

ROYAL IRISH ACADEMY OF MUSIC

In Association with Trinity College Dublin

Access Handbook

2026-2027



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

RIAM
Royal Irish
Academy of Music

HOW TO USE THIS HANDBOOK

This handbook is your guide to the Access programme for 2026–2027. Everything you need — module content, assessment requirements and the regulations that govern your programme — is collected here. Use the linked [Contents](#) page, the quick links below, and the [Return to Contents](#) link in the footer of every page to move around the document.

What's Inside

This Handbook contains information about:

- Studying at RIAM and the student supports that are available to you
- The Access Programme
- Modules that you will undertake
- Assessment and regulations

This handbook is divided into 3 main sections:

- Section 1 General Information: Institution Details, Contacts, Student Supports, Erasmus
- Section 2 Graduate Attributes, Learning Outcomes, and Programme Structure
- Section 3 Full 1-Year Programme Summary
- Section 4 Course Content: Detailed Module Descriptors
- Section 5 Regulations & Assessments: Marking, Attendance, Penalties, Ethics

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, respectful and responsive

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.

Contents

INTRODUCTION	4
RIAM 180 and the Academy Education — Where You Fit In	4
SECTION 1: GENERAL INFORMATION	5
The Access Programme Overview	5
Key Programme Dates	6
Examination Dates.....	6
Programme Aims and Objectives	6
Governance Structure.....	7
Academic Quality Assurance.....	7
Undergraduate Committee	9
Academic Year and Terms	10
Student Support Information	11
Staff Contacts.....	11
Tertiary Office / Academic Registry.....	11
Library	12
Reception.....	12
Counselling Support	12
Mentoring / Coaching Support	12
Student Support Leaders	12
EQuita Resolution Pathway (ERP)	13
Additional Resources.....	13
RIAM Disability Service and Educational Support Service.....	13
ERASMUS/Study Abroad	14
Glossary of RIAM Terms/Abbreviations	14
SECTION 2: RIAM GRADUATE ATTRIBUTES.....	17
Practical Outcomes	18
Theoretical Outcomes.....	19
Generic Outcomes	20
SECTION 3: COURSE CONTENT	22
Performance.....	22
Supporting Studies	24
Rudiments Harmony and Counterpoint	24

Music History, Score and Style	24
Aural Training	25
Performing Electives	25
RIAM Holistic	26
Assessment Procedures	29
Modes of Assessment for Each Module	29
Attendance at Lectures and Penalties	31
Instrumental/Keyboard Performance Classes	31
Academic Supporting Studies.....	31
RIAM Holistic	32
Performance Electives.....	32
Extensions for Submission of Academic Assignments	33
Penalties for Late Submission of Academic Work	33
Time Penalties During Performance Exams	33
Use of Sheet Music and Memory Requirements	34
Awards	35
Marking System.....	35
Marking Criteria	35
Re-sit Assessments	39
Results Procedures	39
Appeals Procedures	40
Graduation	40
Ethics and Research Misconduct.....	40

INTRODUCTION

RIAM 180 and the Academy Education — Where You Fit In

You are joining the Royal Irish Academy of Music at a defining moment. *RIAM 180: The Ascension Strategy* (2026–2030) sets out the Academy’s ambition to evolve from a venerable national conservatoire into a National Conservatoire of Global Consequence — shaping artists and educators who influence culture and innovation worldwide. The strategy takes its name from the Academy’s 180th anniversary in 2028 and builds on RIAM’s rise into the world’s top 20 conservatoires (2026 QS World University Rankings for Music).

At the heart of RIAM 180 is the welfare and development of the Academy’s people: its students and staff. The strategy is powered by RIAM’s values — Living in Music; High-Performance; Authentic Artistry; Authentic Listening; Accountability, Humility and Care — and by four impact-driven goals: The Academy Artist, The Academy Teacher, The Academy Network, and The Academy Momentum.

The Academy Education

The Academy Education is RIAM’s institution-wide framework for defining and enacting its purpose as a music education institution. It makes explicit the skills, knowledge, behaviours, dispositions and values that underpin artistic and professional formation across all levels of study. At its centre is *The Academy Artist* — you — supported by a clearly defined competency framework and sustained by a culture of excellence, care and reflection.

The Competency Quadrant defines the four core domains of artistic development that shape your learning across the Access programme:

- Technical Skills and Competence
- Compositional and Musicianship Knowledge
- Repertoire and Cultural Knowledge
- Performing Artistry

What this Means for You

The curriculum described in this handbook blends technical mastery, cultural depth, and performing artistry with learnings from neuroscience and high-performance sports training, underpinned by the Academy’s environment and values. Excellence is pursued alongside wellbeing: high-performance must not come at the cost of wellbeing, and the Academy’s responsibility is to nurture a community that feels safe and supported in its work and study.

SECTION 1: GENERAL INFORMATION

The Access Programme Overview

The Access Course is a structured whole-time course for one year's duration. It is specifically for those students who wish to study music at third level and who may not yet have the fully rounded music education necessary and/or who wish to take a year out after leaving school to test their suitability for a career in music.

