MASTER IN MUSIC PERFORMANCE

HANDBOOK 2025-2026

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

RIAM
Royal Irish Academy of Music

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

Course title:	Master in Music Performance
Institution accrediting the course:	University of Dublin
Award proposed:	Master in Music Performance [120 ECTS credits] Graduate Diploma (exit year one only) [60 credits]
Awarding Institution for Master Degree:	University of Dublin
Awarding Institution for Postgraduate Diploma:	Trinity College Dublin
Duration of course:	Two years full-time
Closing date for applications:	December (Direct application to RIAM)
Institution providing the course:	The Royal Irish Academy of Music (RIAM)
Head of Institution:	Deborah Kelleher, Director
Accrediting Institution:	The University of Dublin, Trinity College Dublin
Affiliation to School in Trinity College:	School of Creative Arts
Code for Registration purposes:	PTDM-MPER-1V

A Note on this Handbook

This handbook will provide a guide to what is expected of you on this programme. Compliance with the requirements found in this handbook is the responsibility of the student. Please retain for future reference.

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.

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GENERAL INFORMATION

GLOSSARY OF TERMS

Programme:	Master in Music Performance [Trinity Accredited]
Duration of Programme:	2 years full-time
Award level:	NFQ Level 9
ECTS Credits:	120
Awarding body:	Trinity College Dublin, the University of Dublin

Associated College Status

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

National Framework of Qualifications (NFQ) Qualifications frameworks describe the qualifications of an education and training system and how they interlink. National qualifications frameworks describe what learners should know, understand and be able to do on the basis of a given qualification. These frameworks also show how learners can move from one qualification, or qualification level, to another within a system.

ECTS

The Education Area European Credit Transfer and Accumulation System [ECTS] is the recommended credit system for higher education in Ireland and across the European Higher and is based on the workload students need to complete the learning activities (such as lectures, seminars, projects, practical work, self-study, and examinations) required to achieve the expected learning outcomes. 1 ECTS credit is equivalent to 20 hours of a typical student's work, i.e., a 10-credit module comprises 200 hours of work ECTS credits are awarded to a student only upon successful completion of the academic year. Progression from one year to the next is determined by the course regulations. Students who fail a year of their course will not obtain credit for that year even if they have passed certain component courses.

Advanced Entry

In relation to the application of Recognition of Prior Learning [RPL] with respect to postgraduate, RIAM may recognise up to 60 ECTS (or equivalent credit) or one year of study for advanced entry admission. Students who meet the required admission requirements and who are allowed advanced entry will then complete at least one academic year at the Academy in order to be eligible for consideration for a postgraduate degree. Students must apply online by December 1st.

ABOUT THIS HANDBOOK

This handbook is designed to guide you in your Master in Music Performance Programme of Studies at the Royal Irish Academy of Music. It includes:

- The overall aims of the programme
- A description of all years of study
- The academic calendar for all years of study
- Information on academic, personal, and administrative support
- Attendance and assessment regulations
- The assessment criteria for academic and performance work
- A detailed description of all modules

Important - this Handbook must be complemented by:

- The academic calendar, which outlines key dates and deadlines
- RIAM's policies and procedures, that include, amongst others:
  - Disability Support Services
  - Mental wellness and health standards
  - Plagiarism
  - Student Code of Conduct
  - Student Complaints

If you need more information about this Handbook, or clarification on its content, please don't hesitate to contact Padraig Rynn, Senior Staff Officer (Registry), 3rd and 4th levels, on padraigrynn@riam.ie

This Handbook is available on Moodle and alternative formats upon request (e.g., large print)

STAFF CONTACTS

Director	Deborah Kelleher deborahkelleher@riam.ie
Head of Keyboard	Peter Tuite petertuite@riam.ie
Head of Strings	Diane Daly dianedaly@riam.ie
Head of Chamber Music	Sarah Sew sarahsew@riam.ie
Head of Vocal Studies and Opera	Kathleen Tynan kathleentynan@riam.ie
Head of Wind, Brass and Percussion	Ross Lyness rosslyness@riam.ie
Head of Programmes, Research and Academics	Lynsey Callaghan lynseycallaghan@riam.ie
ICT Manager	Theresa Doyle theresadoyle@riam.ie

3rd and 4th Level Office

Tuition costs, financial aid and accommodation inquiries	Padraig Rynn padraigrynn@riam.ie
Opening a bank account and getting a PPS number, exam results and transcript of records queries	Róisín Murphy roisinmurphy@riam.ie
Applications, Visa and Erasmus inquiries	Hannah Levy hannahlevy@riam.ie
Questions about your programme	Begum Nebol Ozdamar begumnebolozdomar@riam.ie
Complaints	talktous@equita.ie

Library

Librarian	Laoise Doherty laoisedoherty@riam.ie
Library Assistant	Caoimhe Donnelly Maguire caoimhemaguire@riam.ie

Reception

Allen Donnelly	reception@riam.ie
Alina Man	reception@riam.ie
Bernard Fox	reception@riam.ie

EXAMINATION DATES

Information on examination dates can be accessed at College Calendar | RIAM

STUDENT SUPPORTS

Counselling Support

Contact directly for up to 4 free Confidential Sessions

Clanwilliam Institute	office@clanwilliam.ie/ 01 6761363
Virginia Kerr	virginiakerr@riam.ie

Mentoring / Coaching Support

Contact directly for up to 4 free Confidential Sessions

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

Student Support Leaders

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

EQuita Resolution Pathway (ERP)

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

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

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

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

Contact: talktous@equita.ie

Additional Resources:

RIAM Dignity and Respect Policy

Student Code of Conduct

Students Complaints Procedure

For more information on Student Supports, please visit the Support Services for Students section of our website.

RIAM Disability Service and Educational Support Service

RIAM's disability support service is described in our Disability Support Service and Reasonable Accommodations Policy. RIAM has in place an educational support service, which is available to any student who has a health condition, a learning challenge, or a combination of both. We will organise the supports and accommodations that will enable you to make the most of your studies at RIAM. Students should initially reach out to the RIAM Office through the following email: roisinmurphy@riam.ie You will be given advice how to schedule a meeting with the TCD Disability Service Disability - Trinity Disability Service | Trinity College Dublin (tcd.ie). Thereafter, TCD will meet with you and steps will be taken to provide appropriate and suitable support to facilitate your study. A Learning Educational Needs Summary (LENS) will be drawn up with you in complete confidence, capturing the challenges that you experience and outlining the recommended supports and adaptations to the teaching and learning situation. All accommodations offered will be tailor-made for your specific situation and you can be assured that the document and its contents are completely confidential. Continuing students are always welcome to register with the Educational Supports Service at any stage of their studies and can do this by contacting the RIAM Office as outlined above.

ERASMUS/STUDY ABROAD

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

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

Please contact Hannah Levy for more details and information on applying hannahlevy@riam.ie

Master in Music Performance - General Information

Programme aims and objectives

The aims and objectives of the programme are:

- To provide further development, at postgraduate level, for exceptionally talented performers who already
- have a sound undergraduate training and who wish to expand their performing skills
- To inculcate sound musicianship through supporting studies, which will deepen and enrich the students' perception and understanding of the music they perform, both analytically and stylistically
- To provide students with performance opportunities in both solo and chamber music recitals, in order to heighten awareness of performing skills and techniques by allowing them as much experience as possible on the concert platform
- To prepare students to embark upon a professional career in their chosen field
- To prepare Instrumentalists to give solo recitals, enter international competitions, audition for orchestral positions, and join established chamber music groups
- To prepare singers to give solo recitals, audition for opera houses and as soloists in the oratorio repertoire

Programme Learning Outcomes

This programme leads to the award of a degree at Level 9 of the National Qualifications Authority of Ireland.
On successful completion of the Master in Music Performance Degree, the students should be able to:

- Perform demanding musical repertoire to a professional standard with technical assurance, confidence and a sense of individual artistry which is founded upon and enhances the demands of a Bachelor of Music in Performance degree
- Demonstrate critical understanding of the different demands of a range of performance groupings, from duo recital and chamber music to large ensembles, through the assimilation and public performance of a range of demanding musical repertoire
- Demonstrate critical understanding of a musical concept through composition, music technology or academic study clearly and unambiguously
- Critically assess historical research with the intention of enhancing musical interpretation and contributing to the field of learning.
- Demonstrate the ability to engage in the business-related aspects of the life of a professional musician with confidence through course work and assignments
- Design the learning skills and take responsibility for a rigorous programme of self-study, which will meet performance-related deadlines effectively which will be reflected in performance examination and weekly lessons.

Important information on attendance at lectures, and penalties associated with assessments:

The components of this programme connect with each other and are designed to give you a comprehensive foundation for a career in the musical performing arts. As such, 100% attendance is expected in all modules or components within modules. Additionally, assignments with deadlines are expected to be done on time, and as outlined by your lecturer and the handbook.

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

Instrumental/Keyboard Performance Classes; Group classes; Languages classes etc.

The following penalties will apply to the relevant module/component within a module:
2½% for any 2 unexplained absences; 5% for any 4 unexplained absences; 7½% for any 6 unexplained absences etc. Penalties incurred for Performance Classes [Keyboard/Instrumental] will be deducted from the overall Performance mark [weighted at 60% of their year's total marks].
Such deductions shall be made for all absences [without a certified and sanctioned excuse] without limit, and persistent non-attendance could result in failing the year.

Supporting Studies

100% attendance is expected in **all** Academic lectures. Failure to do so will result in the following penalties: 5% will be deducted from the relevant module/component where students only attend a minimum of 75%; an additional 1 mark for each lecture missed thereafter will be deducted from the relevant module/component.

RIAM Holistic

Students should attend all Holistic lectures. Failure to do so will result in the following penalties: If on aggregate, a student's attendance drops to 75% a 5% deduction will be applied to the weighted

Performance Electives

Chorale and Non-orchestral Protocol: -

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

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 or performance, they will bear a 10% deduction off their overall performance mark (weighted at 60% of their year's total marks)
- A second lateness for rehearsal or performance will bear an additional 10% deduction
- Such deductions shall be made for each lateness without limit, and persistent lateness could result in failing the year.
- Except where there is duly certified or other approved reason, student absence may result in failure of the Performance Elective following referral to the Postgraduate Committee and ratification at the Exam Board.

- All programmes much adhere to syllabus requirements and must be created in agreement with the principal study teacher. Deadlines for submission can be found in this handbook and in the academic calendar.
- Where a student does not submit their exam programme by the given deadline [please refer to the academic calendar] and as required by the Postgraduate Committee a deduction of 5 marks for that exam will be imposed as a penalty.
- Repertoire may be substituted [on the relevant form] subject to approval by the relevant Head of Faculty.
- Where a student does not satisfactorily present Programme Notes for a performance exam, a penalty reduction of 5 marks will be imposed. Programme notes are not a requirement for chamber music or orchestral auditions.
- Use of sheet music:
  - **Pianoforte** students have no memory requirements, except for the Quick Memorisation tests in the Mid-Year Examinations of years 1 and 2.
  - **Harpsichord** students have no memory requirements.
  - **Accordion** students have no memory requirements for End-of-Year Performance.
  - **Organ** students have no memory requirements in the mid-year or End-of-Year Examination.
  - **String students** have no specific memoryrequirements, 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 will be taken into account when awarding the overall mark.
  - **Wind, Brass, Percussion students** are not required to perform their examination programmes from memory but are encouraged to do so.
  - **Vocal students** will be required to perform from memory. Those who choose to use the sheet music without prior permission will incur the following penalties:

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

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

- Students who play **over** the maximum duration of a performance exam will incur the following penalties:
  3 minute latitude and then an initial 3 marks will be deducted followed by an increase of 1 mark per minute up to a max of 10 marks.
- Students who play **under** the maximum duration of a performance exam will incur the following penalties:
  3 minute latitude and then an initial 3 marks will be deducted followed by an increase of 1 mark per minute up to a max of 10 marks.
- Students **must** submit all work assigned for academic modules in the RIAM. No extensions regarding due dates or specific assignments will be granted.
- Any academic 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 academic 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 academic work that is received later than two weeks from the official due date will receive a mark of zero for that assignment.
- In all examinations, the examiners' decision is final. Please consult RIAM Rules and Regulations handbook for appeals criteria.

Appeals procedure

Please refer to the RIAM Appeals Policy and Procedure for full time students
https://www.riam.ie/sites/default/files/media/file-uploads/2020-06/Appeals-Policy-and-Procedure-final-acceptance-by-TCD-May-2020.pdf

Academic progression

Graduate Diploma of Music in Performance and Master in Music Performance Awards Students who successfully complete all compulsory components for Year 1 and do not wish to advance to Year 2 or fail year 2 of the course will be awarded a Graduate Diploma of Music in Performance. Students who successfully complete all compulsory components of Year 2 will receive the degree of Master in Music Performance.

- All students register on the Master in Music Performance programme. Students must successfully pass all the requirements of their first year in order to progress to the second year of the programme.

Progression to year 2 of the Degree:

- The Board of Examiners will meet at the end of Year 1 to moderate assignment marks from all 5 modules, in order to record end-of-year results and to confirm each student's progression from Year 1 to Year 2 subject to all modules successfully completed.

Awards

Successful Master in Music Performance students will be awarded a Pass with Distinction or Pass.

Level	**Overall Percentage**
Pass with Distinction	70% and above
Pass	50% - 69%
Fail	0% - 49%

Successful students of a Graduate Diploma of Music in Performance will be awarded:

Level	**Overall Percentage**
Graduate Diploma of Music in Performance Pass with Distinction	70% and above
Graduate Diploma of Music in Performance	50% - 69%

Note

- A distinction cannot be awarded if a student has failed any credit during the course of study
- Each weighted component shall be marked out of 100 initially and weighted subsequently to conform to the overall percentages listed above

PROGRAMME OVERVIEW

Modules - Master in Music Performance Year 1 Summary Table

1 ECTS Credit = 20 hours
60 ECTS Credits = 1200 hours
Note: Lecturers reserve the right to alter the course module at any stage during the year

	Module	Components within Modules	Assessment	Overall %	Contact Hours	Student Workload	ECTS Values
	Performance						
1	Principal Study [1]	Main Instrument: **Vocal** **One** end of year recital (45-55mins) **Choose two** further performance exams from the following: a) A significant RIAM Opera role (subject to casting) b) A vocal concerto c) A chamber music exam (25-30 mins) d) A collaborative song project (subject to casting)	End of year exam: 24% Performance exam 1: 15% Performance exam 2: 15% Continuous Assessment: 6%	60	125	375	25
	Principal Study [1]	Main Instrument: **Instrumental** or **Conducting** a) Mid-year exam or Concerto exam b) End of year recital exam	Mid-year exam or Concerto: 24% End of year exam: 30% Cont Assessment 6%	60	125	375	25
2	Chamber Music [1] or Opera Scenes for Vocal Students only	Main Instrument: **Instrumental** or **Conducting** **One** chamber music exam (25-30 mins) Main Instrument: **Vocal** **Choose one** of the following (15-20 mins) (a) Chamber Music Ensemble (b) Voice and Piano Duo (c) Opera Scenes	5% weighted as: Exam 75% Cont. Assessment 25%	5	20	80	5
3	Performance Electives	**All Instrumental** students must **choose two** of the following components • RIAM Philharmonia and RIAM Opera Orchestra [compulsory for all orchestral instruments] • Chorale • Accompaniment • Related Instrument • Conducting • Historical Performance • Wednesday String Ensemble **Vocal** students choose **at least one** of the following options each year in addition to Performance Classes which are compulsory: (a) Opera Scenes (b) RIAM Opera minor role / ensemble role (c) Soloist with RIAM Chorale (subject to casting) (d) Professional Opera Chorus or Professional Chamber Choir engagement (e) Conducting (f) Diction For Singers: Phonetics (g) Lyric Diction: Italian (h) Lyric Diction: German (j) Lyric Diction: French **Conducting** students must choose Chorale in years 1 and 2; conducting [year 1] and Singing lessons [year 2]	One Exam Pass/Fail One Exam Marked 5% Pass/Fail (a),(b), and (c) Exam 75% and Evaluation 25% Evaluation 100% Exam 100% Exam 100% Exam 100% Exam 100% Exam 100%	5	120	80	10
	Academics						
4	Major Academic Elective [1]	**One** must be chosen Research Composition Music Technology	See module descriptor for detailed descriptions	30	30	370	20
				100	295	905	60

Modules - Master in Music Performance Year 2 Summary Table

1 ECTS Credit = 20 hours
60 ECTS Credits = 1200 hours
Note: Lecturers reserve the right to alter the course module at any stage during the year

	Module	Components within Modules	Assessment	Overall %	Contact Hours	Student Workload	ECTS Values
	Performance						
1	Principal Study [2]	Main Instrument: **Vocal** **One** end of year recital (45-55mins) **Choose two** further performance exams from the following: a) A significant RIAM Opera role (subject to casting) b) A vocal concerto c) A chamber music exam (25-30 mins) d) A collaborative song project (subject to casting)	End of year exam: 24% Performance exam 1: 15% Performance exam 2: 15% Continuous Assessment: 6%	60	125	375	25
	Principal Study [2]	Main Instrument: **Instrumental** or **Conducting** 1) Mid-year exam or Concerto exam 2) End of year recital exam	Mid-year exam or Concerto: 24% End of year exam: 30% Continuous Assessmen 6%	60	125	375	25
2	Chamber Music [2] or Opera Scenes for Vocal Students only	Main Instrument: **Instrumental** or **Conducting** **One** chamber music exam (25-30 mins) Main Instrument: **Vocal** **Choose one** of the following (15-20 mins) (d) Chamber Music Ensemble (e) Voice and Piano Duo (f) Opera Scenes	5% weighted as: Exam 75% Cont. Assessment 25%	5	20	80	5
3	Performance Electives	**All Instrumental** students must **choose two** of the following components • RIAM Philharmonia and RIAM Opera Orchestra [compulsory for all orchestral instruments] • Chorale • Accompaniment • Related Instrument • Conducting • Historical Performance • Wednesday String Ensemble **Vocal** students choose **at least one** of the following options each year in addition to Performance Classes which are compulsory: (a) Opera Scenes (b) RIAM Opera minor role / ensemble role (c) Soloist with RIAM Chorale (subject to casting) (d) Professional Opera Chorus or Professional Chamber Choir engagement (e) Conducting (f) Diction For Singers: Phonetics (g) Lyric Diction: Italian (h) Lyric Diction: German (j) Lyric Diction: French **Conducting** students must choose Chorale in years 1 and 2; conducting [year 1] and Singing lessons [year 2]	One Exam Pass/Fail One Exam Marked 5% Pass/Fail (a),(b), and (c) Exam 75% and Evaluation 25% Evaluation 100% Exam 100% Exam 100% Exam 100% Exam 100% Exam 100%	5	120	80	10
	Academics						
4	Major Academic Elective [2]	**One** must be chosen Research Composition Music Technology	See module descriptor for detailed descriptions	30	30	370	20
				100	295	905	60

Master in Music Performance
Year 1

Modules - Master in Music Performance Year 1 Summary Table

Note: Lecturers reserve the right to alter the course module at any stage during the year

	Module	Components within Modules	Assessment	Overall %	Contact Hours	Student Workload	ECTS Values
	Performance						
1	Principal Study [1]	Main Instrument: **Vocal** **One** end of year recital (45-55mins) **Choose two** further performance exams from the following: a) A significant RIAM Opera role (subject to casting) b) A vocal concerto c) A chamber music exam (25-30 mins) d) A collaborative song project (subject to casting)	End of year exam: 24% Performance exam 1: 15% Performance exam 2: 15% Continuous Assessment 6%	60	125	375	25
	Principal Study [1]	Main Instrument: **Instrumental** or **Conducting** 1. Mid-year exam or Concerto exam 2. End of year recital exam	Mid-year exam or Concerto: 24% End of year exam: 30% Cont Assessment 6%	60	125	375	25
2	Chamber Music [1] or Opera Scenes for Vocal Students only	Main Instrument: **Instrumental** or **Conducting** **One** chamber music exam (25-30 mins) Main Instrument: **Vocal** **Choose one** of the following (15-20 mins) (a) Chamber Music Ensemble (b) Voice and Piano Duo (c) Opera Scenes	5% weighted as: Exam 75% Cont. Assessment 25%	5	20	80	5
3	Performance Electives	**All Instrumental** students must **choose two** of the following components • RIAM Philharmonia and RIAM Opera Orchestra [compulsory for all orchestral instruments] • Chorale • Accompaniment • Related Instrument • Conducting • Historical Performance • Wednesday String Ensemble **Vocal** students choose **at least one** of the following options each year in addition to Performance Classes which are compulsory: (a) Opera Scenes (b) RIAM Opera minor role / ensemble role (c) Soloist with RIAM Chorale (subject to casting) (d) Professional Opera Chorus or Professional Chamber Choir engagement (e) Conducting (f) Diction For Singers: Phonetics (g) Lyric Diction: Italian (h) Lyric Diction: German (j) Lyric Diction: French **Conducting** students must choose Chorale in years 1 and 2; conducting [year 1] and Singing lessons [year 2]	One Exam Pass/Fail One Exam Marked 5% Pass/Fail (a),(b), and (c) Exam 75% and Evaluation 25% Evaluation 100% Exam 100% Exam 100% Exam 100% Exam 100% Exam 100%	5	120	80	10
	Academics						
4	Major Academic Elective [1]	**One** must be chosen Research Composition Music Technology	See module descriptor for detailed descriptions	30	30	370	20
				100	295	905	60

Module 1: Principal Study [1]

1. Module Code
MMUSPS1

2. Module Size
Keyboard
Tuition 2 hours per week x 30 weeks
Performance Classes approximately 40 hours per year
Self-study 13⅓ hours per week x 30 weeks
All other Instruments
Tuition 2 hours per week x 30 weeks
Performance Classes approximately 40 hours per year
Accompaniment with professional accompanist 15 hours per year
Students presenting a mid-year recital have an additional accompaniment allowance of 5 hours. Students selecting the orchestral exam option have a 5-hour allocation for orchestral repertoire and excerpts coaching.
Self-study 12⅔ per week x 30 weeks
Voice
Tuition 2 hours per week x 30 weeks
Coaching/Accompaniment with professional coach/accompanist 20 hours per year + 4 hours with Visiting Artist
Performance Classes (Art Song Classes and Aria Class) 60 hours per year:
Self-study 416 hours per Academic year
Conducting/Choral Conducting
Tuition 2 hours per week x 30 weeks
Self-study 14⅔ hours per week x 30 weeks

3. ECTS Value
25

4. Rationale and Aims
Rationale
A generous amount of time has been set aside for intensive study of the student's instrumental discipline. These lessons, delivered on a one-to-one basis, are aimed to bring students to a high level of appropriate technical and artistic skill.

