

ROYAL IRISH ACADEMY OF MUSIC

In Association with Trinity College Dublin

BMus Composition Faculty 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 Bachelor in Music (Composition) programme for 2026–2027. Everything you need — module content, assessment requirements and the regulations that govern your degree — 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 the RIAM and the student supports that are available to you
- The BMus Programme
- Modules that you will undertake
- Assessment and regulations

This handbook is divided into 5 main sections:

- Section 1 General Information: Institution Details, Contacts, Student Supports, Erasmus
- Section 2 Graduate Attributes, Learning Outcomes, and Programme Structure
- Section 3 Full 4-Year Programme Summary
- Section 4 Course Content: Detailed Year-by-Year 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.

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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 BMus 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 BMus Degree Programme Overview

Your four-year BMus Degree Programme is separated into 4 pillars:

- 1. Principal Study:** Intensive one-to-one tuition on your composition practice/instrument, group composition seminar class and engagement with visiting composers and contemporary performers — the core of every year.
- 2. Performing in Context:** Chamber music composition, and collaborative creation/performance, opening into performing in context electives in Years 3–4.
- 3. Academics:** Musicianship, music history, analysis and composition, leading to academic electives in Year 3 and the Capstone Project in Year 4.
- 4. RIAM Holistic:** The musician as a whole person: performance psychology, digital literacy, reflective practice, career strategy, pedagogy and elective options.

Each pillar contains several integrated modules and learning components, through which ECTS credits are accumulated — **credits are earned by completing modules, not pillars or components on their own**. You must successfully pass all assessment and examination requirements each year to progress to the next year of the programme. **Students who fail the year will not obtain credits for that year, even if they have passed certain component modules.**

Credits by Year (ECTS):

Cohort	Principal Study	Performing In Context	Academics	RIAM Holistic	Total ECTS
Year 1	25	15	15	5	60
Year 2	25	15	15	5	60
Year 3	25	15	15	5	60
Year 4*	25	10	20	5	60

*Note the change to ECTS distribution in Year 4 within the Performing in Context and Academics Pillars.

Undergraduate Programme Details

Undergraduate Course Title	Bachelor in Music (BMus)
Principal Study	Composition
Credit Value	60 ECTS per year
Duration	4 years 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
Registration Code	UBDM-MCOM-2V

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.

Programme Aims and Learning Outcomes

Programme Aims

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

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

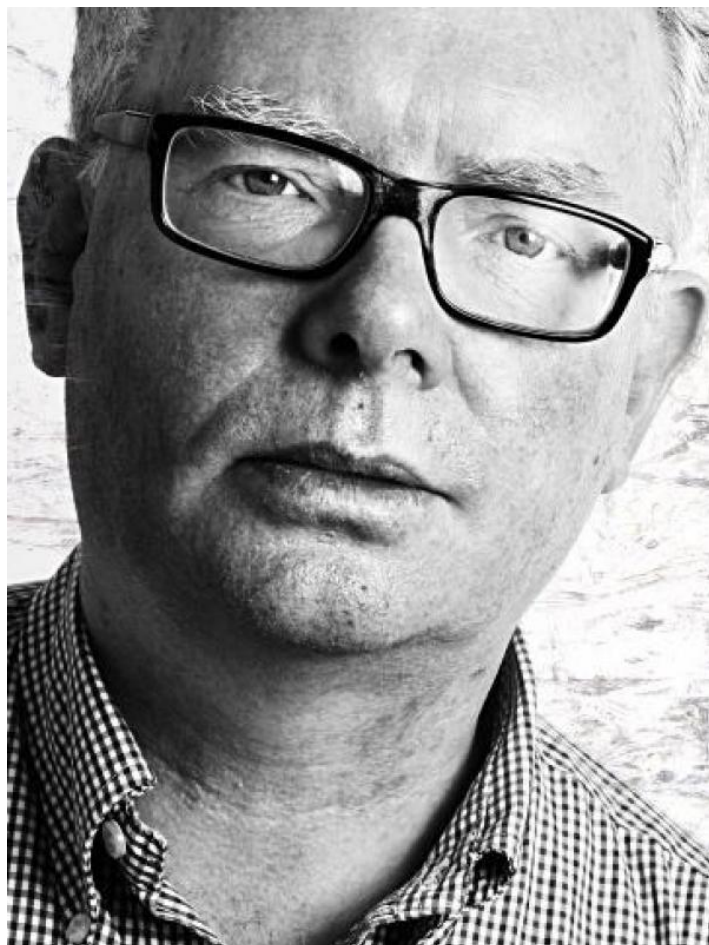
The objective of the RIAM Bachelor curriculum is to give our students options that empower them, through a range of electives, and the autonomy to shape their study to reflect their emerging musical identities. This means that alongside your specialisation in instrument, voice, or composition, as central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

Programme Learning Outcomes

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

- Train and develop to the highest professional performance and creation level, enabling them to take their place in the music profession.
- Develop sound musicianship through academic engagement, which will deepen and enrich their perception and understanding of the music they perform.
- Gain opportunities to imagine different possible roles and artistic identities, equipped with the competencies necessary to participate in a variety of performance situations.

Welcome from the Head of Composition



Dr Kevin O'Connell
Head of Composition

RIAM is an active and encouraging environment for composers who wish to extend their creative horizons and to have the opportunity to work with some of the finest performing talent in Ireland. Our training aims to lay a thorough technical foundation from which composers can build their own approaches and find their own voices.

We place a particular emphasis on acquiring technological proficiency, an essential for every composer in today's world. Our state-of-the-art music technology and recording studios and internationally renowned staff share not only their technical expertise but exciting creative approaches to using digital tools.

The composition department hosts regular seminars with leading guest composers, widening the creative discussion far beyond the RIAM. With our new performance spaces and facilities located in the heart of Dublin, we believe that exciting new horizons are opening for RIAM composition studies.

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, RIAM

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: FOUR-YEAR PROGRAMME SUMMARY

This section provides an overview of all four years of the BMus Composition programme. Read this section first to understand what to expect throughout your studies before diving into the detailed year-by-year content in Section 4.

Important Note for All Students

From 2026–2027, the ‘Contexts for Performing’ Component of the Academics Pillar has been renamed ‘Historical and Cultural Perspectives on Music’.

‘Irish Traditional Music’ is now referred to as ‘Traditional Irish Music’.

‘Popular Music Studies’ will not run in 2026-2027. ‘Ethnomusicology’ will run in its place. However, ‘Popular Music Studies’ will return in 2027-2028 while ‘Ethnomusicology’ will not run that year.

Academic Note for Year 3 Students

The ‘Classical/Fugal Exposition’ Academic Elective will not run in Academic Year 2026-2027.

RIAM Holistic Note

The ‘AI-Powered Creative and Professional Strategies for Musicians’ Elective will not run in Academic Year 2026-2027.

The first-year ‘Academic Writing’ Holistic module will now be taught in the ‘History of Western Classical Music’ module.

Year 1 Summary

Pillar	Year 1 Module and Module Components		Assessment Weighting %	Contact Hrs	ECTS
Principal Study	Composition 1 Composition Seminars Analysis for Composers		60% 0% Pass/Fail 0% Pass/Fail	76	25
Performing in Context	Traditional Irish Music (30%) Performance Spotlight Weeks (70%)		10%	80	15
Academics	Historical and Cultural Perspectives on Music:	- Western Classical Music History 1 - Ethnomusicology	10%	40	15
	Practical Musicianship:	- Aural Development for Keyboard 1 - Piano Repertoire Analysis 1	10%	40	
	Music Creation:	- Compositional Techniques for Keyboard 1 - Digital Audio Fundamentals 1	10%	40	
RIAM Holistic	Digital Literacy Performance Psychology 1 Personal Development Planning The Musician in Society Yoga 1 (optional)		0% (P/F)	32–38	5

Assessment weighting indicates each module's share of the total marks for the year, and sums to 100%. RIAM Holistic is credit-bearing but does not carry a mark weighting; students must nonetheless submit both assessment components, in each to pass the year. You must successfully pass all assessment and examination requirements each year to progress to the next year of the programme. **Students who fail the year will not obtain credits for that year, even if they have passed certain component modules.**

Year 2 Summary

Pillar	Year 2 Module and Module Components		Assessment Weighting %	Contact Hrs	ECTS
Principal Study	Composition 2 Composition Seminars Analysis for Composers		60% 0% Pass/Fail 0% Pass/Fail	76	25
Performing in Context	Traditional Irish Music (30%) Performance Spotlight Weeks (of which 2 are marked; 70%)		10%	80	15
Academics	Historical and Cultural Perspectives on Music History:	- Western Classical Music History 2 - Ethnomusicology	10%	40	15
	Practical Musicianship:	- Aural Development for Keyboard 2 - Piano Repertoire Analysis 2	10%	30	
	Music Creation:	- Compositional Techniques for Keyboard 2 - Digital Audio Fundamentals 2	10%	50	
RIAM Holistic	Performance Psychology 2 Career Strategy Pedagogy for Keyboard Yoga 2 (optional)		0% (P/F)	38–52	5

Assessment weighting indicates each module's share of the total marks for the year, and sums to 100%. RIAM Holistic is credit-bearing but does not carry a mark weighting; students must nonetheless submit both assessment components, in each to pass the year. You must successfully pass all assessment and examination requirements each year to progress to the next year of the programme. **Students who fail the year will not obtain credits for that year, even if they have passed certain component modules.**

Year 3 Summary

Pillar	Year 3 Module and Module Components		Assessment Weighting %	Contact Hrs	ECTS
Principal Study	Composition 3 (100%) Composition Seminars		60% 0% Pass/Fail	76	25
Performing in Context	To be decided with students and Heads of Faculty		10%	80	15
Academics	Historical and Cultural Perspectives on Music History	20th/21st-Century Music History - Capstone Project Proposal Development	10%	35	15
	Practical Musicianship	- Aural Development for Keyboard 3 - Music Technology 3	10%	40	
	Music Creation	Choose 2 Electives: - Classical/Fugal Exposition - Co-creative Inclusive Ensembles: The Karen Power Project - Free Composition 3 - Music-Making, the Arts and Society - Orchestration and Romantic Harmony - Trinity Elective (taught in TCD)	10%	40	
RIAM Holistic	Personal Development:	Performance Psychology 3 (compulsory)	0% (P/F)	30	5
	Professional Development (Choose 1):	- Setting up your Teaching Studio - Finances for Musicians			
	Cultural Agency (Choose 1):	- Design Your Outreach Programme — From Philosophy to Funding - Positive Health: Because You're Worth It! - Mindset			
	Somatic Practice (Choose 1):	- Yoga 3 - ITM Alexander Technique			

Assessment weighting indicates each module's share of the total marks for the year, and sums to 100%. RIAM Holistic is credit-bearing but does not carry a mark weighting; students must nonetheless submit both assessment components, in each to pass the year. You must successfully pass all assessment and examination requirements each year to progress to the next year of the programme. **Students who fail the year will not obtain credits for that year, even if they have passed certain component modules.**

Year 4 Summary

Pillar	Year 4 Module and Module Components		Assessment Weighting %	Contact Hrs	ECTS
Principal Study	Composition 4 (100%) Composition Seminars		60% 0% Pass/Fail	76	25
Performing in Context	To be decided with students and Heads of Faculty		10%	80	10
Academics	Capstone Project (Choose 1 Specialism):	• Research • Composition • Music Technology	30%	36-40	20
RIAM Holistic	Personal Development:	• Performance Psychology 4 (compulsory)	0% (P/F)	30	5
	Professional Development (Choose 1):	• Setting up your Teaching Studio • Finances for Musicians			
	Cultural Agency (Choose 1):	• Design Your Outreach Programme — From Philosophy to Funding • Positive Health: Because You're Worth It! • Mindset			
	Somatic Practice (Choose 1):	• Yoga 4 • ITM Alexander Technique			

Graduating

All exam components and assessment requirements must be passed to graduate. Students who successfully complete all four years (all 240 ECTS — 60ECTS per Year) are awarded the Bachelor in Music (BMus).

