



DIPLOMA AND CERTIFICATE IN MUSIC TEACHING AND PERFORMANCE HANDBOOK 2025-2026



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

Diploma in Music Teaching and Performance 2025-26

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RIAM
Royal Irish
Academy of Music

The Royal Irish Academy of Music

in association with

Trinity College Dublin, The University of Dublin

Course title	Diploma in Music Teaching and Performance/ Certificate in Music Teaching and Performance [Special Purpose Award Level 7]
Credit value	60 ECTS/30 ECTS
Academic year accreditation starts	2014
Duration of the course	1 year (full time) or 2 years (part time)
Institution delivering the course	The Royal Irish Academy of Music (RIAM)
Head of Institution	Deborah Kelleher, Director
Accrediting Institution	Trinity College Dublin (TCD)
Affiliation to School	School of Creative Arts
Code for Registration purposes:	UDDM-MTPE-1F

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

A NOTE ON THIS HANDBOOK

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

This handbook is available in alternative format upon request.

THE ROLE OF THE HANDBOOK

This Handbook contains information about

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

YOUR RESPONSIBILITIES AS A RIAM STUDENT

You must:

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

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INTRODUCTION

WELCOME FROM THE DIRECTOR

Since its commencement in 2014/15, the Diploma in Music Teaching and Performance (DipMus) has proven popular with advanced school leavers interested in concentrating on performing and with early- or mid-career professionals who wish to refresh their practice by developing new skills. The DipMus has undergone a number of enhancements, designed to optimise the student experience and to allow for candidates to curate their individual learning plan.

As well as being a one-year full-time course, the DipMus can now be taken part-time over two years, giving candidates the opportunity to develop their skills over an extended period. The part-time course is well suited to professional applicants, especially teachers who wish to develop their pedagogical skills in tandem with their professional activities.

Candidates can now specialise in one of two pathways: a performance pathway or a pedagogy pathway. Candidates select modules to reflect their decision at application and audition time.

A substantial development is the creation of a certificate course (CertMus), which is an equivalent to Year One of the part-time Diploma. Candidates now have an option to complete a one-year certificate, providing training and development for professional applicants, both performers and teachers, who are unable to commit to two years of continuous study. This one-year part-time course leads to an award of CertMus, which can be recognised in their workplace. Students who successfully complete the CertMus course may also progress immediately to the Diploma (top-up) in Year Two without collecting the award. Additionally, students who exit with a CertMus award will also have the option to rescind it and return within five years to pursue the Diploma Year 2 (top-up).

There are many options and pathways in this Diploma/Certificate in Music Teaching and Performance course, reflecting both the flexibility required in our modern world and the different paces at which we learn. At the heart of the course remains the importance that both RIAM and TCD place on life-long learning, keeping our passion for teaching and performance alive and developing new skills in order to stay motivated and to thrive in music.

Deborah Kelleher
Director
Royal Irish Academy of Music

STAFF CONTACTS

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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.

PROGRAMME OVERVIEW

PROGRAMME AIMS

The aims of the programme are:

- To train students to a high level in performance and/or pedagogy, enabling them to qualify as instrumental/vocal teachers of the highest calibre suitable for teaching pupils at all levels on a one-to-one basis in established music institutions, or a peripatetic teacher(s) attached to either primary or secondary schools, or as community-based teacher(s) in private practice.
- To provide students with a wide musical knowledge through classes in performance, musicianship, and repertoire as well as seminars and masterclasses.
- To enhance their instrumental/vocal teaching skills through related studies of educational psychology, various musical pedagogies (e.g., Kodály and Dalcroze) and supervised teaching practice.
- To provide students with a broad experience of practical music-making, equipping them with the skills necessary to participate confidently in a wide variety of teaching performing situations from solo instrumental lessons to chamber music and larger ensemble coaching.

DIPLOMA IN MUSIC TEACHING AND PERFORMANCE

The Diploma in Music Teaching and Performance (DipMus) can be undertaken in two ways:

1. Full-time course over one year (60 ECTS)
2. Part-time course over two years (30 ECTS + 30 ECTS)

For the part-time course, there will be no mandatory allocation of modules in Year One or Two as all are stand-alone in nature. However, students must pass their chosen combination of 30 ECTS worth of modules in Year One on the part-time course in order to progress to Year Two.

CERTIFICATE IN MUSIC TEACHING AND PERFORMANCE

It is possible to undertake a Certificate in Music Teaching and Performance (CertMus) as part-time course over one year (30 ECTS). Having completed the course and passed modules amounting to 30 credits, students can opt for either of the following two options:

1. Graduate from the programme with a Certificate in Music Performance, Music Pedagogy, or Music Performance and Pedagogy. Students who exit the programme with a Certificate award have the option to rescind it and return within five years to pursue Year 2 of the DipMus course
2. Progress to Year 2 of the part-time DipMus course, leading to the award of a Diploma in Music Teaching and Performance

PATHWAYS

Whether students are undertaking the DipMus or CertMus, they must choose one of two pathways:

1. Music Performance Pathway: all performance modules [a] and shared modules in grid below
2. Music Pedagogy Pathway: all pedagogy modules [b] and shared modules in grid below

PROGRAMME OVERVIEW

Module numbers followed by the letter 'a' = Performance pathway only

Module numbers followed by the letter 'b' = Pedagogy pathway only

Modules numbers without a letter are mandatory and undertaken by all students

	Module	Components within Modules	Contact Hours	Workload (hours)	ECTS	%
	Principal Study					60
1a	Principal Study [Performance]*	Main Instrument Performance Class Accompaniment/Coaching	Approx. 80 hours including 30 hours one-on-one	420	20	
1b	Principal Study [Pedagogy]	Main Instrument Performance Class	Approx. 40 hours including 20 hours one-on-one	210	15	
	Performing in Context					10
2a	Performing in Context [Performance]	Vocal Phonetics/English Diction Italian Diction Movement Chorale Keyboard Chamber music Keyboard literature class A minimum participation in one of: Repertoire Intensive Weeks 1, 2 or 3 Chorale Strings, Wind, Brass, Percussion	Various		15	

		Orchestra Chamber Music Non-orchestral instruments: Must fulfil equivalent workload				
2b	Performing in Context [Pedagogy]	Vocal Phonetics/English Diction Italian Diction Keyboard One Performance Elective Strings, Wind, Brass, Percussion One Performance Elective			5	
	Academics					30
3	Music Creation [all]	Vocal Rudiments Music Technology Compositional Techniques Keyboard, Strings, Wind, Brass, Percussion Music Technology Digital Audio Fundamentals	40	85	5	
4	Practical Musicianship [all]	Vocal Aural/ Sight-singing Keyboard Skills	40	85	5	

		Keyboard Aural Development Piano Repertoire Analysis Strings, Wind, Brass, Percussion Aural Development Repertoire-based Analysis				
5	Contexts for Performing [all]	Western Classical Music History Ethnomusicology/Pop/Irish Music for instrumentalists only	40	85	5	
	Pedagogy					0
6	Applied Pedagogy [all]	Specialist instrumental/vocal pedagogy	15	95	5	
7b	Principles of Pedagogy [Pedagogy]		20	110	5	
8b	Conducting [Pedagogy]		20	105	5	
9b	Elective [Pedagogy]		10-20	115–105	5	
	RIAM Holistic					0
10	RIAM Holistic	Digital Literacy Performance Psychology Cultural Agency Yoga	40	85	5	

PROGRAMME STRUCTURE

1. Music Performance Pathway
2. Music Pedagogy Pathway

1. Music Performance Pathway

Module 1a	Principal Study [Performance]	20 ECTS
Module 2a	Performing in Context [Performance]	15 ECTS
Module 3	Music Creation	5 ECTS
Module 4	Practical Musicianship	5 ECTS
Module 5	Contexts for Performing	5 ECTS
Module 6	Applied Pedagogy	5 ECTS
Module 10	RIAM Holistic	5 ECTS

Performance Pathway Learning Outcomes

On successful completion of the performance pathway, students should be able to:

- 1) Participate confidently in a wide variety of performing situations from solo instrumental lessons to chamber music and larger ensemble coaching
- 2) Communicate a strong artistic vision, supported by a sound technique and effective rehearsal strategies
- 3) Work productively as part of a team within a variety of ensemble formats
- 4) Identify and describe in detail the major developments of music through study of the musical score and secondary sources
- 5) Perform exercises which demonstrate awareness of the physical experience associated with movement
- 6) Control anxiety and stress in performance

2. Music Pedagogy Pathway

Module 1a	Principal Study [Pedagogy]	15 ECTS
Module 2a	Performing in Context [Pedagogy]	5 ECTS
Module 3	Music Creation	5 ECTS
Module 4	Practical Musicianship	5 ECTS
Module 5	Contexts for Performing	5 ECTS
Module 6	Applied Pedagogy	5 ECTS
Module 7	Principles of Pedagogy	5 ECTS
Module 8	Elective [Pedagogy]	5 ECTS
Module 9	Conducting	5 ECTS
Module 10	RIAM Holistic	5 ECTS

Pedagogy Pathway Learning Outcomes

On successful completion of the pedagogy pathway, students should be able to:

- 1) Teach as instrumental/vocal specialists in a variety of settings from conservatoires to the private teaching environment and primary and secondary schools
- 2) Communicate a strong artistic vision, supported by a sound technique and effective teaching and learning strategies
- 3) Compose and analyse short exercises using a wide range of compositional techniques
- 4) Perform exercises that demonstrate awareness of the physical experience associated with movement
- 5) Control anxiety and stress in performance
- 6) Plan, reflect on and progress their careers as an instrumental or vocal teacher
- 7) Critically reflect and articulate the main principles of educational psychology, and various musical pedagogies (such as Kodály and Dalcroze)

ECTS CREDITS

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 Education Area. The ECTS weighting for a module is a measure of the student workload required for the module. This is the number of contact hours, lectures, seminars, projects, practical work, class preparation, self-study and examinations required to achieve the intended learning outcomes. 1 ECTS credit is equivalent to 20/25 hours of a typical student's work; i.e. a 10-credit module comprises 200/250 hours of work.

The credit rating for the DipMus programme is 60 credits. ECTS credits are awarded to a student only upon successful completion of the course year. Progression from one year to the next is determined by the course regulations. Students who fail the year will not obtain credits for that year even if they have passed certain component courses.

ACADEMIC PROGRESSION

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

Students undertaking the two-year part-time DipMus must complete and pass their chosen combination of 30 ECTS worth of modules in Year One in order to progress to Year Two.

Students undertaking the one-year part-time CertMus must complete and pass modules amounting to 30 credits in order to progress to Year 2 of the part-time DipMus course. Alternatively, students who complete and pass modules amounting to 30 credits can exit the programme with a CertMus. They will have the option to rescind it and return within five years to pursue Year 2 of the DipMus course.

COURSE CONTENT

Principal Study

PRINCIPAL STUDY KEYBOARD

Module Code	PSY1K			
ECTS	Performance Strand: 20 Pedagogy Strand: 15			
Module Learning Outcomes	On successful completion of this module, students should be able to: 1A, 2A, 3A, 4A, 11A, 7B, 3C			
Module Content	In the first year of study, students will establish the core of good technique and develop a physiologically healthy approach to their Principal Study keyboard instrument. In lessons, students will focus on repertoire and technical work, while also developing practice strategies for focused improvement and increasing their capacity to set structured goals in preparation for assessments. Significant technical issues will be diagnosed and corrected where necessary.			
Teaching and Learning Methods	One-to-one lessons are the foundation of Principal Study. Weekly performance classes allow students to perform to and receive feedback from other tutors and their peers. Masterclasses with visiting artists allow the student to engage in public performance practice.			
Assessment Details	Assessment Component	Assessment Description	% of Total	Week Due
	Mid-year technical exam (summative)	A range of technical exercises are assessed, as outlined in the syllabus (see below)	20	End of Sem 1
	End-of-year repertoire exam (summative)	A free choice recital of 20-25 minutes (Performance major) A free choice recital of 10-15 minutes (Pedagogy major) Programme notes/ verbal introductions are required.	60	End of Sem 2
	Teacher's mark (formative)	Based on - Attendance and punctuality - Musical development - Work Rate	20	End of Sem 2
Reassessment Requirements	Both exam components must be passed to proceed to Year 2. In the case that a student fails either, there will be a supplementary examination of the same course material as presented or intended to present originally.			
Contact Hours and Student Workload	Performance Strand Contact Hours: Approx. 80 hours including 30 hours one-on-one Student workload (preparation for course and assessment, including completion of assessment): 420 Pedagogy Strand Contact Hours: Approx. 40 hours including 20 hours one-on-one Student workload (preparation for course and assessment, including completion of assessment): 210			

Piano Assessment Syllabus

Mid-year Examination: Technical Requirements

Please note: Pedagogy major candidates should prepare section 2 only (Study or scales)

1. At least two technically demanding studies by composers such as Czerny, Cramer, Moscheles, Moszkowski, Chopin etc., in which scale and passage-work occurs. The range of studies should reflect a balanced testing of independence, dexterity, fluency, stamina and control of finger technique in both hands.
2. Either one study in thirds or one study in octaves or the following scales and arpeggios:
 Scales: Major, melodic and harmonic minor scales in all keys, hands an octave apart and a third apart, legato and staccato, similar motion, four octaves;
 Major and harmonic minor scales in all keys, contrary motion, two octaves;
 Major scales in double thirds in all keys, separate hands, two octaves; Major scales in double octaves in all keys, similar motion, two octaves.
 Arpeggios: Major and minor common chords, root position and inversions, four octaves;
 Dominant and diminished 7th chords, root position only, four octaves.
3. Sight Reading: To play at sight a short piece, the music of which will be made available to the candidate 10 minutes in advance of the examination.
4. Quick Memorisation: To perform a solo work from memory the music of which will be made available to the candidate one week before the examination

End-of-year Examination: Repertoire Requirements

A free choice programme of 20-25 minutes' duration for Performance majors and 10-15 for Pedagogy majors. Written (c. 600 words) or verbal (max. 5 mins) programme notes are required

Strings Faculty

One-to-one Lessons

Performance Pathway students receive a 60-minute lesson x 30 weeks.

Pedagogy Pathway students receive either a 40-minute lesson x 30 weeks or 60 minutes x 20 weeks, in agreement with their Principal Study teacher.

Performance Classes

Led by a specialist tutor, each class combines live performance, critical listening and peer learning in a group setting. The class simulates and explores different types of performance e.g. solo, audition, chamber, Historical Performance, contemporary. Performers are expected to give spoken introductions on works performed, showing background research and their approach to performance. Listeners are expected to give constructive feedback and develop their critical listening and self-reflection skills. Peer learning is a fundamental part of performance class. Classes include discussion elements, where performance, rehearsal and practice techniques are explored. The tutor leads feedback and discussion rather than being the sole giver of feedback (as they would in a masterclass). There are designated rehearsals with piano for students who sign up to perform in accompanied classes. Class content, sign-up sheets and score upload are available on Moodle in advance. Students should ensure they are prepared for each class as required and should sign up to perform with repertoire appropriate for the class type. All students are expected to sign up to perform a minimum of once per semester. Full attendance is expected for Performance Pathway Students. Pedagogy Pathway students attend a selection of classes.

Mid-Year Exams

Mid-year exams consist of technical tests. Syllabi, specific for each instrument, are listed on the following pages. All scales/technical exercises must be played from memory. Students are encouraged to additionally perform their studies from memory. Performance Pathway students should prepare all listed requirements. Pedagogy Pathway students should prepare scales/technical exercises only.