Your Access Programme is separated into 4 pillars:

- 1. Principal Study**
- 2. Academic Supporting Studies**
- 3. Performance Electives**
- 4. RIAM Holistic**

The following instruments may be offered as Principal Study (dependent on availability):

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

Programme Details	
Course Title	Access Course
Duration	1-year full time
Institution	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

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

Key Programme Dates

Further information on RIAM programme dates can be accessed at [College Calendar | RIAM](#)

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

Examination Dates

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

Supplemental periods for repeat exams usually fall between the last week in August and the first week in September.

Further information on confirmed exam dates can be accessed on Moodle under the Third and Fourth-Level Office, at [RIAM: All courses](#) under sub section 'Exams Information'.

Programme Aims and Objectives

The aims and objectives of the Access Course are:

- To improve the musicianship, technique and repertoire of its students to the standard required for entry to a degree/diploma course.
- To significantly expand performance skills and steer the candidate towards higher artistic goals.
- To strengthen theoretical knowledge and musicianship skills considered vital for all professional musicians today.
- To expose burgeoning musicians to the professional standards of the modern musical world and to instill in them working methods to help achieve those standards.

- To expand and enrich the candidate's appreciation of music whilst enlarging their knowledge and understanding of the repertoire.

Governance Structure

RIAM Board of Governors

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

RIAM Board of Studies

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

RIAM Heads of Faculty

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

Academic Quality Assurance

RIAM Board of Studies

The Board of Studies has overall responsibility for assuring the quality of all programmes delivered by RIAM and are informed of all recommendations of the Access Committee. Part of the review to ensure the course meets the needs of students and lecturers is a self-review including student feedback and external review process. The Undergraduate Committee will report to the Board of Studies and to the Board of Governors on a regular basis.

Evaluation/Student Feedback

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

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

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

Student Services and Facilities

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

300 Seat Whyte Recital Hall

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

Versatile Vernon Studio

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

Modern Sonic Arts Hub & Composition Lab

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

Plentiful Practice & Rehearsal Rooms

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

Library

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

Third/Fourth Level Office

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

Use of Computers

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

Undergraduate Committee

Structure of the Undergraduate Committee

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

Membership of the committee includes the RIAM Director, a Secretary to the Committee (a member of the 3rd and 4th level office), 5 Heads of Faculty (one of whom is elected as the Chair), Head of Programmes and Research, one student representative of each year of the programme (to be a balance of disciplines and specifically 4 students for Bachelor degrees; 1 student for the Diploma; and up to five academic staff (one from each Faculty that has students on the relevant courses) elected annually. That staff representative should be teaching on an undergraduate course.

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

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

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

Duties of the Undergraduate Committee

- Systematic oversight of curricula for the relevant course.
- Reviewing External Examiner reports relevant to the course and making recommendations to the Board of Studies.
- Establishing as required a standing committee to develop a new or modified programme concept.
- Recommending curricula modifications and new curricula to the Board of Studies.
- Preparing reports and course reviews for the Board of Studies and for periodic programme reviews as required.
- Monitoring and recording student progress and noting student feedback.
- Reviewing issues brought to the committees by students and making decisions on their resolution where appropriate.
- Conducting a review of their own performance and terms of reference to ensure they are operating at maximum effectiveness.
- Reporting formally to the Board of Studies at least once a year on activities undertaken by the committee.

Academic Year and Terms

Principal Study

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

Performance Ensembles

The 30-week RIAM Academic Year includes 6 intensive Performance Spotlight weeks for intensive ensemble study

[Performance projects may include weekends and evening hours]

Supporting Studies

The RIAM Academic Year consists of 24 weeks of lectures and 2 reading weeks

Examinations

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

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

Student Support Information

Staff Contacts

Director	Deborah Kelleher deborahkelleher@riam.ie
Head of Keyboard	Peter Tuite peteruite@riam.ie
Head of Programmes, Research and Academics	Lynsey Callaghan lynseycallaghan@riam.ie
Head of Digital and Technology	Bill Ryan billryan@riam.ie
Head of Composition	Kevin O'Connell kevinconnell@riam.ie
Head of Strings	Diane Daly dianedaly@riam.ie
Head of Chamber Music	Sarah Sew sarahsew@riam.ie
Head of Vocal Studies and Opera	Owen Gilhooly-Miles owengilhoolymiiles@riam.ie
Head of Wind, Brass and Percussion	Ross Lyness rosslyness@riam.ie

Tertiary Office / Academic Registry

Senior Administrative Officer	Padraig Rynn padraigrynn@riam.ie
Assistant Staff Officer	Róisín Murphy roisinmurphy@riam.ie
Assistant Staff Officer	Hannah Levy hannahlevy@riam.ie
Programmes Manager (on Leave)*	Begüm Nebol Özdamar begumnebolozdomar@riam.ie

[***Please Note:** Begüm is on leave until November/December 2026, so please contact [Dr Emer Nestor](#) with your programme queries until Begüm returns.]

