



# RECITAL ARTIST DIPLOMA

HANDBOOK 2025-2026

**Recital Artist Diploma**  
**The Royal Irish Academy of Music**

<b>Course title:</b>	Recital Artist Diploma
<b>Duration of the Recital Artist Programme:</b>	Full time 1 to 3 years
<b>Closing date for applications:</b>	1 <sup>st</sup> December (Direct application to RIAM)
<b>Institution delivering the course:</b>	The Royal Irish Academy of Music
<b>Head of Institution:</b>	Deborah Kelleher, Director

**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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## About this Handbook

This handbook is designed to guide you in your Recital Artist Diploma 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), 3<sup>rd</sup> and 4<sup>th</sup> levels, on [padraigrynn@riam.ie](mailto:padraigrynn@riam.ie)

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

## STAFF CONTACTS

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## Key Programme Dates

Further information on RIAM programme dates can be accessed at [academic calendar](#)

Further supporting information on programme dates can be accessed on Moodle under the 3<sup>rd</sup> & 4<sup>th</sup> Level Office, at [RIAM: All courses](#) under sub section Academic Calendar.

Further information on [confirmed exam](#) dates can be accessed on Moodle under the 3<sup>rd</sup> & 4<sup>th</sup> Level Office, at [RIAM: All courses](#) under sub section Exams Information.

## Personal Support and Counselling for students

If you wish to reach out to anyone during your studies, RIAM has two services:

### Counselling Support

Contact directly for up to 4 **free** Confidential Sessions

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

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

### Mentoring / Coaching Support

Contact directly for up to 4 **free** Confidential Sessions

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

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

A list of student support leaders can be accessed on Moodle under the 3<sup>rd</sup> & 4<sup>th</sup> Level Office:

<https://www.riam.ie/support-services-for-students>

### EQuita Resolution Pathway (ERP)

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

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

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

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

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

Additional Resources:

[RIAM Dignity and Respect Policy](#)

[Student Code of Conduct](#)

[Students Complaints Procedure](#)

## Information on special educational needs

The Royal Irish Academy of Music encourages students with particular needs to disclose information on their disability/specific learning difficulty to the RIAM Disability Support Service [roisinmurphy@riam.ie](mailto:roisinmurphy@riam.ie) before they apply to college or at any point during their studies. Such disclosure is encouraged so that any reasonable accommodation required is identified and facilitated to assist the student. All disclosures by students are treated in strict professional confidence, and relayed to relevant staff in order to provide whatever supports are required.

## Recital Artist Diploma - General Information

### Programme aims and objectives

- To provide further development, at postgraduate level, for exceptionally talented performers who wish to expand their performing skills
- To provide students with performance opportunities in both solo and Chamber Music recitals

### Programme Learning Outcomes

On successful completion of the Recital Artist Diploma, the students should be able to:

- Perform demanding musical repertoire to a professional standard with technical assurance, confidence and a sense of individual artistry
- 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
- 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



## Course Structure

Students will be required to successfully complete the following components:

### Principal study

1 hour per week is devoted to the study of the student's principal instrument/voice. In addition to such tuition, student will also have the opportunity to perform in masterclasses and performance projects with international visiting artists. Orchestral players and singers also receive up to 15 hours of accompaniment/coaching throughout the year.

### Chamber Music

Students receive 8 hours of coaching.

### Performing Electives

Attendance at orchestra is obligatory for all full-time students of orchestral instruments and Chorale is obligatory for all full-time vocal students and non-orchestral who study at the Academy. [See Appendix 1 for Performing Electives].

### Contact Hours

The course is of 30 weeks duration. Students must satisfy all course regulations, pass all assessment procedures and maintain an attendance record of at least 75% for Principal Study and Chamber Music modules. Students assigned to Chorale/RIAM Orchestra/Ensembles must attend all rehearsals and concerts of the performing group to which they have been assigned. [As stated in Performing groups regulations].