End-of-Year Recitals

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

Overview of end-of-year durations and requirements:

	Minimum actual playing	Maximum overall duration, including all breaks between works	Programme notes (written or spoken)
Performance Pathway	15 minutes	20 minutes	Not required
Pedagogy Pathway	10 minutes	15 minutes	Not required

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

PRINCIPAL STUDY STRINGS

Module Code	PSY10			
ECTS	Performance Pathway: 20 Pedagogy Pathway: 15			
Module Learning Outcomes	On successful completion of this module, students should be able to: 1A, 2A, 3A, 4A, 11A, 7B, 3C			
Module Content	Students will establish the core of good technique. In some instances, significant technical corrections may be required, and the mid-year technical exam is a target for this. Lessons will not only focus on repertoire and technical work but will develop practice strategies for focussed improvement and set structured goals in preparation for assessments. The repertoire required for the end-of-year recital considers that significant technical adjustments may have been made and expects students to perform with fluency.			
Teaching and Learning Methods	One-to-one lessons are the foundation of Principal Study. Weekly performance classes allow students to perform to and receive feedback from other tutors and their peers. Weekly core skills class will focus on developing the real-world skills required to be a musician in the 21 st Century. Masterclasses with visiting artists (attendance)			
Assessment Details	Assessment Component	Assessment Description	% of Total	Week Due
	Mid-year technical exam (summative)	A range of technical exercises are assessed, as outlined in the syllabus (see following pages)	30	End of Sem 1
	End-of-year recital exam (summative)	A recital of 15-20 minutes (Performance Pathway) or 10-15 minutes (Pedagogy Pathway) which adheres to the repertoire requirements in the syllabus (see following pages)	60	End of Sem 2
	Teacher's mark (formative)	Based on • Attendance and punctuality • Musical development • Work Rate	10	
Reassessment Requirements	Both exam components must be passed. In the case that a student fails either, there will be a supplementary examination of the same course material as presented, or intended to present originally.			
Contact Hours and Student Workload	Performance Pathway Contact Hours: Approx. 80 hours including 30 hours one-on-one Student workload (preparation for course and assessment, including completion of assessment): 420 Pedagogy Pathway Contact Hours: Approx. 40 hours including 20 hours one-on-one Student workload (preparation for course and assessment, including completion of assessment): 210			

Mid-Year Examination: Technical Requirements

Please note:

Performance Pathway students should prepare all listed requirements

Pedagogy Pathway students should prepare section 2 only (scales/technical exercises only)

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

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

Violoncello Dip Mus																					
1. 30% of Exam	One Study (Popper, Franchomme, Duport or similar)																				
2. 30% of Exam	Scales and arpeggios All scales must be played from memory Long tonic or even notes for scales Even notes for Chromatics, Arpeggios, Dom 7ths and Dim 7ths <table> <tr> <td>Major scales</td><td>Separate bows and slurred one octave to a bow</td></tr> <tr> <td>Melodic minor scales</td><td>Separate bows and slurred one octave to a bow</td></tr> <tr> <td>Harmonic minor scales</td><td>Separate bows and slurred one octave to a bow</td></tr> <tr> <td>Chromatic scales</td><td>Separate bows and slurred 6 notes to a bow</td></tr> <tr> <td>Major arpeggios</td><td>Separate bows and slurred 3 notes to a bow</td></tr> <tr> <td>Minor arpeggios</td><td>Separate bows and slurred 3 notes to a bow</td></tr> <tr> <td>Dominant 7ths</td><td>Separate bows and slurred 4 notes to a bow</td></tr> <tr> <td>Diminished 7ths</td><td>Separate bows and slurred 4 notes to a bow</td></tr> </table> Starting on: <table> <tr> <td>G</td><td>3 octaves</td></tr> <tr> <td>C , C#</td><td>4 octaves</td></tr> </table> Double stops Separate bows and slurred 2 notes to a bow (see attached double stops music) Repetition of top note is optional	Major scales	Separate bows and slurred one octave to a bow	Melodic minor scales	Separate bows and slurred one octave to a bow	Harmonic minor scales	Separate bows and slurred one octave to a bow	Chromatic scales	Separate bows and slurred 6 notes to a bow	Major arpeggios	Separate bows and slurred 3 notes to a bow	Minor arpeggios	Separate bows and slurred 3 notes to a bow	Dominant 7ths	Separate bows and slurred 4 notes to a bow	Diminished 7ths	Separate bows and slurred 4 notes to a bow	G	3 octaves	C , C#	4 octaves
Major scales	Separate bows and slurred one octave to a bow																				
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Diminished 7ths	Separate bows and slurred 4 notes to a bow																				
G	3 octaves																				
C , C#	4 octaves																				
3. 30% of Exam	5 prepared Orchestral Excerpts <i>Ensure you have the relevant Orchestral Excerpts separate booklet</i> Please note that if you wish to be considered for BMus Year 2 please prepare all 5. If you wish to apply for BMus Year 1, you may prepare less (eg. 2/3). Please discuss with your teacher and HOF how many of these you should prepare.																				
4. 10% of Exam	Sight reading																				

Double Bass Dip Mus	
1. 30% of Exam	One study from the following: Storch-Hrabe 57 Studies: Volume I or Volume II
2. 30% of Exam	Scales and arpeggios Keys of E F G A B, major and both minor modes, 3 octaves, separate bows. Major arpeggio cycle (upwards adding the maj 7 th , downwards adding the min 7 th) 3 octaves.
3. 30% of Exam	5 prepared Excerpts <i>Ensure you have the relevant Orchestral Excerpts separate booklet</i> Please note that if you wish to be considered for BMus Year 2 please prepare all 5. If you wish to apply for BMus Year 1, you may prepare less (eg. 2/3). Please discuss with your teacher and HOF how many of these you should prepare.
4. 10% of Exam	Sight reading

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

Guitar Dip Mus	
1. 40% of Exam	One study (e.g. Sor, Aguado, Coste, Tarrega, Giuliani, Barrios, Villa Lobos, Brouwer, Dwyer or similar)
2. 40% of Exam	Scales: All major, harmonic and melodic minor and chromatic scales, starting on E, F, F-sharp and G. i. Even and dotted rhythm and in repeated pairs and triplets ii. Apoyando and tirando iii. With right hand fingerings im, ma, ia, ima iv. Three octaves Double stopping - C major in 3rds, and 6ths two octaves - C major in octaves and 10ths one octave - A harmonic minor in 3rds and 6ths two octaves - A harmonic minor in octaves and 10ths one octave Arpeggios: All major, minor and diminished 7ths on E, F, F sharp and G three octaves and dominant 7ths in the key of A, B flat, B and C two octaves
3. 20% of Exam	Sight reading

End-of-year Examination: Repertoire Requirements

Durations

Performance Pathway students: 20 minutes including all breaks between works

Minimum 15 minutes of actual playing

Pedagogy Pathway students: 15 minutes including all breaks between works

Minimum 10 minutes of actual playing

Violin, Viola & Cello
1) Concerto: First movement, with cadenza, where appropriate 2) Duo Sonata: One movement 3) Solo Bach: One movement 4) If necessary, additional own choice repertoire to build a balanced recital programme.
Double Bass
1) Movements from a Sonata by Teleman or Vivaldi 2) Movements from a Sonata by Eccles or Marcello 3) Choice of: Bottesini Elegy, Romanza Dramatica or Rachmaninov Vocalise 4) Choice of: Koussevitzky Chanson Triste, Valse Miniature or Humoresque
Concert Harp
1) Concerto: First movement of a major concerto. 2) A balanced programme from various stylistic periods.
Irish Harp
A balanced programme which may include a movement from a concerto and music from a variety of genres/styles e.g. Irish, Classical and Contemporary

PRINCIPAL STUDY VOCAL

Module Code	PSY1VA			
ECTS	Performance Strand: 20 Pedagogy Strand: 15			
Module Learning Outcomes	On successful completion of this module, students should be able to: 1A, 2A, 3A, 4A, 11A, 7B, 3C			
Module Content	Students will establish the core of a good singing technique working with their singing teacher on postural alignment, breath management, phonation, resonance and articulation. The teacher will use modes of instruction that develop a rapport with the student, that permit the diagnosis of vocal problems, and that supply prescriptions for corrections through specific and communicable language. The repertoire studied will be suited to the developing voice and will focus on Baroque songs and arias by Italian and English composers; Art Songs sung in English and Folk songs. The vocal coaching sessions will focus on the style and interpretation of repertoire and the pronunciation and expression of text. Students will also learn how to sing as a partner with an accompanist. In addition to the focus on technical work and repertoire, students will also be assisted to develop practice strategies and structured goals in preparation for practical assessments.			
Main Instrument: Individual vocal tuition and vocal coaching Performance Classes: Junior Song Oratorio/Baroque Attendance at masterclasses	One-to-one lessons with vocal tutors and vocal coaches are the foundation of Principal Study. Weekly performance classes allow students to perform to and receive feedback from other tutors and their peers. Masterclasses with visiting artists allow the student to observe how to engage in public performance practice.			
Assessment Details	Assessment Component	Assessment Description	% of Total	Week Due
	Mid-year technical exam (summative)	Technical exercises, extracts from repertoire etc are assessed, as outlined in the syllabus (see below)	12	Semester 1 Week 11
	End-of-year repertoire exam (summative)	Performance Strand: A recital of 15-20 minutes which adheres to the repertoire requirements in the syllabus (see below) Pedagogy Strand: A recital of 10-15 minutes which adheres to the repertoire requirements in the syllabus (see below) Programme notes/ verbal introductions are required.	31	Semester 2 May/June

	Teacher's mark (formative)	Based on • Attendance and punctuality • Musical development • Work Rate	5	
Reassessment Requirements	All exam components must be passed. In the case that a student fails either, there will be a supplementary examination of the same course material as presented or intended to present originally.			
Contact Hours and Student Workload	Performance Strand Contact Hours: Approx. 80 hours including 30 hours one-on-one vocal lessons. Student workload (preparation for course and assessment, including completion of assessment): 420 Pedagogy Strand Contact Hours: Approx. 40 hours including 20 hours one-on-one vocal lessons. Student workload (preparation for course and assessment, including completion of assessment): 210			
Recommended Reading / Resources	Chapman, Janice L., <i>Singing and teaching singing: a holistic approach to classical voice</i>, (Plural Publishing, 2006) ISBN: 9781597560153 Miller, Richard, <i>Solutions for singers: tools for every performer and teacher</i> (Oxford: Oxford University Press, 2004) ISBN: 0195160053 Miller, Richard, <i>The structure of singing: system and art in vocal technique</i> (New York: Schirmer Cengage Learning, 1996.) ISBN: 0534255353. Miller, Richard, <i>on the art of singing</i> (New York & Oxford: Oxford University Press, 1996) ISBN: 0195098250			

Vocal Assessment Syllabus: Performance Strand

Mid-year Technical Examination

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

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

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

End-of-year Examination - Recital

To prepare a portfolio of work studied during the year to include:

- **Two** Folk Songs in any language.
- **Three** songs or arias in English from the 16th, 17th and 18th centuries which can include Lute Songs.
- **Three** songs or arias in Italian from the 16th, 17th and 18th centuries which can include Lute Songs.
- **Two** English language Art Songs.
- **Two** own-choice items reflecting the student's special interests.

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

Vocal Assessment Syllabus: Pedagogy Strand

Mid-year Technical Examination

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

Soprano: Vaccai Study: Lesson 3: Intervals of a Sixth

Mezzo / Alto: Vaccai Study: Lesson 7: Introduction to Roulades

Tenor: Vaccai Study: Lesson 5: Semitones

Baritone / Bass: Vaccai Study: Lesson 8: Ascending and Descending Appoggiaturas

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

End-of-year Examination - Recital

To prepare a portfolio of work studied during the year to include:

- **Two** Folk Songs in any language.
- **One** song or aria in English from the 16th, 17th and 18th centuries which can include Lute Songs.
- **One** song or aria in Italian from the 16th, 17th and 18th centuries which can include Lute Songs.
- **Two** English language Art Songs.
- **Two** own-choice items reflecting the student's special interests.

To perform from memory a recital of 10-15 minutes, which includes the natural breaks between pieces, chosen from the portfolio. This programme must be approved by the principal study tutor. Written or verbal programme notes are required. The duration of verbal notes should not exceed 5 minutes and will be added on to the duration of the recital.

PERFORMANCE CLASSES: JUNIOR SONG CLASS

Module Code	PSY1VB			
ECTS	Performance Strand: 20 Pedagogy Strand: 15			
Module Learning Outcomes	On successful completion of this module, students should be able to: 3A, 14A, 3B, 4C, 8C, 14C			
Module Content	This performance class will focus on the interpretation and performance of Art Songs sung in English and Folksongs. Students can also present own-choice repertoire from their portfolio. Students will be encouraged by the class tutors to develop their imagination in the interpretation of songs. They will learn how to express the meaning of the text through sensitivity of emotional expression and nuances of language. They will develop skills in translating and understanding poetic language. Students will also observe the structure of the vocal and piano parts in the songs performed and will learn how to collaborate with a pianist as a duo partner in the performance of art songs and folksongs. They will learn platform/presentation skills and the ability to constructively critique their own and other's performances, creating a constructive learning environment. There will be two class concerts during the year in which students will present repertoire for examination by the class tutor and the head of faculty or her/his nominee. These concerts will be performed for a small audience.			
Teaching and Learning Methods	Weekly performance classes allow students to perform to and receive feedback from other tutors and their peers. The students learn to collaborate with a pianist as a duo partner in the performance of song repertoire.			
Assessment Details [Forms 6% of overall Principal Study mark] Teacher's Mark (Continuous Assessment and Portfolio) and Formal Examinations 100%	Assessment Component	Assessment Description	% of Total	Week Due
	Mid-year Class Concert exam (summative)	Class Concert performance	30%	Semester 1 December
	End-of-year Class Concert exam (summative)	Class Concert performance	30%	Semester 2 May

	Teacher's mark (formative)	Continuous Assessment: 40% Based on appraisal of student's work rate, performance in classes, their response to feedback and contribution to the classes. Portfolio: To include background research, phonetic transcriptions, translations and record of songs performed in class.	40%	Semester 2 May
Reassessment Requirements	Repeat examination or coursework as appropriate			
Contact Hours and Student Workload	Contact hours: 40 hours Student workload (preparation for classes and assessment, including completion of assessment): 60 hours			
Recommended Reading List	Pilkington, Michael, <i>British solo song: a guide for singers, teachers, librarians, and the music trade of songs currently available</i>, 3rd Ed. (Norwich: Thames/Elkin, 2003.) ISBN: 0905210786 Pilkington, Michael, <i>Delius, Bridge and Somervell</i> (London: Thames Publishing, 1993) ISBN: 0905210956 Pilkington, Michael, <i>Gurney, Ireland, Quilter, and Warlock</i> (London: Thames Publishing, 1989) ISBN: 0905210913 Pilkington, Michael, <i>Parry and Stanford</i> (London: Thames Publishing, 1997) ISBN: 0903413973 Varcoe, Stephen, <i>Sing English song: a practical approach to the language and the repertoire</i> (London: Thames Publishing, 2000) ISBN: 0905210735 Kimball, Carol, <i>Songs: a guide to art song style and literature</i> (Milwaukee, Wisconsin: Hal Leonard, 2005) ISBN 142341280X Emmons, Shirlee, Wilbur Watkin Lewis <i>Researching the song: a lexicon</i> (New York: Oxford University Press, 2006) ISBN: 9780195373103 Fischer-Dieskau, Dietrich, <i>The Fischer-Dieskau book of Lieder: the texts of over 750 songs in German</i> (London: Victor Gollancz, 1976) ISBN: 0575018526 Schubert, Franz, Beaumont Glass (ed., trans.), <i>Schubert's complete song texts: with international</i> Schumann, Robert, Beaumont Glass (ed., trans.), <i>Schumann's complete song texts in one volume: with international phonetic alphabet transcriptions, word for word translations and commentary</i> (New York: Leyerle Publications, 2002) Schubert, Franz, Richard Wigmore (ed., trans.) Graham Johnson, <i>The complete songs including piano-accompanied part songs and ensembles</i> (London: Hyperion Records, 2005). Companion to Hyperion Records Schubert Edition issued on CD. Also available for download: (http://www.hyperionrecords.co.uk/notes/8670ae43ac092a9c/44202-B.pdf Accessed 22 March, 2011)			