Performing in Context Summary

YEAR 1

100% Composition

- Traditional Irish Music [5 ECTS]
- Performance Spotlight Weeks [5 ECTS]
- Co-creating Inclusive Ensembles [5 ECTS]

75% Composition | 25% Other Instrument

- Performing in Context modules are to be determined by the Head of Academics in conjunction with the relevant Head of Faculty.
- Some composition Performing in Context modules can be replaced by other modules offered by the relevant instrumental faculty.
- Other module descriptors are to be found in the relevant faculty's handbook.
- Students are required to achieve 15 ECTS.

50% Composition | 50% Other Instrument

- Performing in Context modules are to be determined by the Head of Academics in conjunction with the relevant Head of Faculty.
- Performing in Context will be a mixture of modules from the two relevant faculties.
- Module descriptors are to be found in the relevant faculty's handbook.
- Students are required to achieve 15 ECTS.

YEAR 2

100% Composition

- Traditional Irish Music [5 ECTS]
- Performance Spotlight Weeks [5 ECTS]
- Co-creative Inclusive Ensembles [5 ECTS]

75% Composition | 25% Other Instrument

- Performing in Context modules are to be determined by the Head of Academics in conjunction with the relevant Head of Faculty.
- Some composition Performing in Context modules can be replaced by other modules offered by the relevant instrumental faculty.
- Other module descriptors are to be found in the relevant faculty's handbook.
- Students are required to achieve 15 ECTS.

50% Composition | 50% Other Instrument

- Performing in Context modules are to be determined by the Head of Academics in conjunction with the relevant Head of Faculty.
- Performing in Context will be a mixture of modules from the two relevant faculties.
- Module descriptors are to be found in the relevant faculty's handbook.
- Students are required to achieve 15 ECTS.

YEAR 3

100% Composition

- Chamber Music OR Trinity Elective [5 ECTS]
- Performing Groups [5 ECTS]
- Elective [5 ECTS]

75% Composition | 25% Other Instrument

- Performing in Context modules are to be determined by the Head of Academics in conjunction with the relevant Head of Faculty.

50% Composition | 50% Other Instrument

- Performing in Context modules are to be determined by the Head of Academics in conjunction with the relevant Head of Faculty.

YEAR 4

100% Composition

- Chamber Music OR Trinity Elective [5 ECTS]
- Performing Groups [5 ECTS]
- Elective [5 ECTS]

75% Composition | 25% Other Instrument

- Performing in Context modules are to be determined by the Head of Academics in conjunction with the relevant Head of Faculty.

50% Composition | 50% Other Instrument

- Performing in Context modules are to be determined by the Head of Academics in conjunction with the relevant Head of Faculty.

SECTION 4: DETAILED PROGRAMME MODULE DESCRIPTORS

Year 1

Principal Study

MODULE CODE	PSY1C	
ECTS	25	
MODULE COMPONENTS	Main Instrument Composition 1	PSY1C

Learning Outcomes

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

- Accurately notate their intentions to help performers.
- Feel confident in composing in shorter forms.
- Show skill in word-setting with understanding of vocal requirements.

Module Content

One-to-one lessons might cover some of the following:

- Writing a melody.
- Composing in short standard forms: minuet/scherzo, rondo, variation
- Composing with intervals.
- Writing for voice. Topics covered will include word-setting and word-underlay. The ranges of the voices. Writing for vocal ensemble.

Teaching & Learning Methods

- One-to-one lessons are the foundation of Principal Study.

Assignments could include:

- write a melody or melody-based piece for own instrument or for another student
- write a piece for piano, string quartet or group of instruments based on one of the basic forms.
- write an interval-based piece or group of pieces for piano or piano plus another instrument.
- compose a madrigal or motet for 2-4 voices. Or compose a solo song with piano accompaniment.

Composition seminars will occur throughout the academic year, to be attended by all composition students.

Assessment Details

Assessment Component	Description	% of Total	When
End-of-Year Submission	The end of year folio will consist of usually four-five original pieces for a mixture of genre. Students should consult with their tutor before embarking on the main work for their folio. Option 1: - Extended Composition: 40% Four shorter pieces: 40% Option 2: - Extended Composition: 50% Three shorter pieces 30% Written analytic commentary 20%	80%	End of Sem 2
Teacher's Mark (formative)	Based on weekly appraisal of student's work rate and response to feedback.	20%	End of Sem 2

Reassessment Requirements

Submit a new portfolio or previously unsubmitted portfolio, as required, during the Supplemental Exam period in August.

Contact Hours & Student Workload

- Contact hours: 76 hrs
- Student workload (preparation + assessment): 549 hrs
- Total: 625 hrs

Recommended Works for Listening and Studying

- *Viderunt omnes* (plainchant)
- Pérotin: *Viderunt omnes*
- *Carrickfergus* (traditional)
- Mozart: "Non so più cosa son" — aria from *Le nozze di Figaro*, No. VI
- Schumann: *Träumerei*, Op. 15 No. 8
- Schoenberg: *Der kranke Mond* — from *Pierrot lunaire*, No. VII
- Stravinsky: Three Pieces for Clarinet Solo

- Gershwin: *Love Walked In*
- Edgard Varèse: *Density 21.5* for solo flute
- Bartók: Sonata for Solo Violin, III — Melodia
- Ruth Crawford Seeger: *Diaphonic Suite* for solo flute
- Elliott Carter: *Gra* for solo clarinet
- Ligeti: Sonata for Solo Viola
- George Benjamin: *Three Miniatures* for solo violin
- Stockhausen: *Tierkreis*
- Bartók: *Three Rondos on Folk Tunes* for piano
- Bartók: *Ballade (Tema con variazioni)* from *Fifteen Hungarian Peasant Songs* for piano, No. VI
- Schoenberg: *Sechs kleine Klavierstücke*, Op. 19
- Stravinsky: *Eight Instrumental Miniatures*
- Pierre Boulez: *Notations* for piano
- George Benjamin: *Piano Figures*
- Prokofiev: *Sarcasms*, Op. 17
- Bartók: Nine Bagatelles for piano, Op. 8
- Janáček: *On an Overgrown Path* for piano
- Stravinsky: Three Pieces for String Quartet
- Stravinsky: Concertino for String Quartet
- Debussy: *Douze Études* — No. 3 *Pour les quartes*, No. 4 *Pour les sixtes*
- Messiaen: *Les enfants de Dieu*, No. 5 from *La Nativité du Seigneur* for organ
- Ligeti: *Musica ricercata*
- Ligeti: Piano Étude No. 2
- Sciarrino: *Notturmo* No. 1 for solo viola
- Carter: *Eight Etudes and a Fantasy* for woodwind quintet
- Britten: *Rejoice in the Lamb*
- Stravinsky: Mass
- Zoltán Kodály: folk song arrangements
- Barber: selected songs
- Rorem: selected songs
- Schoenberg: *De profundis* (Psalm 130), Op. 50b for mixed chorus
- Julian Anderson: *Four American Choruses*
- Ligeti: *Lux aeterna*
- MacMillan: *The Gallant Weaver*

Performing in Context

MODULE CODE	PCY1C	
ECTS	15	
MODULE COMPONENTS	Traditional Irish Music	PCY1CTIM

Learning Outcomes

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

- Discuss the evolution of music history pertaining to Irish Traditional Music.
- Differentiate between composers/prominent exponents and styles of the periods/genres studied and evaluate the different aesthetic approaches taken.
- Articulate verbally and in writing an awareness of different social, historical and cultural contexts.
- Critically analyse recordings from the periods/genres studied, providing commentary on the repertoire.
- Discuss the various methodological approaches to the type of music studied.

Module Content

This module will introduce students to various aspects of the instrumental tradition with particular emphasis on the harp tradition. The module component will consist of the following topics:

- The Bardic tradition — overview of musical practice in Gaelic Ireland.
- The harp tradition — a detailed survey of historic and contemporary practice.
- The organology of Traditional Music.
- The study of Dance Music — a history of dance, its form and structure, modes, contemporary applications, and cultural context.
- The Collectors — an appraisal of rationale, context, approach and impact.

Teaching & Learning Methods

- The Traditional Irish Music module will be taught through a series of 1-hour weekly lectures that focus on topics of the tradition.

Assessment Details

Assessment Component	Description	% of Total	When
Submission	Essay	60%	
In-class assignment	Listening Test	40%	

Reassessment Requirements

Resit and/or submit relevant exams/assessments as required during the Supplemental Examination period in August.

Contact Hours & Student Workload

- Contact hours: 10 hrs
- Student workload: 115 hrs
- Total: 125 hrs

Recommended Reading/Resources

- Breathnach, B. (1971). *Folk music and dances of Ireland*. Mercier Press.
- Brennan, H. (1999). *The story of Irish dance*. Mount Eagle Publications.
- Carolan, N. (1997). *A harvest saved*. Ossian Publications.
- Cawley, J. (2021). *Becoming an Irish traditional musician: Learning and embodying musical culture*. Routledge.
- Hast, D., & Scott, S. (2004). *Music in Ireland: Experiencing music, expressing culture*. Oxford University Press.
- Joyce, S., & Lawlor, H. (Eds.). (2016). *Harp studies: Perspectives on the Irish harp*. Four Courts Press.
- Lawlor, H. (2012). *Irish harping 1900–2010*. Four Courts Press.
- McCarthy, M. (1999). *Passing it on: The transmission of music in Irish culture*. Cork University Press.
- Ó Canainn, T. (1978). *Traditional music in Ireland*. Routledge.
- O'Curry, E. (1873). *On the manners and customs of the ancient Irish*. Williams & Norgate.
- O'Donnell, M. L. (2012). *Ireland's harp: The shaping of Irish identity, c.1770–1880*. University College Dublin Press.
- Ó Riada, S. (1982). *Our musical heritage*. Dolmen Press.
- O'Sullivan, D. (1958). *Carolan: The life, times and music of an Irish harper*. Routledge.

- O'Sullivan, D. (1974). *Irish folk music: Song and dance*. Mercier Press.
- Shields, H. (1998). *Tunes of the Munster pipers*. Irish Traditional Music Archive.
- Shields, H., Carolan, N., & Smith, T. (Eds.). (1972–2001). *Irish folk music studies – Éigse cheoil tíre* (Vols. 1–6). Folk Music Society of Ireland.
- Shields, H., & Shields, L. (2013). *Tunes of the Munster pipers, volume two*. Irish Traditional Music Archive.
- Smith, T. (Ed.). (2012). *Ancestral imprints: Histories of Irish traditional music and dance*. Cork University Press.
- Smith, T., & Ó Súilleabháin, M. (Eds.). (1997). *Blas: The local accent in traditional Irish music*. Irish World Music Centre.
- Vallely, F. (2011). *Companion to Irish traditional music*. Cork University Press.
- Vallely, F., et al. (Eds.). (2003). *Crosbhealach an cheoil – The crossroads conference 2003*. Whinstone Music.
- Williams, S. (2020). *Focus: Irish traditional music*. Routledge.