Complaints talktous@equita.ie

Tertiary Office/Academic Registry thirdlevel@riam.ie

For more information on the RIAM Tertiary Office visit: [Tertiary Office \(Academic Registry\) | RIAM](#)

Library

Librarian

Laoise Doherty
laoisedoherty@riam.ie

Library Assistant

Caoimhe Donnelly Maguire
caoimhemaguire@riam.ie

Reception

General Operative

Allen Donnelly
reception@riam.ie

General Operative

Bernard Fox
reception@riam.ie

Receptionist

Alina Man
reception@riam.ie

Counselling Support

Clanwilliam Institute

office@clanwilliam.ie/ 01 6761363

Virginia Kerr

viriniakerr@riam.ie

Contact directly for up to 4 free Confidential Sessions

Mentoring / Coaching Support

Clanwilliam Institute

office@clanwilliam.ie/ 01 6761363

Dr Paul Roe

paulroe@riam.ie

Contact directly for up to 4 free Confidential Sessions

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 on how to schedule a meeting with the TCD Disability Service [Disability - Trinity Disability Service | Trinity College Dublin \(tcd.ie\)](#). Thereafter, TCD will meet with you, and steps will be taken to provide appropriate and suitable support to facilitate your study.

A Learning Educational Needs Summary (LENS) will be drawn up with you in complete confidence, capturing the challenges that you experience and outlining the recommended supports and adaptations to the teaching and learning situation. All accommodations offered will be tailor-made for your specific situation and you can be assured that the document and its contents are completely confidential. Continuing students are always welcome to register with the Educational Supports Service at any stage of their studies and can do this by contacting the RIAM Office as outlined above.

ERASMUS/Study Abroad

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

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

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

Glossary of RIAM Terms/Abbreviations

Academy (The)	Commonly used name for the Royal Irish Academy of Music (RIAM).
Academic Integrity	The commitment to honesty, trust, fairness, respect, and responsibility in all academic work, including the responsible use of AI, ensuring that students and staff produce original work, properly acknowledge sources, and avoid misconduct such as plagiarism, cheating, fabrication, or inappropriate use of AI, in line with Trinity College Dublin and RIAM academic regulations.
Adult Division	The RIAM Adult Division provides expert group coaching, special topic training, and continuous professional development to music enthusiasts and professionals.
Amplify Research Day	An annual day for RIAM staff, Masters and Doctorate students to present their research projects to the RIAM community in March of each year.
ASIMUT	RIAM's timetabling and room booking system, used to manage scheduling of teaching spaces, rehearsals, and performances.
Assessment	The process of evaluating a student's achievement of learning outcomes.
Attendance	Recording presence in class/lecture/orchestra/ensemble.
Board of Studies	A RIAM academic committee responsible for overseeing the development, delivery, and quality of programmes, and for considering curriculum matters and student academic issues.
ChamberFest	Annual two-week Chamber Festival at RIAM
Citing	The practice of acknowledging sources used in academic work by providing clear references to the original authors or materials, in accordance with required academic referencing conventions.

Classter	Student information system used for applications, auditions, and storing student data and results.
Component	An individual assessment within a module.
Court of Examiners	A formal RIAM committee responsible for reviewing, approving, and confirming student assessment results and progression decisions in line with academic regulations.
DEAI	Diversity, Equality, Accessibility and Inclusion. For more information see: Diversity, Equity, Access and Inclusion RIAM
Disability Service TCD	TCD-registered students can apply to the Disability Service in TCD for disability support.
ECTS	European Credit Transfer and Accumulation System.
Elective	A module chosen by students.
External Examiner	An independent academic or professional expert appointed by RIAM to provide impartial oversight of assessment standards and student achievement. External Examiners participate in the assessment of performance examinations and other assessed work, advise on the maintenance of academic standards, and contribute to the benchmarking of RIAM programmes against comparable institutions.
Feis Ceoil	Annual music festival in Dublin, comprising c. 200 competitions.
Graduate Attributes	Broad knowledge, skills and qualities that graduates are expected to demonstrate on completing their programme.
HMEI	Higher Music Education Institution
HoF	Head of Faculty
IEP	Individual Education Plan
Learning Agreement	Agreement detailing Erasmus study modules between institutions.
Learning Outcomes	Statements describing what students should know or be able to do on completion of a module.
LENS	Learning Educational Needs Summary. Following a Needs Assessment, the student's Disability Officer prepares a LENS detailing the Reasonable Accommodations to be implemented.
LRIAM	The Licentiate Diploma is a self-accredited Diploma equivalent to a Level 7/8 NFQ.
Masterclass	Masterclasses with visiting artists allow students to engage in public performance practice.
Module	A single unit of study carrying ECTS credits
Module Descriptor	Formal description of a module in the Handbook.
Moodle	A virtual learning environment (VLE) used to access module materials, submit assessments, receive feedback and grades, participate in online learning activities, and communicate with lecturers and classmates.
NCH	National Concert Hall, Dublin
NSOI	National Symphony Orchestra Ireland
Orientation	Student induction period before teaching begins.
Outside Engagement Form	Students must complete this form (click on 'form' to access link) and receive approval, prior to accepting any engagements.
Performance Class	Informal performance with peer feedback.