PERFORMANCE CLASSES: BAROQUE / ORATORIO REPERTOIRE

Module Code	PSY1VB			
ECTS	Performance Strand: 20 Pedagogy Strand: 15			
Module Learning Outcomes	On successful completion of this module, students should be able to: 3A, 14A, 3B, 4C, 8C, 14C			
Module Content	This performance class will examine a broad array of practical issues relating to the performance of baroque vocal repertoire and oratorio. Repertoire to be studied in class will include songs and arias in English and Italian from the 16th, 17th and 18th centuries, Lute Songs in English and Italian, and oratorio solos and ensemble repertoire as appropriate to the developing voice. Class tutors will encourage reflection on the stylistic aspects of music found in this era and the fundamentals of baroque ornamentation and style. Students will be encouraged by the class tutors to develop their imagination in the interpretation of the repertoire. They will learn how to express the meaning of the text through sensitivity of emotional expression and nuances of language. Students will learn platform/presentation skills and the ability to constructively critique their own and other's performances, creating a constructive learning environment. There will be two class concerts during the year in which students will present repertoire for examination by the class tutor and the head of faculty or her/his nominee. These concerts will be performed for a small audience.			
Teaching and Learning Methods	Weekly performance classes allow students to perform to and receive feedback from other tutors and their peers. The students learn how to collaborate with a pianist as a duo partner in the performance of baroque and oratorio repertoire. There may also be opportunities to perform with small ensembles or solo obligato instruments.			
Assessment Details [Forms 6% of overall Principal Study mark] Teacher's Mark (Continuous Assessment and Portfolio) and Formal Examinations 100%	Assessment Component	Assessment Description	% of Total	Week Due
	Mid-year Class Concert exam (summative)	Class Concert performance	30%	Semester 1 December
	End-of-year Class Concert exam (summative)	Class Concert performance	30%	Semester 2 May

	Teacher's mark (formative)	Continuous Assessment: 40% Based on appraisal of student's work rate, performance in classes, their response to feedback and contribution to the classes. Portfolio: To include background research, phonetic transcriptions, translations and record of songs performed in class.	40%	Semester 2 May
Reassessment Requirements	Repeat examination or coursework as appropriate			
Contact Hours and Student Workload	Contact hours: 40 hours Student workload (preparation for classes and assessment, including completion of assessment): 60 hours			
Recommended Reading List	Baroque music Bukofzer, Manfred F., <i>Music in the Baroque era: from Monteverdi to Bach</i> (London: W. W. Norton, c1947) ISBN 0393097455 Burton, Anthony (ed.), <i>A performer's guide to music of the Baroque era</i> (London: Associated Board of the Royal Schools of Music, 2002) ISBN 1860961924 Cyr, Mary, <i>Performing Baroque music</i> (Aldershot: Scolar Press, 1992) ISBN 0859679608 Donington, Robert, <i>Baroque music: style and performance: a handbook</i> (London: Faber, 1982) ISBN: 0571100414 Neumann, Frederick, <i>Ornamentation in Baroque and Post-Baroque music: with special emphasis on J. S. Bach</i> (Princeton, NJ: Princeton University Press, c1978) ISBN: 0691027072 Oratorio: History Smither, Howard E., <i>A history of the oratorio. Volume I: The oratorio in the Baroque era: Italy; Vienna; Paris</i> (Chapel Hill: University of North Carolina Press, 1977) ISBN: 0807814749 Smither, Howard E., <i>A history of the oratorio. Volume II: The oratorio in the Baroque era: Protestant Germany and England</i> (Chapel Hill: University of North Carolina Press, 1977) ISBN: 080781294 English song Pilkington, Michael, <i>Campion, Dowland, and the lutenist songwriters</i> (London: Thames Publishing, c1989) ISBN: 0905210905 Purcell Westrup, J. A., <i>Purcell</i> (Oxford: Oxford University Press, 1995) ISBN 0198165463 Adams, Martin, <i>Henry Purcell: The origins and development of his musical style</i> (Cambridge: Cambridge University Press, 1995) ISBN 052143159X Handel and Oratorio Burrows, Donald, <i>Handel: Messiah</i> (Cambridge: Cambridge University Press, 1991) ISBN 0521374790 Zollner, Eva, "Handel and English oratorio" in Keefe, Simon P. (ed.) <i>The Cambridge history of eighteenth-century music</i> (Cambridge: Cambridge University Press, 2009) ISBN 9780521663199 Bach and Passion Music Melamed, Daniel R., <i>Hearing Bach's Passions</i> (New York: Oxford University Press) ISBN 9780195169331 Steinitz, Paul, <i>Bach's Passions</i> (London: Elek, 1979) ISBN 0236401327			

Wind, Brass and Percussion Faculty

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

Performance Classes

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

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

Mid-Year Exams

Mid-year exams consist of technical tests and syllabi (specific for each instrument) which are listed on the following pages. All scales must be played from memory.

End-of-Year Recitals

All end-of-year recitals consist of free-choice programmes.

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

Overview of end-of-year durations and requirements:

	Minimum actual playing	Maximum overall duration, including all breaks between works	Programme notes (written or spoken)
DipMus Performance	15 minutes	20 minutes	Not required
DipMus Pedagogy	10 minutes	15 minutes	Not required

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

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

PRINCIPAL STUDY WIND, BRASS AND PERCUSSION

Module Code	PSY10			
ECTS	Performance Strand: 20 Pedagogy Strand: 15			
Module Learning Outcomes	On successful completion of this module, students should be able to: 1A, 2A, 3A, 4A, 11A, 7B, 3C			
Module Content	Students will establish the core of good technique. In some instances, significant technical corrections may be required, and the mid-year technical exam is a target for this. Lessons will not only focus on repertoire and technical work but will develop practice strategies for focussed improvement and set structured goals in preparation for assessments. The repertoire required for the end-of-year recital considers that significant technical adjustments may have been made and expects students to perform with fluency.			
Teaching and Learning Methods	One-to-one lessons are the foundation of Principal Study. Weekly performance classes allow students to perform to and receive feedback from other tutors and their peers. Masterclasses with visiting artists (attendance)			
Assessment Details	Assessment Component	Assessment Description	% of Total	Week Due
	Mid-year technical exam (summative)	A range of technical exercises are assessed, as outlined in the syllabus below	30	End of Sem 1
	End-of-year recital exam (summative)	A free choice recital of 15-20 minutes (Performance pathway) or 10-15 minutes (Pedagogy pathway) which adheres to the repertoire suggestions in the syllabus below	60	End of Sem 2
	Teacher's mark (formative)	Based on weekly appraisal of student's work rate and response to feedback	10	
Reassessment Requirements	In the case that a student fails an assessment, there will be a supplementary examination of the same course material as presented or intended to present originally.			
Contact Hours and Student Workload	Performance Strand Contact Hours: Approx. 80 hours including 30 hours one-on-one Student workload (preparation for course and assessment, including completion of assessment): 420 Pedagogy Strand Contact Hours: Approx. 40 hours including 20 hours one-on-one Student workload (preparation for course and assessment, including completion of assessment): 21			

Mid-Year Examination: Technical Requirements (by instrument)

Note: Pedagogy majors prepare section 1, Scales and Arpeggios, only

Flute

- 1) Scales and Arpeggios

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

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

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

Note:

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

Recorder

To be played on treble recorder both tongued and slurred.

A, C, B flat, F sharp major to a 12th

F, A flat major 2 octaves

F sharp, A, G minor (harmonic and melodic) to a 12th

F minor 2 octaves

Chromatic on all keys 1 octave, on F 2 octaves

Dominant 7th on D flat, E 1 octave

Dominant 7th on B flat, C 2 octaves

Diminished 7th on E flat, A 1 octave

Diminished 7th on F, G 2 octaves

Arpeggios of the above for the ranges indicated

Minors in both harmonic and melodic form

- 1) Studies

Any two from:	
Bousquet book 1 for treble	Bruggen Studies for treble C.
Hand Inventions	Quantz Caprices and Fantasies
- 2) Sight-Reading

Clarinet

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

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

Note:

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

Oboe

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

Note:

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

Bassoon

- 1) Scales and Arpeggios
 - All scales (two or three octaves as appropriate)
 - All major and minor scales (melodic and harmonic)
 - Chromatic scales starting on notes between low B flat to D (three octaves)
 - Scales in thirds (major only, two or three octaves as appropriate)
 - Arpeggios.
 - All major and minor arpeggios (two or three octaves as appropriate)
 - Diminished 7^{ths} (three octaves) beginning on B flat, B and C.
 - All dominant 7^{ths} (two or three octaves as appropriate)
 - All the above to be performed from memory, tongued and slurred.
- 2) Studies
 - Two studies (one fast one slow) from Milde Concert Studies op 26 vol 2
- 3) Sight reading
- 4) Orchestral excerpts from the following.

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

Note:

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

French Horn/Tenor Horn

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

Note:

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

- 2) Study: Any one study from the following

O. Franz:	Etudes and Concert Etudes (KALE 4523)
Kopprasch	60 Selected Studies Vol. 2 (IMC 1733)
H. Neuling	30 Spezial Etuden Vol. 2
- 3) Sight Reading:
 - Horn in F. Transposition: Horn in E, Eb and Horn in C.
- 4) Orchestral Studies:
 - Chosen from 'Test Pieces for Orchestral Auditions for French Horn (Ritzkowski-Spach Edition Peters 8663). A list of not less than 10 must be submitted at the relevant time and approved by the teacher and Head of Faculty.

Tenor Trombone

Scales:

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

Chromatic Scales:

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

Whole Tone Scales:

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

Arpeggios:

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

Dominant 7ths:

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

Diminished 7ths:

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

Sight Reading

Orchestral Excerpts:

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

Studies:

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

Trumpet/Cornet

1) Scales and Arpeggios:

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

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

2) Study:

Jean Baptiste Arban Any study from "fourteen studies"

or

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

3) Sight Reading:

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

4) Orchestral excerpts:

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

Please prepare the first Trumpet part of each excerpt:

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

Tuba/Euphonium

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

All dominant and diminished 7ths

Whole tone scales on B and Bb

Note:

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

Sight Reading:

A short piece of suitable difficulty

Orchestral excerpts

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

A study of suitable difficulty from:

Blazhevich 70 studies

Bordogni 43 bel canto studies

Percussion**Scales and Arpeggios**

Scales and Arpeggios on 4 octave Xylophone (hard mallets)

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

Chromatic scale (starting on any note) 2 - octaves

Arpeggios major and minor - 2 octaves

Snare Drum Rudiments

Long Roll - open & closed. pp & ff

Drag

4 Stroke Ruff

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

Single Paradiddle

Double Paradiddle

Flam

Flam Accent

Flam Tap

Flamacue

Flam Paradiddle

Swiss Army Triplet

Drag

Single Drag Tap

Double Drag Tap

Single Ratamacue

Excerpts

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

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

Solo

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

Sight Reading

Sight Reading on Snare Drum, Mallets, and Timpani;

End-of-year Examination: Repertoire

A balanced, free choice programme, with repertoire suggestions noted below.

Performance Pathway duration: 20 minutes including all breaks between works, minimum 15 minutes of actual playing

Pedagogy Pathway duration: 15 minutes including all breaks between works, minimum 10 minutes of actual playing

Repertoire Suggestions (by instrument)**Flute**

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

Recorder

Early Baroque; Castello, Fontana, Frescobaldi, Marini, Cima etc

Unaccompanied; Jacob van Eyck, Telemann Fantasies etc

Italian Sonatas; Mancini, Bellinzani, Marcello, Sammartini, Vivaldi etc

Variations; Matteis, Anon etc.

Concerto; Babel, Scarlatti, Naudot, Telemann, Marcello, Heberle, Albinoni

Modern Work; Buckley No 1, Norman Fulton Scottish Suite, Bergmann Sonata, Rubbra Meditations, Linde Amarilli or Sonata, Andriessen Sweet

Clarinet**Note:**

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

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

Oboe

Handel	Sonata in C minor
Telemann	Partita no. 2 in G
Telemann	Sonata in A minor
Telemann	Fantasia E minor
Cimarosa	Benjamin Concerto
C.P.E. Bach	Sonata in G minor.
Grovez	Sarabande et Allegro
Nielsen	Zwei Fantasiestucke Op. 2
Jacob	Seven Bagatelles (unaccompanied).
Seiber	Improvisation

The entire repertoire for the year will be studied.

Bassoon

A contemporary piece of own choice

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

French Horn/Tenor Horn**Note:**

Individual movements may be included for the purpose of timing

Group A

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

Group B

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

Tenor Trombone**Repertoire:**

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

Style:

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

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

Tuba/Euphonium

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

Percussion**Note:**

This selection must include a tuned percussion piece.

Snare Drum

Tuned Percussion

Timpani

Multiple percussion

Drum Set

World Percussion

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

PERFORMING IN CONTEXT

KEYBOARD FACULTY

Performance Strand

Chamber music

Keyboard literature class 1

A minimum participation in one of:

Repertoire Intensive Weeks 1, 2 or 3

Chorale

Pedagogy Strand

One Performance Elective

PERFORMING IN CONTEXT

Module Code	PCY1K			
ECTS	15			
Module Learning Outcomes	On successful completion of this module, students should be able to: 12A, 14A, 2B, 8C, 14C			
Module Content	Chamber Music: Students will develop the fundamentals a sound approach to engaging in collaborative performance through assigned duo repertoire. Students develop practice strategies for working with others and enhancing their collaborative musical skills. Keyboard Literature: Baroque Style, Aesthetics and Organology Starting with a deep dive into Baroque aesthetics, the course explores issues of style and ornamentation, of historical context and the contrasting approaches found within certain idioms. Students will engage with important questions around interpretation – and alongside this, will explore the history of baroque keyboard organology. Repertoire Intensive Projects: Keyboard students will elect to participate in at least one learning experience that focuses on the work of a composer or specific repertoire. Students will prepare relevant music and participate in masterclasses, seminars and performances all led by an expert in the field. Examples of Repertoire Intensive Projects include ‘Piano music written after 1950’, ‘French piano music of the 19th and early 20th century’ and ‘Beethoven’s piano concerti’.			
Teaching and Learning Methods	Seminars, duo or small-group coaching, group lessons and masterclasses			
Assessment Details	Assessment Component	Assessment Description	% of Total	Week Due
	Chamber Music (summative)	Performance of a minimum of 15 minutes	45	During Chamber Fest
	Chamber Music (formative)	Continuous assessment mark by Chamber Music coach(es)	15	End of Sem 2

	Keyboard Literature (summative)	10-minute presentation to class on chosen repertoire	40	Middle of Sem 1
	Repertoire Intensive Projects (participation in at least one) (formative)	Feedback in class from project tutor	0	PSW
Reassessment Requirements	In the case that a student fails, there will be a supplementary examination of the same course material as presented or intended to present originally. Repertoire Intensive Projects must be carried into the following year.			
Contact Hours and Student Workload	Contact hours: 80 Student workload (preparation for course and assessment, including completion of assessment): 295 Total: 375			

STRINGS FACULTY

Performance Strand

Orchestra

Chamber Music

Performance Elective (non-orchestral)

Pedagogy Strand

One Performance Elective

PERFORMING IN CONTEXT

Module Code	PCY10
ECTS	15 (total for Performing in Context for Performance Strand) 5 (total for Performing in Context for Pedagogy Strand)
Module Learning Outcomes	On successful completion of this module, students should be able to: 12A, 14A, 2B, 8C, 14C
Module Content	String Ensemble: All bowed string students in years 1 and 2 come together weekly to explore and rehearse core string orchestral repertoire. The ensemble is driven by a real-world focus on instilling skills required to build a career and to thrive in the profession. Autumn term rehearsals culminate in an end of semester concert. There will be a 4-day immersive strings project in week zero of the Spring term starting 6th January. Baroque and New Music sessions will take place during String Ensemble in the Spring Semester. There will be a Side-by-Side with professional musicians focus during these sessions. Chamber Music: Chamber music is central to developing both listening and communication skills – requiring deep listening, responsiveness to interwoven parts and adaptability in role. Through chamber music, students also develop vital interpersonal skills, including relationship building, the ability to persuade and sharing of responsibilities. Orchestra: The RIAM presents three orchestral spotlight weeks each year with an additional week featuring orchestra as part of an RIAM opera production. Students participate in a screened audition process at the beginning of the academic year. Placements are then allocated to orchestral projects. Students prepare for each project through independent preparation, instrument-specific sectionals, tutti sectionals with a rehearsal conductor and rehearsals and concert with a visiting conductor. Orchestral modules often take place on Friday mornings, please note that these sessions are mandatory. Guitar Players: Flamenco Music for Guitarists (please see module descriptor below)
Teaching and Learning Methods	Small-group coaching, group rehearsals Orchestral sectionals, orchestral rehearsals Seminars, workshops and masterclasses