Performance Spotlight Weeks 2026-2027

Composition students work with the Faculty Lead each year to select the Performance Spotlight Weeks that they will participate in, with three as a minimum.

PSW	Month	Project
PSW 1a	October	Group Performance with Live Electronics — Jonathan Nangle
PSW 1b	October	Co-creative Inclusive Ensembles: The Karen Power Project
PSW 2	December	Co-creative Inclusive Ensembles: The Karen Power Project
PSW 3	January	The Diabelli Codex
PSW 4	February	Solo Artist with Electronics — Robert Finegan and Jonathan Nangle
PSW 5	April/May	ChamberFest

Academics

Historical and Cultural Perspectives on Music

MODULE CODE	ACY1K	
ECTS	5	
MODULE COMPONENTS	Western Classical Music History 1	AHY1WMH
	Ethnomusicology	ACETHNO

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, Irish Music and Ethnomusicology.
- 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 studies 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 comprises 2 components — Western Classical Music History and Ethnomusicology.

Western Classical Music History 1

Overview of the development of music from c. 1600 to 1945, studied through genre (Orchestral, Opera, etc.). Students study significant composers and underrepresented composers. Strong emphasis on scores and recordings.

Ethnomusicology (Semester 2)

Exploration of global music traditions in which regional case studies are combined with an introduction to the theories, methods and fieldwork practices of Ethnomusicology.

Teaching & Learning Methods

- Western Classical Music History (Semesters 1 and 2) is taught through weekly 1.5-hour lectures that include listening to music, analysing scores, and directed reading assignments.
- Ethnomusicology is taught through weekly lectures. Literature-based research 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	Description	% of Total	When
Western Classical Music History (In-module Assignment 1)	Academic Writing Assignment	25%	Sem 1
Western Classical Music History (In-module Assignment 2)	Essay Preparation: Opera Presentation	25%	Sem 1
Western Classical Music History (Summative Assignment)	Essay/Podcast: 1500 words or 10-15-min podcast (musical examples required for >65%)	30%	Sem 2
Ethnomusicology	Listening Diary 3-4 pieces (Ethnomusicology)	20%	Sem 2

Reassessment Requirements

Resit exam and/or complete a new (previously unsubmitted) assessment, as required during the Supplemental Examination period in August.

Contact Hours & Student Workload

- Contact hours:

Academic Writing	5 hrs
Western Classical Music History	30 hrs
Ethnomusicology	10 hrs
- Student workload: 80 hrs
- Total: 125 hrs

Recommended Reading/Resources

- See Moodle for an extended reading list.
- Also refer to the RIAM Library Catalogue
- See the following: [History of Music \(General\)](#)
[History of Keyboard Music](#)
[History of Opera](#)

Practical Musicianship

MODULE CODE	APY1C	
ECTS	5	
MODULE COMPONENTS	Aural Development for Keyboard 1	APY1KAD
	Piano Repertoire Analysis 1	APY1KPRA

Learning Outcomes

- Identify aurally, dictate and perform diatonic intervals, triads, basic chord progressions, melodic strands, simple two-part melodies and basic rhythms.
- Demonstrate 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.
- Demonstrate understanding of harmonic progressions, phrase and tonality through score annotation.
- Articulate findings clearly both orally and in writing.

Module Content

The module comprises two components: Aural Development for Keyboard and Piano Repertoire Analysis.

Aural Development for Keyboard 1

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 — 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 and two-part).
- Dictation (melodic, rhythmic) — 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. Rhythmic dictation will involve the recognition of beats, division of beats and internal beat patterns in simple, compound, and irregular time signatures. Both melodic and rhythmic dictation will be closely linked into and feed off the sight singing and sight clapping strands.
- Form — aural recognition of basic forms.
- Musicianship — 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 1

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 Historical and Cultural Perspectives on Music, 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 & Learning Methods

- Aural Development 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 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	Description	% of Total	When
Aural Development (Mid-Year Assessment)	Practical assignments + written dictation paper	40%	Mid-year
Aural Development (End-of-year Assessment)	Practical assignments + written dictation paper, including identification of form/genre/style and musical features	40%	End of year

Assessment Component	Description	% of Total	When
Piano Repertoire Analysis (Project)	15-minute presentation of a chosen piece of music (students are encouraged to select a work from their performance repertoire) with written analysis and annotated score of chosen piece.	20%	End of year

Reassessment Requirements

Repeat examination and/or submit a new assessment, as required, during the Supplemental Examination period in August.

Contact Hours & Student Workload

- Aural: 30 hrs
- Analysis: 10 hrs
- Independent Study: 45 hrs
- Total: 125 hours

Recommended Reading/Resources

View available resources on the RIAM library catalogue from the link below:

Reading List: [Aural Development](#)

Music Creation

MODULE CODE	AMY1C	
ECTS	5	
MODULE COMPONENTS	Compositional Techniques for Keyboard 1	AMY1KCT
	Digital Audio Fundamentals 1	AMY1DAF

Learning Outcomes

- Demonstrate understanding of four-part tonal harmony for SATB and via figured bass.
- Compose with understanding of melodic, rhythmic and harmonic control in basic two-part contrapuntal textures.
- Input notes, dynamics and articulations in music 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); prepare parts for performance, including transposing scores.
- Sequence MIDI information using VST instruments.
- Perform basic editing in a Digital Audio Workstation.
- Work towards becoming an independent user within a Digital Audio Workstation and develop proficient typesetting ability.

Module Content

The module will consist of two components — Compositional Techniques for Keyboard and Digital Audio Fundamentals.

Compositional Techniques for Keyboard 1

This component will address: Four-part tonal harmony (root/first/second inversion chords, dominant seventh, passing notes, suspensions, modulations); Figured bass; Simple two-part counterpoint (imitation, rhythmic contrast, cycle of 5ths); and the harmonisation of a simple melody.

Digital Audio Fundamentals 1

This component provides a solid foundation in music technology, focusing on developing the skill set necessary to produce user content (scores/worksheets/recordings) and creative pursuits (sequencing, composition). It has strong cross-curricular links with the Compositional Techniques module and supports the Western Classical Music History module and Analysis components.

Students will experience a step-by-step introduction to computer-based music notation software (e.g. MuseScore) to produce professional-standard printed/digital musical scores, parts and content for essays/articles and other teaching material. They will also receive an 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 using 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 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 —** 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	Description	% of Total	When
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%	End of Sem
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%	End of Sem
Written Examination	1. Harmonise melody; 2. Realise figured bass; 3. Complete two-part contrapuntal piece	32%	End of Year
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%	Throughout
Digital Audio Fundamentals 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%	End of Sem

Reassessment Requirements

Repeat examination and/or submit a new portfolio/assessment, as required, during the Supplemental Examination period in August.

Contact Hours & Student Workload

- Music Creation: 30 hrs
- Digital Audio Fundamentals: 10 hrs
- Independent Study: 35 hrs
- Total: 125 hrs

Recommended Reading/Resources

View available resources on the RIAM library catalogue from the link below:

Reading List: [Compositional Techniques](#)

[Digital Audio Fundamentals](#)

See Also:

- 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

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	HOLMS
	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 class, while Somatic Practice offers Yoga 1 which is optional.

Assessment Details

Assessment Component	Description	% of Total	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.

Year 2

Principal Study

MODULE CODE	PSY2C	
ECTS	25	
MODULE COMPONENTS	Main Instrument Composition 2	PSY2C

Learning Outcomes

- On successful completion of this module, students should be able to:
- Feel confident in employing a flexible rhythmic language that draws on some of the major 20th-century innovations in this area.
- Develop skill in handling more extended groups of instruments.
- Acquire a broader sense of timbre and instrumental colour and technique.

Module Content

- Feel confident in employing a flexible rhythmic language that draws on some of the major 20th-century innovations in this area.
- Develop skill in handling more extended groups of instruments.
- Acquire a broader sense of timbre and instrumental colour and technique.

Teaching & Learning Methods

- One-to-one lessons

Assignments could include:

- Write a piece based on the rhythmic principles discussed in class. The piece can be scored for pitched instruments, untuned percussion, or any combination of these.
- Compose a piece for mixed ensemble of five to nine instruments, lasting four to six minutes.
- Compose a short dramatic scena for voice and instruments. Choice of text should be discussed with the course tutor.
- Orchestrate a short piano piece, or set of pieces, using techniques explored in class.

Composition seminars will occur throughout the academic year, to be attended by all composition students.

Assessment Details

Assessment Component	Description	% of Total	When
End-of-Year Submission	The end of year folio will consist of usually four-five original pieces for a mixture of genre. Students should consult with their tutor before embarking on the main work for their folio. Option 1: - Extended Composition: 40% Four shorter pieces: 40% Option 2: - Extended Composition: 50% Three shorter pieces 30% Written analytic commentary 20%	80%	End of Sem 2
Teacher's Mark (formative)	Based on weekly appraisal of student's work rate and response to feedback	20%	End of Sem 2

Reassessment Requirements

Submit a new or previously unsubmitted portfolio during the Supplemental Examination period in August.

Contact Hours & Student Workload

- Contact Hours: 76 hrs
- Workload: 549 hrs
- Total: 625 hrs

Recommended Works for Listening and Studying

- Machaut: *Messe de Nostre Dame*
- Stravinsky: *The Rite of Spring* (the piano score will be used in class; students should acquaint themselves with the orchestral score)
- Elliott Carter: *Eight Pieces for Four Timpani*
- Steve Reich: *Clapping Music*
- Webern: *Variations for Piano, Op. 27, II*

- Messiaen: *Mode de valeurs et d'intensités*, from *Quatre études de rythme* for piano
- Lutosławski: *Chain I*
- Ligeti: Piano Étude No. 1
- Schoenberg: *Pierrot lunaire*, Op. 21
- Webern: *Fünf Orchesterstücke*, Op. 10
- Stravinsky: *The Soldier's Tale*
- Ligeti: *Melodien* for chamber orchestra
- Birtwistle: *Silbury Air*
- Boulez: *Le marteau sans maître*
- Andriessen: *Hout* for tenor saxophone, marimba, guitar and piano
- Alban Berg: *Wozzeck*, selected scenes
- Maxwell Davies: *Eight Songs for a Mad King*
- Ligeti: *Aventures* and *Nouvelles aventures*
- Ligeti: *Mysteries of the Macabre*
- Elliott Carter: *A Mirror on Which to Dwell*
- Kurtág: *Messages of the Late Miss R. V. Trousova*
- Webern: *Sechs Orchesterstücke*, Op. 6
- Schoenberg: *Fünf Orchesterstücke*, Op. 16
- Varèse: *Ionisation*
- Copland: *Appalachian Spring* (chamber version)
- Ravel: *Le tombeau de Couperin*
- Stravinsky: *Agon*
- Knussen: *Symphony No. 3*
- Andriessen: *De Staat*
- Messiaen: *Turangalîla-Symphonie*
- Ligeti: *Violin Concerto*

Performing in Context

MODULE CODE	PCY2C	
ECTS	10	
MODULE COMPONENTS	Traditional Irish Music	PCY2KCM

Learning Outcomes

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

- Discuss the evolution of music history pertaining to Irish Traditional Music.
- Differentiate between composers/prominent exponents and styles of the periods/genres studied and evaluate the different aesthetic approaches taken.
- Articulate verbally and in writing an awareness of different social, historical and cultural contexts.
- Critically analyse recordings from the periods/genres studied, providing commentary on the repertoire.
- Discuss the various methodological approaches to the type of music studied.