The distribution of the contact hours is as follows:

#### Modules

#### Principal Study

Keyboard	30
Instrumental [1 hour principal study and up to 15 hours coaching per year]	45
Vocal [1 hour principal study and up to 15 hours coaching per year]	45

#### Chamber Music

8

#### Performance Electives

#### Non-Orchestral

Non-orchestral players will perform in:

- RIAM Chorale (compulsory for non-orchestral players)

#### Orchestral players

Orchestral players are placed in projects following compulsory orchestral auditions held at the beginning of the academic year.

Orchestral players perform in:

- RIAM Philharmonia
- RIAM Opera Orchestra
- RIAM Early Music Ensemble (priority given to Historical Performance students)
- Ensemble Interforma

### Additional Electives

Recital Artist students have the opportunity to attend the following classes, which are recommended but not obligatory:

#### Instrumentalists:

- Performance class
- Conducting
- RIAM Holistic
- Masterclasses with international artists

#### Vocalists:

- Masterclasses with international artists
- Professional Practice
- Italian diction
- French diction
- German diction
- Phonetics
- Opera class

For more information on additional electives, Recital Artist students must consult with their relevant Head of Faculty.



**Module 1: Principal Study****1. Module Code**

RCA1

**2. Module Size**

Tuition 1 hour per week x 30 weeks

Coaching up to 15 hours over the Academic Year for Orchestral Instrumentals and Vocalists

**3. Rationale and Aims**

Rationale

- Principal study lessons, delivered on a one-to-one basis, are aimed to give feedback to already confident performer who demonstrates an advanced level of instrumental/vocal technique. Over the life of the course, the repertoire appropriate to the instrument and the students' own interests will be covered in depth. 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 the [academic calendar](#).

Aims (Overall)

- To achieve productive, reflective practice and independent learning
- To conceive, design, and implement a series of music performance projects with rigour and discrimination

**4. Learning Outcomes**

On successful completion of this module, students should be able to:

- Demonstrate a high level of artistic and interpretive confidence appropriate to demanding repertoire and a significant professional performing career

**5. 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 the [academic calendar](#).

**6. Teaching and Learning Methods**

Masterclasses with visiting guest artists

Group performance classes with a range of RIAM staff

One-to-one tuition with principal study teacher

One-to-one coaching with RIAM accompanist

**7. Methods of Assessment****One** full-length recital [50 minutes duration]

Students are not permitted to use opera arias or movements from concerti in this recital programme will be required to write programme notes for each recital and these will form part of the assessment.

**One** concerto/work for voice and orchestra (up to 50 minutes duration)

Students are required to write programme notes for the performance and these will form part of the assessment.

**8. Pass Requirement**

50% Pass

**9. Method of Supplemental Assessment**

Re-sit of formal examination. Students who fail to satisfy the Court of Examiners in any assessment may be permitted, at the discretion of the Court of Examiners, to represent themselves on one occasion only for a supplementary examination. Any student who receives a failing mark for any supplementary examination will normally be required to withdraw from the course.

**10. Module Teaching Team**

Relevant principal study teachers and RIAM accompanists

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

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 1 & 2]
- Historical Performance Style [compulsory BMus 3, 4, MMus, 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 2: Chamber Music Performance

### 1. Module Code

RADCM

### 2. Module Size

Coaching 8 hours over the year

### 3. Rationale and Aims

Rationale

Chamber music forms a core part of many performing musicians' lives. The ability to perform to a high level in a small group requires different skills to those of solo repertoire. 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 encourage systematic comprehension of the study and practice of chamber music relevant to the instrument/voice, and mastery of the performance skills and research methods associated with that field

### 4. Learning Outcomes

On successful completion of this module, students should be able to:

- Demonstrate a high level of artistic and interpretive confidence appropriate to chamber music repertoire

### 5. 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 the [academic calendar](#).

**Chamber Music timings:**

50-minute programme

### 6. Teaching and Learning Methods

Masterclasses with visiting guest artists

Group performance classes with a range of RIAM staff

Small group coaching with designated chamber music tutor

### 7. Methods of Assessment

The chamber music recital [50 minutes duration] must be of major works of the repertoire and it is the responsibility of all students to form the necessary ensemble(s) for their recital.