PG	Postgraduate
PianoFest	A week-long feast of piano playing at RIAM where students compete in numerous competitions across all ages and repertoire, taking place in February of each year.
Pillar	A core area or organising theme that underpins a framework, curriculum, or strategy. At Riam, pillars are used to structure strategic priorities and key areas of learning and development within programmes.
Plagiarism	The presentation of another person's work, ideas, or words as one's own without appropriate acknowledgment, including copying, paraphrasing, or using material from any source without proper citation.
Principal Study Programme	Student's main instrument or discipline
PSW	A collection of modules leading to an award. Performance Spotlight Week is a week free from academic classes, where performance and rehearsal opportunities are prioritised.
QA	Quality Assurance
Recital Exam	This performance exam takes place at the end of the academic year. Specific requirements can be found in your course handbook.
Registration	Formal enrolment process
Sectional	Small group rehearsals with a coach for each section of an ensemble.
Sem	Semester
SharePoint	Microsoft's document management platform used for shared files.
SITS	The Strategic Information Technology Services is the core Student Information System at TCD.
SU	Students' Union
Supplemental/s	Repeat Assessment/Examination Period (August at RIAM)
SUSI	Student Universal Support Ireland
TCD	Trinity College Dublin, The University of Dublin
Technical Exam	A range of technical exercises are assessed, as outlined in your faculty programme handbook. This exam takes place mid-year.
UDL	Universal Design for Learning
UG	Undergraduate
Vernon	Vernon Studio, RIAM
Whyte	Whyte Recital Hall, RIA

SECTION 2: RIAM GRADUATE ATTRIBUTES

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

GA1 — Communicate Effectively

The RIAM Graduate communicates effectively with an individual artistic voice.

GA2 — Think Independently

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

GA3 — Develop Continuously

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

GA4 — Act Responsibly

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

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

Practical Outcomes	Learning Outcome	Graduate Attribute
Demonstrate ability to realise, recreate, create, manipulate and/or produce music as appropriate within their discipline or genre for practical purposes and settings.	LO1A	GA1 GA2
Communicate a strong artistic vision, supported by a sound technique and effective rehearsal strategies	LO2A	GA1 GA2
Demonstrate evidence of skills in relation to a variety of repertoire, styles, etc.	LO3A	GA1 GA2
Recognise, interpret, compose, arrange, realise and/or memorise the materials (signs, symbols and structures) of music through notation and/or by ear.	LO4A	GA1 GA2
Engage musically in varied ensemble and other collaborative contexts, including those which go beyond the discipline of music.	LO5A	GA1 GA2
Demonstrate improvisational fluency, interrogating, shaping and/or creating music in ways which go beyond the notated score.	LO6A	GA1 GA2
Identify key questions about and undertake self-reflective enquiry into their own artistic practice.	LO7A	GA1 GA3
Explore, evaluate, apply and challenge existing scholarship, research and performing practices.	LO8A	GA1 GA2
Utilise appropriate oral, digital and practical formats to disseminate information and ideas about music with both specialist and non-specialist audiences through a range of media and presentation formats.	LO9A	GA1 GA4
Use appropriate digital technology to learn, create, record, produce and disseminate musical materials.	LO10A	GA1
Demonstrate a range of communication, presentation and self-management skills associated with public performance.	LO11A	GA1 GA3
Recognise and respond appropriately to a range of performing contexts, spaces, and environments.	LO12A	GA3 GA4
Recognise, reflect upon, and develop their own personal learning style, skills, and strategies.	LO13A	GA1 GA3
Lead and/or support learning and creative processes in others, creating a constructive learning environment.	LO14A	GA3 GA4

Practical Outcomes	Learning Outcome	Graduate Attribute
Engage with a range of audience and/or participant groups across a range of professional working contexts.	LO15A	GA1 GA3
Exhibit awareness of, and actively engage with, issues affecting the personal (physical and mental) health and wellbeing of musicians.	LO16A	GA2 GA3
Develop artistic concepts and projects and the capacity to present these professionally to potential clients and audiences.	LO17A	GA1 GA3

Theoretical Outcomes	Learning Outcome	Graduate Attribute
Demonstrate knowledge of practices, languages, forms, materials, technologies, and techniques in music relevant to the discipline, and their associated texts, resources, and concepts.	LO1B	GA2 GA4
Exhibit sound knowledge of the theoretical and historical contexts in which music is practiced and presented, including a range of musical styles and their associated performing traditions.	LO2B	GA2 GA4
Exhibit comprehensive knowledge of relevant representative repertoire within their area of study, demonstrating the ability to create and provide coherent musical experiences and interpretations.	LO3B	GA1 GA2
Draw upon knowledge and experience of known repertoire and styles to explore and engage with new and challenging repertoire and styles.	LO4A	GA2 GA4
Recognise, internalise, and respond to the fundamental processes which underlie improvisation and recreate musical materials aurally and/or in written form.	LO5B	GA1 GA2
Evidence understanding of the means by which musicians can develop, research and evaluate ideas, concepts and processes through creative, critical and reflective thinking and practice.	LO6B	GA2 GA3
Identify a range of strategies to interpret, communicate and present ideas, problems and arguments in modes suited to a range of audiences.	LO7B	GA1 GA3
Display knowledge of a range of ways that technology can be used in the creation, dissemination, and performance of music.	LO8B	GA1 GA2

Theoretical Outcomes	Learning Outcome	Graduate Attribute
Identify a range of professional working environments and contexts, reflecting on the role of the musician in contemporary society.	LO9B	GA3 GA4
Recognise the skill demands of local, national, and international music markets.	LO10B	GA2 GA4
Display knowledge of key financial and business aspects of the music profession, an awareness of the legal and ethical frameworks relating to intellectual property rights, and an ability to take appropriate steps to safeguard innovation.	LO11B	GA2 GA3
Exhibit familiarity with concepts and practices of pedagogy, in particular strategies to motivate and facilitate musical creativity and learning.	LO12B	GA2 GA4

