to be played tongued and slurred on descant only.  
  
 F and A flat major scale and arpeggio, F minor scale and arpeggio, chromatic on F, dominant 7th in the key of B flat and C, diminished 7th in the key of F sharp and G sharp 2 octaves. To be played tongued and slurred on treble only.
- 2) Studies  
 Any two from:  
 Quantz Caprices and Etudes Bousquet Book 2  
 Haverkate Advanced Studies Book 1 Alan Davis for descant
- 3) Sight Reading

**Clarinet**

- 1) Scales:  
All majors and minors in both forms. All major and melodic minors in thirds. All scales where practical up to high A.
- 2) Arpeggios:  
E, F, F sharp, G, G sharp, A, three octaves all others two octaves  
Dominant and Diminished sevenths in all keys to the range of instrument  
Whole tone scales on any note range of instrument  
Chromatic scales to range of instrument

**Note:**

Note: All scales and arpeggios to be played with the following articulations:  
legato, staccato, legato tonguing and in fours with two slurred and two tongued  
Minimum crochet speed = 90

- 3) Studies:  
One study to be chosen from each of the following lists:
  - a) Jean-Jean Etudes progressives et melodiques, Book 2, Nos. 23, 24  
Jettel The Accomplished Clarinettist Book 2, nos. 5, 10, 13
  - b) Bozza Etudes de mecanisme, 14 Studies Nos. 3, 6
  - c) Alfred Uhl 48 Studies book 1, 2 to 12 inclusive
- 4) Sight Reading
- 5) Orchestral Excerpts  
Chosen from Orchestral Excerpts [published Trinity College London] complete book, excluding Miraculous Mandarin. A list of not less than 10 must be submitted at the relevant time and approved by the teacher and Head of Faculty.

**Note:**

All scales, arpeggios and orchestral excerpts stipulated must be prepared and the examination panel may request any selection of these to be performed by the candidate.

**Oboe**

All Scales and Arpeggios to be played tongued and slurred and in different articulation groups e.g. two slurred, two tongued, one tongued, three tongued, etcetera.

- 1) Scales:
  - a) All majors and minors (both forms). Range to top G or the 12th note and back to tonic.
  - b) Chromatics on any note up to top G and back to tonic.
  - c) Minor scales in 3rds, major scales in 3rds
- 2) Arpeggios:
  - a) Majors and minors, Dominant 7ths and Diminished 7ths (Range to top G).
  - b) Major and minor arpeggio also broken in groups of 3 and 4.  
NB To highest and lowest relevant note in all arpeggios.
- 3) Sight Reading
- 4) Orchestral excerpts  
Chosen from Rothwell, Difficult Passages Vol 2 Strauss & Wagner orchestral works, including excerpts for Cor Anglais. A list of not less than 10 must be submitted at the relevant time and approved by the teacher and Head of Faculty.
- 5) Studies: One fast, one slow from Luft 24 Studies.  

**or**

Two Preludes and study from 144 Preludes and Etudes Ferling Pierlot.

**Note:**

All scales, arpeggios and orchestral excerpts stipulated must be prepared and the examination panel may request any selection of these to be performed by the candidate.

## Bassoon

### 1) Scales and arpeggios

All scales and arpeggios, dominant and diminished sevenths as specified in the year one mid-year exam.

The scales must now in addition encompass the range of the bassoon; i.e. starting on the lowest tonic and extending as high as possible but not higher than high D where appropriate, before returning to the tonic.

All scales (not chromatic) two or three octaves as appropriate in thirds.

### Note:

- All scales, arpeggios and orchestral excerpts stipulated must be prepared and the examination panel may request any selection of these to be performed by the candidate.
- 2) Orchestral excerpts. A list of ten approved by the teacher to be submitted for approval by the Head of Faculty. These may include some but not all of the year one orchestral excerpts, students should discuss with their teacher in good time as to what would be appropriate.
- 3) Sight reading.  
A study from Milde Concert Studies Book Two. Op or comparable study subject to approval of the teacher and Head of Faculty.

## French Horn/Tenor Horn

### 1) Scales and Arpeggios (from memory):

All major and minor scales and arpeggios

Chromatic scales on any note

Dominant sevenths in any key

Diminished sevenths on any note

### Note:

All to be played tongued and legato to the extent of two octaves except for Bb and C major and Bb and C minor. These are to be played to a range of three octaves.

### 2) Study: Any one study from the following list.

Kopprasch 60 Selected Studies Vol. 2 (IMC1733)

J. F. Gallay 12 Grand Caprices op. 32 (IMC2289)

H. Neuling 30 Spezial-Etuden Vol. 2 (PM81)

Bourgeois Fantasy pieces (Brass-Wind Publ.)

### 3) Sight Reading:

Horn in F. Transposition: Horn in Bb, G and D.

### 4) Orchestral Studies:

Chosen from 'Test Pieces for Orchestral Auditions for French Horn (Ritzkowski-Spach Edition Peters 8663). A list of not less than 10 must be submitted at the relevant time and approved by the teacher and Head of Faculty.



## Tenor Trombone

### Scales:

Bass clef: B, C, Db, D, Eb majors: B, C, C#, D, Eb, minors (a twelfth). All other keys major and minor to be known in both melodic and harmonic forms (two octaves)

### Scales in Intervals:

Bass clef: All scales from E – Bb in thirds (one octave)

### Chromatic Scales:

Bass clef: Starting on any note from E - Bb (two octaves)

Arpeggios: The common chords of the above keys for the ranges indicated.