### 8. Pass Requirement

Pass/fail

### 9. Method of Supplemental Assessment

Re-sit of formal examination. Students who fail to satisfy the Court of Examiners in any assessment may be permitted, at the discretion of the Court of Examiners, to represent themselves on one occasion only for a supplementary examination. Any student who receives a failing mark for any supplementary examination will normally be required to withdraw from the course.

### 10. Module Teaching Team

Relevant principal study teachers

**Module 3: RIAM Holistic [Optional]****1. Module Code**  
RADRH**2. Entry Requirements**  
RADRH**3. Module Size**  
Group tuition approximately 36 hours**4. ECTS Value**  
0**5. Rationale and Aims**  
Rationale

A performing musician requires skills which support more than their technical and artistic training, in order to achieve a successful career in music. RIAM Holistic takes students through the most important supporting skills necessary for entering the profession.

Good physical health is addressed through Yoga; mental fitness is developed through performance psychology; business acumen is honed through career strategy and the ability to think laterally as a musician is explored through improvisation.

## Aims

- To acquire skills necessary to be a fully rounded professional musician
- To develop an awareness of the real-life challenges involved in the music profession

**6. 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 the ability to engage in business-related aspects of the life of a professional musician with confidence through course work and assignments

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

- Demonstrate an expanded critical understanding of the challenges involved in being a professional musician through course work and seminar discussions
- Demonstrate planning and business acumen in relation to their own career planning musician through course work and seminar discussions
- Demonstrate the ability to identify and respond with confidence to those challenges
- Innovate, and develop their career path based on an awareness of their individual strengths

**7. Course Content and Syllabus**

## Yoga

Yoga is a Hindu spiritual and ascetic discipline, a part of which, including breath control, simple meditation, and the adoption of specific bodily postures, is widely practiced for health and relaxation.

## 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 further training concerning taxation, concert planning and promotion, biography writing, CV writing, mock auditions and interviews.

**8. Teaching and Learning Methods**

Masterclasses and interviews with visiting guest artists

Group classes with a range of RIAM staff

Self-directed concert promotion

**9. Methods of Assessment**

Continuous assessment/attendance 100%

**10. Pass Requirement**

Students are awarded pass/fail based on attendance and observations of the tutors

**11. Method of Supplemental Assessment**

Repeat module with attendance

**12. Recommended Reading Materials /Indicative Resources**

Improvisation:

Levine, Mark The Jazz Piano Book

Performance Psychology:

Emmons, S. and Thomas, A. 1988 Power Performance for Singers New York: OUP

Bonetti. R. 2003 Confident Music Performance Queensland: Words and Music

Kenny, D. T. 2008 Music Performance Anxiety, International Handbook of Health and Wellbeing Oxford: OUP

Kerr. V. 2014 STAGE FRIGHT. Dublin Turning Point Training Institute

Green, B with Gallwey, W. T. 1986 The Inner Game of Music. New York: Doubleday & Co.

**13. Module Teaching Team**

Relevant lecturers

## Appendix 1: Performance Electives

RIAM Chorale is compulsory for all non-orchestral students on the course. The student will sing in a number of works of different styles and periods both a capella and accompanied. Emphasis will be placed on cultivating the ability to pitch, sight-sing and listen critically as part of a vocal ensemble

It is compulsory for all string, woodwind, brass and percussion students to attend RIAM Orchestras/ ensemble in all four years of the course that they are assigned to. The student will be afforded the opportunity of performing as much as possible of the standard orchestral and choral repertoire playing, if possible, in a principal position. There will also be occasions for performing concertos orchestra.