- Over the life of the course, the repertoire appropriate to the instrument and the student's own interests will be covered in depth, and this intensive study will be reflected in the student's programmes presented for examination. All programmes much adhere to syllabus requirements and must be created in agreement with the principal study teacher. Deadlines for submission can be found in this handbook and in the academic calendar.

Aims (Overall)
- To achieve productive practice and independent learning
- To develop confidence in complex and specialised stylistic and interpretive issues
- To develop a student's study of a variety of demanding repertoire
- To Perform with a sense of communication and artistic value

5. Learning Outcomes
[Programme learning outcomes relevant to this module]
Upon successful completion of the Master in Music Performance Degree, the students should be able to:
- Perform demanding musical repertoire to a professional standard with technical assurance, confidence and a sense of individual artistry which is founded upon and enhances the demands of a Bachelor of Music in Performance Degree
- Design the learning skills and take responsibility for a rigorous programme of self-study which will meet performance-related deadlines effectively which will be reflected in performance examination and weekly lessons

Solo Recital
On successful completion of this module, the student will be able to:

- Demonstrate a high level of artistic, technical and interpretive confidence appropriate to demanding repertoire through performance
- Choose and prepare challenging pieces to produce a varied and balanced performance programme
- Perform with a sense of communication and artistic value
- Demonstrate critical understanding, robust practice and rehearsal techniques in weekly lessons and performances

Concerto
On successful completion of this module, the student will be able to:

- Demonstrate mastery of the demands of concerto repertoire through performance
- Demonstrate a critical understanding of the challenges of the repertoire through performance
- Explore a wide variety of concerto repertoire in weekly lessons and performances

Accompaniment Recital
On successful completion of this module, the student will be able to:

- Blend with and support a solo performer at a professional level in performance
- Interpret and perform challenging duo repertoire underpinned by a strong artistic concept
- Learn music quickly and produce a competent performance under these circumstances in weekly lessons, workshops and performances

6. Course Content and Syllabus

All programmes must adhere to syllabus requirements and must be created in agreement with the principal study teacher. Deadlines for submission can be found in this handbook and in the academic calendar.

Instrumental or Conducting:

1. Choose a Mid-year Recital **or** a Concerto Exam **or** an Orchestral Exam (Strings/Wind/Brass/Percussion students only)

Mid-year recital to last 35-40 minutes which includes the natural breaks between pieces.

Concerto exam to consist of a major concerto in full to be performed with orchestral reduction.

Wind/Brass/Percussion students see Appendix 2 for details of Orchestral Exam option
Strings students see Appendix 3 for details of Orchestral Exam option

2. Perform an End-of-Year Recital of 50-55 minutes which includes the natural breaks between pieces. An additional 5-minute break may be added, please inform the Tertiary Office in advance of scheduling.

Programme notes:

Keyboard Faculty:	Can be presented verbally or in written form
WBP Faculty:	Can be presented verbally or in written form
String Faculty:	Are required to do spoken introductions **and** to submit a hardcopy programme with programme notes.

Vocal:

1. Perform an **End-of-year Recital** of 45-55 minutes which includes the natural breaks between pieces. An additional 5 minutes break may be added. Programme notes can be presented verbally or in written form.

2. **Choose 2** further Performance Exams from the following options, each year:

(a) a significant RIAM Opera role (subject to casting)
(b) a vocal concerto
(c) a chamber music exam (25-30 minutes duration)
(d) a collaborative song project (subject to casting)

7. Teaching and Learning Methods

One-to-one tuition with principal study teacher
One-to-one coaching with RIAM accompanist
Group performance classes with a range of RIAM staff
Masterclasses with visiting guest artists
Exchange field trips to international conservatoires for performances and masterclasses [funded by Irish Government under Erasmus programme by application for further information contact fionnualadevins@riam.ie For shorter projects, contributory finance is available from RIAM upon application contact fionnualadevins@riam.ie for further details].

8. Methods of Assessment [See Appendix 5 for Performance marking criteria]

Exams Overall proportion of programme course **instrumental / conducting students** = 60%:

Mid-year Recital or Concerto Exam	24%
End-of-year Exam	30%
*Continuous assessment	6%

*Based on

- Attendance and punctuality
- Musical development
- Work Rate

Exams Overall proportion of programme course **vocal** students = 60%

Performance 1:	15%
Performance 2:	15%
End-of-Year Exam	24%
Continuous assessment	6%

9. Pass Requirement

Students must reach 50% in each element which is marked to pass

10. Method of Supplemental Assessment

Re-sit of formal examination and coursework

11. Module Teaching Team

Relevant principal study teachers and RIAM accompanists

Module 1: Principal Study [1] - String Performance Class [approximately 40 hours per Academic Year]

String Performance Class is broken into a range of topics focusing on developing the skills and knowledge required to work as a professional string player.

General Performance Class
Students have free choice to perform any repertoire they are working on, either with piano (an accompanist is available for this class), solo or with chamber music partners. The class simulates real performance while also building performance techniques such as mental strength, stage presence, reducing anxiety, developing focus and communication. The class also includes a discussion element led by the tutor, focusing on developing critical listening skills, where students give constructive feedback drawing on their own personal experiences and ideas in relation to the performance heard.

Orchestral Excerpts Classes
These classes explore in detail orchestral excerpts for your instrument. Students will build an understanding the specific skills and techniques required for a range of excerpts commonly set for orchestral auditions.

Audition Training
This class simulates an audition with a mock panel. It explores both open and screened auditions and allows students to experience the perspective of both the candidate and the panel.

Ensemble Techniques
Students build the skills required to successfully work as a professional ensemble or orchestral musician, including developing practical skills on how to prepare your part, how to work in a section, understanding gesture and orchestral etiquette.

Historically Informed Performance
Historical Performance Style [compulsory BMus Perf 3, 4, MMus Perf, Recital Artists taking Performance Class]
These classes build knowledge and understanding of Baroque performance styles, rhetoric, articulation and expression. Students develop an ability to interpret and perform Baroque music from a harmonic perspective.

Specialist Performance Classes
A rotating range of classes programmed as topics of interest tailored to the specific student cohort. Examples include contemporary music performance and the use of extended string techniques, chamber music and flexible listening, performance health and preventing unnecessary tension.

Learning Outcomes for Performance Class (Strings)

- Communicate through performance with presence and confidence.
- Engage in productive self-evaluation and respond positively to the feedback from others.
- Build a knowledge and understanding of performance choice, including awareness of a range of styles and approaches.
- Critically assess performance and communicate opinions constructively.
- Identify the skills required to effectively work as part of a musical ensemble.
- Develop the technical, musical and practical skills required for success in orchestral auditions and professional ensemble work.

Module 1: Principal Study [1] - Vocal Performance Classes [approximately 60 hours per Academic Year]

Performance Classes: Art Song
German Lieder (Tutor: Kathleen Tynan)
French Mélodies (Tutor: Mary Brennan)
Irish, English and American Song (Tutor: Virginia Kerr)

These classes will focus on a specific genre of Art Song each week, led by specialist tutors from within the vocal faculty. Singers will have regular opportunities to perform and receive coaching in German, French, Irish, English and American art song repertoire. Song cycles can also be studied. In addition to mainstream art songs, students should present repertoire by underrepresented composers, some more specialised repertoire, and art songs by 20th century and 21st century composers.

To achieve an optimal interpretation of the songs, the singer and pianist will develop their sense of imagination while working collaboratively as a duo. Students will learn how to express the meaning of the text through a sensitivity of emotional expression and the nuances of language, exploring the literary qualities and the psychological refinement of the text depiction. Singers will explore different uses of the voice (variety of timbre), phrasing, expression, emotion and body language, depending on different textual interpretations.

MMus pianists who choose an **Accompaniment Elective** can also join the class to learn how to interact musically and interpretatively with a singer as part of a duo.

Performance Classes: Aria Class
(Tutors: Virginia Kerr and Dearbhla Collins)

Through performance in class students will examine a broad array of stylistic and interpretive issues relating to the performance of arias from opera and sacred works from Baroque to 21st century composers. Students will also prepare arias for performance with the RIAM Chorale and for public concerts and auditions.

Consideration will also be given to the behavioural and communicative demands of public performance and the selection and presentation of repertoire for opera auditions.

Teaching and Learning Methods:
Weekly performance classes allow singers to perform to and receive feedback from other tutors and their peers. They will be encouraged to critically assess performance and communicate opinions constructively. Students will develop their presentation/platform skills and be able to identify and describe the behavioural and communicative demands of public performance. They will lead and/or support learning and creative processes in others, be self-aware and apply their critical capabilities constructively to their own work and the work of others creating a constructive learning environment. In addition, masterclasses with visiting artists will allow the singers to engage in public performance practice.

Module 2: Chamber Music Performance [1]

Note:

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

1. Module Code

MMUSCM1

2. Module Size

Coaching up to 8 hours over 8 weeks per year
Masterclass [attendance and performance] 12 hours over the year
Self-study/group rehearsal 2⅔ hours per week x 30 weeks

3. ECTS Value

5

4. Rationale and Aims

Rationale

Chamber music forms a core part of many performing musicians' lives. The ability to perform in a small group requires different skills to those of solo repertoire and the demands of orchestral playing. It requires all the technical and musical competence necessary for other repertoire, but in addition demands deep listening and coordination between complex and interwoven parts.

Aims

- To develop students' musical awareness for chamber music performance
- To establish the foundation for productive practice in a small group
- To encourage students to explore a wide variety of chamber music repertoire

5. Learning Outcomes

(Programme learning outcomes relevant to this module)

Upon successful completion of the Master in Music Performance Degree, the students should be able to:

- Demonstrate critical understanding of the different demands of a range of performance repertoire from solo recital and chamber music to large ensembles, through the assimilation and public performance of a range of demanding musical repertoire

On successful completion of this module, the student will be able to:

- Demonstrate a high level of artistic and interpretive confidence in chamber music repertoire through performance
- Perform this repertoire with a sense of communication and value
- Demonstrate practice and rehearsal techniques appropriate to successful chamber music performances in coaching rehearsals and performances
- Demonstrate leadership, team work and negotiation in relation to small ensemble work

6. Course Content and Syllabus

Following release of the Chamber Music Plan, chamber music groups should choose their own repertoire under the guidance of the Head of Chamber Music and their assigned chamber music coach. Each group should listen to a variety of repertoire, discuss possible ideas and read through repertoire together. Repertoire choice must be submitted to the Head of Chamber Music for approval by the set deadline. Each group will be given a specific time requirement and must choose repertoire to fulfil this requirement. In certain cases, where the instrumentation of a group has a limited repertoire, a suggested work may be given by the Head of Chamber Music.

Chamber music groups should organise independent rehearsals before and in-between coaching sessions. Groups must bring a score to all coaching sessions and it is expected that all students study full scores and not only their individual part. Coaching is not intended to be supervised rehearsal and groups may use coaching sessions to help develop an independent rehearsal strategy.

Students are encouraged to continue working in their chamber music groups and on other chamber music projects throughout the year

Chamber Music Exam timing:
Instrumentalists: 25-30 minute programme
Vocal: 15-20 minute programme

7. Teaching and Learning Methods

Masterclasses with visiting guest artists
Group workshops and performance classes with a range of RIAM faculty
Small group coaching with designated chamber music tutor

8. Methods of Assessment

Overall proportion of programme course = 5%

Formal Examination [For performance criteria see Appendix 8]	75%
Continuous assessment [coach's mark]	25%

9. Pass Requirement

Students must reach 50% in each element which is marked to pass

10. Method of Supplemental Assessment

Re-sit of formal examination

11. Module Teaching Team

Relevant Chamber Music Coaches

Module 3: Performance Electives [1]

Note: **Two** electives must be chosen from the following list which and cannot already be counted in other modules, some ensembles count as one elective:

1. Module Code
MMUSPE1

2. Module Size
Group ensemble rehearsal of approximately 60 hours over the academic year
Self-Study 40 hours over the academic year
Bowed String Students
Group rehearsal approximately 105 hours over Academic
Self-Study 5 hours over the academic year

3. ECTS Value
10

4. Rationale and Aims
Rationale
A fully-rounded musician should have confidence in a range of different musical settings. Masters students are required to take electives in the area of performance which move beyond the areas of solo, chamber and large ensemble playing. **Two** electives must be chosen from the following list which and cannot already be counted in other modules:

Orchestral students participate in screened auditions at the beginning of the academic year which determines their placement in orchestral projects throughout the year. In 2016 the RIAM inaugurated RIAM Podium, Ireland's first Centre for Performing Ensembles in a conservatoire setting. Participation in an officially recognised ensemble performance activity is compulsory for all students. Performance projects and concerts are devised each year to explore representative repertoire for the following groupings:

Keyboard:
- Accompaniment
- Related Instrument (Harpsichord or Organ)
- Historically Informed Performance
- Conducting [1 year course only, which can be taken in 1st or 2nd year]
- Co-creating Inclusive Ensembles

Strings:
- RIAM Philharmonia and RIAM Opera Orchestra [Compulsory for Orchestral players]
- String Ensemble
- Conducting [1-year course only, which can be taken in 1st or 2nd year]
- Historical Performance [Strings]
- Co-creativity / Improvisation
- Co-creating Inclusive Ensembles
- Improvisation with Live Electronics (PSW)

WBP
- RIAM Philharmonia and RIAM Opera Orchestra [Compulsory for Orchestral players]
- Conducting [1-year course only, which can be taken in 1st or 2nd year]
- Industry Placement
- Co-creativity / Improvisation
- Co-creating Inclusive Ensembles
- Improvisation with Live Electronics (PSW)

Choral Conducting students must choose Chorale in years 1 and 2; conducting [year 1] and Singing lessons [year 2]

Vocal:
Choose at least one of the following **Performance Electives** each year in addition to Performance Classes which are compulsory:

- Opera Scenes
- RIAM Opera minor role / ensemble role
- Professional Opera Chorus (e.g. with Irish National Opera, Wexford Festival Opera, NI Opera, Blackwater Valley Opera Festival) (subject to engagement by opera company)
- Conducting
- Professional Chamber Choir engagement (e.g. Sestina Music, National Chamber Choir of Ireland, Resurgam) (subject to engagement by choir)
- Diction for Singers: Phonetics
- Lyric Diction: Italian
- Lyric Diction: (German)
- Lyric Diction (French)
- Co-creating Inclusive Ensembles

Aims

- To develop students' musical awareness for the demands of expanded musical settings
- To establish the foundation for assured performance in a variety of contexts
- To encourage students to explore a more extensive variety of repertoire

5. Learning Outcomes

(Programme learning outcome relevant to this module)
Upon successful completion of the Master in Music Performance Degree, the students should be able to:

- Demonstrate critical understanding of the different demands of a range of performance repertoire from duo recital and chamber music to large ensembles, through the assimilation and public performance of a range of demanding musical repertoire

On successful completion of this module, the student will be able to:

- Demonstrate knowledge of repertoire in a new area through performances
- Demonstrate practice and rehearsal techniques appropriate to the chosen group through rehearsals and performances
- Work with others on collaborative projects and activities

6. Course Content and Syllabus

Keyboard:

- Accompaniment
- Related Instrument (Harpsichord or Organ)
- Historically Informed Performance
- Conducting [1 year course only, which can be taken in 1st or 2nd year]
- Co-creating Inclusive Ensembles

Strings:

- RIAM Philharmonia and RIAM Opera Orchestra [Compulsory for Orchestral players]
- String Ensemble
- Conducting [1-year course only, which can be taken in 1st or 2nd year]
- Historical Performance [Strings]
- Creative Leadership
- Co-creativity / Improvisation
- Co-creating Inclusive Ensembles
- Improvisation with Live Electronics (PSW)

WBP

- RIAM Philharmonia and RIAM Opera Orchestra [Compulsory for Orchestral players]
- Conducting [1-year course only, which can be taken in 1st or 2nd year]
- Industry Placement
- Creative Leadership
- Co-creativity / Improvisation
- Co-creating Inclusive Ensembles

- Improvisation with Live Electronics (PSW)

Students will be informed of the dates of rehearsal/performances at the beginning of each Academic Year.

Choral Conducting students must choose Chorale in years 1 and 2; conducting [year 1] and Singing lessons [year 2]

Vocal:
Choose at least one of the following **Performance Electives** each year in addition to Performance Classes which are compulsory:

- Opera Scenes
- RIAM Opera minor role / ensemble role
- Professional Opera Chorus (e.g. with Irish National Opera, Wexford Festival Opera, NI Opera, Blackwater Valley Opera Festival) (subject to engagement by opera company)
- Conducting
- Professional Chamber Choir engagement (e.g. Sestina Music, National Chamber Choir of Ireland, Resurgam) (subject to engagement by choir)
- Diction for Singers: Phonetics
- Lyric Diction: Italian
- Lyric Diction: (German)
- Lyric Diction (French)
- Co-creating Inclusive Ensembles

7. Teaching and Learning Methods

Keyboard:	
Accompaniment	Coaching for duo
Related Instrument (Harpsichord or Organ)	Individual lesson
Historically Informed Performance	Individual lessons/supervised ensemble rehearsal
Conducting	Group classes
Co-creating Inclusive Ensembles	In-person lectures and music creation sessions

Strings:	
RIAM Philharmonia and RIAM Opera Orchestra	Supervised ensemble rehearsal
String Ensemble	Supervised ensemble rehearsal
Conducting	Group classes
Historical Performance [Strings]	Individual lessons/supervised ensemble rehearsal
Co-creativity / Improvisation	Group classes
Co-creating Inclusive Ensembles	In-person lectures and music creation sessions
Improvisation with Live Electronics (PSW)	Group classes

WBP	
RIAM Philharmonia and RIAM Opera Orchestra	Supervised ensemble rehearsal
Conducting	Group classes
Industry Placement	Supervised ensemble rehearsal
Co-creativity / Improvisation	Group classes
Co-creating Inclusive Ensembles	In-person lectures and music creation sessions
Improvisation with Live Electronics (PSW)	Performance spotlight week

Vocal	
Vocal Performance Classes	Group classes
Opera Scenes	Supervised ensemble rehearsal
RIAM Opera minor role / ensemble role	Supervised ensemble rehearsal
Professional Opera Chorus	Supervised ensemble rehearsal
Conducting	Group classes
Professional Chamber Choir engagement	Supervised ensemble rehearsal
Diction for Singers: Phonetics	Group classes
Lyric Diction: Italian	Group classes
Lyric Diction: (German)	Group classes
Lyric Diction (French)	Group classes
Co-creating Inclusive Ensembles	In-person lectures and music creation sessions

8. Methods of Assessment

Overall proportion of programme course = 5%
One performance option is marked as pass/fail and the other is a percentage marked elective
Orchestral students receive feedback from their orchestral audition. Students are also continuously assessed via feedback from sectional tutors.

Keyboard:	
Accompaniment	Exam / Evaluation
Related Instrument (Harpsichord or Organ)	15-minute Exam
Historically Informed Performance	Performance-Presentation
Conducting	Exam / Evaluation
Co-creating Inclusive Ensembles	Performance / Evaluation

Strings:	
RIAM Philharmonia and RIAM Opera Orchestra	Continuous assessment/attendance
String Ensemble	Continuous assessment/attendance
Conducting	Exam / Evaluation
Historical Performance [Strings]	Performance-Presentation
Co-creativity / Improvisation	Performance / Evaluation
Co-creating Inclusive Ensembles	Performance / Evaluation
Improvisation with Live Electronics (PSW)	Public Concert / Film

WBP	
RIAM Philharmonia and RIAM Opera Orchestra	Continuous assessment/attendance
Conducting	Exam / Evaluation
Industry Placement	Evaluation
Co-creativity / Improvisation	Performance / Evaluation
Co-creating Inclusive Ensembles	Performance / Evaluation
Improvisation with Live Electronics (PSW)	Public Concert / Film

Vocal	
Vocal Performance Classes	Continuous assessment/attendance
Opera Scenes	End-of-year examination/evaluation
RIAM Opera minor role / ensemble role	End-of-year examination/evaluation
Professional Opera Chorus	Evaluation
Conducting	Exam / Evaluation
Professional Chamber Choir engagement	Evaluation
Diction for Singers: Phonetics	Exam
Lyric Diction: Italian	Exam
Lyric Diction: (German)	Exam
Lyric Diction (French)	Exam
Co-creating Inclusive Ensembles	Performance / Evaluation

Performance Ensemble Assessment penalties:
See page 12 for protocol and penalties for orchestral and non-orchestral ensembles and all other electives

9. Pass Requirement

Students must reach 50% in each element which is marked to pass

10. Method of Supplemental Assessment

Resit exam and or repeat the module with full attendance

11. Module Teaching Team

Relevant conductor/tutor/director/sectional tutor

Module 3: Performance Elective - [Historical Performance]

1. Module Code:
MMusPEHP1

2. Module Size
10 hours one-to-one or group lessons per academic year

3. Module Credits
10 [between compulsory and selected electives]

4. Rationale and Aims
Rationale
Violin, viola, cello and bass players can elect to study with their own instrument and bow, or with a borrowed RIAM baroque bow and their own instrument, or with a borrowed RIAM baroque instrument and bow.

Rationale
Harpsichord and Organ players can elect to study Harpsichord, Clavichord or Organ. RIAM has historical instruments available for onsite practice and lessons.

Aims
To learn about the early development of string playing and its relevance as a string performer today
To draw inspiration from the bow, instruments, techniques and repertoire from the 17th and 18th centuries
To encourage the student to be more flexible in approach and therefore more creatively free and more prepared for the professional world

5. Learning Outcomes
On successful completion of this module, students will have greater:

- Knowledge and understanding of baroque performance styles.
- Knowledge and understanding of rhetoric, articulation, and the expressive power of the bow / instrument.
- Ability to interpret and perform baroque music from a harmonic perspective.