Module Content

This module will introduce students to various aspects of the instrumental tradition with particular emphasis on the harp tradition. The module component will consist of the following topics:

- The Bardic tradition — overview of musical practice in Gaelic Ireland.
- The harp tradition — a detailed survey of historic and contemporary practice.
- The organology of Traditional Music.
- The study of Dance Music — a history of dance, its form and structure, modes, contemporary applications, and cultural context.
- The Collectors — an appraisal of rationale, context, approach and impact.

Teaching & Learning Methods

- The Traditional Irish Music module will be taught through a series of 1-hour weekly lectures that focus on topics of the tradition.

Assessment Details

Assessment Component	Description	% of Total	When
Submission	Essay	60%	
In-class assignment	Listening Test	40%	

Reassessment Requirements

Resit and/or submit relevant exams/assessments as required during the Supplemental Examination period in August.

Contact Hours & Student Workload

- Contact hours: 10 hrs
- Student workload: 115 hrs
- Total: 125 hrs

Recommended Reading/Resources

- Breathnach, B. (1971). *Folk music and dances of Ireland*. Mercier Press.
- Brennan, H. (1999). *The story of Irish dance*. Mount Eagle Publications.
- Carolan, N. (1997). *A harvest saved*. Ossian Publications.
- Cawley, J. (2021). *Becoming an Irish traditional musician: Learning and embodying musical culture*. Routledge.
- Hast, D., & Scott, S. (2004). *Music in Ireland: Experiencing music, expressing culture*. Oxford University Press.
- Joyce, S., & Lawlor, H. (Eds.). (2016). *Harp studies: Perspectives on the Irish harp*. Four Courts Press.
- Lawlor, H. (2012). *Irish harping 1900–2010*. Four Courts Press.
- McCarthy, M. (1999). *Passing it on: The transmission of music in Irish culture*. Cork University Press.
- Ó Canainn, T. (1978). *Traditional music in Ireland*. Routledge.
- O'Curry, E. (1873). *On the manners and customs of the ancient Irish*. Williams & Norgate.
- O'Donnell, M. L. (2012). *Ireland's harp: The shaping of Irish identity, c.1770–1880*. University College Dublin Press.
- Ó Riada, S. (1982). *Our musical heritage*. Dolmen Press.
- O'Sullivan, D. (1958). *Carolan: The life, times and music of an Irish harper*. Routledge.

- O'Sullivan, D. (1974). *Irish folk music: Song and dance*. Mercier Press.
- Shields, H. (1998). *Tunes of the Munster pipers*. Irish Traditional Music Archive.
- Shields, H., Carolan, N., & Smith, T. (Eds.). (1972–2001). *Irish folk music studies – Éigse cheoil tíre* (Vols. 1–6). Folk Music Society of Ireland.
- Shields, H., & Shields, L. (2013). *Tunes of the Munster pipers, volume two*. Irish Traditional Music Archive.
- Smith, T. (Ed.). (2012). *Ancestral imprints: Histories of Irish traditional music and dance*. Cork University Press.
- Smith, T., & Ó Súilleabháin, M. (Eds.). (1997). *Blas: The local accent in traditional Irish music*. Irish World Music Centre.
- Vallely, F. (2011). *Companion to Irish traditional music*. Cork University Press.
- Vallely, F., et al. (Eds.). (2003). *Crosbhealach an cheoil – The crossroads conference 2003*. Whinstone Music.
- Williams, S. (2020). *Focus: Irish traditional music*. Routledge.

Performance Spotlight Weeks 2026-2027

Composition students work with the Faculty Lead each year to select the Performance Spotlight Weeks that they will participate in, with three as a minimum.

PSW	Month	Project
PSW 1a	October	Group Performance with Live Electronics — Jonathan Nangle
PSW 1b	October	Co-creative Inclusive Ensembles: The Karen Power Project
PSW 2	December	Co-creative Inclusive Ensembles: The Karen Power Project
PSW 3	January	The Diabelli Codex
PSW 4	February	Solo Artist with Electronics — Robert Finegan and Jonathan Nangle
PSW 5	April/May	ChamberFest

Academics

Historical and Cultural Perspectives on Music

MODULE CODE	ACY2K	
ECTS	5	
MODULE COMPONENTS	Western Classical Music History 2 Ethnomusicology (Sem 2)	AHY2WMH ACETHNO

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, Irish Music and Ethnomusicology.
- 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 studies 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 comprises 2 components — Western Classical Music History and Ethnomusicology.

Western Classical Music History 2

Overview of the development of music from c. 1600 to 1945, studied through genre (Orchestral, Opera, etc.). Students study significant composers and underrepresented composers. Strong emphasis on scores and recordings.

Ethnomusicology (Semester 2 choice)

Exploration of global music traditions in which regional case studies are combined with an introduction to the theories, methods and fieldwork practices of Ethnomusicology.

Teaching & Learning Methods

- Western Classical Music History (Semesters 1 and 2) is taught through weekly 1.5-hour lectures that include listening to music, analysing scores, and directed reading assignments.
- Ethnomusicology (Semester 2) is taught through weekly lectures. Literature-based research 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	Description	% of Total	When
Western Classical Music History (In-module Assignment 1)	Resource Bank	25%	Sem 1
Western Classical Music History (In-module Assignment 2)	Chamber Music Programme Note	25%	Sem 1
Western Classical Music History (Summative Assignment)	Essay	30%	Sem 2
Ethnomusicology (Sem 2)	Listening Diary 3-4 pieces (Ethnomusicology)	20%	Sem 2

Reassessment Requirements

Repeat examination and/or submit a new assessment, as required, during the Supplemental Examination period in August.

Contact Hours & Student Workload

- Contact hours:

Academic Writing	5 hrs
Western Classical Music History	30 hrs
Ethnomusicology	10 hrs
- Student workload: 80 hrs
- Total: 125 hrs

Recommended Reading/Resources

- See Moodle for an extended reading list.
- Also refer to the RIAM Library Catalogue
- See the following: [History of Music \(General\)](#)
[Orchestral Music](#)
[Vocal Music](#)
[Chamber Music](#)
[Music in Society](#)

Practical Musicianship

MODULE CODE	APY2C	
ECTS	5	
MODULE COMPONENTS	Aural Development for Piano 2	APY2KAD
	Piano Repertoire Analysis 2	APY2KPRA

Learning Outcomes

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

- Identify aurally, dictate and perform increasingly complex rhythms, chord progressions and melodic strands in single, two, three and four-parts.

Module Content

The module comprises two components: Aural Development for Keyboard 2 and Piano Repertoire Analysis 2.

Aural Development for Keyboard 2

This component seeks to further develop students' aural and musicianship skills building upon the knowledge and understanding gained in year 1. Materials will be derived from musical repertoire (where possible), to support cross-curricular connections across a broad spectrum of modules. Topics will include:

- Sight-singing: systematic training building on the skills acquired in Year 1 in major and minor keys, featuring chromatic alterations and modulations to related keys, and exploring atonal melodies.
- Rhythm: performing and manipulating increasingly complex rhythmic patterns in simple and compound time signatures. To include irregular time signatures and two-part rhythmic dictation.
- Dictation: intervals, triads and inversions. Melodic strands (to achieve a proficiency in the dictation of atonal melodies), three-part extracts (tonal) and SATB (Chorales) drawn from musical repertoire linking with concepts covered in the Music creation Module. Rhythmic dictation to include both single and two-part strands.
- Musicianship/Part-work: group singing in two, three or four parts; sing and play exercises drawn from repertoire in the Baroque, late Classical and early Romantic styles.

Piano Repertoire Analysis 2

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 Historical and Cultural Perspectives on Music, 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:

- Analysis of miniature forms of the romantic era including the etude, prelude, impromptu as well as larger forms such as ballade, scherzo and the sonata.
- Analysis of underlying structural elements including motivic analysis, cyclic forms and exploration of structural cohesion in largescale works.
- Tonal relationships and harmonic analysis with an expanded knowledge of more complex chords/progressions following from study in Yr1.
- Emphasis on both score analysis and aural recognition of key features. Students will be encouraged

Students will be encouraged to analyse works from their instrumental training creating a bridge between analysis and performance practice.

Teaching & Learning Methods

- **Aural Development** classes will run throughout both semesters for 1 hour 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** will be taught in Semester 1 for 1 hour per week. Developing on the knowledge, skills and understanding developed in Year 1, students will explore these topics in greater depth, through the study of repertoire in the Romantic style. Repertoire studied will feature an expanded range of harmonic and structural features. Students are encouraged to study repertoire from their instrumental training to forge links with the Context for performing and Principal study modules.

Core works of the main romantic era composers for piano will be studied developing student's understanding of the compositional processes of the period and encouraging critical evaluation as aid to informed performance practice. Examples will be worked through in class with an emphasis on gradual skill development.

Assessment Details

Assessment Component	Description	% of Total	When
Aural Development (Mid-Year Assessment)	Practical assignments + written dictation paper	40%	Mid-year
Aural Development (End-of-year Assessment)	Practical assignments + written dictation paper, including identification of form/genre/style and musical features	40%	End of Sem 2
Piano Repertoire Analysis (Project)	15-minute presentation of an analysis of a chosen piece of music (students are encouraged to select a work from their performance repertoire and	20%	End of Sem 2

Assessment Component	Description	% of Total	When
	perform/demonstrate excerpts) with written analysis and annotated score of chosen piece.		

Reassessment Requirements

Repeat examination/presentation and/or submit a new assessment, as required, during the Supplemental Examination period in August.

Contact Hours & Student Workload

- Aural: 20 hrs
- Analysis: 10 hrs
- Independent Study: 95 hrs
- Total: 125 hrs

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

Music Creation

MODULE CODE	AMY2C	
ECTS	5	
MODULE COMPONENTS	Compositional Techniques for Keyboard 2	AMY2KCT
	Digital Audio Fundamentals 2	AMY2DAF

Learning Outcomes

Music Creation comprises 2 components: Compositional Techniques for Keyboard 2, and Digital Audio Fundamentals 2. On successful completion of this module students should be able to:

Compositional Techniques for Keyboard 2

Demonstrate an advanced technique in composition in the Chorale idiom, the two-part invention and the Classical-style variation form.

Digital Audio Fundamentals 2

Capture and import audio into a Digital Audio Workstation platform and perform basic editing (extract selections, fades, volume and pan manipulation, corrective editing, audio splicing); Creatively manipulate digital audio generating new and engaging sonic material from pre-existing/recorded files through the use of effects and audio processing to creating material for use within a sound design for film project; Critically understand and gain an appreciation for the implementation of music, foley and sound design elements within film, tv and computer games; Work towards becoming an independent user, learning how to creatively and correctively manipulate digital audio.