Students who are required for only a portion of the year in a given ensemble may be redeployed, at the discretion of the conductors of the performing groups, to another ensemble.

### Note:

- All non-orchestral students (including keyboard and singers) must attend Chorale
- All orchestral instrumentalists must attend RIAM Philharmonia Orchestra unless otherwise assigned
- Note that the RIAM Early Music Ensemble, RIAM Opera Orchestra and RIAM New Music Ensemble are sub-groups of the RIAM Philharmonia, and as such attendance at these ensembles is compulsory
- Students are encouraged to attend both Chorale and Orchestra where possible
- Students assigned to Chorale/RIAM Orchestras/Ensembles must attend all rehearsals and concerts of the performing groups to which they have been assigned. [As stated in Performing groups regulations which are circulated to students each Academic Year

### Performance Ensemble

#### 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 of 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.

#### 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 Postgraduate Committee and ratification at the Exam Board.

### RIAM Philharmonia

#### International guest conductors

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

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

## **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 Class**

**Tutors:- Junior Song Class - Sylvia O'Regan**

**Senior Song Class - *Lieder* - Kathleen Tynan; *Chanson* - Deirdre Greer Delaney; *English and American Song* - Virginia Kerr**

**Visiting Artists: Ann Murray and Iain Burnside**

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 instill in students an in-depth appreciation of this sometimes neglected area of vocal repertoire.

## **Junior Baroque and Oratorio**

**Tutor - Lynda Lee**

These classes are designed to introduce students to the repertoire of the baroque era, as well as oratorio works from later periods. For most young singers, performing as a soloist in front of choirs in the world of oratorio is very often the gateway to a full-time career in singing. These practical classes enable the singers to place their oratorio repertoire into the correct historical and stylistic context. The singers prepare repertoire suggested by their individual teachers, which they then perform in front of the class. This format allows the singers to develop their performance skills, while also familiarising themselves with the different styles and techniques required to become accomplished oratorio performers.

## **Senior Aria Class**

**Tutor - Virginia Kerr**

An Exploration of arias from opera and oratorio from Baroque to 21<sup>st</sup> Century. These flexible lectures and practical classes will help students put their operatic and oratorio singing into historical and stylistic context. Classes will include occasional short lectures, integrated with practical work on prepared arias, individual singing teachers' "work in progress" and music arising from the history under discussion. Advanced singers will learn the necessary core repertoire of works for their voice and explain the importance of musicianship and presentation, and will perform their chosen aria from oratorio or opera

## **Junior Opera**

**Tutor - Owen Gilhooly**

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. Operatic ensembles will also be prepared and built up into scenes from the operas studied analysing the characters' history and interrelationships, and tutors will encourage students to explore work together.

## **Senior Opera**

**Class Co-coordinator - Kathleen Tynan**

**Conductors: David Adams/ Andrew Synnott**

**Visiting Artists: Ann Murray/Roy Loughlin**

Further exploration of Operatic recitative arias duets and ensembles with RIAM conductors and répétiteurs David Adams and Andrew Synnott. Visiting international tutors also frequently contribute to the class. Each year the Senior Opera Class presents staged performances of opera scenes. Since 2012 the repertoire of the class has been expanded to include full staged performances of **Opera Briefs** [short one-act operas] in collaboration with The Lir Academy of Dramatic Art at Trinity College Dublin. This has afforded students the opportunity to work with professional opera and theatre directors and designers.



### **Conducting**

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.

### **Ensemble Interforma**

A core ensemble of 12 elite RIAM solo string players, selected by audition, directed by violinist, Sarah Sew. The group focuses not on the individual, but on the group as a collective, looking outward at open collaboration, crossing boundaries and art form. The group explores repertoire from all periods, focusing on works that compel, provoke and inspire.

### **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 Masters level, and many are prizewinners 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!