Assessment Details	Assessment Component	Assessment Description	% of Total	Week Due
	Chamber Music (summative)	Performance: 10-15 minutes	25	During ChamberFest
	Chamber Music (formative)	Continuous assessment mark by Chamber Music coach(es)	20	End of Semester 2
	Orchestra (placement)	Screened orchestral audition assessed according to orchestral grading category with written feedback from all panel members	15	Middle of Semester 1
	Orchestra (summative)	Initial mark awarded on completion of self-assessment survey. Final mark moderated by Head of Faculty also considering guest tutor feedback.	10	End of Semester 2
	String Ensemble	100% Continuous assessment based on attendance, preparation and active participation in both semesters.	30	End of Semester 2
	Performance Elective (non-orchestral students only)	Continuous Assessment 50% (tutor's mark or reflective journal) Summative Assessment 50% (performance or performance-presentation)	55	End of Semester 2
Reassessment Requirements	In the case that a student fails, there will be a supplementary examination of the same course material as presented, or intended to present originally.			
Contact Hours and Student Workload	Contact hours: 80 Student workload (preparation for course and assessment, including completion of assessment): 295 Total: 375			

Flamenco Music For Guitarists

Module Title	Flamenco Music for Guitarists			
Module Code	PCFY10			
ECTS	5 ECTS			
Module Learning Outcomes	On successful completion of this module, students should be able to: • Ability to play through and remain within the rhythmic cycles • Perform a basic piece <i>in compás</i> • Display an understanding of/competency in some technical aspects of Flamenco guitar playing: for example, Rasgueado (strumming techniques), alzapúa (thumb technique), picado, tremolo etc; • Exhibit a growing fluency with the musical language of Flamenco			
Module Content	Students will be provided with the opportunity to explore Flamenco music and the critical role that the guitar plays in it. They will be introduced to a brief history of the artform and its cultural significance and influence, particularly on the Spanish composers of the 19th and early 20th centuries. They will be provided with an overview of the various Flamenco forms (palos) with particular focus on 2-3 palos. Within this context they will not only learn the unusual rhythmic cycles and harmonic differences with separate the palos, but each guitarist will learn the special palmas (hand claps) which accompany each selected palo and how these can be layered in an ensemble setting to great effect. Particular focus will be given to the many technical aspects of Flamenco guitar playing: Rasgueado (strumming techniques), alzapúa (thumb technique), picado, tremolo etc; how they are integrated into the flamenco palos, and how they may differ from classical guitar technique.			
Teaching and Learning Methods	Teaching will be practical, requiring students to bring their instruments to each class			
Assessment Details	Assessment Component	Assessment Description	% of Total	Week Due
	Continuous Assessment	Competencies will be assessed throughout the module, e.g., familiarity with the rhythmic cycles, grasp of the musical language of Flamenco, technical improvement.	50	Continuous

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

VOCAL FACULTY

Performance Strand

Phonetics/English Diction

Italian Diction

Movement

Chorale

Pedagogy Strand

Phonetics/English Diction

Italian Diction

PERFORMING IN CONTEXT

LYRIC DICTION: PHONETICS/ENGLISH DICTION

Module Code	PCY1VA
ECTS	15 (total for Performing in Context for Performance Strand) 5 (total for Performing in Context for Pedagogy Strand)
Module Learning Outcomes	- To train students in the use of the International Phonetic Alphabet (IPA) - To apply this knowledge to a range of repertoire in the English language - Application of these skills to the study of foreign languages in accordance with the students' language studies
Module Content	Classes 1 - 6: Classification and articulation of the vowels and consonants as used in standard English. Using the International Phonetic Alphabet to transcribe vowels and consonants as used in standard English. Demonstrating clear fluent diction as the basis of meaningful communication of text in vocal performance. Knowledge of articulation and the basic musculature of the mouth. Applying standard English pronunciations to solo vocal repertoire with regard to clarity, expression, and interpretive values. Portfolio including background research, phonetic transcriptions, translations and record of songs performed in class. Classes 7 - 12: The notation of an English language dialect or accent in relation to its deviation from Standard English. Application of these skills to the study of foreign languages in accordance with the students' language studies. Extension of the articulation of Standard English and/or a chosen dialect to an interpretation of spoken text for performance. The development of an understanding of matching voice to gesture and movement in relation to the spoken word. Performance of a spoken version of an aria or song appropriate to the use of word to enhance drama.
Teaching and Learning Methods	Group classes Course assignments and notes Expert-led in-person interactive classes Online components

Assessment Details	Assessment Component	Assessment Description	% of Total	Week Due
Both assessment components must be passed independently.	Portfolio	Phonetic Transcription	30	Semester 2 Week 12
	Oral Continual Assessment	Performance/Text	70	Semester 2 Week 12
Reassessment Requirements	Re-sit of formal exam and course work			
Contact Hours and Student Workload	Contact hours: 24 Student workload: 24			
Recommended Reading/ Resources	Punt, Arthur: <i>The Singers and Actors Throat</i> Jones, Daniel: <i>The English Pronouncing Dictionary</i> , (+ CD Rom) Cambridge University Press Jones, Daniel: <i>The Pronunciation of English; Phonetics and Phonetic Transcription</i> , Cambridge University Press Rodenburg, Patsy: <i>The Right To Speak</i> , Methuen Wall, Joan: <i>International Phonetic Alphabet for Singers</i> , Pst... Inc, Dallas, Texas Adams, David: <i>A Handbook of Diction for Singers</i> , Oxford University Press			

LYRIC DICTION: ITALIAN DICTION

Module Code	PCY1VA			
ECTS	15 (total for Performing in Context for Performance Strand) 5 (total for Performing in Context for Pedagogy Strand)			
Module Learning Outcomes	On successful completion of this module, students should be able to: • Pronounce and articulate Italian vowels and consonants • Translate simple phrases with the aid of appropriate resources • Use phonetics as an aid to pronunciation • Sing Italian songs/arias with clear enunciation of the text			
Module Content	To introduce students to the fundamentals of Italian Lyric Diction The emphasis will be on lyric diction, i.e. "singing diction" in Italian. The focus will be on pronunciation and enunciation of the text. Phonetics will be used as an aid to pronunciation. Simple translation skills. Reading aloud texts and singing songs/arias in Italian with clear enunciation and understanding of the text.			
Teaching and Learning Methods	Expert-led in-person interactive classes Course assignments and notes Reading and singing Italian Online components may be used			
Assessment Details Both assessment components must be passed independently.	Assessment Component	Assessment Description	% of Total	Week Due
	Continuous Assessment	Course Assignments and Notes	50	Throughout the Year
	Exam and Performance	Reading and Singing in Italian	50	Semester 2 Week 12
Reassessment Requirements	Re-sit of formal exam and course work			
Contact Hours and Student Workload	Contact hours: 24 Student workload: 24 hours Total: 48			
Recommended Reading/ Resources	Colorni, Evelina: <i>Singers' Italian, A Manual of Diction and Phonetics</i> (New York: Schirmer, 1970) ISBN 0-02-870620-X Adams, David: <i>A Handbook of Diction for Singers</i>, (Oxford University Press, 1999)			

MOVEMENT

Module Code	PCY1VB			
ECTS	15 (total for Performing in Context for Performance Strand) 5 (total for Performing in Context for Pedagogy Strand)			
Module Learning Outcomes	On successful completion of this module students should be able to: • Critically discuss the movement of their own bodies • Describe in detail their own physical uniqueness • Improve their level of fitness appropriate to the performance demands of a young singer • Demonstrate a basic level of movement memory			
Module Content	This class focuses on body awareness, co-ordination, stretching, fitness, stage deportment and movement memory. Students will be guided to become aware of the movement of their own bodies. They will increase their awareness of the levels of fitness required to pursue a career as a performing singer. Students will train in developing a movement memory.			
Teaching and Learning Methods	Expert-led in-person interactive group classes			
Assessment Details	Assessment Component	Assessment Description	% of Total	Week Due
Pass Requirement:				
Pass/ Fail	Performance and Continuous Assessment	Participation in classes and engagement with process of class. Portfolio recording movement experiences recorded in class.	100	Semester 1 Week 12
Reassessment Requirements	Repeat module			
Contact Hours and Student Workload	Contact hours: (1'15 x 12 classes) = 15 hours Student workload: 15 hours Total: 30			
Recommended Reading/ Resources	Bogart, Anne + Landau, Tina: <i>The Viewpoints Book</i> (London: Nick Hern Books, 2014) ISBN10: 1848424132 Evans, Mark + Smith, Mark: <i>Frantic Assembly</i> (London: Routledge, 2021) ISBN: 9780429020308			

PERFORMING ENSEMBLES: RIAM CHORALE

Module Code	PCY1VD			
ECTS	15 (total for Performing in Context for Performance Strand) 5 (total for Performing in Context for Pedagogy Strand)			
Module Learning Outcomes	3A, 5A, 12A, 2B, 6C			
Module Content	Throughout their four years of undergraduate studies, students will sing in a wide variety of repertoire scored for a <i>cappella</i> chamber choir and for full chorale accompanied by an instrumental ensemble. Emphasis will be placed on cultivating the ability to pitch accurately, sight-sing and listen critically as part of a vocal ensemble. Students will learn to sing with confidence as part of a vocal ensemble, to work with others to realise joint performance projects and to follow the direction of a choral conductor. There will be two main performance projects per year which will be rehearsed during RIAM Performance Spotlight Weeks. In addition to mainstream choral repertoire, the RIAM Chorale also presents works by under-represented and contemporary composers. Highlights in recent years include a cappella works by Clara Schumann, Fanny Hensel, Ina Boyle, Eric Whitacre and Rhona Clarke and performances of major works by living composers including Dr Kevin O'Connell: <i>Mass</i>; Tariq O'Regan: <i>The Ecstasies Above</i> (in collaboration with Chamber Choir Ireland) and James Whitbourne: <i>Annelies</i>. Soloists for performances will be chosen by audition from within the RIAM Chorale.			
Teaching and Learning Methods	Expert-led in-person interactive group classes			
Assessment Details	Assessment Component	Assessment Description	% of Total	Week Due
Pass Requirement: Pass/Fail Full attendance at rehearsals and performances is mandatory for Dip Mus vocal students	Performance 1	Participation in rehearsals and performances	50	Semester 1 Oct / Dec PSW
	Performance 2	Participation in rehearsals and performances	50	Semester 2 March PSW
Reassessment Requirements	Repeat module. Penalties will also apply for non-attendance.			
Contact Hours and Student Workload	Attendance at rehearsals and performances = 45 hours. Self-Study = 92 hours Total = 137 hours			

Recommended Reading/ Resources	Miller, Richard: <i>On the Art of Singing</i>, (1996 Oxford University Press, New York), Part 1 Chapter 19: <i>The Choral Conductor as a Teacher of Vocal Technique</i>, pages 57-62, ISBN 0-19-509825-0 Margaret Olson, <i>The Solo Singer in the Choral Setting, A Handbook for Achieving Vocal Health</i> (UK: The Scarecrow Press, Inc 2010), Chapter 557-62, ISBN 0-19-509825-0 Corp, Ronald, <i>The choral singer's companion</i> (London: Batsford, 1987) ISBN: 0713445971 Hines, Robert Stephan, <i>Singers' liturgical Latin: rules for pronunciation plus standard texts with IPA transcriptions and English translations</i> Stephan Hines (LaVergne, TN: Lightning Source, 2003.) ISBN: 0972593101. Plank, Steven Eric, <i>Choral performance: a guide to historical practice</i> (Lanham, Md.:Scarecrow Press, 2004.) ISBN: 0810851415
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WIND, BRASS AND PERCUSSION FACULTY

Performance Strand

Orchestra

Chamber Music

Performance Elective (non-orchestral)

Pedagogy Strand

One Performance Elective

PERFORMING IN CONTEXT

Module Code	BACMJF1
ECTS	15 (total for Performing in Context for Performance Strand) 5 (total for Performing in Context for Pedagogy Strand)
Module Learning Outcomes	On successful completion of this module, students should be able to: 12A, 14A, 2B, 8C, 14C
Module Content	Chamber Music: Chamber music is central to developing both listening and communication skills – requiring deep listening, responsiveness to interwoven parts and adaptability in role. Through chamber music, students also develop vital interpersonal skills, including relationship building, the ability to persuade and sharing of responsibilities. Orchestra: The RIAM presents three orchestral spotlight weeks each year with an additional week featuring orchestra as part of an RIAM opera production. Students participate in a screened audition process at the beginning of the academic year and following placements, are allocated to orchestral projects. Students prepare for each project through independent preparation, instrument-specific sectionals, tutti sectionals with a rehearsal conductor and rehearsals and concert with a visiting conductor. Ensemble Workshops: Each year, a variety of masterclasses, interactive workshops and discussion sessions are programmed to support ensemble playing, including chamber music, orchestra and wider collaborations. First year students must attend at least 3 sessions. <u>Options for Credit Distribution</u> <i>Students receive a standard credit for 2 orchestral projects each year. Students who, following screened auditions, are successfully placed in additional projects may credit these as Ensemble Workshops.</i> <i>1 additional orchestra project = 2 ensemble workshop sessions</i> <i>Chamber Music:</i> <i>Students receive credits for 10-15 mins assessed chamber music. Students who are assessed in excess of 15 mins chamber music, may credit this as Ensemble Workshops.</i> <i>10 mins additional assessed chamber music = 2 ensemble workshop sessions</i>

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

ACADEMICS

KEYBOARD ACADEMICS

Contexts for Performing

Module Code	ACY1K
ECTS	5
Module Learning Outcomes	On successful completion of this module, students should be able to: • demonstrate a broad understanding of the evolution of music history pertaining to Western Classical Music, Popular Music and Irish Traditional Music • differentiate between composers/prominent exponents and styles of the periods/genres studied and evaluate the different aesthetic approaches taken • engage critically with recordings from the periods/genres studied and demonstrate knowledge of the repertoire through analysis and commentary • demonstrate knowledge of various methodological approaches to the type of music studied • understand and develop an awareness of different social, historical and cultural contexts
Module Content	This module will consist of three components: Western Classical Music History, Irish Traditional Music and Ethnomusicology. All students undertake Western Classical Music History. Students choose between Irish Traditional Music and Ethnomusicology. Western Classical Music History Modules in Years 1 and 2 provide an overview of the development of music from c. 1600 to 1945. Students will study the music through genre (Orchestral, Opera, etc.). While students will be introduced to significant composers and compositions that are considered to be part of the canon, they will also study the work of underrepresented composers in attempt to subject the canon to reasoned critique. The material will include in-depth discussion of the broader socio-political and cultural context. There will be a strong emphasis on engaging with scores where applicable, which will develop students' analytical skills as well as listening to recordings which will develop aural skills. Irish Traditional Music This course examines the following areas: • The uilleann piping tradition: its history, styles, ornamentation, repertoire, and prominent exponents. • Sean-nós singing: its song types, ornamentation, regional styles, prominent exponents. • The English Language song tradition in Ireland, including themes, Irish and international ballads, and political song.

	Themes discussed include cultural nationalism, and current issues in the field of Irish traditional music studies. The course draws on sociological, political and historical factors in the music's development as well as examining features and aesthetics of sound, and performance practice. Popular Music Studies This component will cover the development of popular music from the mid-20th century to the present. Topics will include: • The study of a number of representative genres and their cultural context and significance (e.g. rock, punk, hip-hop, etc.) • Theoretical frameworks for the study of popular music – performativity, authenticity, theories of race, gender and identity, etc. • Popular Music outside the Anglophone world • The impact of technology, recording formats and the music video • How to write about popular music
Teaching and Learning Methods	Western Classical Music History (Semesters 1 and 2) This component is taught through weekly 1.5-hour lectures that include listening to music, analysing scores, and directed reading assignments. Irish Traditional Music (Semester 1) The Irish Traditional Music Strand will be taught through a series of 1-hour weekly lectures that focus on topics of the tradition, as outlined in the Module Content. Popular Music Studies (Semester2) Lectures will be taught through weekly lectures. Literature-based research and fieldwork will also contribute to the teaching and learning of this module. Lectures will emphasise the development of the student's ability to differentiate regional styles and prominent exponents through aural engagement with recordings and video footage. Students are expected to take an active part in class discussion and will be assigned additional reading material on a regular basis to supplement the in-class learning.