Generic Outcomes	Learning Outcome	Graduate Attribute
Demonstrate systematic analytical and processing skills and the ability to pursue these independently and with tenacity.	LO1C	GA1 GA2 GA3
Demonstrate self-motivation and self-management skills, and the ability to undertake autonomous self- study in preparation for continual life-long learning and in support of a sustainable career.	LO2C	GA1 GA2 GA3
Demonstrate a positive and pragmatic approach to problem solving.	LO3C	GA2 GA3
Evidence ability to listen, collaborate, voice opinions constructively, and balance cohesion with an expression of individual voice.	LO4C	GA1 GA4
Evidence flexibility, the ability to rapidly synthesise knowledge in real time, and suggest alternative perspectives.	LO5C	GA2 GA3 GA4
Recognise the relevance of, and be readily able to adapt, previously learned skills to new contexts.	LO6C	GA2 GA3
Develop, research, and evaluate ideas, concepts and processes through creative, critical, and reflective thinking and practice.	LO7C	GA2 GA3

Generic Outcomes	Learning Outcome	Graduate Attribute
Respond creatively and appropriately to ideas from others, exhibiting tenacity and the ability to digest and respond to verbal and/or written feedback.	LO8C	GA2 GA3
Exhibit ability to utilise and apply a range of technology in relation to their music making, including the promotion of their professional profile.	LO9C	GA1 GA3
Communicate information effectively by presenting work in an accessible form and demonstrating appropriate IT and other presentational skills.	LO10C	GA1
Making use of their imagination, intuition and emotional understanding, think and work creatively, flexibly and adaptively	LO11C	GA2 GA3
Recognise and reflect on diverse social, cultural, and ethical issues, and apply local, national and international perspectives to practical knowledge.	LO12C	GA2 GA3 GA4
Engage with individuals and groups, demonstrating sensitivity to diverse views and perspectives, and evidencing skills in teamwork, negotiation, leadership, project development and organisation.	LO13C	GA1 GA3 GA4
Recognise and respond to the needs of others in a range of contexts.	LO14C	GA1 GA3 GA4
Recognise the physiological and psychological demands associated with professional practice, and evidence awareness of – and preparedness to engage with as needed – relevant health and wellbeing promotion initiatives and resources.	LO15C	GA1 GA3 GA4
Exhibit a long-term (life-long) perspective on individual artistic development, demonstrating an inquiring attitude, and regularly evaluating and developing artistic and personal skills and competences in relation to personal goals.	LO16C	GA2 GA3

SECTION 3: COURSE CONTENT

Students will be required to successfully complete the following modules and module components:

Performance

Principal study

1 hour a week is devoted to the study of the student's principal instrument/voice. The course includes all aspects of instrumental/vocal technique i.e. scales, studies and exercises where relevant, together with an introduction to the standard performance repertoire required for proceeding towards a Diploma/Degree course.

With their Principal Study teacher, Access students will develop practice strategies to work independently and improve in fundamental technical and musical areas. The course is designed to allow Access students time for intensive individual study

Performance Classes

Performance class is a two-hour session each week which is aimed at developing the student's performance demeanor on stage. Regular performance classes offer students the opportunity to perform in front of their peers and, through discussion and feedback, develop performance strategies and stagecraft. Occasional visiting artists, arts professionals and performance psychologists join the class on occasion to stimulate conversations about good practice on stage.

With their Principal Study teacher, Access students will develop practice strategies to work independently and improve in fundamental technical and musical areas. The course is designed to allow Access students time for intensive individual study.

String Performance Classes

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

General Performance Class

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

Orchestral Excerpts Classes

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

Audition Training

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

Ensemble Techniques

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

Historically Informed Performance

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

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

Specialist Performance Classes

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

Learning Outcomes for Performance Class (Strings)

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

Supporting Studies

3 hours a week are devoted to 3 Modules:

- Rudiments, Harmony and Counterpoint
- Music History, Score and Style
- Aural Training

Rudiments Harmony and Counterpoint

The following topics will be covered:

- Key Scales
- Intervals
- Triads
- Time-signatures
- Clefs
- Transposition

Harmony and Counterpoint classes will involve consolidation of basic harmonic vocabulary and will include the following:

- Arrangement of chords for Soprano, Alto, Tenor and Bass voices
- Primary and Secondary chords in root position and first inversion
- Diminished chords in first inversion
- The dominant seventh and its inversions
- Unaccented passing note

The above resources will be used in:

- Harmonising a given melody by adding A.T.B.
- Harmonising a given bass line by adding S.A.T.
- An introduction to simple counterpoint in two parts (instrumental) using available harmonic technique
- Composition of melodies in major and minor keys

Music History, Score and Style

The following will be surveyed:

- Baroque Era
- Classical Era
- Romantic Era
- Modern Era

Aural Training

Conducted on a written and practical level and will include the following:

- Sight singing ranging from simple pentatonic melodies to diatonic melodies in major and minor keys. Modulation to relative major/minor.
- Rhythm sight-clapping
- Recognition of intervals, triads, chords and cadences
- Rhythmic and melodic dictation

Performing Electives

Attendance at orchestra is obligatory for all full-time students of orchestral instruments and Chorale is obligatory for all full-time vocal students and non-orchestral who study at the Academy. Vocal students will also be required to attend Junior Song Class, Junior Oratorio and Italian Diction.