## Appendix 2: Performance Marking Criteria

Pass with Distinction	
80% - 100%	<p><b>Technique</b></p> <ul style="list-style-type: none"> <li>• An extremely assured and technically accomplished performance</li> <li>• Maintained a totally convincing sense of control throughout the performance</li> <li>• Highly polished and accomplished; always convincing in this regard</li> </ul> <p><b>Interpretation</b></p> <ul style="list-style-type: none"> <li>• A profound understanding of style and of the pieces performed</li> <li>• A richly imagined and memorable performance with great individuality always in abundance</li> <li>• A deeply insightful performance; thoroughly convincing</li> </ul> <p><b>Performance</b></p> <ul style="list-style-type: none"> <li>• Totally committed and convincing throughout; a gripping account</li> <li>• Profoundly communicative and effective; a confident and highly professional performance full of élan</li> <li>• Full of flair and polish; a strong sense of artistry</li> </ul>
70% - 79%	<p><b>Technique</b></p> <ul style="list-style-type: none"> <li>• Very technically assured</li> <li>• Hardly any lapses of control or none of any significance</li> <li>• Highly polished and accomplished; always convincing in this regard</li> </ul> <p><b>Interpretation</b></p> <ul style="list-style-type: none"> <li>• A deep understanding of style and of the pieces performed</li> <li>• A high degree of individuality with a significantly imaginative interpretation</li> <li>• Showed a continuously high degree of insight throughout the performance; wholly convincing in this regard</li> </ul> <p><b>Performance</b></p> <ul style="list-style-type: none"> <li>• A highly committed and convincing performance</li> <li>• Great poise and confidence in evidence; always communicative</li> <li>• A significant degree of flair and polish</li> </ul>
Pass	
66% - 69%	<p><b>Technique</b></p> <ul style="list-style-type: none"> <li>• Mostly technically assured</li> <li>• Some issues/lapses of control but not many</li> <li>• In some short passages the performance may have been slightly marred by technical glitches</li> </ul> <p><b>Interpretation</b></p> <ul style="list-style-type: none"> <li>• Good understanding of style</li> <li>• Has individuality but more subtlety of imagination required</li> <li>• Has some degree of insight; quite convincing in this regard</li> </ul> <p><b>Performance</b></p> <ul style="list-style-type: none"> <li>• Demonstrates commitment and concentration</li> <li>• Displays confidence and poise and was communicative</li> <li>• Evidence of some flair</li> </ul>
60% - 65%	<p><b>Technique</b></p> <ul style="list-style-type: none"> <li>• Fairly technically assured</li> <li>• Some technical issues and perhaps limitations in control</li> <li>• Slightly marred the performance overall</li> </ul> <p><b>Interpretation</b></p> <ul style="list-style-type: none"> <li>• More individuality and awareness of musical style needed</li> <li>• Requires a wider variety of expression</li> <li>• Requires more insight; somewhat convincing though</li> </ul> <p><b>Performance</b></p> <ul style="list-style-type: none"> <li>• Generally confident with some sense of involvement</li> <li>• Displayed some poise and was mostly communicative Evidence of some flair</li> <li>• Signs of some restriction which limits a sense of flair; shows good potential though</li> </ul>