6. Module Content and Syllabus
Violin
Solo Bach, 17th century sonatas (Castello, Fontana, Biber)
18th century sonatas (Corelli, Geminiani, Tartini)
Bach solo violin obligato parts, treatise by Geminiani
Viola
Solo Bach, Bach solo viola obligato part BWV 5 and BWV 199
Telemann viola concerto and double viola concerto
WF Bach viola duets
Violin and Viola duos by Michael Haydn, Hoffmeister
Mozart, treatise by Geminiani
Cello
Solo Bach, continuo excerpts and recitative,
Solo cello sonatas (Geminiani, Barriere, Vivaldi)
Treatise by Corrette and Lanzetti
Double Bass
Solo Bach, continuo excerpts and recitative
Treatise by Corrette

Module Content and Syllabus - Keyboard
Please see Harpsichord Syllabus and Organ syllabus

7. Teaching and Learning Methods

- The module will begin with a one-hour group class, during which many topics will be introduced and discussed. Each student will choose a certain aspect to focus on for their module, e.g., bowing technique, ornamentation, a specific repertoire, or treatise. The student will be guided to research that topic and the individual lessons will be tailored to the goals of each student. If several students share a topic, they can research together and present together in the final showcase.
- One-to-one lessons which will also include physical warm-ups and developing an awareness of the breath
- Rehearsing together and playing in each other's lessons; cellists, double bass players and viola players will learn how to play the bass line and how to accompany the violinists and viola players in their sonatas. Violinists and viola players will learn how to respond to the bass line and interpret the melody from a harmonic perspective.
- Students will prepare for the Introduction to Historical Performance Class and will coach students from BMus 1 and 2 on how best to accompany a singer
- Invitation to attend an Irish Baroque Orchestra rehearsal with the possibility of playing with the orchestra in the rehearsal (if appropriate).
- Invitation to attend an Irish Baroque Orchestra concert
- The module will finish with a showcase, where students perform the baroque music, they have been working on and present their chosen topic of interest.

8. Methods of Assessment

Assessed performance and presentation at showcase

9. Pass Requirement

50%

10. Method of Supplemental Assessment

Repeat with attendance and resit assessed performance and presentation

11. Recommended Reading Materials/Indicative Resources

Judy Tarling 'Baroque String Playing for ingenious learners.'
Stanley Ritchie 'Before the Chinrest: A Violinist's Guide to the Mysteries of Pre-Chinrest Technique and Style'
Anner Bylsma 'Bach, the fencing master : reading aloud from the first three cello suites - second edition'
Geminiani 'The art of playing on the Violin.'
Leopold Mozart 'A Treatise on the Fundamental Principles of Violin Playing'
Michel Corrette 'The Theoretical and Practical Method for Cello'

12. Module Teaching Team

Relevant tutors

Module 4a: Academic Elective [1]: Research

Module Coordinator
Lynsey Callaghan

Entry Requirements
Prerequisites are as follows:

- Proof of an acceptable level of prior academic writing via submitted paper(s) for approval by the Head of Programmes, Research and Academics
- Shortlist of research topic options (at least 3 topic options) and a short description detailing the reasoning and direction of research for each one

Module Credits
20 ECTS

Description
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 extramusical 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.

All students are expected to engage in three components:

1. Individual Supervision
2. Research Seminars
3. Advanced Research Skills (Year One only)

1. Individual Supervision
Students receive one-to-one sessions with a supervisor who provides advice and guidance on refining the student's hypothesis and research methodology, finding and using relevant literature or relevant examples of research/practice in their area of interest. The hours can be divided between the supervisor and a practitioner if required. In this case, the student will be allocated a main supervisor and a supporting practitioner.

2. Research Seminars
The purpose of the monthly group seminars is to introduce students to a range of research issues as way of supporting them through the process of creating their research project. The expectations of a research project will be considered; including project planning, time management, meeting and reporting to a supervisor, communication skills, ethical considerations, the consideration of artistic standards, presentation skills and formatting. Through the seminars, students will collaborate with peers, evaluate the work of others with a critical and constructive approach, receive feedback and engage in group discussions. These experiences will strengthen their own research projects.

3. Advanced Research Skills and Online Research Catalogue Training (Year One only)
The purpose of these classes is to equip students with the skills and confidence to use a range of information resources effectively both within and beyond the RIAM library, and the ability to utilise the RIAM Online Research Catalogue.

Module Size

MMusPerf Year One

Meetings with supervisor 1 hour x 14 weeks
2 hour of group Research Seminar x 8 weeks
1 hour of Advanced Research Skills and Online Research Catalogue Training x 4 weeks

MMusPerf Year Two

Meetings with supervisor 1 hour x 14 weeks
2 hour of group Research Seminar x 8 weeks

Deliverables

Year 1

Year 1 students must submit an essay of between 3,000–5,000 words related to the research topic / appropriate exposition and a further document of approximately 2,000 words detailing the research undertaken during Year 1 and outlining a research plan/timeline for the remaining work to be accomplished prior to final submission. Students are also expected to give a presentation at the RIAM Amplify Research Day during their first year of the degree. These experiences will strengthen their research projects and prepare them for the documentation and presentations required in Year 2.

Year 2

There are two final deliverables for a research project in Year 2 of the MMusPerf programme:

1. Documentation
    a. Research Exposition
    b. Dissertation
2. Presentation

1. Documentation

The final documentation of the research results must take the form of a research exposition or dissertation.

a. Research Exposition

The research exposition is the culmination and final product of an in-depth period of research, and should include: critical thinking, source evaluation, and documentation. The research exposition should also serve as a vehicle for sharing new or expanded knowledge with the wider world. It should be centred upon a process that concerns your musical practice, and at the same time should demonstrate acquired research skills. In the research exposition, the balance between the use of text and the use of other media (audio, video, scores, images) may vary. Whatever style you choose for the final dissemination of your research, your artistic practice should remain central to the research and the resulting research exposition. You should decide, in consultation with your supervisor, what balance and configuration of words, sounds and images, are appropriate to the documentation of your research. The research exposition must contain the following information:

1. A Title Page (including title, your name, student number, date, Royal Irish Academy of Music, name of research supervisor and the final chosen format of documentation (Exposition);
2. The research question or issue addressed and its relevance for peers, your own artistic development and the music world at large, and reference to the body of knowledge to which your research adds;
3. A description of the research process;
4. An analysis or critical discussion of the findings;
5. Conclusions;
6. A list of the sources consulted (bibliography, interviews, etc);
7. The exposition may include performance registrations, transcriptions, original compositions, musical analysis, instruction manuals, images or other material relevant to the research.

b. Dissertation

If you wish to write an academic dissertation, you should produce a substantial document with a defined structure, including an introduction, a body and a conclusion, in which you document your research through reasoning and the use of evidence and the appropriate use of sources. Your research will still be embedded in your artistic practice and/or related to music performance. You are required to present a 12,000–15,000-word dissertation (100%) excluding appendices, musical examples, illustrations, figures, tables and bibliography.

The dissertation must contain the following information:

1. A Title Page (including title, your name, main subject, student number, date, Royal Irish Academy of Music, name of research supervisor and the final chosen format of documentation (Dissertation).
2. research question or issue addressed and its relevance for peers, your own artistic development and the music world at large, and reference to the body of knowledge to which your research adds;
3. A description of the research process;
4. An analysis or critical discussion of the findings;
5. Conclusions;
6. A list of the sources consulted. You must adhere to the Chicago Manual of Style.

2. Presentation

You are required to give a 20-minute presentation of your research to a committee of examiners. The presentation component will be opened to the public. The presentation should include live performance or audio and/or video examples in order to demonstrate the outcomes of your research. In particular, you are encouraged to demonstrate outcomes with your instrument or voice. The presentation is followed by questions from the committee of examiners and if time allows, members of the audience.

Assessment Criteria

The research project will be examined on the following criteria:

- intellectual rigour
- advancement of knowledge
- communication of knowledge
- rooted in a field of enquiry/contextualisation
- sufficiently original
- free from plagiarism

Pass Requirement

50%

Method of Supplemental Assessment

Re-submission of deliverables

Recommended Reading Materials/Indicative Resources

General Material - Core Material

Herbert, Trevor, Music in Words: A Guide to Researching and Writing about Music (New York: Oxford University Press, 2009)
Holoman, D. Kern, Writing about Music: A Style Sheet from the Editors of 19th-Century Music (Berkeley: University of California Press, 1988)
Sampsel, Laurie J., Music Research: A Handbook (New York: Oxford University Press, 2009)
Wingell, Richard J., Writing about Music: An Introductory Guide, 2nd edn (New Jersey; Prentice Hall, 1997)

Artistic Research

https://orpheusinstituut.be/en/education/mooc
https://artisticdoctorateresources.com/bibliography-of-artistic-research/

Historical Performance

Brown, Clive, Classical and Romantic Performing Practice, 1750–1900 (Oxford: Oxford University Press, 1999)
Lawson, Colin and Stowell, Robin, The Historical Performance of Music: An Introduction (Cambridge University Press, 1999)

Interpretation

Butt, John, Playing with History: The Historical Approach to Musical Performance (Cambridge: Cambridge University Press, 2002)
Cone, Edward T., Musical Form and Musical Performance (London and New York: Norton, 1968)
Hudson, Richard, Stolen Time: A History of Tempo Rubato (Oxford: Clarendon Press, 1997)

Analysis

Berry, Wallace, Structural Functions in Music (New York: Dover, 1976)
Cook, Nicholas, A Guide to Musical Analysis (London: Dent, 1987)
Dunsby, Jonathan and Whittall, Arnold, Music Analysis in Theory and Practice (London: Faber Music, 1998)
Ferrara, Lawrence, Philosophy and the Analysis of Music (New York: Greenwood Press, 1991)
Langer, Susanne K., Feeling and Form (New York: Charles Scribner's Sons, 1953)
Lester, Joel, Analytical Approaches to Twentieth-Century Music (New York and London: W.W. Norton & Co, 1989)
Salzer, Felix, Structural Hearing: Tonal Coherence in Music (New York: Dover, 1982)

Module 4b: Academic Elective [1]: Composition

Module Coordinator
Kevin O'Connell

Entry Requirements
Prerequisites are as follows:
• Prior track record in composing original works demonstrated by submission of composition portfolio of no fewer than three works
• An appropriate background at undergraduate level in method and research skills of music theory or music analysis

Module Size

Year One Students
1 hour of individual supervision per week x 16 weeks
2 hour of group composition seminar x 8 weeks

Year Two Students
1 hour of individual supervision per week x 16 weeks
2 hour of group composition seminar x 8 weeks

Module Credits
20 ECTS

Rationale and Aims
Rationale
The module enables students who have already shown aptitude for composition to pursue more ambitious compositional aims involving original work for solo instrument/voice and more extended instrumental/vocal groupings. This elective requires students to compose a substantial portfolio of works to reach approximately 50-60 minutes of music across the two years of the degree, under the supervision of a composition lecturer. In addition, students must produce a research based paper placing their own work in the context of 20th/21st century music. The paper should emphasise the relevance of a wider musical context to their own work, drawing on theoretical/analytical methodologies, in a future-oriented manner. Year one students must submit a research based paper of approximately 4,000 words in year 1 and an additional 4,000 words in year 2 totally approximately 8,000 words across the two years of the degree.

Aims
• The study of the major techniques used in Composition in the 20th and 21st centuries
• To apply these techniques to the creation of original compositions
• To submit a portfolio of a minimum of 25-30 minutes in length or original work in solo and extended groupings
• To commence preparing a research based paper which will reach approximately 8,000 words at the end of year 2, placing their own work in the context of 20th/21st century music. The paper should emphasise the relevance of a wider musical context to their own work, drawing on theoretical/analytical methodologies, in a future-oriented manner.
• 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

Learning Outcomes
On successful completion of this module, the student will be able to:
• Demonstrate a critical understanding in handling a contemporary musical language in their musical composition
• Demonstrate critical awareness in handling extended forms in their musical composition
• Show an advanced grasp of instrumental and ensemble writing
• Gain experience of interacting with players, singers and ensembles through concert performances
• Critically assess his or her creative vision in written prose through written commentary
• Draw on analytical/theoretical methodologies to demonstrate a critical understanding of the relevance of a wider music context to the students' own work
• Engage in creative discussion with some of the leading compositional and artistic practitioners of today through the group seminars
•Articulate their reactions to presentations in the group seminars and to define how they can inform their own creative and compositional practice

Module Content and Syllabus
All students are expected to engage in two components: individual supervisions and group seminars

a. Individual Supervision
Students receive one-to-one tutorials with a supervisor who provides advice and guidance on creating a folio of works, which will usually be five in number by the end of year 2, but allowance is made for size and scope of individual projects. A student who wished to write a symphony or opera, for example, would carry a reduced requirement for the remainder of the folio. The initial preparation of a written commentary which will reach 8,000 words by the end of year 2, dealing with technical and aesthetic aspects of the folio and placing their own work in the context of 20th/21st century music. The paper should emphasise the relevance of a wider musical context to their own work, drawing on theoretical/analytical methodologies, in a future-oriented manner.

b. Group Seminar
The composition Group Seminar consists of talks by invited speakers who may be composers or artists working in related fields: writers, artists, filmmakers, sound-designers etc. The Seminar is a general discussion platform in which students can exchange creative ideas with one another and with some of the leading practitioners in their fields.

Teaching and Learning Methods
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 seminar sessions where creative decisions and technical problems are dealt with before the final submission of work. In addition, students are invited to take part in workshops by RIAM students, visiting ensembles and the Kirkos Ensemble.

Required Equipment and Resources
It is advisable, though not mandatory, that each student have access to their own computer.

Methods of Assessment
1) Submission of a portfolio of about three work of 25-30 minutes duration
2) Submission of a written paper of approximately 3,000-5,000 words which will form part of the final paper of approximately 8,000 words in year 2.

Portfolio 80 %
Commentary 20%

This work will be examined within the RIAM by a qualified RIAM Musicianship Faculty member with experience in Composition. The RIAM External Examiner will examine the research and research mark and a final mark will be agreed with the RIAM Internal Examiner. In addition, student work and concerns are continuously addressed throughout the course.

Pass Requirement
50%

Method of Supplemental Assessment
Re-submission of portfolio and commentary

Recommended Reading Materials/Indicative Resources
D.F Tovey The forms of Music Oxford
Arnold Schoenberg Fundamentals of Musical Composition (Faber)
Gordon Jacob Orchestral Technique Oxford
George Perle Twelve-tone tonality U. of California
Milton Babbitt Essays on Music (Norton)
Milton Babbitt Words about Music U. of Wisconson
George Perle Serial Music and Atonality (Faber)
Michael Nyman Experimental Music
Elliott Carter Essays on Music
Richard Taruskin Oxford History of Western Music
Nicholas Cook A Guide to Musical Analysis (Dent)
George Perle The Listening Composer (U of California Press)
Felix Salzer Structural Hearing Dover
Paul Hindemith Craft of musical Composition Vols. I and II Schott
Virgil Thomson Words with Music Yale

Module 4c: Academic Elective [1]: Music Technology

Module Coordinator
Conor Kinsella

Entry Requirements
Prerequisites are as follows:
• ECDL certification or an "equivalent knowledge" exemption, established by a meeting with the course lecturer.
• An appropriate background at undergraduate level or otherwise demonstrated level of ability appropriate to the course demands

Module Size
Year One Students
Group Tuition of 1 hour x 20 weeks
2 hour of group music technology seminar x 8 weeks

Year Two Students
Group Tuition of 1 hour x 20 weeks
2 hour of group music technology seminar x 8 weeks

Module Credits
20 ECTS

Rationale and Aims
Rationale
The principle objectives of the Masters Music Technology elective are to contribute to the field of ElectroAcoustic/Acousmatic Composition (EA/AC) by creating original artistic work via the submission of a digital media portfolio of a minimum of 30-40 minutes in length across the two years of the degree. In addition, students will contribute a critical analysis of the work in the field via a detailed written commentary on the creative process involved in said portfolio its place within the field of EA/AC, and the final artistic result. Year one students must submit a research based commentary of approximately 4,000 words in year 1 and an additional 4,000 words in year 2 totally approximately 8,000 words across the two years of the degree.

Aims
• To study the major techniques used in Electro-Acoustic/Acousmatic Composition
• To study and use of music technology software appropriate to said techniques
• To gain an understanding of the historical developments in the field of ElectroAcoustic/Acousmatic Composition via critical analysis of the masterworks of the 20th and 21st century
• To submit a digital media portfolio of a minimum of 25-30 minutes in length and a detailed research based written commentary of the artistic process involved and justification of its place within the field of EA/AC)

Learning Outcomes
On successful completion of this module, the student will be able to:
• Demonstrate the ability to critically assess and design new and engaging sonic material with a variety of software applications through course assignments
• Demonstrate the ability to combine material via a multi-track Digital Audio Workstation into a composed piece of acousmatic/electro-acoustic music
• Critically assess the physical properties of sound and how these can be applied to a musical composition demonstrated through course assignments
• Demonstrate a critical understanding of combined mixed media forms, e.g. integration of sound and video image, use of interactive systems (sensors/multi-touch tablets) through course assignments

Module Content and Syllabus
All students are expected to engage in two components: individual supervisions and group seminars

a. Individual Supervision
A typical Music Technology course is divided into two 10-week 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 the subject to change due to the acquisition and continual release of new software packages and emerging artistic trends in the industry.

Teaching and Learning Methods
Topics are covered over two 10-week segments: The first week will typically introduce students to the area of study through the use of historical and contemporary examples from leading figures in the field
Weeks 2-8 (approximately) will deal with the software packages required to complete an assignment in the topic area for that module with a specific focus on and critical analysis of the techniques used in the masterworks on the 20th and 21st century that are particular to that topic. 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
Weeks 8-10 (approximately) are 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

Required Equipment and Resources
Access to computers running appropriate software, Circumaural Headphones, USB Flash Drives, Blank CD-R

Methods of Assessment
Students are set 2 assignments in total per year, each assignment specific to the topic covered during a 10-week module. Students are expected to demonstrate a creative understanding of the subject topic. This work will be examined within the RIAM by a qualified RIAM Musicianship Faculty member with experience in ElectroAcoustic Composition/Acousmatic.

Assignment Submission will consist of the following:
1) Digital media submission of a portfolio of a minimum of 15-20 minutes of original creative work for the year, based on the assignments for each of the two 10-week modules. [Approximately 5 - 10 minutes per module. The submitted portfolio over two years will be a minimum of 30 - 40 minutes of creative work]
2) A detailed written commentary on the creative process involved, the particular techniques used, the overall artistic end result and a critical analysis of its place within the field of EA/AC.

Portfolio 80%
Commentary 20%

Pass Requirement
50%

Method of Supplemental Assessment
Re-Submission of Assignment(s)

Recommended Reading Materials/Indicative Resources

Christopher Cox, Daniel Warner, Audio Culture: Readings in Modern Music, (Continuum International Publishing Group Ltd., 2004)
Simon Emmerson (ed), The Language of Electroacoustic Music, (Palgrave Macmillan, 1986)
Thom Holmes, Electronic and Experimental Music, 3rd Edition, (Routledge, 2008)
David Toop, Haunted Weather: Music, Silence, and Memory, (Serpent's Tail, New Ed edition, 2005)
Trevor Wishart, Simon Emmerson (ed), 2nd Edition, On Sonic Art, (Routledge, 2nd Revised edition ed, 1997)
_____, Audible Design: A Plain and Easy Introduction to Sound Composition, (Orpheus The Pantomime Ltd., 1994)
_____, Sound Composition, (Orpheus The Pantomime Ltd., 2012) Rob Young (ed), Undercurrents: The Hidden Wiring of Modern Music, (Continuum, 2002)

Online User Forums relating to specific software packages
http://cycling74.com/
http://www.makemusic.com/
http://www.native-instruments.com/#/en/
http://www.reaper.fm/
http://www.sibelius.com/home/index_flash.html
http://www.steinberg.net/en/products/cubase/start.html

Tutorial materials (online and print) - specific to Software packages
Audio - CDs
Video - DVD, Online Video Streaming Sites

Module 5: RIAM Holistic [Optional]

This module bears no credits for MMusPerf students. Therefore, they do not undertake any assessment.

Module Code	HY4OA
ECTS	0
Module Coordinator	Lynsey Callaghan
Module Learning Outcomes	On successful completion of this module, students should be able to: • begin to cultivate self-motivation and self-management skills, and the ability to undertake autonomous self-study in preparation for continual future (life-long) learning and in support of a sustainable livelihood • develop, research and evaluate ideas, concepts and processes through reflective thinking and practice • begin to recognise the physiological and psychological demands associated with professional practice, and evidence awareness of – and preparedness to engage with as needed – relevant health and wellbeing promotion initiatives and resources • exhibit a growing long-term (life-long) perspective on individual artistic development, demonstrating an inquiring attitude, and regularly evaluating and developing artistic and personal skills and competences in relation to personal goals
Module Content	RIAM Holistic responds to the current need for musicians to possess myriad capabilities if they are to create and sustain a livelihood in music. Four core areas are addressed in the Futures Learning module: Somatic Practices, Personal Development, Professional Development, and Cultural Agency. Somatic Practices focus on preventing or rehabilitate performance-related injuries and reducing anxiety for musicians. Personal Development focuses on developing student awareness and understanding around psychological health and reflective practices, and their impact on the ability to meet the demands of the profession. Professional Development is designed to equip students with the tools and techniques required to meet the demands and realities of an ever-changing music profession. Through Cultural Agency, students engage in creative activities that contribute to society through performance, pedagogy and research. All students are required to engage in one short course from each of the four core components: Somatic Practices Personal Development Professional Development Cultural Agency. Before the end of each academic year, students will be required to choose from a list of options. There will be a minimum enrolment for any class to run.
Teaching and Learning Methods	Expert-led in-person interactive classes Online components
Contact Hours and Student Workload	Contact hours: 30 Student workload (preparation for course and assessment, including completion of assessment): 95 Total: 125
Recommended Reading/ Resources	See Moodle for detailed information about each short course

Master in Music Performance
Year 2

Modules - Master in Music Performance Year 2 Summary Table

Note: Lecturers reserve the right to alter the course module at any stage during the year

	Module	Components within Modules	Assessment	Overall %	Contact Hours	Student Workload	ECTS Values
	Performance						
1	Principal Study [2]	Main Instrument: **Vocal** **One** end of year recital (45-55mins) **Choose two** further performance exams from the following: a) A significant RIAM Opera role (subject to casting) b) A vocal concerto c) A chamber music exam (25-30 mins) d) A collaborative song project (subject to casting)	End of year exam: 24% Performance exam 1: 15% Performance exam 2: 15% Continuous Assessment 6%	60	125	375	25
	Principal Study [2]	Main Instrument: **Instrumental** or **Conducting** 1) Mid-year exam or Concerto exam 2) End of year recital exam	Mid-year exam or Concerto: 24% End of year exam: 30% Continuous Assessment 6%	60	125	375	25
2	Chamber Music [2] or Opera Scenes for Vocal Students only	Main Instrument: **Instrumental** or **Conducting** **One** chamber music exam (25-30 mins) Main Instrument: **Vocal** **Choose one** of the following (15-20 mins) (d) Chamber Music Ensemble (e) Voice and Piano Duo (f) Opera Scenes	5% weighted as: Exam 75% Cont. Assessment 25%	5	20	80	5
3	Performance Electives	**All Instrumental** students must **choose two** of the following components • RIAM Philharmonia and RIAM Opera Orchestra [compulsory for all orchestral instruments] • Chorale • Accompaniment • Related Instrument • Conducting • Historical Performance • String Ensemble **Vocal** students choose **at least one** of the following options each year in addition to Performance Classes which are compulsory: (a) Opera Scenes (b) RIAM Opera minor role / ensemble role (c) Soloist with RIAM Chorale (subject to casting) (d) Professional Opera Chorus or Professional Chamber Choir engagement (e) Conducting (f) Diction For Singers: Phonetics (g) Lyric Diction: Italian (h) Lyric Diction: German (j) Lyric Diction: French **Conducting** students must choose Chorale in years 1 and 2; conducting [year 1] and Singing lessons [year 2]	One Exam Pass/Fail One Exam Marked 5% Pass/Fail (a),(b), and (c) Exam 75% and Evaluation 25% Evaluation 100% Exam 100% Exam 100% Exam 100% Exam 100% Exam 100%	5	120	80	10
	Academics						
4	Major Academic Elective [2]	**One** must be chosen Research Composition Music Technology	See module descriptor for detailed descriptions	30	30	370	20
				100	295	905	60

Module 1: Principal Study [2]

12. Module Code
MMUSPS2

13. Module Size
Keyboard
Tuition 2 hours per week x 30 weeks
Performance Classes approximately 40 hours per year
Self-study 13⅓ hours per week x 30 weeks
All other Instruments
Tuition 2 hours per week x 30 weeks
Performance Classes approximately 40 hours per year
Accompaniment with professional accompanist 15 hours per year
Students presenting a mid-year recital have an additional accompaniment allowance of 5 hours. Students selecting the orchestral exam option have a 5-hour allocation for orchestral repertoire and excerpts coaching.
Self-study 12⅔ per week x 30 weeks
Voice
Tuition 2 hours per week x 30 weeks
Coaching/Accompaniment with professional coach/accompanist 20 hours per year + 4 hours with Visiting Artist
Performance Classes (Art Song Classes and Aria Class) 60 hours per year:
Self-study 416 hours per Academic year
Conducting/Choral Conducting
Tuition 2 hours per week x 30 weeks
Self-study 14⅔ hours per week x 30 weeks

14. ECTS Value
25

15. Rationale and Aims
Rationale
A generous amount of time has been set aside for intensive study of the student's instrumental discipline. These lessons, delivered on a one-to-one basis, are aimed to bring students to a high level of appropriate technical and artistic skill.