Contact Hours

The course is of 30 weeks' duration. Students must satisfy all course regulations and pass all assessment procedures. The distribution of the contact hours is as follows

Modules	Hours
Principal Study	30
Accompaniment/Coaching	
Instrumental	07
Vocal	07
Performance Classes	20
Academic Supporting Studies:	90
• Rudiments, Harmony and Counterpoint [1 Hour x 20 weeks]	20
• Aural Training [1 Hour x 20 weeks]	20
• Music History, Score and Style [1 Hour x 20 weeks]	20
Performance Electives	
Chorale [Compulsory for all non-orchestral students and vocalists]	48
RIAM Orchestras /Ensembles [Compulsory for all orchestral students]	80
Compulsory for Vocal Students	
Junior Song Class	40
Baroque and Oratorio	40
Italian Diction	24

Note:

- Each lecturer reserves the right to alter the course module at any stage during the Academic year.
- Rudiments, Harmony and Counterpoint lessons are conducted in tutorials, [maximum number of students 16].
- Aural Training (including Sight Singing), Music History, Score and Style are conducted in classes [maximum number of students 16].
- All non-orchestral students (including keyboard and singers) must attend chorale; all orchestral instrumentalists must attend the relevant Performing Ensemble appropriate to their standard. Students are encouraged to attend both where possible.
- Students assigned to Chorale/RIAM Philharmonia/Ensembles must attend **all** rehearsals and concerts of the performing group to which they have been assigned.

Recommended Reading

Archibald, Jean, and Bernadette Marmion. *Music Workout Series*. Dublin: Royal Irish Academy of Music, 1999.

Archibald, Jean, and Marie Moran. *Harmony Notes Book 1*. Lausanne: Peter Lang International Academic Publishers, 2023.

History, Score and Style

Burkholder, J. Peter, Donald Jay Grout, and Claude V. Palisca. *A History of Western Music*. 10th ed. New York: W. W. Norton & Company, 2019.

RIAM Holistic

MODULE CODE	HY1		
ECTS	5		
MODULE COMPONENTS	Personal Development:	Performance Psychology 1 Personal Development Planning	HOLY1PP HOLPDP
	Professional Development:	Digital Literacy	HOLDL
	Cultural Agency:	The Musician in Society Vocal Health (for vocalists only)	HOLMS HOLVH
	Somatic Practice:	Yoga 1 (optional)	HOLY1YO

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

This module comprises four components — Personal Development, Professional Development, Cultural Agency, and Somatic Practice.

Within Personal Development, students attend 6 Performance Psychology 1 classes, and 2 Personal Development Planning class.

In Professional Development, students attend Digital Literacy information sessions during Orientation week.

Cultural Agency comprises The Musician in Society and Vocal Health, while Somatic Practice offers Yoga 1 which is optional.

Assessment Details

Assessment Component	Description	% of Module	When
Personal Reflective Practice	Students confirm 20 personal reflections completed during the year on Moodle	50%	Sem 2 Week 10
Shared Reflective Practice	Students submit four reflections	50%	Sem 2 Week 10

Reassessment Requirements

Submission of a New Reflective Journal, as required, during the Supplemental Examination period in August.

Contact Hours & Student Workload

- Contact Hours: 32-38 hrs
- Independent Study: 87-93 hrs
- Total: 125 hrs

Recommended Reading/Resources

See Moodle for detailed information about each RIAM Holistic component.

SECTION 4: REGULATIONS AND ASSESSMENTS

Assessment Procedures

Assessment/Examinations will be by:

- End-of-year Recital exam [Principal Study]
- Continuous assessment/assignments and End-of-year written exams for supporting studies
- Portfolio [Composition students only]

Modes of Assessment for Each Module

The following are the modes of assessment for each module:

Principal Study — Performance Requirements

Instrumentalists

- An end-of-year recital of 15 minutes maximum duration is required. This recital will be performed to, and assessed by, an examination panel. This recital will take place during the end-of-year examination session and will be open to the public. The performance will be assessed as a marked examination.

Vocalists

- An end-of-year recital of 15 minutes maximum duration is required. This recital will be performed to, and assessed by, an examination panel. This recital will take place during the end-of-year examination session and will be open to the public. The performance will be assessed as a marked examination.
- The recital should consist of at least the following:
 - One Aria in Italian [from 16th - 18th century]
 - One Art Song in English
 - One own choice song [in any language]

Composers

- To submit a Portfolio of Compositions

Supporting Studies

Assessment

Aural Training

Continuous Assessment	40%
End-of-year Examination	60%

Rudiments, Harmony & Counterpoint

Continuous Assessment	40%
-----------------------	-----

The 24-week cycle will be broken into 4 segments each of 6 weeks duration. These will occur at six-weekly intervals and will include the four elements outlined above (rudiments, Melodic writing, basic harmony and basic counterpoint).

End-of-year Examination	60%
-------------------------	-----

History, Score and Style

Project assignments:

Produce 2 sets of programme notes (1000 words each), each worth 5%

2 Essay (1000 words)	45%
----------------------	-----

End-of-year Examination

1 Essay style question on a general topic

Definitions & Explanations of Form (e.g. Opera Fugue etc.)