### Whole tone scales:

Bass clef: Starting on Ab, G, Gb. (two octaves)

### Dominant 7ths:

Bass clef: In the keys of A – Eb (two octaves)

In the keys of E, F, F# (one octave)

### Studies:

Kopprasch	Sixty Selected Studies Vol. 1 No. 23
Yves Borderes	Special Syncopes No. 37 or No. 39
Johannes Rochut	Melodious Etudes for Trombone Book 2 No. 83
George Maxted	Twenty Studies for Tenor Trombone No. 2

### Sight Reading

### Orchestral Excerpts:

To prepare extracts chosen from Excerpts for Trombone and Tuba Volumes 2 and 3. (Keith Brown). A list of not less than 10 must be submitted at the relevant time and approved by the teacher and Head of Faculty.

## Trumpet/Cornet

### 5) Scales and Arpeggios:

All Major and Minor (Harmonic and Melodic) scales and their Arpeggios within the compass of the instrument. All Dominant and Diminished Sevenths and Chromatic Scales within the compass of the instrument.

All of the above tongued and slurred as requested by the examiner.

### 6) Study:

Jean Baptiste Arban Any study from "fourteen studies"

**or**

Derek Bourgeois No.12, 13, 14, or 15 from Ace of Trumpets

### 7) Sight Reading:

Sight reading for Trumpet in B Flat and transposition for Trumpet in A and C

### 8) Orchestral excerpts:

From Orchester Probespiel, Test Pieces for Orchestral auditions for Trumpet  
Pliquett/Losch Peters Edition

Please prepare the first Trumpet part of each excerpt:

- |   |            |
|---|------------|
| 6. Concerto for Orchestra                             | Bartok     |
| First and Second Movement (pages 4 and 5)             |            |
| 7. Overture to Leonore Nr. 2 and Nr. 3 (page 8)       | Beethoven  |
| 8. Carmen   | Bizet      |
| Vorspiel and act 1, 2 and 3 (pages 11, 12, 13 and 14) |            |
| 9. Pictures at an Exhibition                          | Mussorgsky |
| Promenade (page 30)                                   |            |
| 10. Bolero (page 34)                                  | Ravel      |

**Tuba/Euphonium**

All major, minor (harmonic & melodic) and chromatic scales and arpeggios

All dominant and diminished 7ths

Whole tone scales on C and C#

**Note:**

All the above 2 octaves. Detached or legato at the examiner's discretion.

Sight Reading:

A short piece of suitable difficulty

Orchestral excerpts:

Chosen from Torchinsky Orch Excerpts. A list of not less than 10 must be submitted at the relevant time and approved by the teacher and Head of Faculty.

A study of suitable difficulty from:

Blazhevich 70 studies

Bordogni 43 bel canto studies

Derek Bourgeois Fantasy Pieces

## Percussion

### Scales and Arpeggios

Scales / Arpeggios on 4 octave Xylophone (hard mallets)

Major and minor (harmonic and melodic) scales - 2 octaves, single sticking & double sticking

Chromatic scale (starting on any note) 2 - octaves, single sticking & double sticking

Arpeggios major and minor - 3 octaves, single sticking (root, 1st & 2nd inversions) & double sticking (root position)

### Snare Drum Rudiments

Long Roll - open & closed. pp & ff

Single Stroke Roll

Drag

4 Stroke Ruff

5, 6, 7, 9, 10, 11, 13, 15, 17 stroke rolls (open & closed)

Triple Stroke Roll

Single Paradiddle

Double Paradiddle

Triple Paradiddle

Flam

Flam Accent

Flam Tap

Flamacue

Flam Paradiddle

Single Flammed Mill

Flam Paradiddle-diddle

Pataflafla

Swiss Army Triplet

Drag

Single Drag Tap

Double Drag Tap

Single Ratamacue

Double Ratamacue

Single Dragadiddle

### Orchestral Repertoire

Excerpts to be chosen from any of the following excerpt series:

Raynor Carroll

Alan Able

Kevin Hathaway

Saul Goodman

Morris Goldenberg

Fred Hinger

Friese/Lepak

Leonard Orchestral Masterworks

Orchester Studien Series

As a large proportion of the orchestral repertoire for Timpani and Percussion is from the 20<sup>th</sup> Century, many parts are not currently available commercially. In these cases authorised copies of original parts are permitted.

A list of not less than 10 must be submitted at the relevant time and approved by the teacher and Head of Faculty

### Solo

Three solo pieces of approximately 3-5 minutes each in length to be played on a choice of Snare Drum, Mallets, Timpani, Multiple percussion or Drum set, with or without accompaniment. This selection must include a tuned percussion piece.

### Sight Reading

Sight Reading on Snare Drum, Mallets, and Timpani;

Questions on additional material covered during the semester.

### Note:

All scales, arpeggios and orchestral excerpts stipulated must be prepared and the examination panel may request any selection of these to be performed by the candidate.

## Year Three Mid-Year Examination: Technical Requirements (by instrument)

### Flute

- 1) Scales and Arpeggios:  
Exercises Journaliers Marcel Moyse Leduc  
Sections A, B, C, D, E and F (All without repeats except C):

#### Note:

All of the above from memory EXCEPT D which may be read Legato, tongued and minimum crochet speed = 100

- 2) Studies  
Any two studies chosen from the following list:  

Robert Dick	Flying Lessons Multiple	Breath	
Pierre Jeanjean	Etudes Modernes		Leduc
Marcel Moyse	48 Etudes de Virtuosit� Vol. 1		Leduc
Aurele Nicolet	Pro Musica Nova		Breitkopf
Niccolo Paganini	24 Caprices Op 1 ed. Gallois		Leduc
Ruggiero	16 Atonal Etudes		Leduc
- 3) Sight Reading
- 4) Orchestral Excerpts (including excerpts performed on Piccolo and Alto Flute) chosen from the following:  

Clarke	Orchestral Extracts	Trinity
Smith	Orchestral Studies Vol 1-4	U.M.P.
Richard Strauss	Orchestral Excerpts	I.M.C.
Wummer	Orchestral Excerpts Vol. 1-9	I.M.C.
Wye/Morris	Orchestral Flute Practice Book Vol. 1 and 2	Novello
Wye/Morris	Piccolo Practice Book	Novello
Wye/Morris	Alto Flute Practice Book	Novello
Karl Heinz Zoller	Moderne Orchester Studien	Schott

#### Note:

All scales, arpeggios and orchestral excerpts stipulated must be prepared and the examination panel may request any selection of these to be performed by the candidate.