Module Content

Compositional Techniques for Keyboard 2

This module component introduces students to compositional writing in specific stylistic genres building on the foundation established in Year 1. The component will equip the students with the necessary skills and techniques (harmonic usage, melodic contour, and phrase structure) appropriate to the relevant style. Topics will include:

- Bach Chorale
- Two-part Invention

Digital Audio Fundamentals 2

This module component will build on the foundation skills developed in Digital Audio Fundamentals 1 from Year 1, focusing on developing the skill set for the capture and manipulation of digital audio in the production of user content (foley and sound design for film/TV/Computer Games) and creative pursuits (audio manipulation, sequencing, composition). Topics will include:

- An introduction to digital audio editing techniques within a Digital Audio Workstation (Reaper/Ableton Live/Cubase), learning the skills to capture and creatively and correctively manipulate digital audio.
- The role of sound design within Film, TV and Computer Games
- The role of foley within Film, TV and Computer Games

Teaching and Learning Methods

All components are taught through a combination of weekly lectures, workshops and demonstrations. Students are expected to take an active part in the lectures and will be expected to undertake directed tasks.

Compositional Techniques for Keyboard 2

- Bach Chorales: The acquisition of appropriate harmonic vocabulary and stylistic idiom (including figured bass) will be taught through examples in class and the completion of weekly assignments to acquire the skills and secure knowledge.
- Counterpoint: A firm contrapuntal technique will be obtained by through the study, analysis and stylistic imitation of appropriate works from the Baroque era (e.g. Bach's Two - part inventions). Students will complete weekly assignments leading to the completion of a portfolio.

Digital Audio Fundamentals 2

Each week will focus on a systematic, guided approach, introducing a particular set of tools within the software. Students will be introduced to the concepts and role of Sound Design within Film, TV and Computer Games, Foley Techniques and Music within media. Examples from popular media will serve as a starting point for students' explorations in the topic.

Assessment Details

Assessment Component	Description	% of Total	When
Bach Chorale (Portfolio)	This will consist of a a separate portfolio set at the end of the Semester, which will consist of four-part both figured bass and soprano line harmonisations.	37.5%	End of Sem 1
Two-part Inventions (Portfolio)	Compose at least 1 complete two-part invention from given opening	37.5%	End of Sem 2
Digital Audio Fundamentals Assignment	Students are provided with a selection of short films to which they create all the sonic elements (Sound Design, Foley, Music)	25%	End of Sem

Reassessment Requirements

Submit a new assessment/portfolio, as required, during the Supplemental Examination period in August.

Contact Hours & Student Workload

- Compositional Techniques: 30 hrs
- Digital Audio Fundamentals: 10 hrs
- Independent Study: Compositional Techniques (55hrs); Digital Audio Fundamentals (20 hrs);
- Total: 125 hrs

Recommended Reading/Resources

View available resources on the RIAM library catalogue from the link below:

Reading list: [Compositional Techniques](#)
[Digital Audio Fundamentals](#)

For Chorales see: Bach, Johann Sebastian, Albert Riemenschneider (ed.), 371 harmonised chorales and 69 chorale melodies with figured bass (New York: G. Schirmer, 1941)

For Counterpoint see: Bach, Johann Sebastian, Rudolf Steglich (ed.), Hans-Martin Theopold (fing.), Inventionen & Sinfonien (Munich: G. Henle Verlag, 1979)

See also: Digital Audio Editing Online forums for digital audio software

Tonebenders Podcast — <https://tonebenderspodcast.com/>

Tonebenders is a collective of sound design professionals sharing their thoughts, ideas, and stories. All aspects of sound design will be up for debate, from field recording to the final mix, from manipulation to synthesis, from track layouts to secret editing tricks.

SoundWorks Collection — <https://soundworkscollection.com/>

The goal for the SoundWorks Collection is simple; we are dedicated to profiling the greatest and upcoming sound minds from around the world and highlight their contributions. The SoundWorks Collection was created in 2009 by filmmaker Michael Coleman as an online destination that takes you behind the scenes and straight to the dub stage for a look into audio post-production for feature films, video game sound design, and original soundtrack composition.

RIAM Holistic

MODULE CODE	HY2		
ECTS	5		
MODULE COMPONENTS	Personal Development:	Performance Psychology 2	HOLY2PP
	Professional Development:	Career Strategy	HOLCS
	Cultural Agency:	Pedagogy for Keyboard	HOLY2KPED
	Somatic Practice:	Yoga 2 (optional)	HOLY2YO

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 2 classes over both semesters.

Professional Development includes 6 Career Strategy classes delivered in Semester 2.

Cultural Agency offers 10 Pedagogy for Keyboard classes throughout Semester 1.

Somatic Practice comprises Yoga 2 which is delivered via weekly classes across 2 semesters. This module component is optional for students.

Teaching and Learning Methods

- Expert-led interactive classes
- Online Components

Note:

A separate RIAM Holistic Handbook will be sent out to all students at the start of each academic year which provides information on each module component in detail.

Assessment Details

Assessment Component	Description	% of Total	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: 38-52 hrs
- Independent Study: 73-87 hrs
- Total: 125 hrs

Recommended Reading/Resources

See Moodle for detailed information about each RIAM Holistic component.

YEAR 3

Principal Study

MODULE CODE	PSY3C	
ECTS	25	
MODULE COMPONENTS	Main Instrument Composition 3	PSY3C

Learning Outcomes

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

- Demonstrate an informed knowledge of larger-scale musical form.
- Make an efficient reduced score, usually for keyboard, of an orchestral work.
- Explain some of the principles on which larger forms depend: motivic derivation, thematic development, rhythmic character.
- Explain the basic principles of modern instrumentation and orchestration.

Module Content

One-to-one lessons may cover some of the following:

- Larger scale form and making piano reductions.
- Preparing a piano reduction of a movement of a work or an extended passage.
- Composing a quartet for a student or visiting quartet.
- Orchestration of a short piano piece by Schoenberg, Ravel, Debussy, or Bartók.

Teaching & Learning Methods

- One-to-one lessons

Assignments could include:

- Prepare a piano reduction of a movement of a work, or of an extended passage.
- Compose a quartet for a student or visiting ensemble. Students will be expected to provide performance parts on time for the workshop.
- Orchestrate a short piano piece by Schoenberg, Ravel, Debussy or Bartók.

Students begin work on the main piece for their end-of-year folio. Composition seminars will occur throughout the academic year, to be attended by all composition students.

Assessment Details

Assessment Component	Description	% of Total	When
End-of-Year Submission	The end of year folio will consist of usually four-five original pieces for a mixture of genres but including at least one work for orchestra or large chamber ensemble. Students should consult with their tutor before embarking on the main work for their folio. Option 1: - Extended Composition: 40% Four shorter pieces: 40% Option 2: - Extended Composition: 50% Three shorter pieces 30% Written analytic commentary 20%	80%	End of Sem 2
Teacher's Mark (formative)	Based on attendance & punctuality, musical development, and work rate	20%	End of Sem 2

Reassessment Requirements

Submission of new or previously unsubmitted portfolio during the Supplemental Exam period in August.

Contact Hours & Student Workload

- Contact hours: 76 hrs
- Student workload (preparation + assessment): 549 hrs
- Total: 625 hrs

Recommended Works for Listening and Studying

- Sibelius: Symphony No. 4, I
- Lutosławski: *Mi-parti*
- Alban Berg: *Reigen*, from Three Orchestral Pieces, Op. 6, II
- Peter Maxwell Davies: Symphony No. 4

- Béla Bartók: String Quartets Nos. 3–6
- Alban Berg: *Lyric Suite*
- Janáček: String Quartet No. 2, *Intimate Letters*
- Ruth Crawford Seeger: String Quartet
- Elliott Carter: String Quartets Nos. 1 and 4
- Ligeti: String Quartet No. 2
- Dutilleux: *Ainsi la nuit*
- Ferneyhough: String Quartet No. 6
- Bartók: *Dance Suite*
- Dutilleux: *Métaboles*
- Ligeti: *Lontano*
- Raymond Deane: Oboe Concerto
- Pierre Boulez: *Notations* for orchestra
- Lutosławski: *Novelette*
- Berio: *Sinfonia*

Performing in Context

MODULE CODE	PCY3C		
ECTS	15		
MODULE COMPONENTS	To be decided with Heads of Faculty		
	Electives:	Chamber Music	PCECCM
		Conducting UG	PCECUG
		Co-creative Inclusive Ensembles: The Karen Power Project (PSW)	PCECIE
		Group Performance with Live Electronics (PSW 1a)	PCEGGLE
		Improvisation and Creativity	PCEIC
		Solo Artist with Electronics (PSW 4)	PCESAE
		The Diabelli Codex	PCEKDC

Note: If you take Conducting UG (undergraduate) in Year 3 of the BMus Programme, then you **cannot** take it again in Year 4.

Learning Outcomes

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

- Demonstrate a range of communication, presentation and self-management skills associated with public performance.
- Lead and/or support learning and creative processes in others, creating a constructive learning environment.
- 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.
- Evidence flexibility, the ability to rapidly synthesise knowledge in real time, and suggest alternative perspectives.
- Engage with individuals and groups, demonstrating sensitivity to diverse views and perspectives, and evidencing skills in teamwork, negotiation, leadership, project development and organisation.
- Evaluate their collaborative performance practice and identify strategies for continued artistic development.

Conducting UG (Undergraduate)

- Demonstrate clear execution of beating patterns and subdivisions.
- Communicate multiple aspects of a score non-verbally.
- Demonstrate understanding of the properties of standard instrumental and vocal nomenclature.
- Critique the practice of conducting in an historical context.

Co-creative Inclusive Ensembles: The Karen Power Project

- In-person Lectures
- In-person Music Creation Sessions
- Online monitored Discussion Forum
- Other Sessions

The Diabelli Codex — Piano students

- Interpret and perform selected Diabelli Variations with stylistic awareness and technical fluency.
- Collaborate with student composers in the preparation and presentation of new piano works inspired by the Diabelli project.
- Develop skills in learning, rehearsing and presenting contemporary repertoire, including works created specifically for the elective.
- Reflect on the relationship between historical and contemporary composition through engagement with Beethoven's *Diabelli Variations* and the *Diabelli Codex* project.

The Diabelli Codex — Composition students

- Compose an original short work for solo piano inspired by a selected variation from Beethoven's *Diabelli Variations*.
- Apply compositional techniques and creative processes in response to a historical musical source and the broader *Diabelli Codex* project.
- Collaborate effectively with performers through the preparation, revision and presentation of a new work for piano.
- Critically evaluate the relationship between historical and contemporary composition by engaging with Beethoven's *Diabelli Variations* as a model for creative response.

Module Content

Please consult with your Head of Faculty.

This module comprises the following components: All students must choose their electives from the following list of options: Chamber Music, Conducting UG (Undergraduate), Co-creative Inclusive Ensembles: The Karen Power Project, Group Performance with Live Electronics, Improvisation and Creativity, Solo Artist with Electronics, or The Diabelli Codex.

Choose your Electives from the following (Please consult with Head of Faculty to determine number of electives):

Chamber Music — 5 ECTS

Chamber music is central to developing both listening and communication skills — requiring deep listening, responsiveness to interwoven parts and adaptability in role. Through chamber music, students also develop vital interpersonal skills, including relationship building, the ability to persuade and sharing of responsibilities. In third and fourth years, string players are expected to self-form a group and choose their own repertoire. In specific cases, groups will be formed by the Head of Chamber Music. Groups rehearse both independently and with a designated chamber music coach. Chamber groups are encouraged to work together over a long-term period, to develop lasting musical partnerships that can continue into the profession. Chamber groups present their assessed performance during ChamberFest Dublin, RIAM's high profile chamber music festival.