56% - 59%	<b>Technique</b> <ul style="list-style-type: none"> <li>Reliable technically but lacks versatility and ease</li> <li>Flaws in technical control</li> <li>Marred performance overall</li> </ul> <b>Interpretation</b> <ul style="list-style-type: none"> <li>Displayed some stylistic understanding</li> <li>A rather standard approach; lacks individuality</li> <li>Limited in insight into the music and not always convincing</li> </ul> <b>Performance</b> <ul style="list-style-type: none"> <li>Reasonably confident (most of the time) with some sense of involvement</li> <li>Though communicative it lacked poise</li> <li>Shows potential and demonstrates solid preparation though lacking in flair</li> </ul>
50% - 55%	<b>Technique</b> <ul style="list-style-type: none"> <li>Reasonable technically, though this restricted the musical interpretation</li> <li>The technique marred the overall impression somewhat</li> <li>Notable flaws in technical control</li> </ul> <b>Interpretation</b> <ul style="list-style-type: none"> <li>Displayed a somewhat narrow stylistic understanding</li> <li>Overall a rather standard approach</li> <li>Occasional insights into the music but overall unconvincing in this regard</li> </ul> <b>Performance</b> <ul style="list-style-type: none"> <li>Fairly confident but lacking in involvement</li> <li>Not always communicative</li> <li>Preparation in evidence but not always solid</li> </ul>
<b>Fail</b>	
46% - 49%	<b>Technique</b> <ul style="list-style-type: none"> <li>Technically limited</li> <li>Maintained a sense of continuity despite technical problems</li> <li>Conspicuous flaws in technical control</li> </ul> <b>Interpretation</b> <ul style="list-style-type: none"> <li>Displays some musical understanding though lacking in stylistic variety</li> <li>An unconvincing approach</li> <li>Quite limited in terms of insight into the music</li> </ul> <b>Performance</b> <ul style="list-style-type: none"> <li>Somewhat hesitant throughout and lacking in engagement</li> <li>Though it maintained a sense of coherence, it lacked a sense of communication</li> </ul>
40% - 45%	<b>Technique</b> <ul style="list-style-type: none"> <li>Some significant technical limitations</li> <li>Lacked continuity</li> <li>Technically somewhat weak</li> </ul> <b>Interpretation</b> <ul style="list-style-type: none"> <li>A limited and somewhat basic level of stylistic understanding</li> <li>An unsatisfactory and unconvincing approach</li> <li>Displayed little or no sense of direction or plan</li> </ul> <b>Performance</b> <ul style="list-style-type: none"> <li>Very hesitant throughout; lacking assurance</li> <li>Little or no communication and limited coherence</li> <li>Inadequate preparation in evidence</li> </ul>
0% - 39%	<b>Technique</b> <ul style="list-style-type: none"> <li>Serious technical limitations</li> <li>Disjointed and little or no continuity</li> <li>Not really in control; significant flaws everywhere in evidence</li> </ul> <b>Interpretation</b> <ul style="list-style-type: none"> <li>Little evidence of musical understanding or interpretation</li> <li>The performance may have been technically weak to the extent that it became difficult to judge interpretation</li> <li>Somewhat incoherent</li> </ul> <b>Performance</b> <ul style="list-style-type: none"> <li>A disjointed and faltering performance</li> <li>Neither properly communicative nor coherent</li> <li>Little or no evidence of adequate preparation</li> </ul>

## Appendix 3 Academic Regulations

### 1. Overview of the Programme

The Recital Artist Diploma is a structured whole-time course of one or two year's duration. It is for exceptionally talented performers who wish to expand their performing skills.

### 2. Structure of Programme

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

2.2	Keyboard	String	Woodwind, Brass & Percussion	Voice	Conducting
	Piano	Violin	Recorder	Soprano	Choral
	Organ	Viola	Flute	Mezzo-soprano	Orchestral
	Harpsichord	Cello	Oboe	Countertenor	
	Accordion	Double Bass	Clarinet	Tenor	
	Accompaniment/Direction	Concert Harp	Bassoon	Bass	
		Irish Harp	French Horn	Baritone	
		Classical Guitar	E flat Tenor Horn		
			Trumpet		
			Trombone		
			Euphonium		
			Tuba		
			Percussion		

### Aims and Objectives

The aims and objectives of the Recital Artist Diploma are:

- To provide further development, at postgraduate level, for exceptionally talented performers who wish to expand their performing skills
- To provide students with performance opportunities in both solo and Chamber Music recitals

### 2.3 Programme Learning Outcomes

On successful completion of the Recital Artist Diploma, the students should be able to:

- Perform demanding musical repertoire to a professional standard with technical assurance, confidence and a sense of individual artistry
- 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
- 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

### 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.

#### 4. Admissions

Admissions to the Recital Artist Programme at The Royal Irish Academy of Music will be administered through direct application [online](#) by the closing date each year. Late applications may be considered in exceptional cases. All applicants must pay a non-refundable application fee and upload the documents as listed on the website.