- In year 2 more demanding repertoire appropriate to the instrument, and the student's own interests, will be covered in depth. This intensive study will be reflected in the student's programmes presented for examination. All programmes much adhere to syllabus requirements and must be created in agreement with the principal study teacher. Deadlines for submission can be found in this handbook and in the academic calendar.

Aims (Overall)
- To achieve productive practice and independent learning
- To develop confidence in complex and specialised stylistic and interpretive issues
- To develop a student's study of a variety of demanding repertoire
- To Perform with a sense of communication and artistic value

16. Learning Outcomes
(Programme learning outcomes relevant to this module)
Upon successful completion of the Master in Music Performance Degree, the students should be able to:
- Perform demanding musical repertoire to a professional standard with technical assurance, confidence and a sense of individual artistry which is founded upon and enhances the demands of a Bachelor of Music in Performance Degree
- Design the learning skills and take responsibility for a rigorous programme of self-study which will meet performance-related deadlines effectively which will be reflected in performance examination and weekly lessons

Solo Recital
On successful completion of this module, the student will be able to:
- Demonstrate expanded critical understanding of the artistic and interpretive challenges found in demanding solo repertoire through performance
- Choose and prepare challenging pieces to produce a varied and balanced solo performance programme

Concerto

On successful completion of this module, the student will be able to:

- Demonstrate expanded critical understanding of the demands of concerto repertoire through performance
- Demonstrate assured and confident performing ability in this context through public performance
- Explore an expanded range of concerto repertoire in weekly lessons and performances

Accompaniment Recital

On successful completion of this module, the student will be able to:

- Blend with and support a solo performer at a professional level in performance
- Interpret and perform an expanded range of challenging repertoire underpinned by a strong artistic concept
- Learn music quickly and produce a confident performance under these circumstances in weekly lessons, workshops and performances

17. Course Content and Syllabus

All programmes must adhere to syllabus requirements and must be created in agreement with the principal study teacher. Deadlines for submission can be found in this handbook and in the academic calendar.

Instrumental or Conducting:

1. Choose one

Mid-year Recital to last 35-40 minutes which includes the natural breaks between pieces.

or

Concerto Exam to consist of a major concerto in full to be performed with orchestral reduction.

or

Orchestral Exam (Strings/Wind/Brass/Percussion students only)

- Wind/Brass/Percussion students see Appendix 2 for details of Orchestral Exam option
- Strings students see Appendix 3 for details of Orchestral Exam option

3. Perform an End-of-Year Recital of 50-55 minutes which includes the natural breaks between pieces. An additional 5-minute break may be added, please inform the Tertiary Office in advance of scheduling.

Programme notes:

Keyboard Faculty:	Can be presented verbally or in written form
WBP Faculty:	Can be presented verbally or in written form
String Faculty:	Are required to do spoken introductions **and** to submit a hardcopy programme with programme notes.

Vocal:

1. Perform an **End-of-year Recital** of 45-55 minutes which includes the natural breaks between pieces. An additional 5 minutes break may be added. Programme notes can be presented verbally or in written form.

2. **Choose 2** further Performance Exams from the following options, each year:

(a) a significant RIAM Opera role (subject to casting)
(b) a vocal concerto
(c) a chamber music exam (25-30 minutes duration)
(d) a collaborative song project (subject to casting)

18. Teaching and Learning Methods

One-to-one tuition with principal study teacher
One-to-one coaching with RIAM accompanist
Group performance classes with a range of RIAM staff
Masterclasses with visiting guest artists
Exchange field trips to international conservatoires for performances and masterclasses [funded by Irish Government under Erasmus programme by application for further information contact fionnualadevins@riam.ie
For shorter projects, contributory finance is available from RIAM upon application contact fionnualadevins@riam.ie for further details].

19. Methods of Assessment [See Appendix 5 for Performance marking criteria]

Exams Overall proportion of programme course **instrumental / conducting students** = 60%:

Mid-year Recital or Concerto Exam	24%
End-of-year Exam	30%
Continuous assessment	6%

*Based on

- Attendance and punctuality
- Musical development
- Work Rate

Exams Overall proportion of programme course **vocal** students = 60%

Performance 1:	15%
Performance 2:	15%
End-of-Year Exam	24%
Continuous assessment	6%

20. Pass Requirement

Students must reach 50% in each element which is marked to pass

21. Method of Supplemental Assessment

Re-sit of formal examination and coursework

22. Module Teaching Team

Relevant principal study teachers and RIAM accompanists

Module 1: Principal Study [2] - String Performance Class [approximately 40 hours per Academic Year]

String Performance Class is broken into a range of topics focusing on developing the skills and knowledge required to work as a professional string player.

General Performance Class
Students have free choice to perform any repertoire they are working on, either with piano (an accompanist is available for this class), solo or with chamber music partners. The class simulates real performance while also building performance techniques such as mental strength, stage presence, reducing anxiety, developing focus and communication. The class also includes a discussion element led by the tutor, focusing on developing critical listening skills, where students give constructive feedback drawing on their own personal experiences and ideas in relation to the performance heard.

Orchestral Excerpts Classes
These classes explore in detail orchestral excerpts for your instrument. Students will build an understanding the specific skills and techniques required for a range of excerpts commonly set for orchestral auditions.

Audition Training
This class simulates an audition with a mock panel. It explores both open and screened auditions and allows students to experience the perspective of both the candidate and the panel.

Ensemble Techniques
Students build the skills required to successfully work as a professional ensemble or orchestral musician, including developing practical skills on how to prepare your part, how to work in a section, understanding gesture and orchestral etiquette.

Historically Informed Performance
- Introduction to Historical Performance [compulsory for Access, Dip Mus, BMus Perf 1 & 2]
- Historical Performance Style [compulsory BMus Perf 3, 4, MMus Perf, Recital Artists taking Performance Class]

These classes build knowledge and understanding of Baroque performance styles, rhetoric, articulation and expression. Students develop an ability to interpret and perform Baroque music from a harmonic perspective.

Specialist Performance Classes
A rotating range of classes programmed as topics of interest tailored to the specific student cohort. Examples include contemporary music performance and the use of extended string techniques, chamber music and flexible listening, performance health and preventing unnecessary tension.

Learning Outcomes for Performance Class (Strings)
- Communicate through performance with presence and confidence.
- Engage in productive self-evaluation and respond positively to the feedback from others.
- Build a knowledge and understanding of performance choice, including awareness of a range of styles and approaches.
- Critically assess performance and communicate opinions constructively.
- Identify the skills required to effectively work as part of a musical ensemble.
- Develop the technical, musical and practical skills required for success in orchestral auditions and professional ensemble work.

Module 1: Principal Study [2] - Vocal Performance Classes [approximately 60 hours per Academic Year]

Performance Classes: Art Song
German Lieder (Tutor: Kathleen Tynan)
French Mélodies (Tutor: Mary Brennan)
Irish, English and American Song (Tutor: Virginia Kerr)

These classes will focus on a specific genre of Art Song each week, led by specialist tutors from within the vocal faculty. Singers will have regular opportunities to perform and receive coaching in German, French, Irish, English and American art song repertoire. Song cycles can also be studied. In addition to mainstream art songs, students should present repertoire by underrepresented composers, some more specialised repertoire, and art songs by 20th century and 21st century composers.

To achieve an optimal interpretation of the songs, the singer and pianist will develop their sense of imagination while working collaboratively as a duo. Students will learn how to express the meaning of the text through a sensitivity of emotional expression and the nuances of language, exploring the literary qualities and the psychological refinement of the text depiction. Singers will explore different uses of the voice (variety of timbre), phrasing, expression, emotion and body language, depending on different textual interpretations.

MMus pianists who choose an **Accompaniment Elective** can also join the class to learn how to interact musically and interpretatively with a singer as part of a duo.

Performance Classes: Aria Class
(Tutors: Virginia Kerr and Dearbhla Collins)

Through performance in class students will examine a broad array of stylistic and interpretive issues relating to the performance of arias from opera and sacred works from Baroque to 21st century composers. Students will also prepare arias for performance with the RIAM Chorale and for public concerts and auditions.

Consideration will also be given to the behavioural and communicative demands of public performance and the selection and presentation of repertoire for opera auditions.

Teaching and Learning Methods:
Weekly performance classes allow singers to perform to and receive feedback from other tutors and their peers. They will be encouraged to critically assess performance and communicate opinions constructively. Students will develop their presentation/platform skills and be able to identify and describe the behavioural and communicative demands of public performance. They will lead and/or support learning and creative processes in others, be self-aware and apply their critical capabilities constructively to their own work and the work of others creating a constructive learning environment. In addition, masterclasses with visiting artists will allow the singers to engage in public performance practice.

Module 2: Chamber Music Performance [2]

Note:

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

12. Module Code

MMUSCM2

13. Module Size

Coaching up to 8 hours over 8 weeks per year
Masterclass [attendance and performance] 12 hours over the year
Self-study/group rehearsal 2⅔ hours per week x 30 weeks

14. ECTS Value

5

15. Rationale and Aims

Rationale

Chamber music forms a core part of many performing musicians' lives. The ability to perform in a small group requires different skills to those of solo repertoire and the demands of orchestral playing. It requires all the technical and musical competence necessary for other repertoire, but in addition demands deep listening and coordination between complex and interwoven parts.

Aims

- To develop students' musical awareness for chamber music performance
- To establish the foundation for productive practice in a small group
- To encourage students to explore a wide variety of chamber music repertoire

16. Learning Outcomes

(Programme learning outcomes relevant to this module)

Upon successful completion of the Master in Music Performance Degree, the students should be able to:

- Demonstrate critical understanding of the different demands of a range of performance repertoire from solo recital and chamber music to large ensembles, through the assimilation and public performance of a range of demanding musical repertoire

On successful completion of this module, the student will be able to:

- Demonstrate a high level of artistic and interpretive confidence in chamber music repertoire through performance
- Perform this repertoire with a sense of communication and value
- Demonstrate practice and rehearsal techniques appropriate to successful chamber music performances in coaching rehearsals and performances
- Demonstrate leadership, team work and negotiation in relation to small ensemble work

17. Course Content and Syllabus

Following release of the Chamber Music Plan, chamber music groups should choose their own repertoire under the guidance of the Head of Chamber Music and their assigned chamber music coach. Each group should listen to a variety of repertoire, discuss possible ideas and read through repertoire together. Repertoire choice must be submitted to the Head of Chamber Music for approval by the set deadline. Each group will be given a specific time requirement and must choose repertoire to fulfil this requirement. In certain cases, where the instrumentation of a group has a limited repertoire, a suggested work may be given by the Head of Chamber Music.

Chamber music groups should organise independent rehearsals before and in-between coaching sessions. Groups must bring a score to all coaching sessions and it is expected that all students study full scores and not only their individual part. Coaching is not intended to be supervised rehearsal and groups may use coaching sessions to help develop an independent rehearsal strategy.

Students are encouraged to continue working in their chamber music groups and on other chamber music projects throughout the year

Chamber Music Exam timing:
Instrumentalists: 25-30 minute programme
Vocal: 15-20 minute programme

18. Teaching and Learning Methods

Masterclasses with visiting guest artists
Group workshops and performance classes with a range of RIAM faculty
Small group coaching with designated chamber music tutor

19. Methods of Assessment

Overall proportion of programme course = 5%

Formal Examination [For performance criteria see Appendix 8]	75%
Continuous assessment [coach's mark]	25%

20. Pass Requirement

Students must reach 50% in each element which is marked to pass

21. Method of Supplemental Assessment

Re-sit of formal examination

22. Module Teaching Team

Relevant Chamber Music Coaches

Module 3: Performance Electives [2]

Note: **Two** electives must be chosen from the following list which and cannot already be counted in other modules, some ensembles count as one elective:

9. Module Code
MMUSPE2

10. Module Size
Group ensemble rehearsal of approximately 60 hours over the academic year
Self-Study 40 hours over the academic year
Bowed String Students
Group rehearsal approximately 105 hours over Academic Year [RIAM Philharmonia + RIAM Opera are compulsory and count as **one** elective]
Self-Study 5 hours over the academic year

11. ECTS Value
10

12. Rationale and Aims
Rationale
A fully-rounded musician should have confidence in a range of different musical settings. Masters students are required to take electives in the area of performance which move beyond the areas of solo, chamber and large ensemble playing. **Two** electives must be chosen from the following list which and cannot already be counted in other modules:

Orchestral students participate in screened auditions at the beginning of the academic year which determines their placement in orchestral projects throughout the year. In 2016 the RIAM inaugurated RIAM Podium, Ireland's first Centre for Performing Ensembles in a conservatoire setting. Participation in an officially recognised ensemble performance activity is compulsory for all students. Performance projects and concerts are devised each year to explore representative repertoire for the following groupings:

Keyboard:
- Accompaniment
- Related Instrument (Harpsichord or Organ)
- Historically Informed Performance
- Conducting [1 year course only, which can be taken in 1st or 2nd year]
- Co-creating Inclusive Ensembles

Strings:
- RIAM Philharmonia and RIAM Opera Orchestra [Compulsory for Orchestral players]
- String Ensemble
- Conducting [1-year course only, which can be taken in 1st or 2nd year]
- Historical Performance [Strings]
- Creative Leadership
- Co-creativity / Improvisation
- Co-creating Inclusive Ensembles
- Improvisation with Live Electronics (PSW)

WBP
- RIAM Philharmonia and RIAM Opera Orchestra [Compulsory for Orchestral players]
- Conducting [1-year course only, which can be taken in 1st or 2nd year]
- Industry Placement
- Creative Leadership
- Co-creativity / Improvisation
- Co-creating Inclusive Ensembles
- Improvisation with Live Electronics (PSW)

Choral Conducting students must choose Chorale in years 1 and 2; conducting [year 1] and Singing lessons [year 2]

Vocal:

Choose at least one of the following **Performance Electives** each year in addition to Performance Classes which are compulsory:

- Opera Scenes
- RIAM Opera minor role / ensemble role
- Professional Opera Chorus (e.g. with Irish National Opera, Wexford Festival Opera, NI Opera, Blackwater Valley Opera Festival) (subject to engagement by opera company)
- Conducting
- Professional Chamber Choir engagement (e.g. Sestina Music, National Chamber Choir of Ireland, Resurgam) (subject to engagement by choir)
- Diction for Singers: Phonetics
- Lyric Diction: Italian
- Lyric Diction: (German)
- Lyric Diction (French)
- Co-creating Inclusive Ensembles

Aims

- To develop students' musical awareness for the demands of expanded musical settings
- To establish the foundation for assured performance in a variety of contexts
- To encourage students to explore a more extensive variety of repertoire

13. Learning Outcomes

(Programme learning outcome relevant to this module)

Upon successful completion of the Master in Music Performance Degree, the students should be able to:

- Demonstrate critical understanding of the different demands of a range of performance repertoire from duo recital and chamber music to large ensembles, through the assimilation and public performance of a range of demanding musical repertoire

On successful completion of this module, the student will be able to:

- Demonstrate knowledge of repertoire in a new area through performances
- Demonstrate practice and rehearsal techniques appropriate to the chosen group through rehearsals and performances
- Work with others on collaborative projects and activities

14. Course Content and Syllabus

Keyboard:

- Accompaniment
- Related Instrument (Harpsichord or Organ)
- Historically Informed Performance
- Conducting [1 year course only, which can be taken in 1st or 2nd year]
- Co-creating Inclusive Ensembles

Strings:

- RIAM Philharmonia and RIAM Opera Orchestra [Compulsory for Orchestral players]
- String Ensemble
- Conducting [1-year course only, which can be taken in 1st or 2nd year]
- Historical Performance [Strings]
- Creative Leadership
- Co-creativity / Improvisation
- Co-creating Inclusive Ensembles
- Improvisation with Live Electronics (PSW)

WBP

- RIAM Philharmonia and RIAM Opera Orchestra [Compulsory for Orchestral players]
- Conducting [1-year course only, which can be taken in 1st or 2nd year]
- Industry Placement
- Creative Leadership
- Co-creativity / Improvisation
- Co-creating Inclusive Ensembles
- Improvisation with Live Electronics (PSW)

Students will be informed of the dates of rehearsal/performances at the beginning of each Academic Year.

Choral Conducting students must choose Chorale in years 1 and 2; conducting [year 1] and Singing lessons [year 2]

Vocal:
Choose at least one of the following **Performance Electives** each year in addition to Performance Classes which are compulsory:

- Opera Scenes
- RIAM Opera minor role / ensemble role
- Professional Opera Chorus (e.g. with Irish National Opera, Wexford Festival Opera, NI Opera, Blackwater Valley Opera Festival) (subject to engagement by opera company)
- Conducting
- Professional Chamber Choir engagement (e.g. Sestina Music, National Chamber Choir of Ireland, Resurgam) (subject to engagement by choir)
- Diction for Singers: Phonetics
- Lyric Diction: Italian
- Lyric Diction: (German)
- Lyric Diction (French)
- Co-creating Inclusive Ensembles

15. Teaching and Learning Methods

Keyboard:	
Accompaniment	Coaching for duo
Related Instrument (Harpsichord or Organ)	Individual lesson
Historically Informed Performance	Individual lessons/supervised ensemble rehearsal
Conducting	Group classes
Co-creating Inclusive Ensembles	In-person lectures and music creation sessions

Strings:	
RIAM Philharmonia and RIAM Opera Orchestra	Supervised ensemble rehearsal
String Ensemble	Supervised ensemble rehearsal
Conducting	Group classes
Historical Performance [Strings]	Individual lessons/supervised ensemble rehearsal
Creative Leadership	Group classes
Co-creativity / Improvisation	Group classes
Co-creating Inclusive Ensembles	In-person lectures and music creation sessions
Improvisation with Live Electronics (PSW)	Group classes

WBP	
RIAM Philharmonia and RIAM Opera Orchestra	Supervised ensemble rehearsal
Conducting	Group classes
Industry Placement	Supervised ensemble rehearsal
Creative Leadership	Group classes
Co-creativity / Improvisation	Group classes
Co-creating Inclusive Ensembles	In-person lectures and music creation sessions
Improvisation with Live Electronics (PSW)	Performance spotlight week

Vocal	
Vocal Performance Classes	Group classes
Opera Scenes	Supervised ensemble rehearsal
RIAM Opera minor role / ensemble role	Supervised ensemble rehearsal
Professional Opera Chorus	Supervised ensemble rehearsal
Conducting	Group classes
Professional Chamber Choir engagement	Supervised ensemble rehearsal
Diction for Singers: Phonetics	Group classes
Lyric Diction: Italian	Group classes
Lyric Diction: (German)	Group classes
Lyric Diction (French)	Group classes
Co-creating Inclusive Ensembles	In-person lectures and music creation sessions

16. Methods of Assessment

Overall proportion of programme course = 5%
One performance option is marked as pass/fail and the other is a percentage marked elective
Orchestral students receive feedback from their orchestral audition. Students are also continuously assessed via feedback from sectional tutors.

Keyboard:	
Accompaniment	Exam / Evaluation
Related Instrument (Harpsichord or Organ)	15-minute Exam
Historically Informed Performance	Performance-Presentation
Conducting	Exam / Evaluation
Co-creating Inclusive Ensembles	Performance / Evaluation

Strings:	
RIAM Philharmonia and RIAM Opera Orchestra	Continuous assessment/attendance
String Ensemble	Continuous assessment/attendance
Conducting	Exam / Evaluation
Historical Performance [Strings]	Performance-Presentation
Creative Leadership	Performance / Evaluation
Co-creativity / Improvisation	Performance / Evaluation
Co-creating Inclusive Ensembles	Performance / Evaluation
Improvisation with Live Electronics (PSW)	Public Concert / Film

WBP	
RIAM Philharmonia and RIAM Opera Orchestra	Continuous assessment/attendance
Conducting	Exam / Evaluation
Industry Placement	Evaluation
Creative Leadership	Performance / Evaluation
Co-creativity / Improvisation	Performance / Evaluation
Co-creating Inclusive Ensembles	Performance / Evaluation
Improvisation with Live Electronics (PSW)	Public Concert / Film

Vocal	
Vocal Performance Classes	Continuous assessment/attendance
Opera Scenes	End-of-year examination/evaluation
RIAM Opera minor role / ensemble role	End-of-year examination/evaluation
Professional Opera Chorus	Evaluation
Conducting	Exam / Evaluation
Professional Chamber Choir engagement	Evaluation
Diction for Singers: Phonetics	Exam
Lyric Diction: Italian	Exam
Lyric Diction: (German)	Exam
Lyric Diction (French)	Exam
Co-creating Inclusive Ensembles	Performance / Evaluation

Performance Ensemble Assessment penalties:
See page 12 for protocol and penalties for orchestral and non-orchestral ensembles and all other electives

9. Pass Requirement

Students must reach 50% in each element which is marked to pass

10. Method of Supplemental Assessment

Resit exam and or repeat the module with full attendance

11. Module Teaching Team

Relevant conductor/tutor/director/sectional tutor

Module 3: Performance Elective - [Historical Performance]

1. Module Code:
MMUSPEHP2

2. Module Size
10 hours one-to-one or group lessons per academic year

3. Module Credits
10 [between compulsory and selected elective]

4. Rationale and Aims
Rationale
Violin, viola, cello and bass players can elect to study with their own instrument and bow, or with a borrowed RIAM baroque bow and their own instrument, or with a borrowed RIAM baroque instrument and bow.