Conducting UG (Undergraduate) — 5 ECTS

Students will elect to participate in at least one learning experience focusing on a composer or specific time. Students will prepare relevant music and participate in masterclasses, seminars, and performances led by an expert in the field.

Co-creative Inclusive Ensembles: The Karen Power Project

The Karen Power Project is a distinctive practice-based elective that places RIAM students and people living with an intellectual disability at the centre of a professional artistic collaboration exploring inclusion, creativity, listening, and contemporary music-making.

Now in its third year, the project builds on a growing body of innovative co-creative work developed by composer and sound artist Karen Power and the RIAM. The first project, developed in collaboration with the National Library of Ireland and called *Sounding the Hidden*, invited participants to explore archives, memory and sound through a process of collective creation. The second project, *When Forests Sing*, supported by Rethink Ireland, brought together RIAM students and musicians with disabilities in the co-creation of a large-scale, wordless opera that combined voice, movement, technology, field recordings and immersive soundscapes. The work subsequently transferred to the Blackwater Valley Opera Festival.

For 2026/27, students will collaborate with Karen Power and invited participants on a new chamber-scale project based at the Royal Hibernian Academy, Ely Place. Students will be invited to discover the sounds concealed within the building itself: vibrations, resonances, mechanical sounds, environmental sounds, the acoustic life of exhibition spaces, and the sonic possibilities suggested by the artworks on display. Through this process, participants will consider how sound can reveal new ways of experiencing visual art and how collaborative artistic practice can create meaningful opportunities for inclusion and participation.

Central to the module is the belief that all people have the right to participate in artistic creation at the highest level. Students will explore models of inclusive ensemble-making that challenge traditional assumptions about authorship, performance, musical ability and artistic leadership. Through practical

workshops, discussion, reflection and collaborative creation, students will develop strategies for creating welcoming, accessible and artistically ambitious creative environments.

The Karen Power Project forms part of an ongoing artistic partnership between RIAM and leading Irish cultural institutions. Documentation and archival materials arising from all three projects will be preserved within the collections of the National Library of Ireland, creating a lasting national record of this innovative work in inclusive music-making.

The module is delivered through a preliminary creative laboratory followed by two intensive project blocks:

18 September 2026 – 10.00am–4.00pm (RIAM) [Subject to change]

27–29 October 2026 – 10.00am–4.00pm (RIAM – RHA – RIAM)

8–11 December 2026 – 10.00am–4.00pm (RIAM – RIAM – RHA)

Group Performance with Live Electronics — 5 ECTS

This module explores improvisation as a practice of spontaneous musical creation, self-expression, and responsive interaction with live electronics, sound-producing objects, and fellow performers. Students are introduced to improvisation as a fundamental approach to musical composition and examine its development within contemporary music, particularly since the emergence of live electronic performance practices in the 1960s. Using modern computing technologies and modular software environments, students learn to programme and operate live electronic processing systems with a focus on networked performance. Practical workshops encourage experimentation, collaborative music-making, and the exploration of diverse sonic environments inspired by contemporary improvisatory practices. The module culminates in the presentation of a series of free-improvisation performances, integrating live electronics, acoustic instruments, and found sound within a public performance setting.

Improvisation and Creativity — 5 ECTS

Studying to be a high-level performing musician requires long hours of individual practice and ensemble rehearsal. Collaboration, just like developing instrumental skill requires practice and this practice needs to be with others in a space where imagination and curiosity are vital. To collaborate well, we need to let go of our expert mindsets and open up to new perspectives through dialogue and shared understanding. This module will provide students with the opportunity to develop their creativity within a group context. A variety of topics will be explored, including; improvisation, arranging, composition, artistic research, performance anxiety with practices & insights to get the best from oneself, including neuroscientific approaches to self-management and wellness, emotional intelligence and movement work. Students will curate a performance for ChamberFest that will include new work created in the class and a programme created by the students themselves.

Solo Artist with Electronics — 5 ECTS

Described as ‘one of the most exciting Irish saxophone players in a generation’, Robert Finegan is an award-winning saxophonist based in London. Passionate about new music, Robert works closely with composers from around the world to create and premiere new works. His recent projects include *A Modern View of Ancient Ireland* for saxophone and electronics, and *Paris Chapters* for voice, saxophone

and piano, inspired by Irish writers who lived in Paris. These original projects have been performed at venues across Europe.

An accomplished soloist and chamber musician, Robert has performed at the Royal Albert Hall, the National Concert Hall, Dublin, the Ulster Hall, Belfast, the Guildhall, Derry, and Milton Court Concert Hall. As a concerto soloist, he has appeared with the TU Dublin Philharmonic, the Irish Film and Pops Orchestra, the DIT Symphony Orchestra, and the Royal College of Music Wind Ensemble.

In this PSW, students will compose a work for solo saxophone and mixed media (playback electronics, live electronics, or video). Compositions will be prepared in advance of the PSW and rehearsed and refined with Robert over two days, culminating in a public recital on the third day.

During the first semester, Robert will deliver a seminar introducing the saxophone, demonstrating its capabilities, and offering practical guidance on writing effectively for the instrument. He will also be available via email to answer questions and provide feedback on works in progress.

Students are expected to complete their compositions in advance of the PSW, with final scores and any accompanying media submitted by early January.

Jonathan will provide technical guidance throughout the module, supporting students in the preparation of the electronic components of their works and assisting during rehearsals and the final performance.

Further information is available on Robert's website: <https://www.robertfinegan.com/>.

The Diabelli Codex — 5 ECTS

In 1819, Anton Diabelli invited fifty of Europe's greatest composers — including Beethoven — to each contribute a single variation on a simple waltz theme. The result was one of music history's most remarkable collaborative acts which ultimately produced one of the greatest sets of keyboard Variations.

The Royal Irish Academy of Music is inviting its students to take part in a project inspired by that same spirit of creative exchange. Working alongside the Head of Composition, Kevin O'Connell, and Head of Keyboard, Peter Tuite, composition students will compose an original piece/s responding to the Diabelli theme — adding their own voice to a conversation that has spanned two centuries. Keyboard students will then perform and/or study these works over the course of the elective. Additionally, Kevin O'Connell will also have his own special piano work (which was directly inspired by the Diabelli Variations) performed in a mid-week concert.

Alongside all this, the renowned concert pianist, Ian Fountain (Professor at the Royal Academy of Music) will perform Beethoven's *33 Variations on a Waltz by Anton Diabelli (Diabelli Variations)*, Op. 120, in a concert at the Whyte Hall. Ian will also give masterclasses throughout the week, coaching students on their performances; and participate in a public discussion around the *Diabelli Variations*.

The Diabelli Codex offers a rare opportunity to experience the full compositional process, from first ideas through to a finished, performed work, guided by professional expertise and rooted in one of the great stories of Western music.

Teaching & Learning Methods

- Seminars
- Duos
- Small-group coaching
- Group lessons
- Masterclasses

Assessment Details

Assessment Component	Description	% of Total	When
Chamber Music			
Performing in Context Elective (Chamber Music)	Continuous Assessment 25% Performance 75%	30%	During ChamberFest
Conducting UG Elective			
Performing in Context Elective (Conducting UG)	Continuous Assessment based on interactive class activities including performing, conducting, discussion and score study. 60%	30%	End of Sem 2
	Essay on relevant topic. 40%		
Co-Creative Inclusive Ensembles: The Karen Power Project Elective			
Individual reflective document or video presentation	Students will prepare and submit a 10-minute recorded commentary (e.g., a PowerPoint presentation recorded through zoom) OR creative response. The contribution of the individual must be outlined in an individual submission of 750 words, in which students can reflect on their experiences of undertaking the project.	30%	Sem 1
Continuous Participation	Assessed within the ensemble group during workshops and rehearsals. Each member will take responsibility for a least one part of devising part of the composition and will be assessed on their management of this.	35%	Sem 1
Final Performance Assessment	Assessed based on the following criteria: • Integration within an ensemble context • Role as a co-creator in the final work	35%	Sem 1

Assessment Component	Description	% of Total	When
	• Performance skills within the context of techniques explored in the module • Overall artistic standard of final work.		
Group Performance with Live Electronics PSW Elective			
Performing in Context Elective (Group Performance with Live Electronics)	Concert Presentation / Film	30%	PSW 1b
Improvisation and Creativity Elective			
Performing in Context Elective (Improvisation & Creativity)	Continuous Assessment 50%	30%	Sem 2
	Performance 50%		
Solo Artist with Electronics PSW Elective			
Performing in Context Elective (Solo Artist with Electronics)	Continuous Assessment 50%	30%	PSW 4
	Performance 50%		
The Diabelli Codex Elective			
The Diabelli Codex Keyboard Students	Perform 1 or 2 student-composer work/s (number to be determined by course leader in advance of PSW3b) and the corresponding Diabelli Variation. The student-composer work/s will be distributed to pianists in early December.	20%	PSW 3b
The Diabelli Codex Composition Students	Compose 1 original solo piano work based on a selected Diabelli Variation of approx. 3-minutes duration. This will be submitted in early December.	20%	

Reassessment Requirements

Submit a new of previously unsubmitted assessment, as required, during the Supplemental Exam Period in August

Contact Hours & Student Workload

- Contact Hours: 80 hrs
- Workload: Depends on Elective Choices
- Total: 375 hrs

Performance Spotlight Weeks 2026-2027

Composition students work with the Faculty Lead each year to select the Performance Spotlight Weeks that they will participate in, with three as a minimum.

PSW	Month	Project
PSW 1a	October	Group Performance with Live Electronics — Jonathan Nangle
PSW 1b	October	Co-creative Inclusive Ensembles: The Karen Power Project
PSW 2	December	Co-creative Inclusive Ensembles: The Karen Power Project
PSW 3	January	The Diabelli Codex
PSW 4	February	Solo Artist with Electronics — Robert Finegan and Jonathan Nangle
PSW 5	April/May	ChamberFest

Academics

Historical and Cultural Perspectives on Music

MODULE CODE	ACY3C	
ECTS	5	
MODULE COMPONENTS	20th/21st Century Music History	ACY3MH
	Capstone Project Proposal Development	ACY3CAPDEV

Learning Outcomes

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

- Demonstrate broad knowledge of the major composers and compositional trends of the 20th/21st centuries.
- Critically discuss the music of the main composers associated with this era.
- Give a detailed account of stylistic traits of various musical compositions.
- Extrapolate relevant information from text sources and scores and write critically.
- Create a research proposal.

Module Content

This module has 2 components: 20th/21st Century Music History and Capstone Project Proposal Development.

20th/21st Century Music History

This module will consist of a survey of the main developments of Modern music from 1910 to the present day. It will introduce students to the main musical trends and developments of the century, to include the following: Expressionism; Impressionism; Dodecaphonicism; Neoclassicism; Serialism; Chance; Minimalism; Microtonality; Pointalism; Spectralism; Electronic music; and Electro-acoustic music.