### Recorder

- 1) Scales:  
All major scales and arpeggios, minor scales and arpeggios, chromatics, dominant 7ths, diminished 7ths, and whole tone scales 1 octave tongued and slurred on descant and treble.  
  
All major scales and arpeggios, minor scales and arpeggios to a 12th starting on the pitches C, C sharp, D, E flat, E, F and G, to be played tongued and slurred on descant only.  
  
F and A flat major scale and arpeggio, F minor scale and arpeggio, chromatic on F, dominant 7th in the key of B flat and C, diminished 7th in the key of F sharp and G sharp 2 octaves. To be played tongued and slurred on treble only.
- 2) Studies  
Any two from:  
Bouquet Studies Alan Davies studies for treble  
Haverkate Advanced Studies Book 2 Victor Forkin Top 14
- 3) Sight Reading

**Clarinet**

- 1) Clarinet Scales:  
 As year two plus scales in fourths (major and melodic minor). All scales to the full extent of the instrument, where practical except those in fourths  
 Scales in fourths (in semiquavers) minimum metronome mark of quaver = 140  
 All other scales (in semiquavers) minimum metronome of crotchet = 100  
 Additional Scales:  
 Chromatic in major thirds on E, 3 octaves. Whole tone in thirds, 3 octaves on E, F, F sharp and G. In semiquavers crotchet = 90  
 Broken arpeggios as in Thurston and Frank in semiquavers crotchet = 90
- 2) Clarinet excerpts:  
 All excerpts from Orchestral Repertoire for the Clarinet, vols. I and 2. (Drucker/McGinnis) Publ. IMP  
 A list of not less than 10 must be submitted at the relevant time and approved by the teacher and Head of Faculty.  
 Eb clarinet / Bass clarinet option:  
 Bass excerpts:
 

Dukas	The Sorcerer's Apprentice
Gershwin	An American in Paris
Grofe	Grand Canyon Suite
Mahler	Symphony No. 1
Prokofiev	Symphony No. 5
Rachmaninoff	Symphony No. 2
Ravel	Concerto for Left Hand
Shostakovich	Violin Concerto
Tchaikovsky	Nutcracker Ballet

 (All taken from symphonic repertoire for the bass clarinet by Michael Drapkin published by Roncorp.)  
 Eb excerpts:
 

Berlioz	Symphonie Fantastique
Mahler	Symphony No. 1
Ravel	Bolero
Ravel	Concerto for Piano in G
Shostakovich	Symphony no. 5
Shostakovich	Symphony no. 6
Strauss	Till Eulenspiegel
Stravinsky	The Rite of Spring

 (All taken from Orchestral studies for Eb clarinet by Peter Hadcock published by Roncorp)
- 3) Clarinet Studies:
  - a) Any study from Rose 32 studies after Ferling
  - b) Any 2 studies from UHL 48 Studies Book II
  - c) Any study from Bozza Etudes de Mechanisme excluding 3 and 6
- 4) Sight Reading
- 5) Transposition of short piece for C clarinet to Bb clarinet at sight

**Note:**

All scales, arpeggios and orchestral excerpts stipulated must be prepared and the examination panel may request any selection of these to be performed by the candidate.

**Oboe**

- 1) First Movement Mozart Concerto in C, with cadenza and a piece of own choice, not to exceed 8 minutes.
- 2) Sight Reading
- 3) Prepared excerpts from standard orchestral repertoire. A list of not less than 10 must be submitted at the relevant time and approved by the teacher and Head of Faculty.  
 - At least one to be played on the Cor-Anglais

**Bassoon**

- 1) Mozart Bassoon Concerto in B flat. First Movement with cadenza.  
Piece of own choice, not to exceed 8 minutes.
- 2) Sight reading  
Prepared excerpts from standard orchestral repertoire. A list of 10 approved by the teacher to be submitted to the Head of Faculty for approval at the appropriate time. These may include some but not all of the excerpts from years one and two. Students should discuss with their teacher in good time as to what would be appropriate.

**French Horn/Tenor Horn**

- 1) Scales and Arpeggios (from memory):  
All major and minor scales and arpeggios  
Chromatic scales on any note  
Dominant sevenths in any key  
Diminished sevenths on any note

**Note:**

All to be played tongued and legato to the extent of two octaves except for Bb and C major and Bb and C minor. These are to be played to a range of three octaves.

- 2) Study:  
Two studies chosen one from each group  
Group A  
O. Franz                                      Concert Etudes (KAL E 4523)  
Kopprasch                                    60 Selected Studies Vol 2 (IMC 1733)  
J.F. Gallay                                    12 Grand Caprices op. 32 (IMC2289)  
Mueller                                        34 Studies vol. 2 (IMC2169)  
  
Group B  
H. Neuling                                    30 Spezial Etuden Vol. 2 (PM81)  
Derek Bourgeois                           Fantasy Pieces (Brass&Wind)  
Schuller                                       Studies for Unaccompanied Horn (OUPN8777)
- 3) Sight Reading:  
Horn in F. Transpositions Horn in G, A alto
- 4) Orchestral Studies:  
Chosen from Test Pieces for Orchestral Auditions for French Horn (Ritzowsky-Spach Ed. Peters). A list of not less than 10 must be submitted at the relevant time and approved by the teacher and Head of Faculty.