Aims
To learn about the early development of string playing and its relevance as a string performer today
To draw inspiration from the bow, instruments, techniques and repertoire from the 17th and 18th centuries
To encourage the student to be more flexible in approach and therefore more creatively free and more prepared for the professional world

5. Learning Outcomes

On successful completion of this module, students will have greater:

- Knowledge and understanding of baroque performance styles.
- Knowledge and understanding of rhetoric, articulation, and the expressive power of the bow.
- Ability to interpret and perform baroque music from a harmonic perspective.

6. Module Content and Syllabus
Violin
Solo Bach, 17th century sonatas (Castello, Fontana, Biber)
18th century sonatas (Corelli, Geminiani, Tartini)
Bach solo violin obligato parts, treatise by Geminiani
Viola
Solo Bach, Bach solo viola obligato part BWV 5 and BWV 199
Telemann viola concerto and double viola concerto
WF Bach viola duets
Violin and Viola duos by Michael Haydn, Hoffmeister
Mozart, treatise by Geminiani
Cello
Solo Bach, continuo excerpts and recitative,
Solo cello sonatas (Geminiani, Barriere, Vivaldi)
Treatise by Corrette and Lanzetti
Double Bass
Solo Bach, continuo excerpts and recitative
Treatise by Corrette

7. Teaching and Learning Methods

- The module will begin with a one hour group class, during which many topics will be introduced and discussed. Each student will choose a certain aspect to focus on for their module, e.g. bowing technique, ornamentation, a specific repertoire or treatise. The student will be guided to research that topic and the individual lessons will be tailored to the goals of each student. If several students share a topic, they can research together and present together in the final showcase.
- One-to-one lessons which will also include physical warm-ups and developing an awareness of the breath
- Rehearsing together and playing in each other's lessons; cellists, double bass players and viola players will learn how to play the bass line and how to accompany the violinists and viola players in their sonatas. Violinists and viola players will learn how to respond to the bass line and interpret the melody from a harmonic perspective.

- Students will prepare for the Introduction to Historical Performance Class and will coach students from BMus 1 and 2 on how best to accompany a singer
- Invitation to attend an Irish Baroque Orchestra rehearsal with the possibility of playing with the orchestra in the rehearsal (if appropriate).
- Invitation to attend an Irish Baroque Orchestra concert
- The module will finish with a showcase, where students perform the baroque music they have been working on and present their chosen topic of interest.

8. Methods of Assessment

Assessed performance and presentation at showcase

9. Pass Requirement

50%

10. Method of Supplemental Assessment

Repeat with attendance and resit assessed performance and presentation

11. Recommended Reading Materials/Indicative Resources

Judy Tarling 'Baroque String Playing for ingenious learners.'
Stanley Ritchie 'Before the Chinrest: A Violinist's Guide to the Mysteries of Pre-Chinrest Technique and Style'
Anner Bylsma 'Bach, the fencing master : reading aloud from the first three cello suites - second edition'
Geminiani 'The art of playing on the Violin.'
Leopold Mozart 'A Treatise on the Fundamental Principles of Violin Playing'
Michel Corrette 'The Theoretical and Practical Method for Cello'

12. Module Teaching Team

Relevant tutors

Module 4a: Academic Elective [2]: Research

Module Coordinator
Lynsey Callaghan

Entry Requirements
Prerequisites are as follows:

- Proof of an acceptable level of prior academic writing via submitted paper(s) for approval by the Head of Programmes, Research and Academics
- Shortlist of research topic options (at least 3 topic options) and a short description detailing the reasoning and direction of research for each one

Module Credits
20 ECTS

Description
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 extramusical 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.

All students are expected to engage in three components:

1. Individual Supervision
2. Research Seminars
3. Advanced Research Skills (Year One only)

1. Individual Supervision
Students receive one-to-one sessions with a supervisor who provides advice and guidance on refining the student's hypothesis and research methodology, finding and using relevant literature or relevant examples of research/practice in their area of interest. The hours can be divided between the supervisor and a practitioner if required. In this case, the student will be allocated a main supervisor and a supporting practitioner.

2. Research Seminars
The purpose of the monthly group seminars is to introduce students to a range of research issues as way of supporting them through the process of creating their research project. The expectations of a research project will be considered; including project planning, time management, meeting and reporting to a supervisor, communication skills, ethical considerations, the consideration of artistic standards, presentation skills and formatting. Through the seminars, students will collaborate with peers, evaluate the work of others with a critical and constructive approach, receive feedback and engage in group discussions. These experiences will strengthen their own research projects.

3. Advanced Research Skills and Online Research Catalogue Training (Year One only)
The purpose of these classes is to equip students with the skills and confidence to use a range of information resources effectively both within and beyond the RIAM library, and the ability to utilise the RIAM Online Research Catalogue.

Module Size

MMusPerf Year One

Meetings with supervisor 1 hour x 14 weeks
2 hour of group Research Seminar x 8 weeks
1 hour of Advanced Research Skills and Online Research Catalogue Training x 4 weeks

MMusPerf Year Two

Meetings with supervisor 1 hour x 14 weeks
2 hour of group Research Seminar x 8 weeks

Deliverables

Year 1

Year 1 students must submit an essay of between 3,000–5,000 words related to the research topic / appropriate exposition and a further document of approximately 2,000 words detailing the research undertaken during Year 1 and outlining a research plan/timeline for the remaining work to be accomplished prior to final submission. Students are also expected to give a presentation at the RIAM Amplify Research Day during their first year of the degree. These experiences will strengthen their research projects and prepare them for the documentation and presentations required in Year 2.

Year 2

There are two final deliverables for a research project in Year 2 of the MMusPerf programme:

3. Documentation
    a. Research Exposition
    b. Dissertation
4. Presentation

1. Documentation

The final documentation of the research results must take the form of a research exposition or dissertation.

a. Research Exposition

The research exposition is the culmination and final product of an in-depth period of research, and should include: critical thinking, source evaluation, and documentation. The research exposition should also serve as a vehicle for sharing new or expanded knowledge with the wider world. It should be centred upon a process that concerns your musical practice, and at the same time should demonstrate acquired research skills. In the research exposition, the balance between the use of text and the use of other media (audio, video, scores, images) may vary. Whatever style you choose for the final dissemination of your research, your artistic practice should remain central to the research and the resulting research exposition. You should decide, in consultation with your supervisor, what balance and configuration of words, sounds and images, are appropriate to the documentation of your research. The research exposition must contain the following information:

1. A Title Page (including title, your name, student number, date, Royal Irish Academy of Music, name of research supervisor and the final chosen format of documentation (Exposition);
2. The research question or issue addressed and its relevance for peers, your own artistic development and the music world at large, and reference to the body of knowledge to which your research adds;
3. A description of the research process;
4. An analysis or critical discussion of the findings;
5. Conclusions;
6. A list of the sources consulted (bibliography, interviews, etc);
7. The exposition may include performance registrations, transcriptions, original compositions, musical analysis, instruction manuals, images or other material relevant to the research.

b. Dissertation

If you wish to write an academic dissertation, you should produce a substantial document with a defined structure, including an introduction, a body and a conclusion, in which you document your research through reasoning and the use of evidence and the appropriate use of sources. Your research will still be embedded in your artistic practice and/or related to music performance. You are required to present a 12,000–15,000-word dissertation (100%) excluding appendices, musical examples, illustrations, figures, tables and bibliography.

The dissertation must contain the following information:

1. A Title Page (including title, your name, main subject, student number, date, Royal Irish Academy of Music, name of research supervisor and the final chosen format of documentation (Dissertation).
2. research question or issue addressed and its relevance for peers, your own artistic development and the music world at large, and reference to the body of knowledge to which your research adds;
3. A description of the research process;
4. An analysis or critical discussion of the findings;
5. Conclusions;
6. A list of the sources consulted. You must adhere to the Chicago Manual of Style.

2. Presentation

You are required to give a 20-minute presentation of your research to a committee of examiners. The presentation component will be opened to the public. The presentation should include live performance or audio and/or video examples in order to demonstrate the outcomes of your research. In particular, you are encouraged to demonstrate outcomes with your instrument or voice. The presentation is followed by questions from the committee of examiners and if time allows, members of the audience.

Assessment Criteria

The research project will be examined on the following criteria:

- intellectual rigour
- advancement of knowledge
- communication of knowledge
- rooted in a field of enquiry/contextualisation
- sufficiently original
- free from plagiarism

Pass Requirement

50%

Method of Supplemental Assessment

Re-submission of deliverables

Recommended Reading Materials/Indicative Resources

General Material - Core Material

Herbert, Trevor, Music in Words: A Guide to Researching and Writing about Music (New York: Oxford University Press, 2009)
Holoman, D. Kern, Writing about Music: A Style Sheet from the Editors of 19th-Century Music (Berkeley: University of California Press, 1988)
Sampsel, Laurie J., Music Research: A Handbook (New York: Oxford University Press, 2009)
Wingell, Richard J., Writing about Music: An Introductory Guide, 2nd edn (New Jersey; Prentice Hall, 1997)

Artistic Research

https://orpheusinstituut.be/en/education/mooc
https://artisticdoctorateresources.com/bibliography-of-artistic-research/

Historical Performance

Brown, Clive, Classical and Romantic Performing Practice, 1750–1900 (Oxford: Oxford University Press, 1999)
Lawson, Colin and Stowell, Robin, The Historical Performance of Music: An Introduction (Cambridge University Press, 1999)

Interpretation

Butt, John, Playing with History: The Historical Approach to Musical Performance (Cambridge: Cambridge University Press, 2002)
Cone, Edward T., Musical Form and Musical Performance (London and New York: Norton, 1968)
Hudson, Richard, Stolen Time: A History of Tempo Rubato (Oxford: Clarendon Press, 1997)

Analysis

Berry, Wallace, Structural Functions in Music (New York: Dover, 1976)
Cook, Nicholas, A Guide to Musical Analysis (London: Dent, 1987)
Dunsby, Jonathan and Whittall, Arnold, Music Analysis in Theory and Practice (London: Faber Music, 1998)
Ferrara, Lawrence, Philosophy and the Analysis of Music (New York: Greenwood Press, 1991)
Langer, Susanne K., Feeling and Form (New York: Charles Scribner's Sons, 1953)
Lester, Joel, Analytical Approaches to Twentieth-Century Music (New York and London: W.W. Norton & Co, 1989)
Salzer, Felix, Structural Hearing: Tonal Coherence in Music (New York: Dover, 1982)

Module 4b: Academic Elective [2]: Composition

Module Coordinator
Kevin O'Connell

Entry Requirements
Prerequisites are as follows:
• Prior track record in composing original works demonstrated by submission of composition portfolio of no fewer than three works
• An appropriate background at undergraduate level in method and research skills of music theory or music analysis

Module Size

Year One Students
1 hour of individual supervision per week x 16 weeks
2 hour of group composition seminar x 8 weeks

Year Two Students
1 hour of individual supervision per week x 16 weeks
2 hour of group composition seminar x 8 weeks

Module Credits
20 ECTS

Rationale and Aims
Rationale
The module enables students who have already shown aptitude for composition to pursue more ambitious compositional aims involving original work for solo instrument/voice and more extended instrumental/vocal groupings. This elective requires students to compose a substantial portfolio of works to reach approximately 50-60 minutes of music across the two years of the degree, under the supervision of a composition lecturer. In addition, students must produce a research based paper placing their own work in the context of 20th/21st century music. The paper should emphasise the relevance of a wider musical context to their own work, drawing on theoretical/analytical methodologies, in a future-oriented manner. Year one students must submit a research based paper of approximately 4,000 words in year 1 and an additional 4,000 words in year 2 totally approximately 8,000 words across the two years of the degree.

Aims
• The study of the major techniques used in Composition in the 20th and 21st centuries
• To apply these techniques to the creation of original compositions
• To submit a portfolio of a minimum of 25-30 minutes in length or original work in solo and extended groupings
• To commence preparing a research based paper which will reach approximately 8,000 words at the end of year 2, placing their own work in the context of 20th/21st century music. The paper should emphasise the relevance of a wider musical context to their own work, drawing on theoretical/analytical methodologies, in a future-oriented manner.
• 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

Learning Outcomes
On successful completion of this module, the student will be able to:
• Demonstrate a critical understanding in handling a contemporary musical language in their musical composition
• Demonstrate critical awareness in handling extended forms in their musical composition
• Show an advanced grasp of instrumental and ensemble writing
• Gain experience of interacting with players, singers and ensembles through concert performances

• Critically assess his or her creative vision in written prose through written commentary
• Draw on analytical/theoretical methodologies to demonstrate a critical understanding of the relevance of a wider music context to the students' own work
• Engage in creative discussion with some of the leading compositional and artistic practitioners of today through the group seminars
•Articulate their reactions to presentations in the group seminars and to define how they can inform their own creative and compositional practice

Module Content and Syllabus
All students are expected to engage in two components: individual supervisions and group seminars

a. Individual Supervision
Students receive one-to-one tutorials with a supervisor who provides advice and guidance on creating a folio of works, which will usually be five in number by the end of year 2, but allowance is made for size and scope of individual projects. A student who wished to write a symphony or opera, for example, would carry a reduced requirement for the remainder of the folio. The initial preparation of a written commentary which will reach 8,000 words by the end of year 2, dealing with technical and aesthetic aspects of the folio and placing their own work in the context of 20th/21st century music. The paper should emphasise the relevance of a wider musical context to their own work, drawing on theoretical/analytical methodologies, in a future-oriented manner.

b. Group Seminar
The composition Group Seminar consists of talks by invited speakers who may be composers or artists working in related fields: writers, artists, filmmakers, sound-designers etc. The Seminar is a general discussion platform in which students can exchange creative ideas with one another and with some of the leading practitioners in their fields.

Teaching and Learning Methods
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 seminar sessions where creative decisions and technical problems are dealt with before the final submission of work. In addition, students are invited to take part in workshops by RIAM students, visiting ensembles and the Kirkos Ensemble.

Required Equipment and Resources
It is advisable, though not mandatory, that each student have access to their own computer.

Methods of Assessment
1) Submission of a portfolio of about three work of 25-30 minutes duration
2) Submission of a written paper of approximately 3,000-5,000 words which will form part of the final paper of approximately 8,000 words in year 2.

Portfolio 80%
Commentary 20%

This work will be examined within the RIAM by a qualified RIAM Musicianship Faculty member with experience in Composition. The RIAM External Examiner will examine the Dissertation and Dissertation mark and a final mark will be agreed with the RIAM Internal Examiner. In addition, student work and concerns are continuously addressed throughout the course.

Pass Requirement
50%

Method of Supplemental Assessment
Re-submission of portfolio and commentary

Recommended Reading Materials/Indicative Resources

D.F Tovey The forms of Music Oxford
Arnold Schoenberg Fundamentals of Musical Composition (Faber)
Gordon Jacob Orchestral Technique Oxford
George Perle Twelve-tone tonality U. of California
Milton Babbitt Essays on Music (Norton)
Milton Babbitt Words about Music U. of Wisconson
George Perle Serial Music and Atonality (Faber)
Michael Nyman Experimental Music
Elliott Carter Essays on Music
Richard Taruskin Oxford History of Western Music
Nicholas Cook A Guide to Musical Analysis (Dent)
George Perle The Listening Composer (U of California Press)
Felix Salzer Structural Hearing Dover
Paul Hindemith Craft of musical Composition Vols. I and II Schott
Virgil Thomson Words with Music Yale

Module 4c: Academic Elective [2]: Music Technology

Module Coordinator
Conor Kinsella

Entry Requirements
Prerequisites are as follows:
• ECDL certification or an "equivalent knowledge" exemption, established by a meeting with the course lecturer.
• An appropriate background at undergraduate level or otherwise demonstrated level of ability appropriate to the course demands

Module Size
Year One Students
Group Tuition of 1 hour x 20 weeks
2 hour of group music technology seminar x 8 weeks

Year Two Students
Group Tuition of 1 hour x 20 weeks
2 hour of group music technology seminar x 8 weeks

Module Credits
20 ECTS

Rationale and Aims
Rationale
The principle objectives of the Masters Music Technology elective are to contribute to the field of ElectroAcoustic/Acousmatic Composition (EA/AC) by creating original artistic work via the submission of a digital media portfolio of a minimum of 30-40 minutes in length across the two years of the degree. In addition, students will contribute a critical analysis of the work in the field via a detailed written commentary on the creative process involved in said portfolio its place within the field of EA/AC, and the final artistic result. Year one students must submit a research based commentary of approximately 4,000 words in year 1 and an additional 4,000 words in year 2 totally approximately 8,000 words across the two years of the degree.

Aims
• To study the major techniques used in Electro-Acoustic/Acousmatic Composition
• To study and use of music technology software appropriate to said techniques
• To gain an understanding of the historical developments in the field of ElectroAcoustic/Acousmatic Composition via critical analysis of the masterworks of the 20th and 21st century
• To submit a digital media portfolio of a minimum of 25-30 minutes in length and a detailed research based written commentary of the artistic process involved and justification of its place within the field of EA/AC)

Learning Outcomes
On successful completion of this module, the student will be able to:
• Demonstrate the ability to critically assess and design new and engaging sonic material with a variety of software applications through course assignments
• Demonstrate the ability to combine material via a multi-track Digital Audio Workstation into a composed piece of acousmatic/electro-acoustic music
• Critically assess the physical properties of sound and how these can be applied to a musical composition demonstrated through course assignments
• Demonstrate a critical understanding of combined mixed media forms, e.g. integration of sound and video image, use of interactive systems (sensors/multi-touch tablets) through course assignments

Module Content and Syllabus
All students are expected to engage in two components: individual supervisions and group seminars

a. Individual Supervision
A typical Music Technology course is divided into two 10-week 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 the subject to change due to the acquisition and continual release of new software packages and emerging artistic trends in the industry.

Teaching and Learning Methods
Topics are covered over two 10-week segments: The first week will typically introduce students to the area of study through the use of historical and contemporary examples from leading figures in the field
Weeks 2-8 (approximately) will deal with the software packages required to complete an assignment in the topic area for that module with a specific focus on and critical analysis of the techniques used in the masterworks on the 20th and 21st century that are particular to that topic. 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
Weeks 8-10 (approximately) are 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

Required Equipment and Resources
Access to computers running appropriate software, Circumaural Headphones, USB Flash Drives, Blank CD-R

Methods of Assessment
Students are set 2 assignments in total per year, each assignment specific to the topic covered during a 10-week module. Students are expected to demonstrate a creative understanding of the subject topic. This work will be examined within the RIAM by a qualified RIAM Musicianship Faculty member with experience in ElectroAcoustic Composition/Acousmatic.

Assignment Submission will consist of the following:
1) Digital media submission of a portfolio of a minimum of 15-20 minutes of original creative work for the year, based on the assignments for each of the two 10-week modules. [Approximately 5 - 10 minutes per module. The submitted portfolio over two years will be a minimum of 30 - 40 minutes of creative work]
2) A detailed written commentary on the creative process involved, the particular techniques used, the overall artistic end result and a critical analysis of its place within the field of EA/AC.

Portfolio 80%
Commentary 20%

Pass Requirement
50%

Method of Supplemental Assessment
Re-Submission of Assignment(s)

Recommended Reading Materials/Indicative Resources
Christopher Cox, Daniel Warner, Audio Culture: Readings in Modern Music, (Continuum International Publishing Group Ltd., 2004)
Simon Emmerson (ed), The Language of Electroacoustic Music, (Palgrave Macmillan, 1986)
Thom Holmes, Electronic and Experimental Music, 3rd Edition, (Routledge, 2008)
David Toop, Haunted Weather: Music, Silence, and Memory, (Serpent's Tail, New Ed edition, 2005)
Trevor Wishart, Simon Emmerson (ed), 2nd Edition, On Sonic Art, (Routledge, 2nd Revised edition ed, 1997)
_____, Audible Design: A Plain and Easy Introduction to Sound Composition, (Orpheus The Pantomime Ltd., 1994)
_____, Sound Composition, (Orpheus The Pantomime Ltd., 2012) Rob Young (ed), Undercurrents: The Hidden Wiring of Modern Music, (Continuum, 2002)

Online User Forums relating to specific software packages
http://cycling74.com/
http://www.makemusic.com/
http://www.native-instruments.com/#/en/
http://www.reaper.fm/
http://www.sibelius.com/home/index_flash.html
http://www.steinberg.net/en/products/cubase/start.html

Tutorial materials (online and print) - specific to Software packages
Audio - CDs
Video - DVD, Online Video Streaming Sites

Module 5: RIAM Holistic [Optional]

This module bears no credits for MMusPerf students. Therefore, they do not undertake any assessment.