Assessment Details	Assessment Component	Assessment Description	% of Total
	Western Classical Music History		
	In-module Assignment 1	Academic Writing Assignment	10
	In-module Assignment 2	Essay Preparation: Opera Presentation	10
	Summative Assignment 1	Programme Notes 750 words	30
	Summative Assignment 2	Essay/Podcast: 1500 words or 10-mins podcast Essays/Podcasts which do not contain musical examples (scores or extracts) will not receive a mark of more than 65%.	30
	Irish Traditional Music OR Popular Music Studies		
	Irish Traditional Music	Listening Test	20
	Popular Music Studies	Listening Diary	20
Reassessment Requirements	Resit and/or resubmit relevant exams/assessments at supplemental		
Contact Hours and Student Workload	Contact hours: Academic Writing: 5 hours Western Classical Music History: 1.5 hours x 20 weeks = 30 hours Irish Traditional Music/ Popular Music Studies: 10 hours Student workload (preparation for course and assessment, including completion of assessment): 80 hours Total: 125 hours		
Recommended Reading/ Resources	See Moodle for an extended reading list		

Practical Musicianship

Module Code	APY1K
ECTS	5
Module Learning Outcomes	On successful completion of this module, students should be able to: • identify aurally, dictate and perform diatonic intervals, triads, basic chord progressions, melodic strands, simple two-part melodies and basic rhythms • demonstrate an ability to identify form, style, genre, texture and instrumentation aurally • understand the structure of the main forms and genres of the baroque and classical eras including fugue, sonata form, rondo form, theme and variations • demonstrate an understanding of harmonic progressions, phrase and tonality through score annotation • articulate their findings in a concise and clear manner both orally and in writing.
Module Content	This module will consist of two components: 1. Aural Awareness 2. Piano Repertoire Analysis Aural Awareness The aim of this component is to establish a basic level of aural competency and literacy so that the student can perceive, vocalise and dictate fundamental musical structures (melodic, harmonic and rhythmic) through reading and listening. Topics will include: • Sight singing: systematic training in sight singing based on the use of tonic solfa, involving a progression from simple diatonic major and minor tonalities to more complex melodies incorporating modulation and chromatic tones (single line & two-part). • Dictation: systematic instruction in both melodic and rhythmic dictation. The rhythmic dictation will involve the recognition of beats, division of beats and internal beat patterns in simple, compound, and irregular time signatures. The melodic dictation will progress from simple diatonic major and minor tonalities to more complex melodies incorporating modulation and chromatic tones (single line & two-part). The recognition of triads and chordal progressions. Both melodic and rhythmic dictation will be closely linked into and feed off the sight singing and sight clapping strands. • Form: the aural recognition of basic forms. • Musicianship: the performance of two-part canons, two-part vocal/orchestral excerpts from Mozart, Haydn etc. (i.e. Group performance/Sing one line and play the other).

	Piano Repertoire Analysis Students will learn to listen to music in an engaged and critical fashion as well as understanding the compositional and structural processes at work by critical analysis of a score. This module has strong cross-curricular links with Contexts for Performing, Music Creation and Principal Study. This module will expose students to an array of core piano repertoire in the baroque and classical periods, broadening and deepening their understanding and listening experience whilst developing a critical analytical facility Topics will include: • Form: binary form, ternary form, minuet and trio, rondo, theme and variation, sonata form. • Structural elements of music such as motif, phrase, period and sentence. • Tonal relationships, recognition and labelling of cadences, chords and phrases. • Emphasis on both score analysis and aural recognition of key features. • Students will be encouraged to analyse works from their instrumental training creating a bridge between analysis and performance practice.
Teaching and Learning Methods	Aural Awareness The aural awareness classes will run throughout both semesters for 1.5 hours per week. Student's aural skills will be developed through interactive exercises, performances, and ensemble work. Active class participation and weekly preparation of material is essential. Piano Repertoire Analysis This module will be taught in Semester 2 for 1 hour per week. Engaged listening and discussion will support students in developing their analytical skills and the required vocabulary to express their findings. This approach represents a cross-curricular link with the Aural Awareness component. In the Analysis strand, the aural competencies acquired in Aural awareness will be supported and developed by reference to the score. Students will learn to annotate the score, indicating the features discussed. Some simple analytical graphs or diagrams may be used to support students in succinctly exploring and articulating issues such as form, tonal relationships and modulation. Examples will be worked through in class with an emphasis on gradual skill development exploring core works of the piano repertory. Active class participation and weekly preparation of material is essential.

Assessment Details	Assessment Component	Assessment Description	% of Total
	Aural Development: Mid-Year Assessment	Practical assignments covered throughout the term. Written dictation paper.	40
	Aural Development: End-of-year Assessment	Practical assignments covered throughout the term. Written dictation paper, including identification of form, genre, style and musical features.	40
	Piano Repertoire Analysis: Project	Presentation of an analysis of a chosen piece of music. Students are encouraged to choose a work from their performance repertoire and perform/demonstrate practically during their 15-minute presentation. Both a written analysis and an annotated score will be required for assessment.	20
Reassessment Requirements	Repeat assessment and/or resubmit project		
Contact Hours and Student Workload	Contact Hours Aural: 30 hours Analysis: 10 hours Independent Study (preparation for course and review of materials): 45 hours total Aural: 1.5 hr per week = 30 hours Analysis: 1.5 hr per week = 15 hours Independent Study (preparation for assessment, incl. completion of assessment): 40 hours total Aural: 20 hours Analysis: 20 hours Total: 125 hours		
Recommended Reading	Berkowitz, Sol, Gabriel Fontrier, Leo Kraft, A new approach to sight singing, 4th ed. (New York & London: W.W. Norton, 1997) ISBN: 0393969088		

Music Creation

Module Code	AMY1K
ECTS	5
Module Learning Outcomes	On successful completion of this module, students should be able to: • demonstrate an understanding of harmony realised through the writing of four-part tonal harmony for SATB and via figured bass. • compose in a manner that evinces an understanding of melodic, rhythmic and harmonic control in basic two-part contrapuntal textures. • demonstrate the ability to input notes, dynamics and articulations, edit, layout and optimize a computer-based score within notation software (e.g. MuseScore) • extract musical examples from notation software for use in word processor/image-based programs (e.g. musical examples within an essay) and preparing parts for performance, including transposing scores. • sequence MIDI information to create original compositions and backing tracks through the use of VST (Virtual Studio Technology) instruments. • perform basic editing (extract selections, fades, volume and pan manipulation, effects sends/receives) within a Digital Audio Workstation. • work towards becoming an independent user within a Digital Audio Workstation and develop proficient typesetting ability.
Module Content	This module will consist of two components: 1. Compositional Techniques 2. Digital Audio Fundamentals Compositional Techniques This component consists of two strands: • A systematic approach to the teaching of four-part tonal harmony beginning with the basic four-part chord, moving onto successful progressions involving an understanding of appropriate voice leading and forms of decoration. This will include the study of figured bass. • The study and consolidation of simple contrapuntal techniques in two parts. Topics will include: • Root, first and second inversion chords, the dominant seventh and its inversions, passing notes (accented and unaccented), suspensions and modulations to closely related keys. • Realisation of figured bass. • The writing of simple two-part counterpoint in vocal or instrumental idiom addressing imitation, rhythmic contrast, cycle of 5ths and modulation. • Harmonisation of a simple melody

	Digital Audio Fundamentals The module will provide a solid foundation in music technology, focusing on developing the skill set necessary for the production of user content (scores/worksheets/recordings) and creative pursuits (sequencing, composition). It has strong cross-curricular links with the Compositional Techniques course, and supports the Music History Module and Analysis Components. This module consists of two components: 1. Provide a step by step introduction to computer-based music notation software (e.g. MuseScore) to produce professional-standard printed/digital musical scores and parts and content for essays/articles and other teaching materials. 2. Provide a step by step introduction to sequencing techniques of VST (Virtual Studio Technology) instruments to compose original compositions or arrange high-quality backing tracks. Topics will include: - Basic typesetting in music notation software (note input, dynamics and articulations). - Figured-bass notation and typesetting lyrics (Solo songs/SATB). - Transposition of scores and transposing instruments. - Score editing (layout and score optimization) and preparation of parts. - Extracting musical examples from notation software for use in a word processor/image-based program. - Sequencing in a Digital Audio Workstation through the use of VST instruments. Composition for video (TV Advertisement) - Creative mixing techniques in a Digital Audio Workstation
Teaching and Learning Methods	Both components are taught through a combination of weekly lectures and demonstrations. Students are expected to take an active part in the lectures and will be expected to undertake directed tasks. Compositional Techniques Four-Part tonal harmony: will be taught through a systematic, carefully graded and paced approach. Harmonic Vocabulary will be acquired through the study of harmonic analysis and figured bass and will also include singing, playing and the writing of exercises. Students will work through examples in class and receive weekly feedback on assignments to acquire the skills and secure the knowledge. Counterpoint: The study and analysis of appropriate works from the Baroque era will form part of the learning. Students will work through examples in class, writing, listening and playing. Material will be carefully paced in a manner which builds up the core contrapuntal skills. Specific weekly skill-assignments with feedback will form part of the learning activity. As far as is feasible, compositions (both in-progress and complete) will be performed in lectures. They will be explored in a student-led discussion in order to foster understanding and creativity whilst encouraging critique and imagination. Cross modular material will be utilised as appropriate, fostering connections with repertoire studied, particularly in the piano repertoire analysis strand and performance classes. Students will complete regular assignments which will support the composition of their portfolio.

	Digital Audio Fundamentals The module involves weekly lectures and class demonstrations. Students are expected to take an active part in the lectures and will be expected to undertake directed tasks. The course content will be divided into two 5-week modules over a single semester. Computer Notation and Typesetting (e.g. MuseScore) Each week will focus on a systematic, guided approach, introducing a particular set of tools within the software. Digital Audio (Reaper/Ableton Live) Each week will focus on a systematic, guided approach, introducing a particular set of tools.		
Assessment Details	Assessment Component	Assessment Description	% of Total
	Compositional Techniques		
	SATB Portfolio	This will consist of one portfolio set at the end of the Semester/ conclusion of a module, which will consist of four-part harmonisations including figured bass. (Exercises 10 bars approx.)	24
	Counterpoint Portfolio	This will consist of one portfolio set at the end of the module, which will consist of the addition a contrapuntal strand to a given soprano/bass line (exercises 10 bars approx. with 1 counterpoint assignment to be typeset)	24
	Written Examination	Three questions to be answered: 1. Harmonise a melody line 2. Realise a figured bass for four-parts. 3. Complete a simple two-part contrapuntal piece	32
	Digital Audio Fundamentals		
	Computer Notation	4-5 short typeset examples. Typically the pieces will be used in class and completed each week in a continuous assessment. Pieces are selected to target particular toolsets (figured-bass, lyrics, extracting musical examples etc.)	10
	Sequencing in a DAW	Composition for TV Advertisement. Students are provided with a selection of short TV Ads to which they compose a musical backing track.	10
Reassessment Requirements	Repeat examination and/or portfolio/assessment requirements		

Contact Hours and Student Workload	Contact hours: Music Creation = 30 hours Digital Audio Fundamentals = 10 hours Independent Study (preparation for course and review of materials): 1.5 hour per week for Compositional Techniques = 30 hours Digital Audio Fundamentals = 5 hours Independent Study (preparation for assessment, incl. completion of assessment): 25hrs prep for portfolio and examination 25 hrs for advertisement assignment Total: 125 hours
Recommended Reading/ Resources	Compositional Techniques Butterworth, Anna, Harmony in practice (London: Associated Board of the Royal Schools of Music, 1999) ISBN: 1854728334 Jean Archibald and Bernadette Marmion, Music Workout, Grade 8. (Royal Irish Academy of Music) Harmony Notes Book 1, Jean Archibald and Marie Moran. Peter Lang: print (ISBN 978-1-80079-556-3) ePDF (ISBN 978-1-80079-557-0) epub (ISBN 978-1-90079-558-7) Harmony Notes Book 2, Jean Archibald and Marie Moran. Peter Lang: print (978-1-80079-648-5) ePDF (978-1-80374-182-6) epub (978-1-80374-183-3) Computer Notation and Typesetting Online Finale/Sibelius/Musescore user forums Integrated User Help Guides Introduction to Digital Audio Editing Online forums for digital audio software DeSantis, Dennis: Making Music, 74 Creative Strategies for Electronic Music Producers (Ableton AG, 2015)

STRING ACADEMICS

Contexts for Performing

Module Code	ACY1S
ECTS	5
Module Learning Outcomes	On successful completion of this module, students should be able to: • demonstrate a broad understanding of the evolution of music history pertaining to Western Classical Music, Popular Music, and Irish Traditional Music • differentiate between composers/prominent exponents and styles of the periods/genres studied and evaluate the different aesthetic approaches taken • engage critically with recordings from the periods/genres studied and demonstrate knowledge of the repertoire through analysis and commentary • demonstrate knowledge of various methodological approaches to the type of music studied • understand and develop an awareness of different social, historical, and cultural contexts
Module Content	This module will consist of three components: Western Classical Music History, Irish Traditional Music and Ethnomusicology. All students undertake Western Classical Music History. Students choose between Irish Traditional Music and Ethnomusicology. Western Classical Music History Modules in Years 1 and 2 provide an overview of the development of music from c. 1600 to 1945. Students will study the music through genre (Orchestral, Opera, etc.). While students will be introduced to significant composers and compositions that are considered to be part of the canon, they will also study the work of underrepresented composers in attempt to subject the canon to reasoned critique. The material will include in-depth discussion of the broader socio-political and cultural context. There will be a strong emphasis on engaging with scores where applicable, which will develop students' analytical skills as well as listening to recordings which will develop aural skills. Irish Traditional Music This course examines the following areas: • The uilleann piping tradition: its history, styles, ornamentation, repertoire, and prominent exponents. • Sean-nós singing: its song types, ornamentation, regional styles, prominent exponents. • The English Language song tradition in Ireland, including themes, Irish and international ballads, and political song.