## Tenor Trombone

### Scales:

Bass Clef: C, Db, D, majors: C, C#, D, minors (three octaves)  
All other keys major and minor to be known in both melodic and harmonic forms (two octaves)

### Chromatic Scales:

Bass clef: Starting on any note from E – Bb (two octaves) and C, C#, Db, D (three octaves if student has F attachment)

### Arpeggios:

The common chords of the above keys for the ranges indicated.

### Whole Tone Scales:

Bass clef: Starting on E – Bb (two octaves)

### Dominant 7ths:

Bass clef: In the keys of A – Eb (two octaves)  
In the keys of F – G (three octaves)

### Diminished 7ths:

Bass clef: Starting on E – B (two octaves)  
Starting on C – D (three octaves)

### Studies:

To prepare and perform one study from the following list:

- 1) Kopprasch 60 Selected Studies Vol. 2. No. 47
- 2) Yves Borderes Special Syncopes No. 41 or 43
- 3) Johannes Rochut Melodious Etudes for Trombone Bk. 3 No. 108
- 4) Bordogni 36 Advanced Legato Studies (Vocalises) No. 1
- 5) Lafosse Method Complete Book 3 studies 5 to 8

### Sight Reading

### Orchestral Excerpts:

To prepare extracts chosen from Excerpts for Trombone and Tuba Volumes books 2 and 9. A list of not less than 10 must be submitted at the relevant time and approved by the teacher and Head of Faculty.

## Trumpet/Cornet

All Major and Minor (Harmonic and Melodic) scales and their Arpeggios within the compass of the instrument. All Dominant and Diminished Sevenths and Chromatic Scales within the compass of the instrument.

All of the above tongued and slurred as requested by the examiner.

- 1) Study  
Jean Baptiste Arban Any study from "fourteen studies"  
**or**  
Derek Bourgeois No.19 from Ace Of Trumpets
- 2) Sight Reading  
Sight reading for Trumpet in B Flat and transposition for Trumpet in A, C, D, E, E flat and F.
- 3) Orchestral Studies; Prepared excerpts chosen from Orchestral Studies for Trumpet Books 1 to 6. To be performed on D, E flat Trumpet and A and B Flat Piccolo Trumpet. A list of not less than 10 must be submitted at the relevant time and approved by the teacher and Head of Faculty.

**Tuba/Euphonium**

All major, minor (harmonic & melodic) and chromatic scales and arpeggios

All dominant and diminished 7ths

Whole tone scales on D and Eb

**Note:**

All the above 2 octaves. Detached or legato at the examiner's discretion.

Sight Reading:

A short piece of suitable difficulty

Orchestral excerpts

Chosen from Torchinsky Orch Excerpts. A list of not less than 10 must be submitted at the relevant time and approved by the teacher and Head of Faculty.

A study of suitable difficulty from:

Blazhevich 70 studies

Bordogni Complete Solfeggi

Derek Bourgeois Fantasy Pieces

**Percussion****Scales and Arpeggios**

Scales / Arpeggios on 4 octave Xylophone (hard mallets)

Major and minor (harmonic and melodic) scales - 3 octaves, single sticking and double sticking

Chromatic scale (starting on any note) 3 - octaves, single sticking & double sticking

Arpeggios major and minor - 3 octaves, single sticking and double sticking (root, 1st & 2nd inversions)

**Snare Drum Rudiments**

Long Roll - open & closed. pp & ff

Single Stroke Roll

Drag

4 Stroke Ruff

5, 6, 7, 9, 10, 11, 13, 15, 17 stroke rolls (open & closed)

Triple Stroke Roll

Single Paradiddle

Double Paradiddle

Triple Paradiddle

Single Paradiddle-diddle

Flam

Flam Accent

Flam Tap

Flamacue

Flam Paradiddle

Single Flammed Mill

Flam Paradiddle-diddle

Pataflafla

Swiss Army Triplet

Inverted Flam Tap

Flam Drag

Drag

Single Drag Tap

Double Drag Tap

Single Ratamacue

Double Ratamacue

Triple Ratamacue

Single Dragadiddle

Drag Paradiddle No1

Drag Paradiddle No2

**Orchestral Repertoire**



Excerpts to be chosen from any of the following excerpt series:

Raynor Carroll

Alan Able

Kevin Hathaway

Saul Goodman

Morris Goldenberg

Fred Hinger

Friese/Lepak

Leonard Orchestral Masterworks

Orchester Studien Series

As a large proportion of the orchestral repertoire for Timpani and Percussion is from the 20<sup>th</sup> Century, many parts are not currently available commercially. In these cases authorised copies of original parts are permitted.

A list of not less than 10 must be submitted at the relevant time and approved by the teacher and Head of Faculty

### **Solo**

Three solo pieces of approximately 3-5 minutes in length to be played on a choice of Snare Drum, Mallets, Timpani, Multiple percussion or Drum set, with or without accompaniment. This selection must include a tuned percussion piece.

### **Sight Reading**

Sight Reading on Snare Drum, Mallets, and Timpani;

### **Note:**

All scales, arpeggios and orchestral excerpts stipulated must be prepared and the examination panel may request any selection of these to be performed by the candidate.