Module Code	HY4OA
ECTS	0
Module Coordinator	Lynsey Callaghan
Module Learning Outcomes	On successful completion of this module, students should be able to: • begin to cultivate self-motivation and self-management skills, and the ability to undertake autonomous self-study in preparation for continual future (life-long) learning and in support of a sustainable livelihood • develop, research, and evaluate ideas, concepts and processes through reflective thinking and practice • begin to recognise the physiological and psychological demands associated with professional practice, and evidence awareness of – and preparedness to engage with as needed – relevant health and wellbeing promotion initiatives and resources • exhibit a growing long-term (life-long) perspective on individual artistic development, demonstrating an inquiring attitude, and regularly evaluating and developing artistic and personal skills and competences in relation to personal goals
Module Content	RIAM Holistic responds to the current need for musicians to possess myriad capabilities if they are to create and sustain a livelihood in music. Four core areas are addressed in the Futures Learning module: Somatic Practices, Personal Development, Professional Development, and Cultural Agency. Somatic Practices focus on preventing or rehabilitate performance-related injuries and reducing anxiety for musicians. Personal Development focuses on developing student awareness and understanding around psychological health and reflective practices, and their impact on the ability to meet the demands of the profession. Professional Development is designed to equip students with the tools and techniques required to meet the demands and realities of an ever-changing music profession. Through Cultural Agency, students engage in creative activities that contribute to society through performance, pedagogy, and research. All students are required to engage in one short course from each of the four core components: Somatic Practices Personal Development Professional Development Cultural Agency. Before the end of each academic year, students will be required to choose from a list of options. There will be a minimum enrolment for any class to run.
Teaching and Learning Methods	Expert-led in-person interactive classes Online components
Contact Hours and Student Workload	Contact hours: 30 Student workload (preparation for course and assessment, including completion of assessment): 95 Total: 125
Recommended Reading/ Resources	See Moodle for detailed information about each short course

Appendix 1 - Performance Electives

RIAM Philharmonia
International guest conductors
The RIAM Philharmonia is the central ensemble in RIAM's centre for performing ensembles, known as RIAM Podium. The RIAM Philharmonia performs works of the second half of the 18th century, early Romantic and late 19th/early 20th century works suitable to a sinfonietta sized ensemble. In addition to the works outlined above, the RIAM Philharmonia also covers the following repertoire:

- Opera (under the banner RIAM Opera Orchestra)
- Early Music (under the banner of RIAM Early Music Ensemble)
- New Music (under the banner RIAM New Music Ensemble)

Wednesday String Ensemble
Director - Diane Daly
Bowed string students come together to explore creative approaches to preparing and performing core string orchestral repertoire. This weekly session is designed to knit together the learnings from the musicianship, holistic, ensemble and solo classes. The rehearsals in Semester 1 will culminate in an end of semester concert in November. There will also be a 4 day immersive project starting 6th January.

RIAM Percussion Ensemble
Director - Richard O'Donnell
Under the directorship of the National Symphony Orchestra's Principal Percussionist, Richard O'Donnell, the RIAM Percussion Ensemble is one of Ireland's leading exponents of music for the medium. It has a strong commitment to presenting contemporary music to a wide audience in venues from Dublin's National Concert Hall to The Helix, as well as other leading venues around the country. The Ensemble has also broadcast on lyric fm. In addition to an annual exchange programme with the Brooklyn College of Music in New York, the Ensemble has also travelled to Spain and South America to participate in international music festivals. Future plans include a return visit to New York and a series of concerts at The Helix in Dublin.

GuitaRIAM
Director - Marion Hyland
The Royal Irish Academy of Music guitar ensemble was formed in late 2011 by its director and head of guitar studies Marion Hyland. The ensemble is made up of past and present guitar students, ranging from senior to master's level, and many are prize winners in the Academy and the Feis Ceoil. Its aim is to explore the possibilities of a larger guitar group and its repertoire. As the guitar is generally a solo instrument, it gives the players the opportunity to experience larger scale works and have a positive and educational musical experience. GuitaRIAM gave its first successful performance of the ensemble version of Steve Reich's Electric Counterpoint for the RIAM's 2012 chamber music programme last April, followed by a performance at the Kevin Barry Room of the National Concert Hall at the invitation of the Great Music in Irish Houses Festival. The ensemble has been given the great honour of presenting the first performance of a new work by composer and guitarist Roland Dyens, commissioned by the Guitar Festival of Ireland to celebrate the tenth anniversary of the festival. So, in honour of the occasion the programme will have three Roland Dyens works, all getting their first Irish Performance!

RIAM Chorale
Conductor - Blánaid Murphy
The RIAM Chorale consists of 50 singers, all of whom are students of the Academy, and its repertoire spans the sixteenth to the twentieth centuries, ranging from madrigals and motets to oratorios and operas. Emphasis is placed on the student's ability to sing at sight, and the development of a sense of ensemble. Membership is open to students whose Principal Study is not necessarily singing but who demonstrate a high degree of musicianship. Members of the choir and senior singing students are given the opportunity to perform as soloists in the concerts which the choir gives throughout the year. The Chorale has performed on RTE radio and television and at many venues around the country.

Song Classes (Lieder, French Mélodies, English and American Song)
Tutors - Kathleen Tynan / Mary Brennan / Virginia Kerr
These classes take you on a voyage of discovery through the many faceted realms of art song. From the highs and lows of the German Lied, to the ecstatic charm of the French Mélodie, trips to the American continent, Great Britain, and occasional forays even further afield! With a lifelong love of song, not to mention a huge experience of performing recital repertoire, each tutor will entice you with the wonderful poetry, which inspired these songwriters to produce such magical creations. On your journey you will deal with language, historical context, and appropriate stylistic vocal response together with performance techniques. All of this will instil in students an in-depth appreciation of this sometimes-neglected area of vocal repertoire.

Aria Class
Tutor - Virginia Kerr
An exploration of operatic recitative and arias. These classes will cover the interpretation of operatic recitatives and arias already prepared by the students, and an introduction to wider repertoire as appropriate to each singer. Classes are tailored to the individual needs and development rates of the students with attention to performance details such as posture, presentation, clarity of text, communication, and stage technique incorporated in these classes. Oratorio arias can also be presented in this class. For most singers, performing as soloist in front of a choir is their first platform and is the usual route into the profession. Singers will be encouraged to learn the necessary core repertoire of works for their voice and explore the importance of musicianship and presentation.

RIAM Opera
Tutor - Kathleen Tynan
The RIAM produces a fully staged annual Opera production and a programme of Opera Briefs each year. Roles are assigned by audition only. Students are prepared musically by vocal coaches and conductors from within the RIAM. The director and creative/production team are drawn from the opera profession. Operas presented in recent years include Mozart - *Die Zauberflöte* (2016); Puccini – *Suor Angelica* (2015); Cavalli – *Ormindo* (2015); Janáček – *The Cunning Little Vixen* (2014); Britten – *Albert Herring* (2013); Handel – *Semele* (2012).

Conducting
Tutor: Gavin Maloney
This elective delivers insights into practical matters such as the difference between choral and orchestral conducting, rehearsal technique and accompaniment of solo performers. Elements studied will consist of basic conducting techniques with and without baton. All common time signatures will be studied as well as relevant musical styles. Tempo, dynamics, and articulation will also be addressed.

Appendix 2: Mid-year Orchestral Exam Option for Wind/Brass/Percussion students

Note

- If a student selects this option in lieu of their Mid-year exam in both years, they cannot perform the same programme or present the same excerpts for both years
- This exam will take the form of a mock orchestral audition and will comprise of the following requirements:
- 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.

Flute

Years 1 and 2

1) Performance of some or all of a classical concerto
2) Performance of a contrasting work of own choice
3) A selection of **15** orchestral excerpts submitted by the student in advance and approved by the teacher and/or Postgraduate Committee
4) Orchestral sight reading, including doubling and transpositions where appropriate

Recorder

Years 1 and 2

This will take the form of a mock orchestral audition and will be comprised of the following requirements:

1) Performance of some or all of a concerto
2) Performance of a contrasting work of own choice
3) A selection of **15** excerpts from Bach Cantatas submitted by the student in advance and approved by the teacher and/or Postgraduate Committee
4) Sight-reading of a slow movement with improvised ornamentation on the repeats

Clarinet

Years 1 and 2

1) Performance of some or all of a named concerto [relevant to each instrument]
2) Performance of a contrasting work of own choice
3) A selection of **15** orchestral excerpts, not less than 10 must be submitted at the relevant time and approved by the teacher and Head of Faculty.
4) Orchestral sight reading, including doubling where appropriate

Oboe

Years 1 and 2

1) Performance of some or all of a classical concerto.
2) Performance of a contrasting work of own choice.
3) A selection of orchestral excerpts submitted by the student in. A list of not less than **15** must be submitted at the relevant time and approved by the teacher and Head of Faculty.
4) Orchestral sight reading, including doubling and transpositions where appropriate.

French Horn

Years 1 and 2

Mid-year Examination

This will take the form of a mock orchestral audition and will be comprised of the following requirements:

1) Performance of some or all of a classical concerto
2) Performance of a contrasting work of own choice
3) A selection of orchestral excerpts. A list of not less than **15** must be submitted at the relevant time and approved by the teacher and Head of Faculty.
4) Orchestral sight reading, including doubling and transpositions where appropriate

Trombone

Years 1 and 2

1) Performance of some or all of a classical concerto.
2) Performance of a contrasting work of own choice.
3) A selection of orchestral excerpts a list of not less than 15 must be submitted at the relevant time and approved by the teacher and Head of Faculty.

4) Orchestral sight reading, including doubling and transpositions where appropriate.

Trumpet

Years 1 and 2

1) Performance of some or all of a named concerto.
2) Performance of a contrasting work of own choice.
3) A selection of orchestral excerpts, not less than **15** must be submitted at the relevant time and approved by the teacher and Head of Faculty.
4) Orchestral sight-reading, including transposition where appropriate.

Tuba/Euphonium

Years 1 and 2

1) Performance of some or all of a classical concerto
2) Performance of a contrasting work of own choice
3) A selection of orchestral excerpts A list of not less than **15** must be submitted at the relevant time and approved by the teacher and Head of Faculty.
4) Orchestral sight reading, including doubling and transpositions where appropriate

Percussion

Years 1 and 2

This will take the form of a mock orchestral audition and will be comprised of the following requirements:

1) Performance of some or all of a classical concerto
2) Performance of a contrasting work of own choice
3) A selection of **15** orchestral excerpts submitted by the student in advance and approved by the teacher and/or Postgraduate Committee
4) Orchestral sight reading.

Appendix 3: Mid-year Orchestral Exam Option for Orchestral Strings

- If a student selects this option in lieu of their Mid-year exam in both years, they cannot perform the same programme or present the same excerpts for both years
- This exam will take the form of a mock orchestral audition and will comprise of the following requirements:
- 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.

Violin

Years 1 and 2

1) First movement from Mozart Violin Concerto, K216 in G, K218 in D or K219 in A, with cadenza
2) First movement of a Romantic or 20th Century Concerto with cadenza where appropriate
3) 6 – 8 prepared excerpts (contrasting) from the orchestral repertoire
4) Sight-reading

Viola

Years 1 and 2

1) First movement of Hoffmeister or Stamitz Concerto with cadenza
2) First movement of a Bartok, Walton, or Hindemith Concerto
3) 6 – 8 prepared excerpts (contrasting) from the orchestral repertoire
4) Sight-reading

Cello

Years 1 and 2

1) First movement of a Haydn Concerto (C Major or D Major) with cadenza
2) First movement of a Romantic or 20th Century Concerto with cadenza where appropriate
3) 6 - 8 prepared excerpts (contrasting) from the orchestral repertoire
4) Sight-reading

Double Bass

Years 1 and 2

1) 1st movement of Dittersdorf or Vanhal Concerto with cadenza
2) 1st movement of Koussevitzky Concerto or a Bottesini with cadenza
3) 6 - 8 prepared excerpts (contrasting) from the orchestral repertoire
4) Sight-reading

Harp

Years 1 and 2

5) 1st movement of a major harp concerto with cadenza where appropriate
6) A significant contrasting piece
7) 6 - 8 prepared excerpts (contrasting) from the orchestral repertoire
8) Sight-reading

Appendix 4: Academic Elective - 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. All students must go to http://tcd-ie.libguides.com/plagiarism to comply with TCD instructions regarding plagiarism.

1. Fabrication

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

1.2 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.

1.3 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 addressed separately in section 2.

2 Plagiarism

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.

1.1 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.

2.2 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.

2.3 Is information available about plagiarism?

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.

3 Policy and procedure for inquiring into allegations of research misconduct

See RIAM Plagiarism Policy

Appendix 5: Performance Marking Criteria

Pass with Distinction	
80% - 100%	**Technique** • An extremely assured and technically accomplished performance • Maintained a totally convincing sense of control throughout the performance • Highly polished and accomplished; always convincing in this regard **Interpretation** • A profound understanding of style and of the pieces performed • A richly imagined and memorable performance with great individuality always in abundance • A deeply insightful performance; thoroughly convincing **Performance** • Totally committed and convincing throughout; a gripping account • Profoundly communicative and effective; a confident and highly professional performance full of élan • Full of flair and polish; a strong sense of artistry
70% - 79%	**Technique** • Very technically assured • Hardly any lapses of control or none of any significance • Highly polished and accomplished; always convincing in this regard **Interpretation** • A deep understanding of style and of the pieces performed • A high degree of individuality with a significantly imaginative interpretation • Showed a continuously high degree of insight throughout the performance; wholly convincing in this regard **Performance** • A highly committed and convincing performance • Great poise and confidence in evidence; always communicative • A significant degree of flair and polish

Pass	
66% - 69%	**Technique** • Mostly technically assured • Some issues/lapses of control but not many • In some short passages the performance may have been slightly marred by technical glitches **Interpretation** • Good understanding of style • Has individuality but more subtlety of imagination required • Has some degree of insight; quite convincing in this regard **Performance** • Demonstrates commitment and concentration • Displays confidence and poise and was communicative • Evidence of some flair
60% - 65%	**Technique** • Fairly technically assured • Some technical issues and perhaps limitations in control • Slightly marred the performance overall **Interpretation** • More individuality and awareness of musical style needed • Requires a wider variety of expression • Requires more insight; somewhat convincing though **Performance** • Generally confident with some sense of involvement • Displayed some poise and was mostly communicative Evidence of some flair • Signs of some restriction which limits a sense of flair; shows good potential though

56% - 59%	**Technique** • Reliable technically but lacks versatility and ease • Flaws in technical control • Marred performance overall **Interpretation** • Displayed some stylistic understanding • A rather standard approach; lacks individuality • Limited in insight into the music and not always convincing **Performance** • Reasonably confident (most of the time) with some sense of involvement • Though communicative it lacked poise • Shows potential and demonstrates solid preparation though lacking in flair
50% - 55%	**Technique** • Reasonable technically, though this restricted the musical interpretation • The technique marred the overall impression somewhat • Notable flaws in technical control **Interpretation** • Displayed a somewhat narrow stylistic understanding • Overall a rather standard approach • Occasional insights into the music but overall unconvincing in this regard **Performance** • Fairly confident but lacking in involvement • Not always communicative • Preparation in evidence but not always solid
Fail	
46% - 49%	**Technique** • Technically limited • Maintained a sense of continuity despite technical problems • Conspicuous flaws in technical control **Interpretation** • Displays some musical understanding though lacking in stylistic variety • An unconvincing approach • Quite limited in terms of insight into the music **Performance** • Somewhat hesitant throughout and lacking in engagement • Though it maintained a sense of coherence, it lacked a sense of communication
40% - 45%	**Technique** • Some significant technical limitations • Lacked continuity • Technically somewhat weak **Interpretation** • A limited and somewhat basic level of stylistic understanding • An unsatisfactory and unconvincing approach • Displayed little or no sense of direction or plan **Performance** • Very hesitant throughout; lacking assurance • Little or no communication and limited coherence • Inadequate preparation in evidence
0% - 39%	**Technique** • Serious technical limitations • Disjointed and little or no continuity • Not really in control; significant flaws everywhere in evidence **Interpretation** • Little evidence of musical understanding or interpretation • The performance may have been technically weak to the extent that it became difficult to judge interpretation • Somewhat incoherent **Performance** • A disjointed and faltering performance • Neither properly communicative nor coherent • Little or no evidence of adequate preparation

Appendix 6: Academic Elective - Dissertation Criteria

Introduction [15 marks]

Pass with Distinction

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

Pass

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

50 - 59%

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

Fail

0 - 49%

- 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]

Pass with Distinction

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

Pass

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

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

Fail

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

0% - 39%

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

Methodology [15 marks]

Pass with Distinction

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.

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

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

Fail

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

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]

Pass with Distinction

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

Pass

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

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

Fail

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

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]

Pass with Distinction

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

Pass

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

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

Fail

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

0% - 39%

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

Appendix 7: Academic Electives - Music Technology/Composition Criteria

Quality and originality of ideas [40 marks]

Pass with Distinction

70% - 100%

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

Pass

60 - 69%

- Evidence of original musical thought
- Ideas with strong profile

50 - 59%

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

Fail

40 - 49%

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

0 - 39%

- Poor level of musical invention

Quality of musical technique [30 marks]

Pass with Distinction

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

Pass

60 - 69%

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

50 - 59%

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

Fail

40 - 49%

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

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]

Pass with Distinction

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.

Pass

60 - 69%

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

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.

Fail

40 - 49%

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

0 - 39%

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

Commentary [10 Marks]

Pass with Distinction

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

Pass

60 - 69%

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

50 - 59%

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

Fail

40 - 49%

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

0 - 39%

- Poor grasp of aesthetic and technical issues
- Poorly argued
- No engagement with the literature

Appendix 8: Chamber Music Marking Criteria for Coaches and Examiners

Pass with Distinction

80% - 100%

- A committed and integral contribution to an ensemble working at an exceptional level
- Technically accomplished and richly imagined
- A mature sense of artistry and flair
- Profoundly communicative with a convincing understanding of style
- An adaptable understanding of role

70% - 79%

- A significant contribution to an ensemble working at an excellent level
- Technically assured and polished
- A significant imagination with flair and poise
- A responsive ensemble player, communicating with confidence

Pass

60% - 69%

- A recognisable contribution to an ensemble working at a good level
- Mostly technically assured and confident
- A good understanding of style, but requires a wider variety of expression
- Mostly communicative and with evidence of adaptability

50% - 59%

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

Fail

40% - 49%

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

0% - 39%

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

Appendix 9: Academic Writing Marking Criteria

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.

Appendix 10: Academic Regulations

1. The Master in Music Performance is a structured course normally comprising two years' full-time study.

In designing this programme the Academy has allocated to the student a significant amount of individual tuition from the instrumental/vocal teacher. The number of students admitted to the course is small and therefore will only be open to graduates of proven excellence. The RIAM provides the necessary vocal, instrumental and academic skills to provide a postgraduate degree of distinction in musical performance.

The primary emphasis of the course is on practical studies including both solo and ensemble work. These studies are supported by classes in which the student is encouraged to pursue his/her own study of a related musical subject. Seminars in performance practice, other specialist music topics and Masterclasses will be given by members of the Academy staff as well as other distinguished national and international musicians.

Students who successfully complete the first year of the course and do not continue to year two are awarded a Graduate Diploma of Music in Performance [60 ECTS credits]. Successful completion of year 2 of the course leads to the award of the Master in Music Performance [120 ECTS credits]. The Graduate Diploma of Music in Performance is not awarded to those who complete the Master in Music Performance.

Practical examinations and written and practical assessments will be held in each year of the course. Every Masters student must pass all Practical components (Recital Examinations) which reflects the emphasis on Practical Performance skills in this Degree. Academic Module 4 gives the Masters student the option of choosing one from Dissertation, Composition, or Music Technology, giving the student the opportunity to support their practical skills in a bespoke way and making an original contribution to research and practice in their chosen discipline.

2. Rationale

The RIAM Master in Music Performance Degree had its first intake in 1996. Since then, many of Irelands most successful professional musicians have completed this programme. Graduates include Ailish Tynan, Claudia Boyle, Colm Byrne, Yue Tang, Alexander Bernstein, Celine Byrne, Ann Soo Jung. These names reflect a student body which includes international prize-winners and those with emerging international careers.

With the Master in Music Performance Degree the Royal Irish Academy of Music provides a qualification of prestige and excellence in musical performance that is not otherwise available in this country.

Over the last twenty years the standard of education of musical performers in Ireland has increased to a level comparable with the best available anywhere in the world. The introduction of undergraduate degrees in performance has given young performers the possibility of continuing to study their instrument at third level without necessarily leaving the country, as was the case heretofore. Because of the rise in standards more and more Irish performers living abroad have been encouraged to return to live in Ireland and teach at institutions such as the RIAM. In addition, the international reputation of RIAM and its proven track record in producing graduates that have gone on to significant professional careers continues to attract a high calibre of overseas students. As a result, there is a steady increase in applications from abroad to study at the RIAM.

One compelling benefit to the accreditation of this Master's degree by TCD is the opportunity it provides for the RIAM to contribute to the activities and programmes in the TCD School of Drama, Film and Music, and for RIAM to benefit from this relationship in turn. To name some immediate collaborative opportunities, the RIAM Masters student will be able to perform the music compositions of the TCD student and staff composer; the RIAM Masters singers and instrumentalists can combine forces with the technical theatre students of the LIR to produce opera performances; and RIAM faculty are in a position to teach opera score reading skills to the LIR's next generation stage managers.

In planning for future opportunities for collaboration, we propose that a working group which includes representatives from the RIAM and the School of Drama, Film and Music will form, to plan joint initiatives and facilitate developing shared projects in appropriate and fruitful areas.

3. Governance structure

3.1 RIAM Board of Governors

The RIAM Board of Governors is responsible for the governance and management of the Academy and for the administration of the endowments. The Board consists of Vice Presidents, the Director and Governors representing the members of the Academy, the endowments, Dublin City Council, the Academic Board and staff.

3.2 RIAM Board of Studies

The RIAM Board of Studies is the Academic Board of the Academy. Subject to the supreme control of the Governors, this Board has charge of all matters directly appertaining to education in the Academy. The Board meets on a weekly basis during the Academic year and minutes of these meetings are submitted to the Board of Governors for approval.

3.3 RIAM Heads of Faculty

Five Heads of Faculty are appointed from the teaching staff. The faculties are broken into: Keyboard, Vocal Studies, Wind, Brass and Percussion, Strings and Musicianship. Heads of Faculty represent their faculties' interests at RIAM Board of Studies meetings and also assist the Director in setting and implementing strategic plans for the RIAM.

3.4 Governance structure between TCD and RIAM

The governance structure of the validated course will be via the RIAM Associated College Degrees Committee. RIAM plans to integrate the RIAM Associated College Degrees Committee by having a committee representative on the Examination Board.

4 Admissions

4.1 Delivery format

The format of delivery for the Master in Music Performance Degree will be a full-time programme over two academic years with all modules being delivered at The Royal Irish Academy of Music. The total credit weighting for the programme is distributed over 5 modules each year. The 3 Performance modules carry 40 ECTS with the 2 supporting studies modules carrying 20 ECTS per year.