	Themes discussed include cultural nationalism, and current issues in the field of Irish traditional music studies. The course draws on sociological, political and historical factors in the music's development as well as examining features and aesthetics of sound, and performance practice. Popular Music Studies This component will cover the development of popular music from the mid-20th century to the present. Topics will include: • The study of a number of representative genres and their cultural context and significance (e.g. rock, punk, hip-hop, etc.) • Theoretical frameworks for the study of popular music – performativity, authenticity, theories of race, gender and identity, etc. • Popular Music outside the Anglophone world • The impact of technology, recording formats and the music video • How to write about popular music		
Teaching and Learning Methods	Western Classical Music History (Semesters 1 and 2) This component is taught through weekly 1.5-hour lectures that include listening to music, analysing scores, and directed reading assignments. Irish Traditional Music (Semester 1) The Irish Traditional Music Strand will be taught through a series of 1-hour weekly lectures that focus on topics of the tradition, as outlined in the Module Content. Popular Music Studies (Semester 2) Lectures will be taught through weekly lectures. Literature-based research and fieldwork will also contribute to the teaching and learning of this module. Lectures will emphasise the development of the student's ability to differentiate regional styles and prominent exponents through aural engagement with recordings and video footage. Students are expected to take an active part in class discussion and will be assigned additional reading material on a regular basis to supplement the in-class learning.		
Assessment Details	Assessment Component	Assessment Description	% of Total
	Western Classical Music History		
	In-module Assignment 1	Academic Writing Assignment	10
	In-module Assignment 2	Essay Preparation: Opera Presentation	10

	Summative Assignment 1	Programme Notes 750 words	30
	Summative Assignment 2	Essay/Podcast: 1500 words or 10-mins podcast Essays/Podcasts which do not contain musical examples (scores or extracts) will not receive a mark of more than 65%.	30
	Irish Traditional Music OR Popular Music Studies		
	Irish Traditional Music	Listening Test	20
	Popular Music Studies	Listening Diary	20
Reassessment Requirements	Resit and/or resubmit relevant exams/assessments at supplemental		
Contact Hours and Student Workload	Contact hours: Academic Writing: 5 hours Western Classical Music History: 1.5 hours x 20 weeks = 30 hours Irish Traditional Music/ Popular Music Studies: 10 hours Student workload (preparation for course and assessment, including completion of assessment): 80 hours Total: 125 hours		
Recommended Reading/ Resources	See Moodle for an extended reading list		

Practical Musicianship

Module Code	APY1S
ECTS	5
Module Learning Outcomes	On successful completion of this module, students should be able to: Aural Development: • identify and deeply understand a range of musical sounds • understand and demonstrate a knowledge of the fundamental components of music through movement • gain a deeper understanding of two musical eras, which supports their performing of music from those periods • through sight-singing, improvisation, and a range of exercises, utilise their musical imagination and inner ear, while deepening the connection between vocal/aural abilities and instrumental playing Repertoire-based Analysis: Distinguish salient melodic, harmonic and rhythm details of compositions. Perceive connections between surface details and structural features. Develop a technical musical vocabulary. Demonstrate awareness of phrase length and pattern.
Module Content	Aural Development The aim of this component is to establish a fundamental level of deep aural competency and musical literacy so that every student can perceive, vocalise, play and dictate fundamental musical structures (melodic, harmonic, and rhythmic) through singing, playing, reading, listening, and improvising. Classes will be designed using of pre-agreed repertoire between the lecturer and the Head of Strings. Through this repertoire, the module will seek to develop the fundamentals concepts of music, including pulse, structure, form, phrasing, rhythm, pitch and pitch contour, cadences and harmony, and intonation. Repertoire-based Analysis This module introduces the Repertoire-based Analysis stream. Students explore the practical-theoretical process of examining compositions in order to discern, or decide, how they work. Students undertake two components: Introduction of basic analytical methods. Exploration of the relationship between form and content.

Teaching and Learning Methods	Aural Development • Interactive and participatory classes that draw on a range of repertoire for string instruments and beyond • Singing and instrumental playing as both the creation and demonstration of knowledge • Use of a range of teaching tools, e.g., movement, solfa, rhythm syllables, etc. • An era-based approach to competency development, ensuring a thematic connection between Academic classes and aspects of the Principal Study and Performing in Context modules Repertoire-based Analysis The module is taught through participatory classes, held weekly. Students are expected to perform from a variety of scores, undertake directed tasks, and contribute to group discussions.		
Assessment Details	Assessment Component	Assessment Description	% of Total
	Aural Development		
	Aural Development: Mid- Year Assessment	Practical assignments drawing on material covered throughout the term. Written dictation paper.	30
	Aural Development: End-of-year Assessment	Practical assignments drawing on material covered throughout the term. Written dictation paper.	30
	Repertoire-based Analysis (semester 2 only)		
	Continuous assessment	Based on interactive class activities	25
	Presentation	Based on prepared repertoire	15
Reassessment Requirements	Resit practical exam and/or retake presentation at supplemental		
Contact Hours and Student Workload	Contact hours: Aural Development: 30 hours Repertoire-based Analysis: 10 hours Student workload (preparation for course and assessment, including completion of assessment): 85 hours Total: 125 hours		
Recommended Reading/ Resources	Aural Development A repertoire list will be provided for the students. Repertoire-based Analysis Dunsby, Jonathan & Whittall, Arnold: Music Analysis in Theory and Practice (Yale UP/Faber, 1988) Schenker, Heinrich: Free Composition (Pendragon Press, 1977) Schenker, Heinrich: Free Composition – Supplemental Musical Examples (Pendragon Press, 1977) Meyer, Leonard: Emotion and Meaning in Music (Chicago UP, 1956) Schoenberg, Arnold: Fundamentals of Musical Composition (Faber, 1970) Epstein, David: Beyond Orpheus: Studies in Musical Structure (OUP, 1987)		

Music Creation

Module Code	AMY1S
ECTS	5
Module Learning Outcomes	On successful completion of this module, students should be able to: Compositional Techniques: • demonstrate an understanding of harmony realised through the writing of four-part tonal harmony for SATB/string quartet and via figured bass. • compose in a manner that evinces an understanding of melodic, rhythmic and harmonic control in basic two-part contrapuntal textures. • demonstrate the application of compositional techniques in both the creation and performance of music for string instruments Digital Audio Fundamentals: • demonstrate the ability to input notes, dynamics and articulations, edit, layout and optimize a computer-based score within notation software (e.g. MuseScore) • extract musical examples from notation software for use in word processor/image-based programs (e.g. musical examples within an essay) and preparing parts for performance, including transposing scores. • Sequence MIDI information to create original compositions and backing tracks through the use of VST (Virtual Studio Technology) instruments. • perform basic editing (extract selections, fades, volume and pan manipulation, effects sends/receives) within a Digital Audio Workstation. • work towards becoming an independent user within a Digital Audio Workstation and develop proficient typesetting ability.
Module Content	Compositional Techniques This component consists of three strands: • A systematic approach to the teaching of four-part tonal harmony beginning with the basic four-part chord, moving onto successful progressions involving an understanding of appropriate voice leading and forms of decoration. This will include the study of figured bass. • The study and consolidation of simple contrapuntal techniques in two parts. • Preparation for music analysis through the identification (visual and aural) of features from standard orchestral, chamber, and solo repertoire (but also from outside this genre where appropriate). Features may include:

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

Digital Audio Fundamentals

The module will provide a solid foundation in music technology, focusing on developing the skill set necessary for the production of user content (scores/worksheets/recordings) and creative pursuits (sequencing, composition). It has strong cross-curricular links with the Compositional Techniques course and supports the Music History Module and Analysis Components.

This module consists of two components:

1. Provide a step-by-step introduction to computer-based music notation software (e.g. MuseScore) to produce professional-standard printed/digital musical scores and parts and content for essays/articles and other teaching materials.
2. Provide a step-by-step introduction to sequencing techniques of VST (Virtual Studio Technology) instruments to compose original compositions or arrange high-quality backing tracks.

Topics will include:

Basic typesetting in music notation software (note input, dynamics and articulations).

Figured-bass notation and typesetting lyrics (Solo songs/SATB).

Transposition of scores and transposing instruments.

Score editing (layout and score optimization) and preparation of parts.

Extracting musical examples from notation software for use in a word processor/image-based program.

Sequencing in a Digital Audio Workstation through the use of VST instruments. Composition for video (TV Advertisement)

Creative mixing techniques in a Digital Audio Workstation

Teaching and Learning Methods	Both components are taught through a combination of weekly lectures and demonstrations. Students are expected to take an active part in the lectures and will be expected to undertake directed tasks. Compositional Techniques • Interactive and participatory classes that draw on a range of repertoire for string instruments and beyond • The acquisition of appropriate harmonic vocabulary and stylistic idiom (including figured bass) through examples in class and the completion of assignments to acquire the skills and secure knowledge. • The study, analysis and stylistic imitation of appropriate works • Conversation and discussion surrounding repertoire • Singing and instrumental playing as both the creation and demonstration of knowledge • An era-based approach to competency development, ensuring a thematic connection between Academic classes and aspects of the Principal Study and Performing in Context modules Digital Audio Fundamentals The module involves weekly lectures and class demonstrations. Students are expected to take an active part in the lectures and will be expected to undertake directed tasks. The course content will be divided into two 5-week modules over a single semester. Computer Notation and Typesetting (e.g. MuseScore) Each week will focus on a systematic, guided approach, introducing a particular set of tools within the software. Digital Audio (Reaper/Ableton Live) Each week will focus on a systematic, guided approach, introducing a particular set of tools.		
Assessment Details	Assessment Component	Assessment Description	% of Total
	Compositional Techniques		
	SATB/String Quartet Portfolio	This will consist of one portfolio set at the end of the semester/ conclusion of a module, which will consist of four-part harmonisations including figured bass. (Exercises 10 bars approx.)	24
	Counterpoint Portfolio	This will consist of one portfolio set towards the end of the module, which will consist of the addition a contrapuntal strand to a given soprano/bass line (exercises 10 bars approx. with 1 counterpoint assignment)	24

	Viva Voce	Students will be issued with a score in advance of the exam. Students will be required to identify compositional features in the music and speak about how they, as a performer, can use this knowledge in preparing and performing the music.	32
	Digital Audio Fundamentals		
	Computer Notation	4-5 short typeset examples. Typically the pieces will be used in class and completed each week in a continuous assessment. Pieces are selected to target particular toolsets (figured-bass, lyrics, extracting musical examples etc.)	10
	Sequencing in a DAW	Composition for TV Advertisement. Students are provided with a selection of short TV Ads to which they compose a musical backing track.	10
Reassessment Requirements	Resit practical exam and/or resubmit relevant journal at supplemental		
Contact Hours and Student Workload	Contact hours: Compositional Techniques: 30 hours Digital Audio Fundamentals: 10 hours Independent Study (preparation for course and review of materials): 1.5 hour per week for Compositional Techniques = 30 hours Digital Audio Fundamentals = 5 hours Independent Study (preparation for assessment, incl. completion of assessment): 25hrs prep for portfolio and examination 25 hrs for advertisement assignment Total: 125 hours		
Recommended Reading/ Resources	Compositional Techniques Butterworth, Anna, Harmony in practice (London: Associated Board of the Royal Schools of Music, 1999) ISBN: 1854728334 Jean Archibald and Bernadette Marmion, Music Workout, Grade 8. (Royal Irish Academy of Music) Jean Archibald and Marie Moran, Harmony Notes Digital Audio Fundamentals Computer Notation and Typesetting Online Finale/Sibelius/Musescore user forums Integrated User Help Guides Introduction to Digital Audio Editing Online forums for digital audio software DeSantis, Dennis: Making Music, 74 Creative Strategies for Electronic Music Producers (Ableton AG, 2015)		

WIND, BRASS & PERCUSSION ACADEMICS

Contexts for Performing

Module Code	ACY1S
ECTS	5
Module Learning Outcomes	On successful completion of this module, students should be able to: • demonstrate a broad understanding of the evolution of music history pertaining to Western Classical Music, Popular Music, and Irish Traditional Music • differentiate between composers/prominent exponents and styles of the periods/genres studied and evaluate the different aesthetic approaches taken • engage critically with recordings from the periods/genres studied and demonstrate knowledge of the repertoire through analysis and commentary • demonstrate knowledge of various methodological approaches to the type of music studied • understand and develop an awareness of different social, historical, and cultural contexts
Module Content	This module will consist of three components: Western Classical Music History, Irish Traditional Music and Ethnomusicology. All students undertake Western Classical Music History. Students choose between Irish Traditional Music and Ethnomusicology. Western Classical Music History Modules in Years 1 and 2 provide an overview of the development of music from c. 1600 to 1945. Students will study the music through genre (Orchestral, Opera, etc.). While students will be introduced to significant composers and compositions that are considered to be part of the canon, they will also study the work of underrepresented composers in attempt to subject the canon to reasoned critique. The material will include in-depth discussion of the broader socio-political and cultural context. There will be a strong emphasis on engaging with scores where applicable, which will develop students' analytical skills as well as listening to recordings which will develop aural skills. Irish Traditional Music This course examines the following areas: • The uilleann piping tradition: its history, styles, ornamentation, repertoire, and prominent exponents. • Sean-nós singing: its song types, ornamentation, regional styles, prominent exponents. • The English Language song tradition in Ireland, including themes, Irish and international ballads, and political song.

	Themes discussed include cultural nationalism, and current issues in the field of Irish traditional music studies. The course draws on sociological, political and historical factors in the music's development as well as examining features and aesthetics of sound, and performance practice. Popular Music Studies This component will cover the development of popular music from the mid-20th century to the present. Topics will include: • The study of a number of representative genres and their cultural context and significance (e.g. rock, punk, hip-hop, etc.) • Theoretical frameworks for the study of popular music – performativity, authenticity, theories of race, gender and identity, etc. • Popular Music outside the Anglophone world • The impact of technology, recording formats and the music video • How to write about popular music		
Teaching and Learning Methods	Western Classical Music History (Semesters 1 and 2) This component is taught through weekly 1.5-hour lectures that include listening to music, analysing scores, and directed reading assignments. Irish Traditional Music (Semester 1) The Irish Traditional Music Strand will be taught through a series of 1-hour weekly lectures that focus on topics of the tradition, as outlined in the Module Content. Popular Music Studies (Semester2) Lectures will be taught through weekly lectures. Literature-based research and fieldwork will also contribute to the teaching and learning of this module. Lectures will emphasise the development of the student's ability to differentiate regional styles and prominent exponents through aural engagement with recordings and video footage. Students are expected to take an active part in class discussion and will be assigned additional reading material on a regular basis to supplement the in-class learning.		
Assessment Details	Assessment Component	Assessment Description	% of Total
	Western Classical Music History		
	In-module Assignment 1	Academic Writing Assignment	10
	In-module Assignment 2	Essay Preparation: Opera Presentation	10

	Summative Assignment 1	Programme Notes 750 words	30
	Summative Assignment 2	Essay/Podcast: 1500 words or 10-mins podcast Essays/Podcasts which do not contain musical examples (scores or extracts) will not receive a mark of more than 65%.	30
	Irish Traditional Music OR Popular Music Studies		
	Irish Traditional Music	Listening Test	20
	Popular Music Studies	Listening Diary	20
Reassessment Requirements	Resit and/or resubmit relevant exams/assessments at supplemental		
Contact Hours and Student Workload	Contact hours: Academic Writing: 5 hours Western Classical Music History: 1.5 hours x 20 weeks = 30 hours Irish Traditional Music/ Popular Music Studies: 10 hours Student workload (preparation for course and assessment, including completion of assessment): 80 hours Total: 125 hours		
Recommended Reading/ Resources	See Moodle for an extended reading list		

Practical Musicianship

Module Code	APY1S
ECTS	5
Module Learning Outcomes	On successful completion of this module, students should be able to: Aural Development: • identify and deeply understand a range of musical sounds • understand and demonstrate a knowledge of the fundamental components of music through movement • gain a deeper understanding of two musical eras, which supports their performing of music from those periods • through sight-singing, improvisation, and a range of exercises, utilise their musical imagination and inner ear, while deepening the connection between vocal/aural abilities and instrumental playing Repertoire-based Analysis: Distinguish salient melodic, harmonic and rhythm details of compositions. Perceive connections between surface details and structural features. Develop a technical musical vocabulary. Demonstrate awareness of phrase length and pattern.
Module Content	Aural Development The aim of this component is to establish a fundamental level of deep aural competency and musical literacy so that every student can perceive, vocalise, play and dictate fundamental musical structures (melodic, harmonic, and rhythmic) through singing, playing, reading, listening, and improvising. Classes will be designed using of pre-agreed repertoire between the lecturer and the Head of Strings. Through this repertoire, the module will seek to develop the fundamentals concepts of music, including pulse, structure, form, phrasing, rhythm, pitch and pitch contour, cadences and harmony, and intonation. Repertoire-based Analysis This module introduces the Repertoire-based Analysis stream. Students explore the practical-theoretical process of examining compositions in order to discern, or decide, how they work. Students undertake two components: Introduction of basic analytical methods. Exploration of the relationship between form and content.