## APPENDIX TWO: END-OF-YEAR REPERTOIRE SUGGESTIONS

## Year One End-of-Year Examination: Repertoire Suggestions (by instrument)

**Flute**

C.P.E. Bach	Any Sonata		
J.S. Bach		Sonata in Eb BWV 1031	Bärenreiter/Peters
J.S. Bach		Sonata in G minor BWV 1020	Bärenreiter/Peters
Handel		Sonata in E minor Op. 1 No.	1b Bärenreiter
One movement from a concerto (including cadenza) chosen from the following:			
Quantz		Concerto in G	Breitkopf
Mozart		Concerto in G K.313	Bärenreiter
Mozart		Concerto in D K. 314	Bärenreiter/Peters
Devienne		Concerto in G No. 4	Schott FTR30
Stamitz		Concerto in G	Breitkopf
or			
The following to be performed complete:			
Vivaldi		Concerto "Il Cardellino" Op. 10	Schott FTR81
Vivaldi		Concerto "la Notte" Op. 10	Schott FTR80
Godard	Suite	Chester	
Hindemith		Sonata	Schott
Henza		Sonatina	Schott
Milhaud		Sonatina	Leduc
Roussel		Joueurs de Flute	U.M.P.

**Recorder**

Early Baroque; Castello, Fontana, Frescobaldi, Marini, Cima etc  
 Unaccompanied; Jacob van Eyck, Telemann Fantasies etc  
 Italian Sonatas; Mancini, Bellinzani, Marcello, Sammartini, Vivaldi etc  
 Variations; Matteis, Anon etc.  
 Concerto; Babel, Scarlatti, Naudot, Telemann, Marcello, Heberle, Albinoni  
 Modern Work; Buckley No 1, Norman Fulton Scottish Suite, Bergmann Sonata, Rubbra Meditations, Linde Amarilli or Sonata, Andriessen Sweet

**Clarinet****Note:**

At least one contemporary work must be included. Single movements of full works may be selected:

Hindemith	Sonata
Finzi	Five Bagatelles Op. 23
Poulenc	Sonata
Lutoslawski	Dance Preludes
Schumann	Fantasiestücke Op. 73
Arnold	Sonatine (Lengnick)
Grovez	Sarabande et Allegro (UMP)
Honegger	Sonatine (Salabert)
Brahms	Sonata Op 120 No 2 E flat
Ries Ferdinand	Sonata Eb op. 169
Burgmüller	Duo (Schott)
R. Strauss	Romanze (Schott)
Weber	Grand Duo Concertant Op.48
Stanford	Sonata Op. 129
L. Berkeley	Three Pieces (solo)
K. Penderecki	Prelude (solo)
F. Chagrin	Improvisation and Toccata (solo)
E. Maconchy	Fantasia
E. Farrell	Six Candles on a Birthday Cake

**Oboe**

Handel	Sonata in C minor
Telemann	Partita no. 2 in G
Telemann	Sonata in A minor
Telemann	Fantasia E minor
Cimarosa	Benjamin Concerto
C.P.E. Bach	Sonata in G minor.
Grovez	Sarabande et Allegro
Nielsen	Zwei Fantasiestucke Op. 2
Jacob	Seven Bagatelles (unaccompanied).
Seiber	Improvisation
The entire repertoire for the year will be studied.	

**Bassoon**

A contemporary piece of own choice	
Saint Saens	Sonata in G Op. 168
Hindemith	Sonata.
J Ibert/Oubradous	Le Petit Ane Blanc
Bach	Cello Suites
Elgar	Romance op 62
Tansmann	Sonatine.
Malcolm Arnold	Fantasy for Solo Bassoon.
John Kinsella	Dialogue for Bassoon and Piano. (CMC)
Telemann	Sonata in F Minor.

**French Horn/Tenor Horn****Note:**

Individual movements may be included for the purpose of timing

**Group A**

Mozart	Concerto no. 3 in Eb K447 1 <sup>st</sup> and 3 <sup>rd</sup> movement
Haydn	Concerto No. 2 in D 1 <sup>st</sup> and 2 <sup>nd</sup> movement with cadenza (BOO3205)
Rosetti	Concerto in Eb 2 <sup>nd</sup> and 3 <sup>rd</sup> movement (MAST M)
Carl Matys	Concerto No. 2 op. 24 1 <sup>st</sup> and 2 <sup>nd</sup> movement (Ed. Hans Pizka D 8011 Kirchheim)
Franz Strauss	Nocturno op. 7 (UE1368)

**Group B**

Bunting	Cortege and Toccata (THA 978089)
Henry Busser	Piece en Re (Leduc)
Hindemith	Sonata (1939) 1 <sup>st</sup> and 2 <sup>nd</sup> or 2 <sup>nd</sup> and 3 <sup>rd</sup> movement
M. Arnold	Second movement from Concerto for Horn (Legnick)
Richard Strauss	Andante (MO 60025303)
Abbott	

**Tenor Trombone****Repertoire:**

J.S.Alschausky	Fruhlings-Romanze
A.Guilman, Op. 88	Concert piece
C.Saint-Saens	Cavatine
D.Dondayne	Cantabile et Caprice
K.Serocki	Sonatina for Trombone and Piano
E.Bozza	Hommage a Bach
J.E.Barat	Andante and Allegro
Sulek	Sonata 'Vox Gabrieli' for Trombone

**Style:**

J.S.Bach	Cello Suite No.1. (two movements) arr: Andre Lafosse
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**Trumpet/Cornet**