Pop Music (not to be confused with Popular Music Studies) and Music in Ireland will also be addressed. The module will develop students' knowledge of the relevant repertoire through score study, texts and other sources, highlighting and studying representative works chosen from the period as a means of understanding the musical particulars of the era and, as far as possible, be relevant to the instrumental/vocal capabilities of the class. The module will continue to further equip students to undertake historical and musical investigation. It is envisaged that the history modules will strongly link in with the Performance Spotlight events where appropriate, historically underpinning and complementing works undertaken, aiming to result in an informed musical performance.

The module will be delivered through 4 blocks across both Semesters:

Semester 1	New Paths	Weeks 1-5
	History of Electro-Acoustic Music	Weeks 6-10
Semester 2	Pop Music	Weeks 1-5
	History of Music in Ireland	Weeks 6-10

Capstone Project Proposal Development

This module will prepare students to submit a proposal for their Year 4 Capstone Project. The Semester 2 timeline is as follows:

Week 2	Introduction to the Capstone Project and initial reflections
Week 3	Creating a Personal Capstone Project and Introduction to the Research Strand
Week 4	Introduction to the Composition Strand
Week 5	Introduction to the Music Technology Strand
Week 6	Creating the Capstone Proposal Optional
Week 7	Drop-in sessions with the Capstone Coordinating Committee
Week 8	Elevator Pitches (March 2027)

Teaching and Learning Methods

20th/21st Century Music History

Learning activities will include class discussion, reading, discovering, assessing and writing about music of this era. Assigned reading and listening, relevant to specific lectures and topics will also form part of the course content. Students are encouraged to contribute to class discussion.

Capstone Project Proposal Development

Students will engage in activities designed to spark their imaginations about possible research projects that they can engage during their Capstone Project.

Assessment Details

Assessment Component	Description	% of Total	When
Essay 1	2000–2500 words (You must include musical examples . If you do not include musical examples, you will not receive a mark of more than 65%.)	45%	Sem 1
Essay 2	2000–2500 words (musical examples required for >65%)	45%	Sem 2

Assessment Component	Description	% of Total	When
Capstone Proposal	Submission of a project proposal via Moodle. For more information see Capstone Handbook.	10%	Sem 2

Reassessment Requirements

In the case that a student fails/does not submit required material, they must submit a new essay or capstone project proposal during the Supplemental examination period in August.

Contact Hours & Student Workload

- Contact Hours: 20th/21st Century Music 30 hrs
- Capstone Project Proposal 10 hrs
- Workload: 85 hrs
- Total: 125 hrs

Recommended Reading/Resources

Module facilitators will provide reading lists for each Academic component on Moodle.

For conducting resources, view available resources on the RIAM library catalogue [Here](#).

Practical Musicianship

MODULE CODE	APY3C	
ECTS	5	
MODULE COMPONENTS	Aural Development for Keyboard 3	APY3KAD
	Music Technology 3	APY3MT

Learning Outcomes

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

- Achieve proficiency in dictation of complex rhythmic and melodic phrases.
- Increase melodic memorisation of tonal music to include keyboard textures.
- Design new and engaging sonic material with a variety of software applications.
- Combine material via a multi-track Digital Audio Workstation into acousmatic/electro-acoustic music.
- Combine mixed media forms (sound and video image, interactive systems).
- Reflect on original contribution through commentary on own work.

Module Content

This module comprises 2 components: Aural Development for Keyboard and Music Technology.

Aural Development for Keyboard 3

Building upon the material studied in previous years, this module component will focus on the dictation of more complex rhythmic patterns (alternating time signatures) and melodic phrases (atonal melodies — single strand and two-parts). Students will also study clusters String quartet textures (extract Violin 1 & Cello parts), keyboard textures (piano pieces of appropriate standard), and vocal/choral textures SATB dictation (chorale phrases).

Music Technology 3

The course is divided into three sessions. Each session will look at one topic in-depth with an assignment to follow. Topics covered have ranged from: Synthesis Design via Reaktor/Absynth; Composition for Multi-Channel Speaker Array; Sound Design and Foley for Film; Composition through Field Recording through Live Electronic Processing via MaxMSP; Interactive Installation Design; and Composition for Mixed Media. Content is subject to change due to the acquisition and continual release of new software packages.

Teaching and Learning Methods

Aural Development for Keyboard 3

The module is delivered through weekly classes. Students are expected to take an active part in the classes.

- Sight singing: Systematic instruction in aural training and sight singing to include single strands, two-part, three-part and four-part textures. Also, the development of melodic memory.
- Dictation: Systematic instruction in both melodic and rhythmic dictation. Securing the translation of metre and beat divisions. The rhythmic dictation will include alternating time signatures. The melodic dictation will now include atonal melodies (single- and two-part strands); two-part tonal textures (Violin1 & Cello parts from String quartet), three-part tonal textures (vocal works), four-part textures (Chorales).
- Advanced rhythmic training: This is a practical oriented class where students are introduced to common rhythms of the Baroque, Classical, Romantic & Modern repertory. Complex rhythmic patterns, (e.g. polyrhythms, cross rhythms), and approaches to subdividing techniques and metric modulation will be addressed.

All will assist in the study, approaches and reading of modern/contemporary works. This is an aural skills course and affords students with the opportunity fine-tune their rhythmic sense, ability to sight read, their aural identification and analysis of various types of music.

Weekly assignments and active participation are essential.

Music Technology 3

Students are introduced to the area of study using historical and contemporary examples from leading figures in the field.

Students engage with the software packages required to complete an assignment in the topic of study.

These classes are a mixture of step-by-step instruction and tutorial-based activities designed to familiarise students with the Software and the aesthetic discipline of the subject.

Tutorial weeks where students begin work on their assignment and may present work in progress for initial feedback or request clarification of certain principles

Assessment Details

Assessment Component	Description	% of Total	When
Aural Development Mid-Year Exam	Practical assignments covered throughout the semester + written dictation paper	26%	Mid-year
Aural Development End-of-Year Exam	Practical assignments covered throughout the semester + written dictation paper	26%	End of year

Music Creation

MODULE CODE	AMY3C		
ECTS	5		
MODULE COMPONENTS	Choose 2 Electives:	Orchestration and Romantic Harmony	AMEY3ORH
		Free Composition 3	AMEY3FC
		Music-making, the Arts and Society	AMEY3MMAS
		Trinity Elective	AMEY3TCD

Trinity Elective — module descriptors are available on the [Trinity Elective](#) website.

Learning Outcomes

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

Orchestration and Romantic Harmony

- Assess and analyse orchestral scores.
- Examine a non-orchestral score and orchestrate it for the appropriate orchestral forces.
- Compose short miniatures evincing the Romantic harmony vocabulary.

Free Composition 3

- Compose using contemporary musical language in medium-scale forms with a wide palette of instrumentation.
- Utilise sound technology in creative work.
- Compose for both singers and instrumentalists.
- Give a detailed account of creative decisions in clear prose, for example in writing programme notes. **The content and quality of programme notes are taken into consideration when awarding the overall mark.**

Music-making, the Arts and Society

- Articulate a range of perspectives on the participation of citizens in the arts and on the place of the arts and artists in society.
- Describe and critique a range of international music initiatives that address complex societal issues.
- Communicate and collaborate effectively in a multidisciplinary environment.
- Develop and apply skills and frameworks to demonstrate the utility of music in addressing social issues.

Trinity Elective — module descriptors are available on [Trinity Elective](#) website

Note: If you sign up for the Trinity Elective you must do so via the TCD portal. TCD will send all communications relating to this module via your TCD email, so make sure that you check that regularly. You will be subject to TCD's examination rules and regulations for this module component. If you sign up for the Trinity Elective and for some reason do not attend or switch to another elective, you **must notify TCD and the Programmes Manager immediately**, otherwise TCD will provide a **fail grade** result to RIAM.

Module Content

Orchestration and Romantic Harmony

This module component will introduce orchestral instruments, the development of the orchestra and application of this to the orchestration of pieces up to and including Romantic Forces.

Free Composition 3

Teaching is by classroom groups and includes instrumental demonstrations and workshop of all works written.

Music-making, the Arts and Society

The primary aims of this course are to explore the connections between key sociological and philosophical concepts of music-making and the arts in society, contemporary artistic initiatives and music education programmes globally that address social issues, and historical examples of musicians who have worked towards social action. We will consider how citizens engage with the arts and the role of the artist in contemporary society. We will also reflect on the potential for the arts to engender societal change, explore and evaluate musical and artistic initiatives, actions and creations that have been focused on creative and positive social impact, and discuss how this might apply to students' own communities and their participation in the arts.

Students will be guided from engagement with theoretical concepts, multidisciplinary literature, and real-world examples (the lectures) through action and creation (the in-person music creation sessions and the group assignment that requires the design of an intervention that utilises music) and communication (the sharing of the group assignment) to reflection (the individual assignment).

This module asks the following questions: What are the arts? Who is an artist? Who is a musician? How can the arts, specifically music, play a part in relation to the challenges we face in contemporary society (the climate crisis, mass migration, civil unrest, social exclusion, problematic power relations, pandemics)? What is the impact of arts-based initiatives and how do we measure that ethically and communicate it fairly? Can the engagement of citizens in the arts engender social change? Do artists have an obligation to serve communities through the facilitation of initiatives? How have they done this in the past? How are they doing this now? Research on the arts and society is found in many disciplines, including sociology, economics, and philosophy. This module brings these approaches together with music-specific fields, such as the philosophy of music, sociomusicology, historical and new musicology, music education, ethnomusicology, music performance, and the emerging collaborative fields of community music, and social impact and music making.

Teaching and Learning Methods

Orchestration and Romantic Harmony

- Score studies of varying styles followed by students' own orchestrations.
- Exercises throughout teaching, worked independently and in tutorials.
- Analysis and study of works in the Romantic style and a thorough study of the harmonic vocabulary involved.
- 1 piece to be presented for portfolio — e.g. an accompaniment to a melody/solo miniature/ composition for small ensemble.

Free Composition 3

- Where possible, teaching sessions are conducted on a practical basis with discussion arising from performance of student works.
- Individual feedback is given by the tutor on details of technique, and by players on aspects of the instrumentation.

Music-making, the Arts and Society

This module component uses web-based technology to facilitate what is essentially a face-to-face course. A substantial proportion of the content will be delivered in person in both Trinity College and the Royal Irish Academy of Music, including face-to-face performance experiences and a meeting before the submission of the group assessment. The in-person element will engender connection among the multi-disciplinary cohort. There will be online discussions, an in-module feedback session and group tutorials that all scaffold towards the assessment.

Assessment Details

Assessment Component	Description	% of Total	When
Orchestration and Romantic Harmony			
Romantic Harmony	Compose 1 short Romantic piece (~30 bars)	15%	End of year
Orchestration Portfolio	Complete 4 orchestrations of varying styles (15% each = 60%)	60%	Throughout
Orchestration Take-home Project	Orchestration of a short piano piece; provide typeset score and disc	25%	End of year
Free Composition			
Free Composition Portfolio	3 Contrasting Pieces	100%	
Music-making, the Arts and Society			
Group Project	Group Mark	40%	Sem 2
Group Project	Peer Grade	10%	

Assessment Component	Description	% of Total	When
Individual Assignment	Essay	50%	

Reassessment Requirements

Repeat examination and/or submit a new assessment/portfolio, as required, during the Supplemental Examination period in August.