Delivery Format Table

Year/Module	ECTS Credits	Student Effort Hours
Performance **Year 1** Module 1: Principal Study [1] Module 2: Chamber Music [1] Module 3: Performing Electives [1] **Supporting Studies** Module 4: Academic Elective [1] Module 5: Professional Practice [1]	25 [1 ECTS = 20 hours] 05 [1 ECTS = 20 hours] 10 [1 ECTS = 20 hours] 15 [1 ECTS = 20 hours] 05 [1 ECTS = 20 hours]	500 100 200 300 100
Performance **Year 2** Module 1: Principal Study [2] Module 2: Chamber Music [2] Module 3: Performing Electives [2] **Supporting Studies** Module 4: Academic Elective [2] Module 5: Professional Practice [2]	25 [1 ECTS = 20 hours] 05 [1 ECTS = 20 hours] 10 [1 ECTS = 20 hours] 15 [1 ECTS = 20 hours] 05 [1 ECTS = 20 hours]	500 100 200 300 100
Total	**120**	**2400**

4.2 Admission Requirements

Qualifications or equivalent - Applicants will normally hold a BA in Music Performance (2.1 or higher) or a degree of similar standing whereby music performance is a major component from a recognised academy, conservatoire or university **or** an advanced qualification in recital or music performance from a recognised academy, conservatoire, or university. However, applicants who can demonstrate a high level of ability in music performance may be accepted even if their undergraduate degree is from another discipline, or in recognition of demonstrable professional experience with permission of TCD Senior Lecturer.

Competence in the English language - all classes/lectures/seminars are conducted through English. Students whose first language is not English and who have not been educated through the medium of English must present one of the qualifications in the English language as denoted on TCD's website.

Note:

- Students whose standard is at IELTS 5.5 or 6, or equivalent may be made a conditional offer, and will be required to take part in TCD's 8-week IELTS Pathway Programme (or similar programme) prior to taking up the place in September. They must be certified at IELTS 6.5 by the time of starting the degree. Failure to reach 6.5 means that the student must relinquish or defer their offer.

Applications - All prospective applicants must submit online by 1st December the following documents:

- Completed online application form.

- Pay online the relevant non-refundable application fee.
- An unedited recording of not less than 15 minutes
- A repertoire list of previously performed works
- A detailed Curriculum Vitae including details of performances, examinations and course taken to date
- Transcripts of BA in Music Degree, or equivalent
- Proof of competence in English where necessary for those applicants whose education is not through the medium of English
- Written recommendations from **two** musicians, one of whom may be the applicant's teacher, confirming the suitability of the applicant for the course
- A personal statement may be included. Applicants may choose to indicate why they wish to undertake a Master of Music in Performance degree, what they hope to achieve and why they specifically wish to study at the Royal Irish Academy of Music
- Nominate their chosen Academic Major Elective and submit the relevant portfolio/documentation for their chosen Elective from:

  Dissertation
  - Proof of an acceptable level of prior academic writing via submitted paper(s) for approval by the Head of Musicianship
  - Shortlist of Dissertation topic options (at least 3 topics options) and a short description detailing the reasoning and direction of research angle for each one
  - English as a first language or minimum 90 points internet TOEFL score with written score of 21

  Music Technology
  - ECDL certification or an "equivalent knowledge" exemption, established by a meeting with the course lecturer
  - An appropriate background at undergraduate level or otherwise demonstrated level of ability appropriate to the course demands

  Composition
  - Prior track record in composing original works demonstrated by submission of composition portfolio of no fewer than three works
  - An appropriate background at undergraduate level in method and research skills of music theory or music analysis.

4.3 Audition Procedures

- Auditions are usually held in person in late January. However, overseas applicants may seek permission to audition by recording. Candidates will be interviewed immediately after their performance and there is no written examination.
- Candidates must ensure that the quality of this unedited recording is sufficient for the panel to make a judgment. Poor quality recordings will result in the panel being unable to make a decision.

The audition/interview panel will normally consist of a minimum of 2 to include:

- Heads of Faculty or their nominee (Chair of the Panel)
- A specialist in the area being examined

Note: If the teacher of a candidate is a member of the audition panel, this teacher may remain present but should not act as chair, lead the discussion, or award a mark to the candidate.

Applicants will be selected on the strength of their performing ability and on the basis of written application with only the best-qualified applicants accepted. Short-listed applicants will be notified by e-mail of the day and time of their audition and interview.

Performance audition - all successful applicants called for audition will be required to perform a balanced and stylistically contrasting programme of at least 30 minutes for the audition Panel. The panel may, at their discretion, require the applicant to sight-read a piece of suitable difficulty. Applicants must provide their own Accompanist if required.

Interview - the interview will normally take approximately 4-8 minutes but may take more or less time than this depending on what the panel deem necessary. Applicants can be asked general questions such as why they applied for the course or what they hope to achieve through taking the course, to more specific questions such as particular technical issues they might wish to work on, repertoire they might like to specialise in, and more.

Audition/Interview Results - the maximum number of applicants who are accepted onto the course in any one year is normally six. This number may be exceeded in the second year of the course if applicants with an advanced qualification are admitted alongside students advancing from Year 1 in the normal manner. Successful applicants who are offered a place on the programme are notified by e-mail and must adhere to the deadlines stated in the letter of offer or the offer will lapse, and the place will be re-assigned.

4.4 Administrative support

The RIAM has an administration team in place to support its existing programmes, the Bachelor of Music in Education, the Bachelor in Music Performance, the Bachelor in Music Composition, the Diploma in Teaching and Performance, the Access Programme, the Diploma in Community and Group Teaching. Administration support includes admissions, examinations, and student records.

4.5 Accommodation

The programme will be delivered by RIAM staff at the RIAM premises in Westland Row. While we do not have student accommodation facilities our position in the centre of Dublin means that we are served by a wide number of transport options, particularly the bus, LUAS, and DART.

5. Academic quality assurance

5.1 RIAM Board of Studies

The Board of Studies has overall responsibility for assuring the quality of all programmes delivered by the RIAM and are informed of all recommendations of the Master in Music Performance Degree Committee. Part of the review to ensure the programme is meeting the needs of students and tutors, is a self-review including student feedback and external review process. The Postgraduate Committee will report to the RIAM Board of Studies, the RIAM Associated College Degrees Committee and to the Board of Governors on a regular basis.

5.2 Evaluation/Student feedback

Student feedback on module content, assessment and teaching is sought directly from students. A questionnaire which is disseminated to students in a hard copy format at the end of each Academic Year is collected via an anonymous hand-in point in the Third/Fourth Level Office in RIAM.

Feedback from questionnaires is collated and presented to the Postgraduate Committee for consideration. Recommendations arising from this feedback are made to the course teaching staff. Implementation of such changes will be the responsibility of teaching staff, overseen by the Postgraduate Committee. The secretary of the Postgraduate Committee will report to the Board of Studies and, from this committee, reports will be issued to the Governing Body of the RIAM and to the RIAM Associated College Degrees Committee about the implementation of these changes.

This questionnaire is supplemented by formal monthly group feedback sessions with RIAM staff, and both sets of data are added to the on-going quality assurance processes for this degree.

5.3 Role of External Examiners

All programmes offered by the RIAM have programme-specific external examiners engaged. These will comprise:

- An overall External Examiner
- A panel of specialist External Examiner to be appointed for each instrumental/vocal practical examination, subject to the approval of the RIAM Associated College Degrees Committee.

Procedure for the Appointment of overall External Examiners

- The Postgraduate Committee will nominate an overall External Examiner for approval to the RIAM Associated College Degrees Committee.

5.4 Student services and facilities

The new world-class RIAM campus opened in January 2023, doubling the number of teaching and practice rooms, providing new and enhanced facilities; creating a space for collaboration and creativity to flourish. Ireland's new home for music education.

300 Seat Whyte Recital Hall

The Whyte Recital Hall is the first concert hall in Ireland primarily devoted to chamber music and small ensembles. Its state-of-the-art acoustics and design match the highest international standards. From a student perspective, the opportunity to perform in a venue of this quality is unsurpassed.

Versatile Vernon Studio

The Vernon Studio is a large ensemble studio space with floor measurements to match a typical stage and a ceiling height to optimise acoustics to provide a stunning home for opera and orchestral rehearsals and performances on site. The flexible space also caters for yoga, movement workshops, masterclasses, launches and social events.

Modern Sonic Arts Hub & Composition Lab
The bespoke Sonic Arts Hub & Composition Labs include state-of-the-art recording equipment and all the latest technology to develop student skills and facilitate next generation electro-acoustic composition.

Plentiful Practice & Rehearsal Rooms
The newly redeveloped campus features double the amount of rehearsal and practice rooms as before, which can be booked by students online using Asmit, RIAM's room management software.

Library
The new RIAM Penthouse Library overlooks Dublin City Centre and provides a vital resource for researchers, practitioners and students. It is a cutting-edge learning hub for our full-time graduate-level students and, for junior students, a bespoke 'zoned area' for homework and private study.

Third/Fourth Level office
The Royal Irish Academy of Music has an efficient, well-staffed administrative Office to support students in relation to admissions, registration, examinations and records. The Office is also responsible for organising an Orientation Week for new students. On Orientation Week [which is held at the RIAM] students will be introduced to RIAM staff - the Director, and other key personnel. Information regarding commencement of lessons and academic studies will be available at this time. New students will be given a tour of the RIAM Library and its facilities.

Use of computers
Valid usernames and passwords will give students' access to Moodle, the Internet, MS Word, music technology software and personal folders on the Student Server (RIAMTLS) to store course-related work, created on PCs [20] which are connected to the Student Network and installed in the Library and in the Computer Room.

6. Postgraduate Committee

6.1 Structure of the Postgraduate Committee
The Postgraduate Committee is the forum where all questions of policy, academic integrity and future curriculum development of the course are discussed, and recommendations will be formulated. The Postgraduate Committee reports to the Board of Studies and to the Board of Governors on a regular basis and consists of the following members:

Membership of the committee includes the RIAM Director, a Secretary to the Committee (a member of the 3rd and 4th level office), 5 Heads of Faculty (one of whom is elected as the Chair),Head of Programmes and Research, one student representative of each year of the programme (to be a balance of disciplines and specifically 2 students for the Masters Programme), and up to five academic staff (one from each Faculty that has students on the relevant courses) elected annually. That staff representative should be teaching on a postgraduate course.

Co-optees from the wider music profession or other persons who may be deemed useful to the work of the Committee (e.g., members of the RIAM management team, external advisors etc) may be invited to attend Committee meetings from time to time. Such persons are engaged in terms of the role or function they perform and are not deemed to act in a representative capacity. As such, they do not have voting rights and may not be considered in the calculation of the quorum for a meeting.

Only members of the Committees and those invited to the meeting have the right to attend meetings. Appointments to the Committees are made automatically in September each year.

The Postgraduate Committee will convene at least six times annually. The committee will be chaired by a member of the Postgraduate Committee who is nominated and elected each Academic Year.

Duties of the Postgraduate Committee

- Systematic oversight of curricula for the relevant course
- Reviewing External Examiner reports relevant to the course and making recommendations to the Board of Studies
- Establishing as required a standing committee to develop a new or modified programme concept
- Recommending curricula modifications and new curricula to the Board of Studies
- Preparing reports and course reviews for the Board of Studies and for periodic programme reviews as required
- Monitoring and recording student progress and noting student feedback
- Reviewing issues brought to the committees by students and making decisions on their resolution where appropriate

- Conducting a review of their own performance and terms of reference to ensure they are operating at maximum effectiveness
- Reporting formally to the Board of Studies at least once a year on activities undertaken by the committee

6.2 Membership of the Admission Sub-committee

- Director or her/his nominee
- Head of Keyboard Faculty
- Head of Academic Faculty
- Head of Strings Faculty
- Head of Vocal Faculty
- Head of Wind, Brass and Percussion Faculty
- Administrative Officer [Registry]

6.3 Exam Results Liaison Representative

A nominee from the Third/Fourth Level Office of the RIAM will liaise with the Student Records Office (SRO) in Trinity College Dublin. The Exam Results Liaison Representative will effectively deal with any queries and will ensure submission of results to the SRO in a timely manner. The deadline of submission of examination results is 10th October each year.

7. Structure of Course

7.1 Aims and objectives

The aims and objectives of the programme are:

- To provide further development, at postgraduate level, for exceptionally talented performers who already
- have a sound undergraduate training and who wish to expand their performing skills
- To inculcate sound musicianship through supporting studies, which will deepen and enrich the students' perception and understanding of the music they perform, both analytically and stylistically
- To provide students with performance opportunities in both solo and chamber music recitals, in order to heighten awareness of performing skills and techniques by allowing them as much experience as possible on the concert platform
- To prepare successful graduates to embark upon a professional career in their chosen field
- To prepare Instrumentalists give solo recitals, enter international competitions, audition for orchestral positions, and join established chamber music groups
- To prepare singers to give solo recitals, to audition for opera houses, to participate in fully staged operas and as soloists in the oratorio repertoire

7.2 Course learning outcomes

On successful completion of the Master in Music Performance Degree, the students should be able to:

- Perform demanding musical repertoire to a professional standard with technical assurance, confidence and a sense of individual artistry which is founded upon and enhances the demands of a Bachelor of Music in Performance degree
- Demonstrate critical understanding of the different demands of a range of performance groupings, from duo recital and chamber music to large ensembles, through the assimilation and public performance of a range of demanding musical repertoire
- Demonstrate critical understanding of a musical concept through composition, music technology or academic study clearly and unambiguously
- Critically assess historical research with the intention of enhancing musical interpretation and contributing to the field of learning.
- Demonstrate the ability to engage in the business-related aspects of the life of a professional musician with confidence through course work and assignments
- Design the learning skills and take responsibility for a rigorous programme of self-study which will meet performance-related deadlines effectively which will be reflected in performance examination and weekly lessons.

7.3 Module co-ordinators/lecturers

The Master in Music Performance committee design, implement and monitor the delivery of the degree.

7.4 Module delivery - Years 1 and 2 Overview

Students will be required to successfully complete the following modules:

- Module 1: Principal study
- Module 2: Chamber Music
- Module 3: Performance electives
- Module 4: Academic Elective
- Module 5: RIAM Holistic (optional)

7.5 Academic year and terms

Performance

Tuition

- The RIAM Academic Year consisting of 30 weeks of tuition commences on the second Monday of September each year. Students may be required to take lessons outside the working hours of 9am - 6pm and at weekends to accommodate those who work in orchestras and have other commitments.

Performance Ensembles

- The 30-week RIAM Academic Year includes 6 intensive Performance Spotlight weeks for intensive ensemble study
- [Performance projects may include weekends and evening hours]

Supporting Studies

- The Academic modules are broken into three 10-week sessions/ 20 hours tutorials

Examinations

- Mid-year exams are held in February
- End-of-year exams are held in May/June

Supplemental periods for repeat exams is normally last week in August and first week in September.

7.6 Summary Tables of Module hours

Module 1: Principal Study [1 & 2]

Summary of student effort hours [Keyboard]

Year 1	Hours	Year 2	Hours
Tuition 2 hours per week x 30 week Performance Classes approximately 40 hours	60 40	Tuition 2 hours per week x 30 weeks Performance Classes approximately 40 hours	60 40
Self-study 13⅓ per week x 30 weeks	400	Self-study 13⅓ per week x 30 weeks	400
Total	**500**	**Total**	**500**

Summary of student effort hours [Instrumental]

Year 1	Hours	Year 2	Hours
Tuition 2 hours per week x 30 weeks Performance Classes approx. 40 hours	60 40	Tuition 2 hours per week x 30 weeks Performance Classes approx. 40 hours	60 40
Accompaniment 15 hours per year + 5 hours orchestral coaching or additional accompaniment	20	Accompaniment 15 hours per year + 5 hours orchestral coaching or additional accompaniment	20
Self-study 12⅔ per week x 30 weeks	380	Self-study 12⅔ per week x 30 weeks	380
Total	**500**	**Total**	**500**

Summary of student effort hours [voice]

Year 1	Hours	Year 2	Hours
Tuition 2 hours per week x 30 weeks	60	Tuition 2 hours per week x 30 weeks	60
Coaching/Accompaniment 20 hours per year + 4 hours with Visiting Artists	24	Coaching/Accompaniment 20 hours per year + 4 hours with Visiting Artists	24
Self-study 416 per year	416	Self-study 416 per year	416
Total	**500**	**Total**	**500**

Summary of student effort hours [Conducting]

The following instruments/disciplines may be offered as Principal Study:

Instruments per faculty offered as Principal Study Table

Keyboard	String	Woodwind, Brass & Percussion	Voice	Conducting
Piano Organ Harpsichord Accordion Accompaniment/ Direction	Violin Viola Cello Double Bass Concert Harp Irish Harp Classical Guitar	Recorder Flute Oboe Clarinet Bassoon French Horn E flat Tenor Horn Trumpet Trombone Euphonium Tuba Percussion	All Voice Types	Choral Instrumental

Note for Keyboard Instrumental/Vocalist students Years 1 and 2

- Keyboard/Instrumentalists must attend Performance Classes as part of their principal study
- Instrumental and Vocalist students will receive 60 hours contact individual tuition with a principal study teacher and additional coaching with an accompanist as required.

Year 1	Hours	Year 2	Hours
Tuition 2 hours per week x 30 weeks	60	Tuition 2 hours per week x 30 weeks	60
Self-study 14⅔ per week x 30 weeks	440	Self-study 14⅔ per week x 30 weeks	440
Total	**500**	**Total**	**500**

Note for Accompanists Years 1 and 2

Students will be required to successfully complete the following components:

- A one-hour solo piano lesson each week for 30 weeks with a lecturer from the Royal Irish Academy of Music Piano Faculty in which they will discuss the development of the repertoire they are studying.
- Over the course of the year, piano accompaniment students will get 15 hours of tuition with an RIAM principal vocal accompanist and a further 15 hours of tuition with an RIAM principal instrumental accompanist.
- 240 hours per academic year with vocal or instrumental teachers/performances classes accompanying a wide range of repertoire - some with prepared works and some with sight-reading.
- Piano accompanists are expected to work with a range of instrumentalists and vocalists throughout their degree studies. All programmes much adhere to syllabus requirements and must be created in agreement with the principal study teacher.
- .

Module 2: Chamber Music [1 & 2]

Summary of student effort hours

Year 1	Hours	Year 2	Hours
Coaching: 1 hour x 8 weeks	8	Coaching: 1 hour x 8 weeks	8
Masterclasses (attendance and performance): 12 hours per year	12	Masterclasses (attendance and performance): 12 hours per year	12
Self-study/group rehearsal: 2⅔ hours per week x 30 weeks	80	Self-study/group rehearsal: 2⅔ hours per week x 30 weeks	80
Total	**100**	**Total**	**100**

Chamber music forms a core part of many performing musicians' lives. The ability to perform in a small group requires different skills to those of solo repertoire and the demands of orchestral playing. Students may opt to form their own groups or alternatively they can be assigned to a group by the Head of Chamber Music.

Note:
Vocal students may elect an RIAM Opera role (subject to being cast in a major role) for their Chamber Music Exam.

Module 3: Performance Electives [1 & 2]

Summary of student effort hours

Year 1	Hours	Year 2	Hours
2 Group ensembles – rehearsal approx. 120 hours per academic year	120	2 Group ensembles – rehearsal approx. 120 hours per academic year	120
Self-study: approx. 80 hours per academic year	80	Self-study: approx. 80 hours per academic year	80
Total	**200**	**Total**	**200**

Summary of student effort hours [bowed string students]

Year 1	Hours	Year 2	Hours
2 Group ensembles - rehearsal approx. 105 hours per academic year	105	2 Group ensembles - rehearsal approx. 105 hours per academic year	105
Self-study: approx. 95 hours per academic year	95	Self-study: approx. 95 hours per academic year	95
Total	**200**	**Total**	**200**

The maximum amount of flexibility will be afforded to the student in order to facilitate his/her pursuit of individual interests. However, it is expected that the Performance electives chosen by the student will support the study of his/her Principal Study

The choice of Performance electives will be arranged by the student in consultation with the relevant lecturers and the Postgraduate Committee prior to commencing the course. The final approval of the Performance electives to be taken will rest with the Postgraduate Committee who will review the arrangements and progress of the student on an on-going basis.

Instrumentalists - students must choose **two** of the following modules each year:

- RIAM Philharmonia [must be one of the chosen options for all orchestral students] (to include RIAM New Music Ensemble, RIAM Opera Orchestra and RIAM Early Music Ensemble) counts as one elective
- Historical Performance
- Ensemble Interforma
- Chorale
- Accompaniment
- Related Instrument
- Conducting

Vocalist students must choose **one** of the following modules each year in addition to Performance Classes which are compulsory:

- **Performance Classes** [Compulsory]
  - Song Classes
  - Aria Class

  } Counts as one Elective
- Chorale
- Vocal Chamber Music Ensemble / Song Project
- Vocal ensemble or Opera Ensemble
- Soloist with RIAM Chorale (subject to casting)
- Professional Opera Chorus Engagement (INO; WFO; NI Opera)
- Conducting

Choral Conducting must choose Chorale in years 1 and 2; conducting [year 1] and Singing lessons [year 2]

Module 4: Major Academic Elective [1 & 2]

Dissertation

Summary of student effort hours

Year 1	Hours	Year 2	Hours
Meetings with supervisor: 1 hour per week x 20 weeks	20	Meetings with supervisor: 1 hour per week x 20 weeks	20
Student research and preparation: 9⅓ hours per week x 30 weeks	280	Student research and preparation: 9⅓ hours per week x 30 weeks	280
Total	**300**	**Total**	**300**

Music Technology

Summary of student effort hours

Year 1	Hours	Year 2	Hours
Group tuition 1 hour per week x 30 weeks	30	Group tuition 1 hour per week x 30 weeks	30
Self-study 9 hours per week x 30 weeks	270	Self-study 9 hours per week x 30 weeks	270
Total	**300**	**Total**	**300**

Composition

Summary of student effort hours

Year 1	Hours	Year 2	Hours
Meetings with supervisor: 1 hour per week x 20 weeks	20	Meetings with supervisor: 1 hour per week x 20 weeks	20
Student research and preparation: 9⅓ hours per week x 30 weeks	280	Student research and preparation: 9⅓ hours per week x 30 weeks	280
Total	**300**	**Total**	**300**

In Academic Supporting Study electives students, while opting for one component, are free to attend lectures in other components offered if they feel that these will aid their completion of their stated option e.g. composition students may wish to attend some lectures in Music Technology. Equally, should the relevant lecturers and/or the Postgraduate Committee deem it necessary, students may be required to attend supplemental lectures in addition to their stated electives in order to complete their course successfully.

Students must choose **one** of the following:
Year 1: The total hours devoted to the chosen option must not be less than 20 hours during the Academic year.