Bozza	Badinage
Donato	Prelude et Allegro
Martinu	Sonatina
O. Gibbons	Suite for Trumpet
Maxwell Davies	Sonatina for Solo trumpet from Contemporary music for Trumpet B&H
Copland	Quiet City from Contemporary music for Trumpet B&H
Erod	Enjoying Life from Contemporary music for Trumpet B&H
Haydn	Concerto 1 <sup>st</sup> or 3 <sup>rd</sup> Movements
Hummel	Concerto 1 <sup>st</sup> or 3 <sup>rd</sup> Movements
Damasc	Hymne
Ibert	Impromptu
Laue	Trumpet Concerto in F
Sanders	Square Dance

**Tuba/Euphonium**

Edward Gregson	Concerto for tuba
Paul Hindemith	Sonata
Malcolm Arnold	Fantasy for solo tuba
Rodney Newton	Capriccio
Walter Hartley	Suite for unaccompanied tuba
Alec Wilder	Effie Suite
Alec Wilder	Sonata no.1
Henry Eccles	Sonata (adapted by Lelong)
Benedetto Marcello	Sonata no.1 in F (arr Little & Nelson)
J.S. Bach	Dance Movs. from cello suites (trans Torchinsky)

**Percussion****Note:**

This selection must include a tuned percussion piece.

Snare Drum  
Tuned Percussion  
Timpani  
Multiple percussion  
Drum Set  
World Percussion

**Note:** Suitable substitutions may be made subject to approval by the Head of Faculty. Programme balance must be maintained.

## Year Two End-of-Year Examination: Repertoire Suggestions (by instrument)

**Flute**

Telemann	One of 12 Fantasias	Bärenreiter
J.S. Bach	Sonata in B minor BWV 1030	Bärenreiter
J.S. Bach	Sonata in A Major BWV 1032	Bärenreiter
J.S. Bach	Sonata in E minor BWV 1034	Bärenreiter
J.S. Bach	Sonata in E Major BWV 1035	Bärenreiter
Franz Doppler	Hungarian Pastoral Fantasy	Chester
Cécile Chaminade	Concertino	Enoch
Georges Enesco	Cantabile et Presto	Enoch
Gabriel Fauré	Fantasie	Chester
Phillipe Gaubert	Fantasie	U.M.P.
Georges Hue	Fantasie	Billaudot
Charles Widor	Suite	Huegel
Lennox Berkeley	Sonatina	Schott
Jindrich Feld	Sonata	Leduc
Jacques Ibert	Jeux	Leduc
Charles Koechlin	Sonata Op. 52	Salabert
Poulenc	Sonata	Chester

**Recorder**

Early Baroque; Uccellini, Fontana, Salaverde etc

Unaccompanied; Van Eyck, CPE Bach, Bassano etc

Sonata or suite; Telemann, Handel, Corelli, Quantz, etc

French suite or sonata

19th Century; Krahmer, Heberle etc

Concerto; Sammartini, Telemann, Vivaldi, Ridout etc

Modern Work; Golland New World, Johnston Psyche, Staeps Virtuoso Suite, Jacob Suite, Casken Thymehaze, Shinohara Fragmente, Rob du Bois Muziek voor Altblokkfluit

**Clarinet****Note:**

At least one contemporary work must be included. Individual movements may be selected from complete works:

Jorgen Bentzon	Theme and variations
Sutermeister	Capriccio (solo)
Lefevre J.X.	Sonata Bb (OUP 1973)
Cooke	Sonata
McCabe	Three pieces
Milhaud	Duo Concertante, Op. 351
Brahms	Sonata No 1 f minor, Op. 120 No. 1
Weber	Concerto No. 1
Reger	Sonata op. 49 no. 1
Victory	Trois Contes De Fée
Henri Rabaud	Solo de Concours
Stravinsky	Three pieces
Crusell	Concerto in F minor op. 5
Debussy	Premiere Rhapsodie
A. Messenger	Solo de Concours
Leo Weiner	Ballata op. 8
R.R. Bennett	Scena 3 (solo)
M. Rosza	Sonatina (solo)
N. Lefanu	Lullaby
P. Martin	6 Dances
E. Carter	Pastoral
William O. Smith	Variants for solo clarinet

**Oboe**

Handel	Concerto in G minor
Handel	Sonata in G minor
Marcello	Concerto in C minor, also can be played in D minor.
Albinoni	Concerto in d minor
Telemann	Sonata in E flat
Haydn	Concerto in C 1st movement (with cadenza)
Cimarosa-Benjamin	Concerto
bellini	Concerto (complete)
J. Stamitz	Concerto in c 1st movement
Schumann	Three Romances Op. 94
Saint-Saens	Sonata Op. 166.
P. Rainier	Pastoral Tryptich (unaccompanied)
M. Arnold	Sonatina

The entire repertoire for the year will be studied.

**Bassoon**

The programme must be balanced and contain at least one piece composed after 1945.

**French Horn/Tenor Horn****Note:**

Individual movements may be included for the purpose of timing

**Group A:**

Mozart	Concerto No. 1 in D K412 complete.
Haydn	Concerto No. 2 in D 3 <sup>rd</sup> movement with cadenza (BOO3205)
Rosetti	Concerto in Eb 1 <sup>st</sup> movement with cadenza (MAST M)
Beethoven	Horn Sonata op. 17 2 <sup>nd</sup> and 3 <sup>rd</sup> movement (IMC1205)
Albinoni	Adagio arr. R. Bissill (O solo mio; Brass/Wind)
Mozart	Concerto Rondo in Eb K371 with cadenza (EMR2093)

**Group B:**

Poulenc	Elegie (CHO1607)
H. Neuling	Bagatelle (Pro Musica)
E. Chabrier	Larghetto (Gerard Billaudot)
Koetsier	Scherzo Brillante (REIFT267)
G. Vinter	Hunter's Moon (B&H)
Saint-Saëns	Morceau de Concert op. 94 (IMC1489)

**Tenor Trombone****Repertoire:**

Rimsky - Korsakoff	Concerto (complete)
Friedebald Grafe	Konzert
Haendel (arr: A. Laffosse)	Concerto in F minor
Michael Spicak	Concertino
Lars-Erik Larsson	Concertino Op. 45 No. 7.