Continuous Assessment:

100%

Essays: Produce two essays (1500 words each), 25% each

Presentation: Give two presentations on two works from the periods covered in the course, 25% each

Note: Essays should contain musical examples where appropriate. Essays which do not contain musical examples will not receive a mark of more than 65%.

Performance Electives

The relevant conductor and or Orchestral/Ensemble manager will monitor the student's attendance and participation in this component on a continuous assessment basis.

Examination Panels

Principal Study

The end-of-year examination will normally be conducted by an exam panel consisting of:

- Two members of the Board of Studies or their nominees

Performance Classes

The relevant lecturer of which the student is a member will assess this module on a Pass/Fail basis, and a report will be submitted to the Board of Studies.

Academic Supporting Studies

The panel of examiners for these modules will be the relevant lecturer(s) on this course, who will submit a mark in respect of each student for their assessments and end-of-year examination.

Performance Ensembles

The relevant conductor(s) of the orchestra/chorale/ensemble and or the Orchestra/Ensemble Manager of which the student is a member will assess this component module, and a report will be submitted to the Board of Studies.

Attendance at Lectures and Penalties

The various components of this programme connect with each other and are designed to give you a comprehensive foundation for a career in the musical performing arts.

As such, **100% attendance** is **expected** in all modules or components within modules. Additionally, assignments with deadlines are expected to be done on time, and as outlined by your lecturer and the handbook.

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

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

The following penalties will apply to the relevant module/component within a module:

- 2½% for any 2 unexplained absences
- 5% for any 4 unexplained absences
- 7½% for any 6 unexplained absences etc.
- Penalties incurred for Performance Classes [Keyboard/Instrumental] will be deducted from the overall Performance mark [weighted at 60% of their year's total marks].

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

Academic Supporting Studies

100% attendance is expected in **all** Academic lectures. Failure to do so will result in the following penalties:

- 5% will be deducted from the relevant module/component where students only attend a minimum of 75%.
- An additional 1 mark for each lecture missed thereafter will be deducted from the relevant module/component.

RIAM Holistic

Students should attend all Holistic lectures. Failure to do so will result in the following penalties:

- If on aggregate, a student's attendance drops to 75%, a 5% deduction will be applied to the weighting.

Performance Electives

Chorale and Non-orchestral Protocol

- Full (100%) attendance is compulsory for all RIAM ensembles. Performance projects may include weekends and evening hours.
- Except where there is duly certified or other approved reason, students who miss a rehearsal or performance will be removed from the ensemble for that specific performance project and will bear a 10% deduction off their overall performance mark (weighted at 60% of their year's total marks).
- A further unexplained absence in a further performance project will bear an additional 10% deduction and the student will again be removed from that project.

Such deductions shall be made for all absences without limit, and persistent non-attendance could result in failing the year.

Orchestral Protocol

- 100% attendance is expected. All musicians must attend all rehearsals. Performance projects may include weekends and evening hours.
- If too ill to attend, students must contact the Orchestra Manager and must provide a doctor's note certifying illness.
- Rehearsals begin at the stated times and students are expected to be in their seat, warmed up and ready to tune 5 minutes before the start of each rehearsal.
- If a student is late for a rehearsal or performance, they will bear a 10% deduction off their overall performance mark (weighted at 60% of their year's total marks).
- A second lateness for rehearsal or performance will bear an additional 10% deduction.

Such deductions shall be made for each lateness without limit, and persistent lateness could result in failing the year.

Except where there is duly certified or other approved reason, student absence may result in failure of the Performance Elective following referral to the Undergraduate Committee and ratification at the Exam Board.

- All programmes must adhere to syllabus requirements and must be created in agreement with the principal study teacher. Deadlines for submission can be found in the [academic calendar](#).

- Where a student does not submit their exam programme by the given deadline [please refer to the [academic calendar](#)] and as required by the Undergraduate Committee a deduction of 5 marks for that exam will be imposed as a penalty.
- Repertoire may be substituted [on the relevant form] subject to approval by the relevant Head of Faculty.
- Where a student does not satisfactorily present Programme Notes for a performance exam, a penalty reduction of 5 marks will be imposed.

Extensions for Submission of Academic Assignments

- Students must submit all work assigned for academic modules in RIAM.
- Should a student require an extension for any academic piece of work they must contact the Programmes Manager.
- Extensions are not automatically granted.
- The circumstances pertaining to the extension request will be discussed with the student and carefully considered before a determination is reached.

Penalties for Late Submission of Academic Work

- Any academic work that is received up to one week after the official due date for submission will receive a deduction of 10% of the mark from that assignment.
- Any academic work that is received between one week and up to two weeks following the official due date will receive a deduction of 20% of the mark from that assignment.
- Any academic work that is received later than two weeks from the official due date will receive a mark of zero for that assignment.
- In all examinations, the examiners' decision is final. Please consult RIAM Rules and Regulations handbook for appeals criteria: [RIAM Appeals Policy and Procedure](#).

Time Penalties During Performance Exams

Students who play **over** the maximum duration of a performance exam will incur the following penalties:

- 3-minute latitude and then an initial 3 marks will be deducted followed by an increase of 1 mark per minute up to a max of 10 marks.