Short-listed applicants will be notified of the day and time of their audition and interview.

##### 4.1 Admission Requirements

###### **Qualifications or equivalent**

- There are no mandatory age requirements.
- Applicants should normally have attained a 2:1 in an undergraduate degree in music/music performance. In exceptional circumstances candidates without such qualifications will be considered\*

**Or**

\* Where a student has not attained the required audition requirements, he/she may apply with a recommendation from his/her teacher.-

**Competence in the English language** - all classes/lectures/seminars are conducted through English. 'We do not require non-native English-speaking students to have a formal English language qualification for this course. However, in order to achieve the most from this programme, we recommend that students attain an IELTS level of 4.5 prior to making application.

##### 4.2 Audition Procedures

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

**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.

**Performance audition** - all successful applicants called for audition will be required to perform, at audition, a balanced and stylistically contrasting programme of 15 minutes music, consisting of not less than two works or songs. The audition/interview panel reserves the right to hear all or part of any work presented. 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 audition/interview panel will make the final selection. The maximum number of applicants who are accepted onto the course in any one year is normally sixteen. Successful applicants who are offered a place on the programme are notified in writing and must adhere to the deadlines stated in the letter of offer or the offer will lapse and the place will be re-assigned.

#### Induction

On Induction day [which is held at the RIAM] students complete the necessary registration documents and will be introduced to RIAM staff - the Director, and other key personnel. Information regarding commencement of lessons and academic studies will be available on this day. New students will be given a tour of the RIAM Library and its facilities.

#### Administrative support

Administration support includes admissions, examinations and student records.

#### 4.3 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 Postgraduate Committee. Part of the review to ensure the programme is meeting the needs of students and lecturers, is a self-review including student feedback and external review process. The Postgraduate Committee will report to the Board of Studies 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. The questionnaire is disseminated to students in a hard copy format at the end of each Academic Year and is collected via an anonymous hand-in point in the General 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 about the implementation of these changes.

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

#### 5.3 Student services and facilities

##### 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 each student 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. Administrative Structure 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



## 7. Academic Year

### Principal Study

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]

### Examinations

Chamber Music Examinations usually held in April

Concerto examinations are held in January / February

End-of-year examinations are held in May/June

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

## 7.1 Module Co-coordinators/Lecturers

The Board of Studies design implement and monitor the delivery of the degree.

### Note:

- Each lecturer reserves the right to alter the course module at any stage during the Academic year.

## 8. Course Structure

Students will be required to successfully complete the following components:

### Principal study

1 hour a week is devoted to the study of the student's principal instrument/voice. In addition to such tuition, student will also have the opportunity to perform in masterclasses and performance projects with international visiting artists. Orchestral players and singers also receive 20 hours of accompaniment/coaching throughout the year.

### Chamber Music

Students receive 10 hours of coaching per group.

### Performing Electives

Attendance at orchestra is obligatory for all full-time students of orchestral instruments and Chorale is obligatory for all full-time vocal students and non-orchestral who study at the Academy. [See Appendix 1 for Performing Electives].

## Contact Hours

The course is of 30 weeks duration. Students must satisfy all course regulations, pass all assessment procedures and maintain an attendance record of at least 75% for Principal Study and Chamber Music modules. Students assigned to Chorale/RIAM Orchestra/Ensembles must attend all rehearsals and concerts of the performing group to which they have been assigned.