**Sonatas:**

J. Galliard	Sonata No. 2
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**General Pieces:**

Samuel Rousseau	Piece Concertante
Edward Gregson	Divertimento for Trombone & Piano
Paul Bonneau	Fantaisie Concertante
Arthur Pryor	The Blue Bells of Scotland

**20<sup>th</sup> Century Pieces:**

Stephen Gryc  
Vincent Persichetti

Con Sordino for Trombone Alone  
Parable No. 18 Op. 133

Style:

- 1) J.S. Bach / arr: Andre Lafosse Cello Suite No. 2 (complete)

Alto Trombone Module:

- 1) Johann Georg Albrechtsberger Concerto for Alto Trombone  
(second movement only)

or

Bass Trombone Module:

Patrick McCarthy Sonata for Bass Trombone  
(First movement only)

### Trumpet/Cornet

Busser	Andante et Allegro
Neruda	Concerto in E Flat 1 <sup>st</sup> and 3 <sup>rd</sup> Movements
Albinoni	Sonata in C
Busser	Variations
Peters	Sonata 1 <sup>st</sup> and 3 <sup>rd</sup> Movements
Arnold	Sonata for Solo Trumpet
Defossez	Recitative and Allegro
Enesco	Legende
Bozza	Rustiques
Arutunian	Aria and Scherzo

### Tuba/Euphonium

Edward Gregson	Concerto for tuba
Paul Hindemith	Sonata
Malcolm Arnold	Fantasy for solo tuba
Jennifer Glass	Sonatina
Rodney Newton	Capriccio
Alec Wilder	Effie Suite
Alec Wilder	Sonata no.1
Henry Eccles	Sonata (adapted by Lelong)
Benedetto Marcello	Sonata no.1 in F (arr. Little & Nelson)
J.S. Bach	Dance Movements from cello suites (trans Torchinsky)

### Percussion

#### Note:

This selection must include a tuned percussion piece.

- 1) Snare Drum
- 2) Tuned Percussion
- 3) Timpani
- 4) Multiple percussion
- 5) Drum Set
- 6) World Percussion

## Year Three End-of-Year Examination: Repertoire Suggestions (by instrument)

**Flute**

1)	C.P.E. Bach	Sonata in A minor Solo Flute	Bärenreiter
	J.S. Bach	Partita for Solo Flute	Bärenreiter
	Eugene Bozza	Image for Solo Flute	Leduc
	John Buckley	3 Pieces for Solo Flute	CMC
	Jacques Ibert	Piece for Solo Flute	Leduc
	Kazuo Fukushima	Mei for Solo Flute	Zerboni
2)	François Borne	Carmen Fantasy	Chester
	Jules Demersseman	Solo de Concert No. 6	Leduc
	Paul Taffanel	Andante Pastorale et Scher	Leduc
	(All of the above are also available in "Romantic Flute Virtuosos vol. 2 EMB)		
	Philippe Gaubert	Sonata	Durand
	Philippe Gaubert	Nocturne et Allegro Scherzando	U.M.P.
3)	Aaron Copland	Duo	Boosey
	Henri Dutilleux	Sonatina	Leduc
	Jean Rivier	Concerto	UMP
	Carl Reinecke	Concerto Op. 283	Breitkopf
	Carl Reinecke	Sonata Undira Op. 167	I.M.C.
	Frank Martin	Ballade	Universal
	Vivaldi	Any Piccolo Concerto	

**Recorder**

Early Baroque; Bassano, Castello, Fontana, Uccellini, Cazzati etc

Unaccompanied; Bassano, Virgiliano, Van Eyck, Bach etc

Work by Corelli, Bach, CPE Bach, Couperin, Hotteterre, Locke

19<sup>th</sup> Century; Krahmer, Heberle etc

Modern Work; Berkeley, Buckley 1 and 2, Berio Gesti, Andriessen Sweet

Concerto; Vivaldi, Arnold

**Clarinet**

John Ireland	Fantasy Sonata
William Alwyn	Sonata
Arthur Benjamin	Le Tombeau de Ravel
Debussy	Premiere Rhapsodie
Bernstein	Sonata
Reger	Sonata op.49 no. 2
Arnold Bax	Sonata
Malcolm Arnold	Sonatina
Brahms	Sonatas Op. 120 Nos. 1 and 2
Saint-Saëns	Sonata
Rossini	Introduction, Theme and Variations.
Spohr	Any of the 4 Concertos
Weber	Either of the 2 Concertos
Martinu	Sonatine
Chagrin	Improvisation and Toccata
Tomasi	Introduction and Dance
Francaix	Theme and Variations
Berio	Sequenza (solo)
D. Milhaud	Scaramouche
E. Denisov	Sonata (solo)
J. Wilson	Three Playthings (solo)
A. Berg	4 pieces
R. Muczynski	Time Pieces



**Oboe**

JS Bach	Sonata in G minor	
JS Bach	Sonata in G minor BWV1020	
Vivaldi	Sonata in C minor	
JB Loeillet	Sonata in E major	
CphE Bach	Sonata in G minor	
JC Bach	Concerto in F ed 10732	
JC Bach	Concerto in F	
Vivaldi	Concerto in D minor	
Hindemith	Sonata for Cor-Anglais	
Jorgen Bentzon	Etude Rhapsodique for solo Cor-Anglais	
Donnetti	Concertino for Cor-Anglais	
E Bozza	Divertissement for Cor-Anglais and piano	
Richard Stokes	Three Pieces for solo Cor-Anglais	
E Bozza	Fantasie Pastorale	
Poulenc	Sonata for Oboe	
F Reizenstein	Three Concert Pieces	
Kalliwoda	Morceau de Salon	
Donnetti	Sonata for Oboe	
Britten	Six Metamorphosen after Ovid for solo Oboe	
W Lutoslawski	Epitaph for Oboe and Piano	
Dutilleux	Sonata for Oboe and Piano	
E Goosens	Concerto in One Movement	
	<b>or</b>	
	any work written after 1945	

**Bassoon**

The programme must be balanced and contain at least one piece composed after 1945.