Students who play **under** the maximum duration of a performance exam will incur the following penalties:

- 3-minute latitude and then an initial 3 marks will be deducted followed by an increase of 1 mark per minute up to a max of 10 marks.

Use of Sheet Music and Memory Requirements

Pianoforte students have no memory requirements, except for the Quick Memorisation tests in the Mid-Year Examination.

Harpsichord students have no memory requirements.

Accordion students have no memory requirements for End-of-Year Performance.

Organ students have no memory requirements in the mid-year or End-of-Year Examination.

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

Wind, Brass, Percussion students are not required to perform their examination programmes from memory but are encouraged to do so.

Vocal students will be required to perform all examinations from memory. Those who choose to use the sheet music without prior permission will incur the following penalties:

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

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

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.

Awards

The final overall percentages will be graded as follows:

- Distinction 70% +
- Honours 60% - 69%
- Merit 50% - 59%
- Pass 40% - 49%
- Fail 0% - 39%

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.

Marking Criteria

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

Module	Marks	Overall %
Principal Study - Instrumental/Vocal:		
End-of-year exam	100	50%
Teachers mark - Continuous Assessment/Attendance		Pass/Fail
Performance Class		
Principal Study - Composers		50%
Portfolio	100	
Second Study - End-of-year Exam	100	
Teacher's mark -Continuous Assessment/Attendance		Pass/Fail
Supporting Studies:		50%
• Rudiments, Harmony and Counterpoint	100 [$\frac{1}{3}$ of overall 50%]	
Semester 1 Assessment by examination = 40%		
Semester 2 Assessment by portfolio = 60%		
• Aural Training	100 [$\frac{1}{3}$ of overall 50%]	
Mid-Year Assessment = 50%		
End-of-year Assessment = 60%		

- Music History, Score and Style 100 [$\frac{1}{3}$ of overall 50%]
- Semester 1 Presentation & end-of semester assessment = 50%
- Semester 2 Essay & end-of semester assessment = 50%

Performance Electives

- Chorale/Orchestra/Ensemble
- Continuous assessment/attendance Pass/Fail

Vocal students only

- Junior Song Class
- Continuous assessment/attendance Pass/Fail
- Baroque/Oratorio Class
- Continuous assessment/attendance Pass/Fail
- Italian Diction
 - Continuous assessment/attendance Pass/Fail

Note: Each weighted element shall be marked out of 100 initially and weighted subsequently to conform to the overall percentages listed above.

Grade	Criteria	
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

Grade	Criteria	
		- 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
Honours		
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
Merit		
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

Grade	Criteria	
		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
Pass		
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

Grade	Criteria
	- 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

Re-sit Assessments

Practical Study

A student who fails their **end-of-year recital** will be required to repeat the examination at the re-sit session in the September immediately following his/her first attempt.

Performance Classes

Students will incur penalties for non-attendance – please see non-attendance penalties [page 6]

Supporting Study

A student who fails their **continuous assessments** will be required to repeat the relevant academic module with attendance [a fee for this is applicable].

A student who fails their **end-of-year written examination** will be required to repeat the relevant examination[s] at the re-sit session in the September immediately following his/her first attempt.

Note

- The result of a re-sit examination/re-submission will be judged simply on a pass/fail basis [pass = 40%] and the **overall grade** recorded for the relevant academic year will be recorded as a **pass/fail** [this result will also be clearly indicated on transcripts]
- In an exam/assignment for which there was an approved excused absence i.e. medical certificate, the grade achieved on the second sitting (first attempt) will be graded accordingly.

Results Procedures

Board of Examiners

The Board of Examiners will consist of the Board of Studies, which will consider all relevant matters pertaining to a student's level of performance and attainment at the diet of assessment/examinations, and declare a recommended result in respect of each student. Such results, certified by the Director or Administrative Officer [Registry] of the RIAM, will be displayed on the noticeboard as soon as possible following the deliberations of the Board of Examiners.

Students will receive copies of their results and detailed remarks in the case of Principal study by e-mail sent from the Third/Fourth Level Office and copied to the relevant lecturer. This process ensures students receive feedback on their strengths and areas for improvement.

Appeals Procedures

Please refer to the [RIAM Regulations and Policy Documents](#) for full-time students.

Graduation

Students who successfully complete all aspects of the course will receive a certificate stating the overall grade achieved.

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, Academics 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

Plagiarism is the appropriation of another person's ideas, processes, results, or words without giving appropriate credit, or dishonest use of unacknowledged sources. Plagiarism is interpreted by the Royal Irish Academy of Music as the act of presenting the work of others as one's own work, without acknowledgement.

Plagiarism is considered as academically fraudulent and an offence against college discipline.

The RIAM considers plagiarism to be a major offence and subject to disciplinary procedures. It is the responsibility of the student to ensure that he/she does not commit plagiarism.

Why is plagiarism regarded as such a serious offence?

It is clearly understood that all members of the academic community use and build on the work of others. It is commonly accepted also, however, that they build on the work of others in an open and explicit manner, and with due acknowledgement.

Many cases of plagiarism that arise could be avoided by following some simple guidelines:

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

How can plagiarism arise?

Plagiarism can arise from deliberate actions and 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](#)