Teaching and Learning Methods	Aural Development • Interactive and participatory classes that draw on a range of repertoire for string instruments and beyond • Singing and instrumental playing as both the creation and demonstration of knowledge • Use of a range of teaching tools, e.g., movement, solfa, rhythm syllables, etc. • An era-based approach to competency development, ensuring a thematic connection between Academic classes and aspects of the Principal Study and Performing in Context modules Repertoire-based Analysis The module is taught through participatory classes, held weekly. Students are expected to perform from a variety of scores, undertake directed tasks, and contribute to group discussions.		
Assessment Details	Assessment Component	Assessment Component	% of Total
	Aural Development		
	Aural Development: Mid- Year Assessment	Aural Development: Mid- Year Assessment	30
	Aural Development: End-of-year Assessment	Aural Development: End-of-year Assessment	30
	Repertoire-based Analysis (semester 2 only)		
	Continuous assessment	Based on interactive class activities	25
	Presentation	Based on prepared repertoire	15
Reassessment Requirements	Resit practical exam and/or retake presentation at supplemental		
Contact Hours and Student Workload	Contact hours: Aural Development: 30 hours Repertoire-based Analysis: 10 hours Student workload (preparation for course and assessment, including completion of assessment): 85 hours Total: 125 hours		
Recommended Reading/ Resources	Aural Development https://www.risingsoftware.com/auralia/tour https://www.audacityteam.org/ https://www.earmaster.com/ Modus Novus - Studies in reading atonal melodies L.Edlund Analysis View available resources on the RIAM Library catalogue from the link below: Reading list: Repertoire-based Analysis		

Music Creation

Module Code	AMY1S
ECTS	5
Module Learning Outcomes	On successful completion of this module, students should be able to: Compositional Techniques: • demonstrate an understanding of harmony realised through the writing of four-part tonal harmony for SATB/string quartet and via figured bass. • compose in a manner that evinces an understanding of melodic, rhythmic and harmonic control in basic two-part contrapuntal textures. • demonstrate the application of compositional techniques in both the creation and performance of music for string instruments Digital Audio Fundamentals: • demonstrate the ability to input notes, dynamics and articulations, edit, layout and optimize a computer-based score within notation software (e.g. MuseScore) • extract musical examples from notation software for use in word processor/image-based programs (e.g. musical examples within an essay) and preparing parts for performance, including transposing scores. • Sequence MIDI information to create original compositions and backing tracks through the use of VST (Virtual Studio Technology) instruments. • perform basic editing (extract selections, fades, volume and pan manipulation, effects sends/receives) within a Digital Audio Workstation. • work towards becoming an independent user within a Digital Audio Workstation and develop proficient typesetting ability.
Module Content	Compositional Techniques This component consists of three strands: • A systematic approach to the teaching of four-part tonal harmony beginning with the basic four-part chord, moving onto successful progressions involving an understanding of appropriate voice leading and forms of decoration. This will include the study of figured bass. • The study and consolidation of simple contrapuntal techniques in two parts. • Preparation for music analysis through the identification (visual and aural) of features from standard orchestral, chamber, and solo repertoire (but also from outside this genre where appropriate). Features may include:

	- Melodic Sequences - Melodic Imitation - Consonant and Dissonant Harmony - Cadences - Syncopation - Hemiolas - Drones and Ground Bass - Ostinato and Alberti Bass - Instrumental Techniques - Instrumental Evolution - Major and Minor Tonality - Atonality - Binary Form - Ternary Form - Monophony, Homophony, Polyphony - Melody + Accompaniment Digital Audio Fundamentals The module will provide a solid foundation in music technology, focusing on developing the skill set necessary for the production of user content (scores/worksheets/recordings) and creative pursuits (sequencing, composition). It has strong cross-curricular links with the Compositional Techniques course and supports the Music History Module and Analysis Components. This module consists of two components: 3. Provide a step-by-step introduction to computer-based music notation software (e.g. MuseScore) to produce professional-standard printed/digital musical scores and parts and content for essays/articles and other teaching materials. 4. Provide a step-by-step introduction to sequencing techniques of VST (Virtual Studio Technology) instruments to compose original compositions or arrange high-quality backing tracks. Topics will include: Basic typesetting in music notation software (note input, dynamics and articulations). Figured-bass notation and typesetting lyrics (Solo songs/SATB). Transposition of scores and transposing instruments. Score editing (layout and score optimization) and preparation of parts. Extracting musical examples from notation software for use in a word processor/image-based program. Sequencing in a Digital Audio Workstation through the use of VST instruments. Composition for video (TV Advertisement) Creative mixing techniques in a Digital Audio Workstation
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Teaching and Learning Methods	Both components are taught through a combination of weekly lectures and demonstrations. Students are expected to take an active part in the lectures and will be expected to undertake directed tasks. Compositional Techniques • Interactive and participatory classes that draw on a range of repertoire for string instruments and beyond • The acquisition of appropriate harmonic vocabulary and stylistic idiom (including figured bass) through examples in class and the completion of assignments to acquire the skills and secure knowledge. • The study, analysis and stylistic imitation of appropriate works • Conversation and discussion surrounding repertoire • Singing and instrumental playing as both the creation and demonstration of knowledge • An era-based approach to competency development, ensuring a thematic connection between Academic classes and aspects of the Principal Study and Performing in Context modules Digital Audio Fundamentals The module involves weekly lectures and class demonstrations. Students are expected to take an active part in the lectures and will be expected to undertake directed tasks. The course content will be divided into two 5-week modules over a single semester. Computer Notation and Typesetting (e.g. MuseScore) Each week will focus on a systematic, guided approach, introducing a particular set of tools within the software. Digital Audio (Reaper/Ableton Live) Each week will focus on a systematic, guided approach, introducing a particular set of tools.		
Assessment Details	Assessment Component	Assessment Description	% of Total
	Compositional Techniques		
	SATB/String Quartet Portfolio	This will consist of one portfolio set at the end of the semester/ conclusion of a module, which will consist of four-part harmonisations including figured bass. (Exercises 10 bars approx.)	24
	Counterpoint Portfolio	This will consist of one portfolio set towards the end of the module, which will consist of the addition a contrapuntal strand to a given soprano/bass line (exercises 10 bars approx. with 1 counterpoint assignment)	24

	Viva Voce	Students will be issued with a score in advance of the exam. Students will be required to identify compositional features in the music and speak about how they, as a performer, can use this knowledge in preparing and performing the music.	32
	Digital Audio Fundamentals		
	Computer Notation	4-5 short typeset examples. Typically, the pieces will be used in class and completed each week in a continuous assessment. Pieces are selected to target particular toolsets (figured-bass, lyrics, extracting musical examples etc.)	10
	Sequencing in a DAW	Composition for TV Advertisement. Students are provided with a selection of short TV Ads to which they compose a musical backing track.	10
Reassessment Requirements	Resit practical exam and/or resubmit relevant journal at supplemental		
Contact Hours and Student Workload	Contact hours: Compositional Techniques: 30 hours Digital Audio Fundamentals: 10 hours Independent Study (preparation for course and review of materials): 1.5 hour per week for Compositional Techniques = 30 hours Digital Audio Fundamentals = 5 hours Independent Study (preparation for assessment, incl. completion of assessment): 25hrs prep for portfolio and examination 25 hrs for advertisement assignment Total: 125 hours		
Recommended Reading/ Resources	View available resources on the RIAM Library catalogue from the link below: Reading list: Compositional Techniques Digital Audio Fundamentals Additional resources: Digital Audio Fundamentals Computer Notation and Typesetting Online Finale/Sibelius/Musescore user forums Integrated User Help Guides Introduction to Digital Audio Editing Online forums for digital audio software		

VOCAL ACADEMICS

Contexts for Performing

Module Code	ACY1VA
ECTS	5
Module Learning Outcomes	On successful completion of this module, students should be able to: • demonstrate a broad understanding of the evolution of music history pertaining to Western Classical Music and Irish Traditional Music • differentiate between composers/prominent exponents and styles of the periods/genres studied and evaluate the different aesthetic approaches taken • engage critically with recordings from the periods/genres studied and demonstrate knowledge of the repertoire through analysis and commentary • demonstrate knowledge of various methodological approaches to the type of music studied • understand and develop an awareness of different social, historical and cultural contexts
Module Content	This module will consist of one component for vocal students: Western Classical Music History. Western Classical Music History Modules in Years 1 and 2 provide an overview of the development of music from c. 1600 to 1945. Students will study the music through genre (Orchestral, Opera, etc.). While students will be introduced to significant composers and compositions that are considered to be part of the canon, they will also study the work of underrepresented composers in attempt to subject the canon to reasoned critique. The material will include in-depth discussion of the broader socio-political and cultural context. There will be a strong emphasis on engaging with scores where applicable, which will develop students' analytical skills as well as listening to recordings which will develop aural skills.
Teaching and Learning Methods	Western Classical Music History (Semesters 1 and 2) This component is taught through weekly 1.5-hour lectures that include listening to music, analysing scores, and directed reading assignments.

Assessment Details	Assessment Component	Assessment Description	% of Total
	Western Classical Music History		
	In-module Assignment 1	Academic Writing Assignment	12.5
	In-module Assignment 2	Essay Preparation: Opera Presentation	12.5
	Summative Assignment 1	Programme Notes 750 words	37.5
	Summative Assignment 2	Essay/Podcast: 1500 words or 10-mins podcast Essays/Podcasts which do not contain musical examples (scores or extracts) will not receive a mark of more than 65%.	37.5
Reassessment Requirements	Resit and/or resubmit relevant exams/assessments at supplemental		
Contact Hours and Student Workload	Contact hours: Academic Writing: 5 hours Western Classical Music History: 1.5 hours x 20 weeks = 30 hours Student workload (preparation for course and assessment, including completion of assessment): 90 hours Total: 125 hours		
Recommended Reading/ Resources	See Moodle for an extended reading list		

Practical Musicianship

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

	Topics may include: • Technical skills, including scales, arpeggios or studies • Sight-reading skills • Improvising skills • Chord location, formation and application as appropriate • Cadences and chord patterns/figured bass and application as appropriate • Playing simple piano pieces/accompaniment • Melodic crafting		
Teaching and Learning Methods	Aural Skills/Sight-singing The aural skills module will run throughout both semesters for 2 hours per week. Aural skills will be developed through interactive exercises, performances and ensemble work. The sessions require active student participation, daily preparation, and completion of designated tasks. Keyboard Skills The keyboard skills module will run throughout both semesters. Classes will take place individually (15 minutes duration) and/or in groups. The sessions require active student participation, weekly preparation, and completion of designated tasks.		
Assessment Details	Assessment Component	Assessment Description	% of Total
	Aural/Sight-singing		
	Mid-year Assessment	Practical assignments covered throughout the term and written dictation paper	50
	End-of-year Assessment	Practical assignments covered throughout the term and written dictation paper	50
	Keyboard Skills		
	Continuous	Selection of agreed tasks across the year based on materials covered	Pass/fail 0
Reassessment Requirements	Resit and/or resubmit exam, portfolio or relevant task at supplemental		
Contact Hours and Student Workload	Contact hours: Aural/Sight-singing: 40 hours Keyboard Skills: 5 hours per person/10 hours shared Student workload (preparation for course and assessment, including completion of assessment): 80 hours Total: 125 hours		
Recommended Reading/ Resources	Berkowitz, Sol, Gabriel Fontrier, Leo Kraft, A new approach to sight singing, 4th ed. (New York & London: W.W. Norton, 1997) ISBN: 0393969088 Let's Get Reading Series Various song books, Vaccai etc.		

Music Creation

Module Code	AMY1V
ECTS	5
Module Learning Outcomes	Compositional Techniques On successful completion of this module, students should be able to: LO1. demonstrate a basic level of musical literacy (MF) LO2. demonstrate and apply the fundamentals of musical theory (MF) LO3. analyse and compose suitable melodic material in response to a given phrase and to a given bass line (CT) LO4. analyse and compose basic 4 part harmony, SATB writing (CT) Digital Audio Fundamentals On successful completion of this module, students should be able to: LO1. demonstrate the ability to input notes, dynamics and articulations, edit, layout and optimize a computer-based score within notation software (e.g. MuseScore) LO2. extract musical examples from notation software for use in word processor/image-based programs (e.g. musical examples within an essay) and preparing parts for performance, including transposing scores. LO3. Sequence MIDI information to create original compositions and backing tracks through the use of VST (Virtual Studio Technology) instruments. LO4. perform basic editing (extract selections, fades, volume and pan manipulation, effects sends/receives) within a Digital Audio Workstation. LO5. work towards becoming an independent user within a Digital Audio Workstation and develop proficient typesetting ability.
Module Content	This module will consist of two components: Compositional Techniques Digital Audio Fundamentals Compositional Techniques The rationale for this component to develop basic literacy skills and ensure students have a firm grasp of musicianship fundamentals. The second semester will build on this understanding by introducing SATB writing. Musicianship fundamentals: core vocabulary and application of skills • Topics to include key signatures, scales and patterns, intervals, chords, time signatures, rhythmic grouping, basic transposition, solfa application, phrasing and structure considerations, contextual analysis etc.s

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

	Digital Audio Fundamentals The module involves weekly lectures and class demonstrations. Students are expected to take an active part in the lectures and will be expected to undertake directed tasks. The course content will be divided into two 5-week modules over a single semester. <i>Computer Notation and Typesetting (e.g. MuseScore)</i> Each week will focus on a systematic, guided approach, introducing a particular set of tools within the software. <i>Digital Audio (Reaper/Ableton Live)</i> Each week will focus on a systematic, guided approach, introducing a particular set of tools.		
Assessment Details	Assessment Component	Assessment Description	% of Total
	Compositional Techniques		
	Musicianship Fundamentals	Examination/task or portfolio	32
	Harmony Fundamentals	Portfolio	48
	Digital Audio Fundamentals		
	Computer Notation	4-5 short typeset examples. Typically the pieces used in class and completed each week in a continuous assessment. Pieces are selected to target particular toolsets (figured-bass, lyrics, extracting musical examples etc.)	Pass/ Fail
	Sequencing in a DAW	Composition for TV Advertisement. Students are provided with a selection of short TV Ads to which they compose a musical backing track.	20
Reassessment Requirements	Repeat relevant component		
Contact Hours and Student Workload	Contact hours: Compositional Techniques: 30 hours Digital Audio Fundamentals: 10 hours Independent Study: 85 Total: 125 hours		

Recommended Reading/ Resources	Butterworth, Anna, Harmony in practice (London: Associated Board of the Royal Schools of Music, 1999) Butterworth, Anna, Harmony in practice: answer book (London: Associated Board of the Royal Schools of Music, 1999) Archibald, Jean, Bernadette Marmion, Music Workout Series (RIAM) DeSantis, Dennis: Making Music, 74 Creative Strategies for Electronic Music Producers (Ableton AG, 2015) Cox, Christopher: Audio Culture: Readings in Modern Music (Bloomsbury, 2017) Young, Rob: Undercurrents, The Hidden Wiring of Modern Music (Continuum, 2002)
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PEDAGOGY

APPLIED PEDAGOGY

Module Code	APY1D
ECTS	5 ECTS
Module Learning Outcomes	On successful completion of this module, students should be able to: • Articulate the specific pedagogical principles relating to their chosen instrument • Plan, conduct and evaluate appropriate instrumental lessons • Select repertoire for students appropriate to their level
Module Content	<u>Viva Voce</u> The student will observe a practical teacher, teaching a variety of student levels and engage in seminars and online platforms related to their specialist instrument. A designated practical teacher will work with the student on how to teach specific issues; addressing the 'nuts & bolts' of teaching [eg piano - hand position/pedalling]. Students may bring materials to demonstrate their points. It is the practical teacher's responsibility to prepare the student for this examination. Three areas are to be presented based on/similar to/developed from the particular techniques outlined below: Piano/ Keyboard: finger technique, tone production, scales and arpeggios, sight-reading, aural and/or rhythmic awareness, pedalling, practicing strategies, phrasing, and posture. Strings: fingering, tone production, scales and arpeggios, sight-reading, aural and/or rhythmic awareness, harmonics, articulation, pedal technique (harp), vibrato, intonation, practicing strategies, phrasing and posture. Wind, Brass and Percussion: tone production, scales and arpeggios, sight-reading, aural and/or rhythmic awareness, tonguing, breathing, intonation, practicing strategies, phrasing, and posture. Voice: tone production, scales and vocal exercises, sight-singing, aural and/or rhythmic awareness, support, legato singing, practicing strategies, phrasing and posture. <u>Case Study</u> The student will take on one pupil internal or external to the RIAM (from Elementary Grade up to Grade V). This case study should focus on the teaching and learning process over 6 consecutive weeks of 30 minutes duration or equivalent. The case study will be monitored by the practical teacher. The Practical teacher must provide a report on the progress and commitment of the student. This report will be reviewed by the examiners at the 'Demonstration lesson Examination'. The completed case study write-up will be presented by the student at the Demonstration Lesson Examination. It will be discussed with the student and a mark awarded. [Case study is weighted at 30%] The case study write-up must provide information about the student, evidence of preparation for the term and evidence of weekly planning and reflection. This will involve the following:

	• Building a profile of the student • Plan an outline of what the student should achieve over the 6-week period (forward planning) • Review and assess the above plan after a number of weeks. • Plan the practical lessons for the student from week to week (lesson planning). • Reflective evaluation with honest account of observations <u>The Demonstration Lesson, and Viva Voce</u> The student will be required to give a Demonstration lesson of their pupil of not more than 20 minutes duration. The standard of the pupil should be within the range of Beginner up to Grade V. Once the Demonstration Lesson is completed, the discussion thereafter will include aspects relating to the lesson and the case study pupil.		
Teaching and Learning Methods	Group and Individual tuition		
Assessment Details	Assessment Component	Assessment Description	% of Total
	Viva Voce		30
	Case Study		30
	Demonstration Lesson/Discussion		40
Reassessment Requirements	Repeat the examination or resubmit the assessment		
Contact Hours and Student Workload	Contact hours: 15 hours Independent Study: 110 hours Total: 125 hours		

PRINCIPLES OF PEDAGOGY

Module Code	PPY1D
ECTS	5 ECTS
Module Learning Outcomes	On successful completion of this module, students should be able to: • Articulate the role of the instrumental teacher from a theoretical and practical perspective • Articulate general pedagogical principles • Develop a clear personal teaching philosophy • Plan and evaluate instrumental lessons pre-college instrument/vocal students • Identify and describe in detail the stages of musical development in the context of instrumental teaching • Competently deal with common issues that can arise in the instrumental lesson • Undertake research and present findings in oral and written format to peer groups and/or other specialist /non-specialist audiences
Module Content	Semester 1 Students will attend and actively participate in a series of lectures. Topics may include the following areas: The Instrumental/Vocal Teacher in the 21st Century Planning and Profiling: A Practical Approach Assessment in Instrumental/Vocal Teaching Principles and Philosophies relating to Kodály, Dalcroze, Suzuki and Orff Music Potential and related theories of Musical Development Learning Styles, Memory, Practice and Sight-reading Learning Difficulties Performance Anxiety Semester 2 Semester two will explore the topics introduced in Semester 1 in greater detail with an increased focus on reflective practice and peer based learning. Students will explore the area of teacher identity and gather the necessary practical tools to assist them in the transition from theory to practice. During this module students will participate in a microteaching session (pass/fail) and will have an opportunity to observe and critique their developing teacher identities.

Teaching and Learning Methods	An inclusive curriculum is ensured by: Using PowerPoint presentations Providing handouts to summarise lecture content as appropriate Including a wide range of weekly readings (compulsory and suggested additional reading) to include books, peer-reviewed journals, music magazines and official reports. Video based resources are also suggested where appropriate. Providing a reference folder to ensure access to all information. Allocating class discussion time. Setting individual and group tasks as appropriate.		
Assessment Details	Assessment Component	Assessment Description	% of Total
	Instrumental Presentation		20
	Pedagogy Presentation		50
	Pedagogy Portfolio/Report		30
Reassessment Requirements	Student will be required to repeat the examination at the re-sit session in the September immediately following the first attempt		
Contact Hours and Student Workload	Contact hours: 20 hours Independent Study: 105 hours Total: 125 hours		
Recommended Reading	Harris, P. Improve your Teaching (London, Faber, 2008). Harris, P. Improve Your Teaching!: An Essential Handbook for Singing and Instrumental Teaching (London: Faber 2006). Harris, P. Simultaneous Learning (London: Faber, 2004). Harris, P and Crozier, R. The Music Teacher's Companion (ABRSM, 2000). Mills, J. Instrumental Teaching (Oxford: Oxford University Press, 2007).		

ORCHESTRAL CONDUCTING

Module Code	PCY4K		
ECTS	5		
Module Learning Outcomes	On successful completion of this module, students should be able to: 11a, 14a, 2b, 5c, 13c		
Module Content	Conducting Elements studied will consist of basic conducting techniques with and without Baton. All common times signatures will be studied as well as relevant musical styles. Tempo, dynamics and articulation will also be addressed. The course will also deliver insights into issues directly related to the student. These will include choral and orchestral conducting, rehearsal technique and accompaniment of solo singers (to include recitative), and instrumentalists. The study of score reading and analysis will be an element which will also address the study of clefs, transposition, form and harmonic implications of a given work.		
Teaching and Learning Methods	Group lessons and masterclasses		
Assessment Details	Assessment Component	Assessment Description	% of Total
	Written Assignment		40
	Practical units on conducting		60
Reassessment Requirements	In the case that a student fails, there will be a supplementary examination of the same course material as presented, or intended to present originally: Repertoire Intensive Projects must be carried into the following year		
Contact Hours and Student Workload	Contact hours: 20 Student workload (preparation for course and assessment, including completion of assessment): 2105 Total: 125		

RIAM Holistic

RIAM HOLISTIC

Module Code	HY1KA			
ECTS	5			
Module Learning Outcomes	On successful completion of this module, students should be able to: - begin to cultivate self-motivation and self-management skills, and the ability to undertake autonomous self-study in preparation for continual future (life-long) learning and in support of a sustainable livelihood - develop, research and evaluate ideas, concepts and processes through reflective thinking and practice - begin to recognise the physiological and psychological demands associated with professional practice, and evidence awareness of – and preparedness to engage with as needed – relevant health and wellbeing promotion initiatives and resources - exhibit a growing long-term (life-long) perspective on individual artistic development, demonstrating an inquiring attitude, and regularly evaluating and developing artistic and personal skills and competences in relation to personal goals			
Module Content	Somatic Practices: Yoga (optional) Personal Development: Performance Psychology and Personal Development Planning Professional Development: Digital Literacy and Reflective Practice Cultural Agency: The Musician in Society (all students) and Vocal Health (singers only)			
Teaching and Learning Methods	Expert-led interactive classes Online components			
Assessment Details	Assessment Component	Assessment Description	% of Total	Semester/ Week Due
	Personal Reflective Practice	Students confirm on moodle that they completed 20 personal reflections during the year	50	Semester 2 Week 10
	Shared Reflective Practice	Students submit four reflections	50	Semester 2 Week 10
Reassessment Requirements	Re-Submission of Reflective Journal			
Contact Hours and Student Workload	Contact hours: 32–38 Student workload (preparation for course and assessment, including completion of assessment): 93–87 Total: 125			
Recommended Reading/ Resources	See Moodle for detailed information about each RIAM Holistic component			

ASSESSMENTS AND REGULATIONS

MARKING SYSTEM

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

Distinction	70% and above
P1	60% - 69%
P2	50% - 59%
P3	40% - 49%

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

ATTENDANCE

Principal Study and Performing in Context

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

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

Orchestral Protocol:

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

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

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

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

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

Chorale and Non-orchestral Protocol:

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

Academics and RIAM Holistic

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

PERFORMANCE EXAMINATIONS

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

Programme Notes

Programme note requirements are as outlined per faculty.

Memory Requirements

Memory requirements are as outlined per faculty.

Copies of Music

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

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

MARKING CRITERIA

1. Performance
2. Chamber Music
3. Academic Writing
4. Dissertation
5. Music Technology/Composition

Marking Criteria: Performance	
Distinction	
80% - 99%	Technique • An extremely assured and technically accomplished performance • Maintained a totally convincing sense of control throughout the performance • Highly polished and accomplished; always convincing in this regard Interpretation • A profound understanding of style and of the pieces performed • A richly imagined and memorable performance with great individuality always in abundance • A deeply insightful performance; thoroughly convincing Performance • Totally committed and convincing throughout; a gripping account • Profoundly communicative and effective; a confident and highly professional performance full of élan • Full of flair and polish; a strong sense of artistry
70% - 79%	Technique • Very technically assured • Hardly any lapses of control or none of any significance • Highly polished and accomplished; always convincing in this regard Interpretation • A deep understanding of style and of the pieces performed • A high degree of individuality with a significantly imaginative interpretation • Showed a continuously high degree of insight throughout the performance; wholly convincing in this regard Performance • A highly committed and convincing performance • Great poise and confidence in evidence; always communicative • A significant degree of flair and polish
P1	
66% - 69%	Technique • Mostly technically assured • Some issues/lapses of control but not many • In some short passages the performance may have been slightly marred by technical glitches Interpretation • Good understanding of style • Has individuality but more subtlety of imagination required • Has some degree of insight; quite convincing in this regard Performance • Demonstrates commitment and concentration • Displays confidence and poise and was communicative • Evidence of some flair

60% - 65%	Technique - Fairly technically assured - Some technical issues and perhaps limitations in control - Slightly marred the performance overall Interpretation - More individuality and awareness of musical style needed - Requires a wider variety of expression - Requires more insight; somewhat convincing though Performance - Generally confident with some sense of involvement - Displayed some poise and was mostly communicative - Signs of some restriction which limits a sense of flair; shows good potential though
P2	
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

P3	
46% - 49%	Technique • Technically limited • Maintained a sense of continuity despite technical problems • Conspicuous flaws in technical control Interpretation • Displays some musical understanding though lacking in stylistic variety • An unconvincing approach • Quite limited in terms of insight into the music Performance • Somewhat hesitant throughout and lacking in engagement • Though it maintained a sense of coherence, it lacked a sense of communication
40% - 45%	Technique • Some significant technical limitations • Lacked continuity • Technically somewhat weak Interpretation • A limited and somewhat basic level of stylistic understanding • An unsatisfactory and unconvincing approach • Displayed little or no sense of direction or plan Performance • Very hesitant throughout; lacking assurance • Little or no communication and limited coherence • Inadequate preparation in evidence
Fail	
0% - 39%	Technique • Serious technical limitations • Disjointed and little or no continuity • Not really in control; significant flaws everywhere in evidence Interpretation • Little evidence of musical understanding or interpretation • The performance may have been technically weak to the extent that it became difficult to judge interpretation • Somewhat incoherent Performance • A disjointed and faltering performance • Neither properly communicative nor coherent • Little or no evidence of adequate preparation

Marking Criteria: Chamber Music

Distinction	
80% - 99%	• A committed and integral contribution to an ensemble working at an exceptional level • Technically accomplished and richly imagined • A mature sense of artistry and flair • Profoundly communicative with a convincing understanding of style • An adaptable understanding of role
70% - 79%	• A significant contribution to an ensemble working at an excellent level • Technically assured and polished • A significant imagination with flair and poise • A responsive ensemble player, communicating with confidence
P1	
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
P2	
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
P3	
40% - 49%	• Some contribution to an ensemble working at a reasonable level • Technically limited. Unstable ensemble with a lack of awareness and communication • A limited stylistic understanding and overall unconvincing approach with an unclear direction or plan • Better preparation is required
Fail	
0% - 39%	• Limited contribution to an ensemble working at an unacceptable level • Lack of preparation, technical ability and/or control resulting in serious ensemble problems • Little evidence of musical understanding • A general lack of communication and an incoherent approach

Marking Criteria: Academic Writing

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

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

The bases for the assessment of any piece of work are ultimately derived from the educational objectives of the course/ assessment. Work that demonstrates that the objectives of the course/ assessment have been achieved will have a number of characteristics. It will be comprehensive and accurate, and will exhibit a detailed knowledge of the relevant material as well as a broad base of knowledge. It will demonstrate a high level of ability to evaluate and integrate information and ideas, to deal with knowledge in a critical way, and to reason and argue in a logical way. Where relevant it will also demonstrate a high level of ability to analyse information, to make sense of material, to solve problems, to generate new ideas and concepts and to apply knowledge to new situations. The presentation of information, arguments and conclusions will be clear and articulate and the writing style will be fluent and accurate. (These characteristics are essentially the same as those listed below as being the features of P1 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 P3 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.

P3 (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 P3 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 P3 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 P3 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 P3 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.

P2 (50-59)

Work at P2 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 P2 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 P2 piece of work from one awarded a P3 grade is the greater success of the P2 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 P2 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 P2 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.

P1 (60-69)

Work at P1 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. A P1 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 A P1 piece of work from one awarded a P2 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 a P1 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.

P1 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.

Distinction (70-100)

Distinction 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 Distinction 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 Distinction piece of work from one awarded a P1 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 P1.

Thus a Distinction 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 Distinction work may not have all of the characteristics above, but all such work will have few, if any, negative characteristics

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

Marking Criteria: Dissertation

Introduction [15 marks]

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

P1: 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

P2: 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.

P3: 40 - 49%

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

Fail: 0% - 39%

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

Review of Literature [25 marks]

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

P1: 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

P2: 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

P3: 40 - 49%

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

Fail: 0% - 39%

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

Methodology [15 marks]

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.

P1: 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

P2: 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

P3 : 40 - 49%

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

Fail: 0% - 39%

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

Findings, Analysis and Discussion [30 marks]**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

P1: 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

P2: 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

P3: 40 - 49%

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

Fail: 0 - 39%

The data is presented in a confusing manner

The author fails to use the literature in critiquing the data

Conclusions are inappropriate in terms of the data presented

Presentation and Format [15 marks]**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

P1: 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

P2: 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

P3: 40 - 49%

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

Fail: 0% - 39%

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

Marking Criteria: Music Technology/Composition

Quality and originality of ideas [40 marks]

Distinction: 70% - 100%

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

P1: 60%- 69%

- Evidence of original musical thought
- Ideas with strong profile

P2: 50% - 59%

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

P3: 40% - 49%

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

Fail: 0 - 39%

- Poor level of musical invention

Quality of musical technique [30 marks]

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

P1: 60% - 69%

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

P2: 50% - 59%

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

P3: 40% - 49%

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

Fail: 0 - 39%

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

Quality of presentation [20 marks]

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.

P1: 60% - 69%

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

P2: 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.

P3: 40 - 49%

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

Fail: 0 - 39%

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

Commentary [10 Marks]**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

P1: 60% - 69%

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

P2: 50% - 59%

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

P3: 40% - 49%

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

Fail: 0 - 39%

- Poor grasp of aesthetic and technical issues
- Poorly argued

COMPENSATION IN EXAMINATIONS

Principal Study

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

Performing in Context

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

Academics

Students must undertake/submit every assessment component.

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

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

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

Holistic

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

PENALTIES

Duration of Performance Exams

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

Academics and RIAM Holistic

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

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

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

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

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

ETHICS AND RESEARCH MISCONDUCT

Ethics

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

The ethics committee comprises:

- Head of Programmes and Research
- Head of DMus Academics
- Academic faculty members

Research Misconduct

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

Fabrication

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

Falsification

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

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

Why plagiarism is regarded as such a serious offence?

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

- Any material used in a piece of work, of any form, that is not the original thought of the author should be fully referenced in the work and attributed to its source. The material should either be quoted directly or paraphrased. Either way, an explicit citation of the work referred to should be provided, in the text, in a footnote, or both. Not to do so is to commit plagiarism. ·
- When taking notes from any source it is very important to record the precise words or ideas that are being used and their precise sources. ·
- Although the Internet often offers a wider range of possibilities for researching particular themes, it also requires particular attention to be paid to the distinction between one's own work and the work of others. Particular care should be taken to keep track of the source of the electronic information obtained from the Internet or other electronic sources and ensure that it is explicitly and correctly acknowledged.

How can plagiarism arise?

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

- Copying another student's work in full or in part and presenting it as one's own
- Submitting the same work as a peer without having sought the approval of the lecturer and without having sufficiently individualised the work
- Enlisting another person or persons to complete an assignment on the student's behalf
- Quoting directly, without acknowledgement, from books, articles or other sources, either in printed, recorded or electronic format
- Paraphrasing, without acknowledgement, the writings of other authors.

Is information available about plagiarism?

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

See [RIAM Plagiarism Policy and Procedure](#)

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riam.ie