**French Horn/Tenor Horn****Note:**

Individual movements may be included for the purpose of timing

**Group A**

Mozart	Concerto No. 4 in Eb K495 complete (any edition)
Telemann	Concerto in D (Hein 6119)
Boyce	1 <sup>st</sup> movement from Symphony No. 4 arr. R. Bissill (Brass/Wind)
Rosetti (Rossler)	Concerto in d minor 1 <sup>st</sup> and 2 <sup>nd</sup> movement
Haydn	Concerto No. 1 in D compl. (BOO3204)

**Group B**

Bozza	En Foret (Alphonse Leduc)
A. Ridout	Concertino for Horn (Emerson Edition)
Franz Strauss	Tuckwell: Concerto op. 8 (GS33556)
Gliere	Concerto op. 91 in Bb 1 <sup>st</sup> movement (IMC1599)
Kinsella	Dialogue for Horn & Piano (CMC)
Fleschmann	Cornucopia Prelude only (CMC)

**Tenor Trombone****Repertoire:**

1) David	Concertino, 3 <sup>rd</sup> Movement
2) Darius Milhaud	Concertino D'Hiver
3) Blazhevich	Concerto No. 2 in D major
4) Henri Tomasi	Concerto
5) Serafin Alschausky	Konzert No. 1 in Bb major
6) Simon Wills	Trombone concerto No 1
7) Simon Wills	Trombone Concerto No 2
8) Serocki	Concerto
9) Gordon Jacob	Concerto
10) Grohndhal	Concerto
11) Gregson	Concerto

12) Howarth	Concerto
13) Bourgeios	Concerto
Sonatas:	
Johann E. Galliard	Sonata No. 5
Bourgeios	Sonata

General Pieces:	
Jean-Michel Defay	Deux Dances
Malcolm Arnold	Fantasy for Trombone Op. 101
Jiri Pauer	Trombonetta
Marcel Landowski	Improvisation
Frank Martin	Ballade
Marcello	Sonata No 3
Casterede	Sonatine
Attrib. Carl Marie Von Weber	Romance
Dutilleux	Choral, Cadence et fugato
Adan Gorb	A life in the day of a trombone
Bozza	Ballade
Gaubert	Symphonic Piece
Ropartz	Piece en Mi bemol Mineur
Honegger	Hommage du Trombone
Hindemith	Sonata
Frigyes Hidas	Fantasia
Pergolesi	Sinfonia
Joseph Jongen	Aria and Polonaise
Albeniz	Andantino
Thomas	Hamlet- First Tableau
Cliff	4 Sketches
Sulek	Sonata
Simmons	Atlantic Zephyrs
Loves Enchantment	Pryor

Trombone 20 <sup>th</sup> Century:	
Andre Ameller	Kryptos
John Kenny	Sonata for Unaccompanied Trombone
Nordhein	Hunting of the snark
Berio	Sequenza V
Krenek	Five Pieces
Rabe	Basta
Kenny	Sonata
Lynn	Tromonastics
Persichetti	Parable V
Eric Crees	Flourish
Peter Swan	Excito Quod Evenit
Bozza	Karnatic study no 1
Simon Wills	Lucifer

Styles:	
J.S. Bach	Cello Suite No. 3 (2 or 3 movements selected by the panel)

Candidates if they wish can also do one of the following modules as part of their recital:

Alto Trombone:	
Johann G. Albrechtsberger	Concerto for Alto Trombone
Finger	Sonata in E flat

Bass Trombone:	
1) Patrick McCarthy	Sonata for Bass Trombone
2) A. Tcherepnin	Ardante (Tuba part)
3) E. Bozza	Prelude et Allegro

**Trumpet/Cornet**

Handel	Let The Bright Seraphim
Handel	The Trumpet Shall Sound
Bach	Mighty Lord and King All Glorious From Christmas Oratorio
Torrelli	Concerto in D
Neruda	Trumpet Concerto in E Flat
Haydn	Trumpet Concerto in E Flat
Hummel	Trumpet Concerto in E Flat
Peters	Sonata Op 51
Halsey Stevens	Sonata
M. Arnold	Fantasy Op100
Francaix	Sonatina
Goedicke	Concert Etude

**Tuba/Euphonium**

Vaughan Williams	Concerto for tuba
Edward Gregson	Concerto for tuba
Paul Hindemith	Sonata
Joseph Horowitz	Concerto for tuba
Jennifer Glass	Sonatina
Rodney Newton	Capriccio
Robert Muczynski	Impromptus for solo tuba
Vaughan Williams	6 Studies in English Folk-Song (adapted Wagner)
Henry Eccles	Sonata (adapted by Lelong)
J.S. Bach	Dance Movements from cello suites (trans Torchinsky)

**Percussion****Note:**

This selection must include a tuned percussion piece.

Snare Drum  
Tuned Percussion  
Timpani  
Multiple percussion  
Drum Set  
World Percussion

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

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