- Dissertation
- Music Technology
- Composition

Year 2: Continuation of year 1

- Dissertation
- Music Technology
- Composition

Module 5: RIAM Holistic [1 & 2] [Optional]

While it is not compulsory for Master students to attend RIAM Holistic seminars, which are geared towards skills which will inform a musician's professional life in a range of situations it is recommended. Subjects included are: Yoga, Performance Psychology, Career Strategy.

Yoga
This module will encourage students to integrate Yoga into their practice routines. Increased awareness of how to use the body to allow for good posture and ease of movement while performing will help avoid overuse injuries and encourage freedom of expression.

Performance Psychology this section of Professional Practice focuses on the psychology of performance. It aims to raise awareness of the necessity for emotional and mental well-being in the quest to reach peak performance.

Career Strategy
Students are taken through an introduction to taxation, concert planning and promotion, biography writing, CV writing, mock auditions, leadership skills and interviews.

7.8 Integration and linking across Year 1 and Year 2
Year 1 and 2 of the Masters programme will involve incremental learning, with each module building upon and linking with the previous section.

8. Overall assessment

Notes relevant to all students:

- **Non-attendance penalties:**
  100% attendance is expected in all modules or components within modules. Students who fail to attend without a certified and sanctioned excuse will have marks deducted as follows:
  Performance Elective/Group classes, Chamber Music, Language classes etc.
  The following penalties will apply to the relevant module/component within a module:

2½% for any 2 unexplained absences; 5% for any 4 unexplained absences; 7½% for any 6 unexplained absences etc. Such deductions shall be made for all absences [without a certified and sanctioned excuse] without limit, and persistent non-attendance could result in failing the year

Supporting Studies

100% attendance is expected in **all** Academic lectures. Failure to do so will result in the following penalties:
5% will be deducted from the relevant module/component where students only attend a minimum of 75%; an additional 1 mark for each lecture missed thereafter will be deducted from the relevant module/component.

RIAM Holistic

Students should attend all Holistic lectures. Failure to do so will result in the following penalties:
If an aggregate a student's attendance drops to 75% a 5% deduction will be applied to the weighted overall supporting studies mark

Performance Electives

Chorale and Non-orchestral Protocol:

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

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 or performance, they will bear a 10% deduction off their overall performance mark (weighted at 60% of their year's total marks)
- A second lateness for rehearsal or performance will bear an additional 10% deduction
- Such deductions shall be made for each lateness without limit, and persistent lateness could result in failing the year.
- Except where there is duly certified or other approved reason, student absence may result in failure of the Performance Elective following referral to the relevant Postgraduate Committee and ratification at the Exam Board.

- All programmes must be approved by the student's principal study tutor, the relevant Head of Faculty, and deadlines for submission can be found in this handbook and in the academic calendar.
- Where a student does not submit their exam programme by the given deadline [please refer to the academic calendar] and as required by the Postgraduate Committee a deduction of 5 marks for that exam will be imposed as a penalty.
- Repertoire may be substituted [on the relevant form] subject to approval by the relevant Head of Faculty.
- 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.
- All performances will be open to the public.
- Where a student does not satisfactorily present Programme Notes for a performance exam, a penalty reduction of 5 marks will be imposed. Programme notes are not a requirement for chamber music or orchestral auditions.
- Use of sheet music:
  - **Pianoforte** students have no memory requirements, except for the Quick Memorisation tests in the Mid-Year Examinations of years 1 and 2.
  - **Harpsichord** students have no memory requirements.
  - **Accordion** students have no memory requirements for End-of-Year Performance.
  - **Organ** students have no memory requirements in the mid-year or End-of-Year Examination.
  - **String students** have no specific memory requirements, 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 will be taken into account when awarding the overall mark.
  - **Wind, Brass, Percussion students** are not required to perform their examination programmes from memory but are encouraged to do so.

- **Vocal students** will be required to perform from memory. Those who choose to use the sheet music without prior permission will incur the following penalties:
  Up to 5 minutes of platform time students will incur a deduction of 1 mark
  Up to 10 minutes of platform time students will incur a deduction of 2 marks
  Up to 20 minutes of platform time students will incur a deduction of 3 marks
  Up to 30 minutes of platform time students will incur a deduction of 4 marks
  Over 30 minutes of platform time students will incur a deduction of 5 marks
  Students may apply to the Postgraduate Committee for an exemption from this sanction, and this request will be reviewed in light of the demands of the works in question.

- Students who play **over** the maximum duration of a performance exam will incur the following penalties:-
  3-minute latitude and then an initial 3 marks will be deducted followed by an increase of 1 mark per minute up to a max of 10 marks.
- Students who play **under** the maximum duration of a performance exam will incur the following penalties:-
  3-minute latitude and then an initial 3 marks will be deducted followed by an increase of 1 mark per minute up to a max of 10 marks.
- Should an accompaniment student choose to perform a chamber music recital for one of his/her End-of-year recitals, and should they also choose chamber music as one of their additional performance options, they must be clear that this latter choice will involve a separate examination with separate repertoire. They cannot duplicate repertoire in such an instance.
- Students **must** submit all work assigned for academic modules in the RIAM. No extensions regarding due dates or specific assignments will be granted.
- Any academic 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 academic 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 academic work that is received later than two weeks from the official due date will receive a mark of zero for that assignment.
- Students will be required to carry out such assignments in all areas of the course, as determined by the lecturer, and to submit complete portfolios of all assignments for assessment.
- 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 Rules and Regulations handbook for appeals criteria.

Module 1: Principal Study - Performance Requirements

Over the course of their studies, students undertaking the standard two-year programme must complete the following examinations in their principal study:

Instrumentalists:

Year 1

- Choose a Mid-year Recital **or** a Concerto Exam **or** an Orchestral Exam (Strings/Wind/Brass/Percussion students only).
  - The mid-year recital to last 35-40 minutes which includes the natural breaks between pieces.
  - The concerto exam to consist of a major concerto in full to be performed with orchestral reduction.
  - Wind/Brass/Percussion students see Appendix 2 for details of Orchestral Exam option.
  - Strings students see Appendix 3 for details of Orchestral Exam option.

- Perform an End-of-Year Recital of 50-55 minutes which includes the natural breaks between pieces. An additional 5 minutes break may be added.
- An end-of-year full-length recital to be performed to, and assessed by, the end-of-year examination panel. This recital will take place during the end-of-year examination session and will be open to the public. Cognisance will be taken of programme building skills.
  Programme notes:

Keyboard Faculty:	Can be presented verbally or in written form
WBP Faculty:	Can be presented verbally or in written form
String Faculty:	Are required to do spoken introductions **and** to submit a hardcopy programme with programme notes.

Year 2

- Choose a Mid-year Recital **or** a Concerto Exam **or** an Orchestral Exam (Strings/Wind/Brass/Percussion students only).
  - The mid-year recital to last 35-40 minutes which includes the natural breaks between pieces.
  - The concerto exam to consist of a major concerto in full to be performed with piano reduction.
  - Wind/Brass/Percussion students see Appendix 2 for details of Orchestral Exam option.
  - Strings students see Appendix 3 for details of Orchestral Exam option.
- An end-of-year full-length recital to be performed to, and assessed by, the end-of-year examination panel. This recital will take place during the end-of-year examination session and will be open to the public. Cognisance will be taken of programme building skills.

  Programme notes:

  Keyboard Faculty: Can be presented verbally or in written form

  WBP Faculty: Can be presented verbally or in written form

  String Faculty: Are required to do spoken introductions **and** to submit a hardcopy programme with programme notes.

Vocal:

Year 1

Perform an **End-of-year Recital** of 45 -55 minutes which includes the natural breaks between pieces.
An additional 5 minutes break may be added. Programme notes can be presented verbally or in written form.
This programme should be performed from memory but permission may be requested to use a score for complex works or where this is the usual performance practice (e.g. oratorio). This recital will be open to the public.

Choose 2 further Performance Exams from the following options, each year:
(a) a significant RIAM Opera role (subject to casting)
(b) a vocal concerto
(c) a chamber music exam (25 – 30 minutes duration)
(d) a collaborative song project (subject to casting)

Year 2

Perform an **End-of-year Recital** of 45 -55 minutes which includes the natural breaks between pieces.
An additional 5 minutes break may be added. Programme notes can be presented verbally or in written form.
This programme should be performed from memory but permission may be requested to use a score for complex works or where this is the usual performance practice (e.g. oratorio). This recital will be open to the public.

Choose 2 further Performance Exams from the following options, each year:
(a) a significant RIAM Opera role (subject to casting)
(b) a vocal concerto
(c) a chamber music exam (25 – 30 minutes duration)
(d) a collaborative song project (subject to casting)

Singers will also be expected to take part in at least one ensemble/concert performance in each year of the course and will be encouraged to give solo and ensemble recitals outside the Royal Irish Academy of Music.

Conductors:

Year 1

- A mid-year recital of between **35- and 40-minutes** duration which includes the natural breaks between pieces to be performed to, and assessed by, the mid-year examination panel An additional 5-minute break may be added. This recital will take place in February and will be open to the public.
- Students must also prepare a suitable major work for choir in full to be performed to and assessed by an examination panel at an appropriate time during the year.
- An end-of-year full-length recital to be performed to, and assessed by, the end-of-year examination panel. This recital will take place during the end-of-year examination session and will be open to the public. The total duration of the recital should be **50–55 minutes** and must include repertoire from the candidates' selected modules. An additional 5-minute break may be added.

Year 2

- A mid-year recital of between **35- and 40-minutes** duration which includes the natural breaks between pieces to be performed to, and assessed by, the mid-year examination panel An additional 5-minute break may be added. This recital will take place in February and will be open to the public.
- Students must also prepare a suitable major work for choir in full to be performed to and assessed by an examination panel at an appropriate time during the year.
- An end-of-year full-length recital to be performed to, and assessed by, the end-of-year examination panel. This recital will take place during the end-of-year examination session and will be open to the public. The total duration of the recital should be **50–55 minutes** and must include repertoire from the candidates' selected modules. An additional 5-minute break may be added.

Accompanists

Year 1

- A Mid-year vocal recital of 30 minutes duration to be performed to, and assessed by, the mid-year examination panel. This recital will take place in February and will be open to the public.
- An end-of-year concerto performance consisting of one major concerto of between **20- and 30-minutes** duration or a vocal of **40 minutes** duration.
- An end-of-year instrumental recital of at least **45 minutes** duration to be performed to, and assessed by, the end-of- year examination panel. This recital will take place during the end-of-year examination session and will be open to the public.

In addition to this, piano accompanists will also be graded on three shorter examinations on a pass/fail basis:

- Preparation of three short collaborative exercises over the course of the year [to be administered by the RIAM instrumental principal accompanist].
- An end-of-year quick memorisation examination [given three days before the examination]
- An end-of-year sight reading examination in two parts; part one will be given one hour before the examination; part two will be given in the examination itself.

Year 2

- A mid-year vocal recital of **30 minutes** duration to be performed to, and assessed by, the mid-year examination panel. This recital will take place in February and will be open to the public.
- An end-of-year concerto performance consisting of one major concerto of between **20- and 30-minutes** duration or a solo vocal of **40 minutes** duration.
- An end-of-year instrumental recital of at least **45 minutes** duration and not more than **60 minutes** duration to be performed to, and assessed by, the end-of-year examination panel. This recital will take place during the end-of-year examination session and will be open to the public.

In addition to this, piano accompanists will also be graded on three shorter examinations on a pass/fail basis:

- Preparation of three short collaborative exercises over the course of the year [to be administered by the RIAM instrumental principal accompanist]. The three accompaniment exercises will be performed during the Mondays at Seven junior concert series. The candidate will be supervised by his/her speciality supervisor and will be required to accompany a number of students for these concerts. The repertoire will be approved in advance by the candidate's speciality supervisor and the candidate will be given adequate time to prepare and rehearse with the students.
- An end-of-year quick memorisation examination [given three days before the examination]
- An end-of-year sight reading examination in two parts; part one will be given one hour before the examination; part two will be given in the examination itself.

Module 2: Chamber Music

Years 1 and 2

- Chamber music students will be required to present an examined performance of 25-30 minutes duration (instrumentalists) or 15-20 mins (vocalists).
- Students selecting RIAM Opera Scenes [See Appendix 1 - Opera] as their Chamber Music Exam will be examined on both preparation and performance.

Module 3: Performance Electives

Years 1 and 2

- Students selecting Accompaniment as a Performance elective will be required to sit an End-of-year exam of not less than **30 minutes** duration.
- Students of Related Instrument will be required to sit an End-of-year exam of not less than **15-minute** duration.
- In all Performance electives [See Module Summary pages 23 and 24 and Elective descriptors - Appendix 1) students will be assessed on their attendance at the relevant lectures or at rehearsals in their stated electives as well as their progress, participation and commitment, and final examination, a high standard of which is required.
- One performance option is marked pass/fail and the other one is marked as a percentage.

Module 4: Academic Elective [See Appendix 4 for Research Misconduct]

Year 1

Dissertation

- Students will be required to give a short presentation based on their choice Essay Topic.
- Students must submit an essay of between 3,000-5,000 words related to the Dissertation Topic and in addition, a document of approximately 2,000 words detailing the research undertaken during Year 1 and a research plan/timeline for the remaining work to be accomplished prior to final submission.

Music Technology

- Students will be required to submit for examination 3 assignments and a research based written paper of approximately 4,000 words reflecting on their study of the course at the end of the year.

Composition

- Students will be required to submit a portfolio of their work completed during the course for examination at the end of the year.

Year 2

Dissertation

- Students will be required to submit their dissertation of 12,000 - 15,000 words by 1st May each year.
- When submitting the final hardbound version of the dissertation, students must also submit the final version in digital format by email to the following address: library@riam.ie. Acceptable digital formats are PDF, Microsoft Word, or Rich Text File. The digital dissertation is submitted on the understanding that it may be made available online (pdf) in a institutional research repository.

Music Technology

- Students are set a further 3 assignments [6 assignments in total across the two years]. Students are expected to demonstrate a creative understanding of the subject topic and support this original work with a research based written paper of approximately 4,000 words [total word count across the two years of the programme is approximately 8,000 words].
- Students work is evaluated during tutorial sessions where creative decisions and technical problems are dealt with before the final submission of work.
- Students will be required to submit their portfolio and paper by 1st May.

Composition

- Students will be required to submit their portfolio of representative work by the given deadline.

8.1 Examination Panels

Performance

Module 1: Principal Study:

Year 1

Mid-Year Recital, End-of-year Concerto/Voice [including re-sit examinations] will be conducted by an exam panel consisting of: -

- The relevant specialist Extern Examiner(s) who will act as Chairperson of the Panel of Examiners if necessary.
- The relevant Head of Faculty or his/her nominee

End-of-year Recital [including re-sit examinations] will be conducted by an exam panel consisting of:

- The relevant specialist Extern Examiner(s) who will act as Chairperson of the Panel of Examiners if necessary.
- The relevant Head of Faculty or his /her nominee

Year 2

Mid-Year Recitals, End-of-year Concerto/Voice and/ End-of-year Recital [including re-sit examinations] will be conducted by an exam panel consisting of:

- The overall Extern Examiner who will act as Chairperson of the Panel of Examiners or his/her nominee.
- The relevant specialist Extern Examiner(s)
- The relevant Head of Faculty or his /her nominee

Module 2: Chamber Music / RIAM Opera production / Opera Scenes

Opera Production / Opera Scenes

Years 1 and 2

Will be conducted by an exam panel consisting of:

- Head of Faculty or their nominee
- A specialist Extern Examiner

Chamber Music

Will be conducted by

- A specialist extern examiner

The overall level of marking of specialist external examiners will be standardised by the Head of Chamber Music.

Module 3: Performance Electives

Years 1 and 2

Accompaniment this elective will be conducted by an exam panel consisting of:

Accompaniment

- The Head of Keyboard or his/her nominee
- A specialist Extern Examiner

Note

- Students will be assessed by the relevant teacher for all other performance options.

Supporting Studies

Module 4: Academic Elective

Year 2

All work submitted throughout the final year for continuous assessment will be marked by an RIAM member of the Musicianship Faculty whose mark will be agreed with the External Examiner. A viva voce examination on the submitted work may be held at the discretion of the examiners.

8.2 Marking Criteria

The proportion of marks allocated to each of the components for the purposes of arriving at the overall percentage for each year's examinations will be as follows:

Modules			Year 1	Year 2
Performance				
Module 1: Principal Study [1 & 2]		60%	60%	
Vocal				
Performance Exam 1	15%			
Performance Exam 2	15%			
End-of-Year Recital	24%			
Continuous Assessment	6%			
Instrumental/ Conducting:				
Examination (Mid-year Recital or Concerto)	24%			
End of Year Examination (End-of-year Recital)	30%			
Continuous Assessment	6%			
Module 2: Chamber Music [1 & 2]				
Examination, continuous assessment			5%	5%
Module 3: Performance Electives [1 & 2]			5%	5%
One performance option is marked pass/fail. and the other one is marked as a percentage.				
Supporting Studies				
Module 4: Academic Elective [1 & 2]			30%	30%
Research	100%			
Music Technology/Composition				
Portfolio	80%			
Commentary	20%			
Module 5: RIAM Holistic [1 & 2]			0%	0%

8.3 Re-sit assessments

Note

- The result of a re-sit examination/re-submission will be judged simply on a pass/fail basis [pass = 50%] and the **overall grade** recorded for the relevant academic year will be recorded as a **pass/fail** [this result will also be clearly indicated on transcripts].
- In an exam/assignment for which there was an approved excused absence i.e., medical certificate, the grade achieved on the second sitting (first attempt) will be graded accordingly.

Module 1: Principal Study

Year 1

A student who fails their **Mid-year recital/concerto/orchestral audition** will be required to repeat the exam prior to the end-of-year full length recital. A second failure will exclude the student from the end of year examination and the student will normally be required to terminate his/her studies.

A student who fails their **End-of-year recital** will be required to repeat the examination in the re-sit session in the last week of August or first week in September immediately following his/her first attempt. A second failure will normally result in the student being required to terminate his/her studies.

Year 2

A student who fails their **Mid-year recital** will be required to repeat the exam prior to the end-of-year full length recital. A second failure will exclude the student from the end of year examination and the student will normally be required to terminate his/her studies.

A student who fails their **End-of-year concerto/recital** will be required to repeat the examination in the re-sit session in the in the last week of August or first week in September immediately following his/her first attempt. A second failure will normally result in the student being required to terminate his/her studies.

Module 2: Chamber Music

Years 1 and 2

In the event of failure in Chamber Music by examination, the student will be required to repeat the examination at the re-sit session in in the last week of August or first week in September immediately following their first attempt. A second failure will normally result in the student being required to terminate their studies.

Module 3: Performance electives

Years 1 and 2

For Accompaniment by examination, the student will be required to repeat the examination at the re-sit session in in the last week of August or first week in September immediately following his/her first attempt. With all Performance electives, students who fail on attendance will be required to repeat the relevant option with attendance and an additional non-compulsory Performance Elective.

Module 4: Academic Elective

Year 1

A student who fails their Academic module will be required to present his/her Essay/Music Technology/Composition portfolio for examination in the in the last week of August immediately following his/her first attempt. A second failure will normally render the student ineligible for the award of the Degree/ Graduate diploma.

Year 2

Dissertation

Graduate students who require an extension on the submission date of their dissertation (on medical or *ad misericordiam* grounds) must contact their Course Coordinator/Director prior to the submission date and must provide documentary evidence to support their case. Such extensions will be at the discretion of the Postgraduate committee. Where a course requires graduate students to undertake an oral examination of the dissertation work, this will take place before the examination board meeting takes place. Dissertations may be graded fail/pass/pass with distinction. Graduate students who have achieved a pass / pass with distinction for their dissertation may, subject to the approval of the Postgraduate committee, be granted a one-month extension free of fees for minor revisions / corrections prior to submitting the final hardbound copy of the dissertation. No extensions to this period will be permitted.

Where failure of a dissertation is contemplated and an oral examination has not been held as a matter of course, graduate students are entitled to an oral examination. This must take place prior to, or during the examination board meeting. The candidate must be informed of the reason for the oral examination. Candidates who have attended an oral examination as a matter of course may not avail of another. The format of an oral examination is at the discretion of the Postgraduate committee.

Music Technology/Composition

A student who fails their Music Technology/Composition portfolio will be required to represent his/her portfolio for examination in the September immediately following his/her first attempt.

A second failure will normally render the student ineligible for the award of the Degree.

8.4 Marking procedures.

Mid-year results

Students will receive copies of their results and detailed remarks in the case of Principal study and chamber music from specialist extern by e-mail. This process ensures students receive feedback on their strengths and areas for improvement.

Concerto/End-of-year results

The results of the individual assessed components for each student for each year will be moderated at a formally constituted Board of Examiners. This Board will consider all relevant matters to a student's level of performance and attainment at a particular session of examinations and agree a recommended result in respect of each student. Such results certified by the RIAM Director or Director's nominee will be displayed on the noticed board as soon as possible following the deliberations of the Board of Examiners.

The following will be invited to attend the Board of Examiners:

- Overall External Examiner
- Administrative Officer [Registry]
- Heads of Faculty:
  Head of Keyboard
  Head of Musicianship
  Head of Strings
  Head of Vocal
  Head of Wind, Brass and Percussion
- Academic lecturers/Principal tutor
- Internal Examiners
- A representative from the RIAM Associated College Degrees Committee

8.5 Appeals procedure

Please refer to the RIAM Regulations and Policy Documents for full-time students

8.6 Academic progression

Graduate Diploma of Music in Performance and Master's in Music Performance Awards Students who successfully complete all compulsory components for Year 1 and do not wish to advance to Year 2 or fail year 2 of the course will be awarded a Graduate Diploma of Music in Performance. Students who successfully complete all compulsory components of Year 2 will receive the degree of Master in Music Performance.

- All students register on the Master's in Music Performance programme. Students must successfully pass all the requirements of their first year in order to progress to the second year of the programme.

Progression to year 2 of the Degree:

- The Board of Examiners will meet at the end of Year 1 to moderate assignment marks from all 5 modules, in order to record end-of-year results and to confirm each student's progression from Year 1 to Year 2 subject to all modules successfully completed.

8.7 Awards

Successful Master's in Music Performance students will be awarded a Pass with Distinction or Pass.

Level	**Overall Percentage**
Pass with Distinction	70% and above
Pass	50% - 69%
Fail	0% - 49%

Successful students of a Graduate Diploma of Music in Performance will be awarded:

Level	**Overall Percentage**
Graduate Diploma of Music in Performance Pass with Distinction	70% and above
Graduate Diploma of Music in Performance	50% - 69%

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