The distribution of the contact hours is as follows:

### Modules

#### Principal Study

Keyboard	30
Instrumental [1 hour principal study and 30 minutes coaching]	45
Vocal [1 hour principal study and 30 minutes coaching]	45

#### Chamber Music

8

### Performance Electives

#### Non-Orchestral

Non-orchestral players will perform in:

- RIAM Chorale (compulsory for non-orchestral players)

#### Orchestral players

Orchestral players are placed in projects following compulsory orchestral auditions held at the beginning of the academic year. Orchestral players perform in:

- RIAM Philharmonia
- RIAM Opera Orchestra
- RIAM Early Music Ensemble (priority given to Historical Performance students)
- Ensemble Interforma

### Additional Electives

Recital Artist students have the opportunity to attend the following classes, which are recommended but not obligatory:

#### Instrumentalists:

- Performance class
- Conducting
- RIAM Holistic
- Masterclasses with international artists

#### Vocalists:

- Masterclasses with international artists
- Professional Practice
- Italian diction
- French diction
- German diction
- Phonetics
- Opera class

For more information on additional electives, Recital Artist students must consult with their relevant Head of Faculty.

## 9. Assessment Procedures

### 9.1 Method of Assessment

#### Principal Study - Performance Requirements

Over the course of their studies, students undertaking the Recital Artist Diploma programme must complete the following examination in their principal study:

##### Instrumentalists

- A public recital of 50 minutes duration.
- A Chamber Music Recital of approximately 50 minutes duration.
- To perform a concerto or work for soloist and orchestra.

##### Vocalists

- A public recital of 50 minutes duration
- A Chamber Music Recital of approximately 50 minutes duration
- To perform a work for soloist and orchestra

### 9.2 Marking criteria

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

Module	Marks	
<b>Principal Study:</b>		
Recital	100	
Concerto	100	
<b>Chamber Music</b>	100	
<b>Chorale/Orchestra/Ensemble</b>		Pass/Fail
Continuous assessment		

#### Note:

##### ➤ 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:-

##### **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. Such deductions shall be made for all absences off the principal study overall marks [without a certified and sanctioned excuse] without limit, and persistent non-attendance could result in failing the year

##### **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 must adhere to syllabus requirements and must be created in agreement with the principal study teacher. Deadlines for submission can be found 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.
- 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.
- Students **must** submit all work assigned for academic modules in the RIAM. No extensions regarding due dates or specific assignments will be granted.
- 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 [3<sup>rd</sup> 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

## 9.3 Examination Panels

**Principal Study:**

The Recital/Concert examination will normally be conducted by an exam panel consisting of:-

- Head of Faculty or their nominee
- Specialist extern examiner

**Chamber Music**

The panel will be conducted by an exam panel consisting of:-

- Head of Faculty or their nominee
- Specialist extern examiner

**Performance Groups**

The relevant conductor(s) of the orchestra/chorale/ensemble and or the Orchestra/Ensemble Manager of which the student is a member will assess this module on participation and attendance on a Pass/Fail basis.

## 9.4 Repeat Examinations

**Practical Study**

A student who fails an **examination** will be required to repeat the examination at the re-sit session in the August/September immediately following his/her first attempt.

## 9.5 Result procedures

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 sent from the Third/Fourth Level Office and copied to the relevant lecturer. This process ensures students receive feedback on their strengths and areas for improvement.

## 9.6 End-of-year results

The results of the individually assessed components for each student will be considered by a formally constituted Board of Examiners who will consist of the Board of Studies. This Board will consider all relevant matters pertaining to a student's level of performance and attainment at the diet of examinations and declare a recommended result in respect of each student. Such results, certified by the Director or Administrative Officer [Registry] of the RIAM, will be displayed on the noticed board as soon as possible following the deliberations of the Board of Examiners.

## 9.7 Appeals procedure

Please refer to the [RIAM Appeals Policy and Procedure](#) for full-time students


## 9.8 Awards

The final overall percentages will be graded as follows:

- |                         |           |
|-------------------------|-----------|
| • Pass with Distinction | 70% +     |
| • Pass                  | 50% - 69% |
| • Fail                  | 0% - 49%  |

A certificate will be issued to all those who successfully complete all aspects of the course, stating the overall grade achieved.



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[riam.ie](http://riam.ie)