Contact Hours & Student Workload

- Contact Hours:

Orchestration and Romantic Harmony	20 hrs
Free Composition	20 hrs
Music-making the Arts and Society	26 hrs
- Workload:

Orchestration and Romantic Harmony	42.5 hrs
Free Composition	42.5 hrs
Music-making the Arts and Society	72 hrs
- Total:

Varies depending on Elective Choices	
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Recommended Reading/Resources

- Orchestration and Romantic Harmony resources, view the RIAM library catalogue [Here](#).
- Free Composition resources, view the RIAM library catalogue [Here](#).
- Music-making the Arts and Society, view the RIAM library catalogue [Here](#).

RIAM Holistic

MODULE CODE	HY3Y4		
ECTS	5		
MODULE COMPONENTS	Personal Development:	Performance Psychology 3	HOLY3PP
	Professional Development: (Choose 1)	Setting up Your Teaching Studio	HOLESTS
		Finances for Musicians	HOLEFM
	Cultural Agency: (Choose 1)	Mindset	HOLEMI
		Positive Health — Because You're Worth it!	HOLEPH
		Design Your Outreach Programme: From Philosophy to Funding	HOLDOP
	Somatic Practice: (Choose 1)	Yoga 3	HOLEY3YO
		ITM Alexander Technique	HOLEITM

Note: This Module is weighted as Pass/Fail.

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.

Personal Development

Students attend 6 Performance Psychology 3 classes over both semesters.

Professional Development

Students choose 1 from the following options:

1. Setting up your Teaching Studio (Semester 1, Online Delivery)
2. Finances for Musicians (Semester 1, Online Delivery)

Cultural Agency

Students choose 1 from the following options which are all delivered online in Semester 2:

1. Mindset
2. Positive Health: Because You're Worth it!
3. Design Your Outreach Programme: From Philosophy to Funding

Somatic Practice

Students choose 1 from the following options which are delivered in person during weeks 1-6 of both semesters:

1. Yoga 3
2. ITM Alexander Technique

Teaching and Learning Methods

- Expert-led interactive classes
- Online Components

Note:

A separate RIAM Holistic Handbook will be sent out to all students at the start of each academic year which provides information on each module component in detail.

Assessment Details

Assessment Component	Description	% of Total	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: 30 hrs
- Independent Study: 95 hrs
- Total: 125 hrs

Recommended Reading/Resources

See Moodle for detailed information about each RIAM Holistic component.

YEAR 4

Principal Study

MODULE CODE	PSY4C	
ECTS	25	
MODULE COMPONENTS	Main Instrument Composition 4	PSY4C

Learning Outcomes

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

- Present a written commentary on their work explaining their approach to challenges of form, coherence, orchestration etc. This should make discerning use of music examples and adhere to academic levels of presentation as specified in the RIAM literature.
- Show a grasp of the major compositional challenges (form, orchestration etc.) as they apply to their own work and individual approach to composition.
- Show a professional level of presentation in their work in relation to score editing and layout.

Module Content

The focus of Year 4 is mainly upon the compositing of the composition work for the end-of-year submission. The main folio work is to be scored for full orchestra, or large chamber orchestra, with or without voices and/or electronics. The submission is to include a 2000-word commentary on the work addressing matters of technique and aesthetics. Weekly classes will be supervisory rather than taught, though the course tutor may conduct some classes on matters arising from the composition work. These classes will usually centre on matters of orchestration, and it is strongly recommended that students familiarise themselves with the listening list for this course.

One-to-one lessons might cover some of the following:

- Composing for symphony orchestra.
- A group of pieces for smaller forces.
- A written commentary on the orchestral work of two thousand words, exclusive of music examples, diagrams etc.
- Preparation of all materials for the orchestral reading day with an orchestra.

Teaching & Learning Methods

- One-to-one lessons
- Composition Seminars (**attendance is mandatory** for Composition students)

Assessment Details

Assessment Component	Description	% of Total	When
End-of-Year submission	Option 1: - Extended Composition: 40% Four shorter pieces: 40% Option 2: - Extended Composition: 50% Three shorter pieces 30% Written analytic commentary 20%	80%	End of Sem 2
Teacher's Mark (formative)	Based on weekly appraisal of student's work rate and response to feedback.	20%	End of Sem 2

Reassessment Requirements

Submit a new or previously unsubmitted portfolio, as required, during the Supplemental Exam period in August.

Contact Hours & Student Workload

- Contact Hours: 76 hrs
- Independent Study: 549 hrs
- Total: 625 hrs

Recommended Works for Listening and Studying

- Boulez: *Pli selon pli*
- Stockhausen: *Gruppen*
- Stockhausen: *Carré*
- Dutilleux: Symphony No. 2, *Le double*
- Dutilleux: *Tout un monde lointain...*
- Shostakovich: Symphony No. 15
- Messiaen: *Et exspecto resurrectionem mortuorum*
- Birtwistle: *Earth Dances*
- Goehr: *Metamorphosis/Dance*
- Carter: Concerto for Orchestra
- George Benjamin: *Ringed by the Flat Horizon*

Performing in Context

MODULE CODE	PCY4C		
ECTS	10		
MODULE COMPONENTS	To be decided with Heads of Faculty		
	Electives:	Chamber Music	PCECCM
		Conducting UG	PCECUG
		Co-creative Inclusive Ensembles: The Karen Power Project (PSW)	PCECIE
		Group Performance with Live Electronics (PSW 1a)	PCEGGLE
		Improvisation and Creativity	PCEIC
		Solo Artist with Electronics (PSW 4)	PCESAE
		The Diabelli Codex	PCEKDC

Note: If you took Conducting UG (undergraduate) in Year 3 of the BMus Programme, then you **cannot** take it again in Year 4.

Learning Outcomes

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

- Demonstrate a range of communication, presentation and self-management skills associated with public performance.
- Lead and/or support learning and creative processes in others, creating a constructive learning environment.
- 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.
- Evidence flexibility, the ability to rapidly synthesise knowledge in real time, and suggest alternative perspectives.
- Engage with individuals and groups, demonstrating sensitivity to diverse views and perspectives, and evidencing skills in teamwork, negotiation, leadership, project development and organisation.
- Evaluate their collaborative performance practice and identify strategies for continued artistic development.

Conducting UG (Undergraduate)

- Demonstrate clear execution of beating patterns and subdivisions.
- Communicate multiple aspects of a score non-verbally.
- Demonstrate understanding of the properties of standard instrumental and vocal nomenclature.
- Critique the practice of conducting in an historical context.

Co-creative Inclusive Ensembles: The Karen Power Project

- In-person Lectures
- In-person Music Creation Sessions
- Online monitored Discussion Forum
- Other Sessions

The Diabelli Codex — Piano students

- Interpret and perform selected Diabelli Variations with stylistic awareness and technical fluency.
- Collaborate with student composers in the preparation and presentation of new piano works inspired by the Diabelli project.
- Develop skills in learning, rehearsing and presenting contemporary repertoire, including works created specifically for the elective.
- Reflect on the relationship between historical and contemporary composition through engagement with Beethoven's *Diabelli Variations* and the *Diabelli Codex* project.

The Diabelli Codex — Composition students

- Compose an original short work for solo piano inspired by a selected variation from Beethoven's *Diabelli Variations*.
- Apply compositional techniques and creative processes in response to a historical musical source and the broader *Diabelli Codex* project.
- Collaborate effectively with performers through the preparation, revision and presentation of a new work for piano.
- Critically evaluate the relationship between historical and contemporary composition by engaging with Beethoven's *Diabelli Variations* as a model for creative response.

Module Content

Please consult with your Head of Faculty.

This module comprises the following options: All students must choose their electives from the following list of options: Chamber Music, Conducting UG (Undergraduate), Co-creative Inclusive Ensembles: The Karen Power Project, Group Performance with Live Electronics, Improvisation and Creativity, Solo Artist with Electronics, or The Diabelli Codex.

Choose your Electives from the following (Please consult with Head of Faculty to determine number of electives):

Chamber Music — 5 ECTS

Chamber music is central to developing both listening and communication skills — requiring deep listening, responsiveness to interwoven parts and adaptability in role. Through chamber music, students also develop vital interpersonal skills, including relationship building, the ability to persuade and sharing of responsibilities. In third and fourth years, string players are expected to self-form a group and choose their own repertoire. In specific cases, groups will be formed by the Head of Chamber Music. Groups rehearse both independently and with a designated chamber music coach. Chamber groups are encouraged to work together over a long-term period, to develop lasting musical partnerships that can continue into the profession. Chamber groups present their assessed performance during ChamberFest Dublin, RIAM's high profile chamber music festival.

Conducting UG (Undergraduate)— 5 ECTS

Students will elect to participate in at least one learning experience focusing on a composer or specific time. Students will prepare relevant music and participate in masterclasses, seminars, and performances led by an expert in the field.

Co-creative Inclusive Ensembles: The Karen Power Project

The Karen Power Project is a distinctive practice-based elective that places RIAM students and people living with an intellectual disability at the centre of a professional artistic collaboration exploring inclusion, creativity, listening, and contemporary music-making.

Now in its third year, the project builds on a growing body of innovative co-creative work developed by composer and sound artist Karen Power and the RIAM. The first project, developed in collaboration with the National Library of Ireland and called *Sounding the Hidden*, invited participants to explore archives, memory and sound through a process of collective creation. The second project, *When Forests Sing*, supported by Rethink Ireland, brought together RIAM students and musicians with disabilities in the co-creation of a large-scale, wordless opera that combined voice, movement, technology, field recordings and immersive soundscapes. The work subsequently transferred to the Blackwater Valley Opera Festival.

For 2026/27, students will collaborate with Karen Power and invited participants on a new chamber-scale project based at the Royal Hibernian Academy, Ely Place. Students will be invited to discover the sounds concealed within the building itself: vibrations, resonances, mechanical sounds, environmental sounds, the acoustic life of exhibition spaces, and the sonic possibilities suggested by the artworks on display. Through this process, participants will consider how sound can reveal new ways of experiencing visual art and how collaborative artistic practice can create meaningful opportunities for inclusion and participation.

Central to the module is the belief that all people have the right to participate in artistic creation at the highest level. Students will explore models of inclusive ensemble-making that challenge traditional assumptions about authorship, performance, musical ability and artistic leadership. Through practical

workshops, discussion, reflection and collaborative creation, students will develop strategies for creating welcoming, accessible and artistically ambitious creative environments.

The Karen Power Project forms part of an ongoing artistic partnership between RIAM and leading Irish cultural institutions. Documentation and archival materials arising from all three projects will be preserved within the collections of the National Library of Ireland, creating a lasting national record of this innovative work in inclusive music-making.

The module is delivered through a preliminary creative laboratory followed by two intensive project blocks:

18 September 2026 – 10.00am–4.00pm (RIAM) [Subject to change]

27–29 October 2026 – 10.00am–4.00pm (RIAM – RHA – RIAM)

8–11 December 2026 – 10.00am–4.00pm (RIAM – RIAM – RHA)

Group Performance with Live Electronics — 5 ECTS

This module explores improvisation as a practice of spontaneous musical creation, self-expression, and responsive interaction with live electronics, sound-producing objects, and fellow performers. Students are introduced to improvisation as a fundamental approach to musical composition and examine its development within contemporary music, particularly since the emergence of live electronic performance practices in the 1960s. Using modern computing technologies and modular software environments, students learn to programme and operate live electronic processing systems with a focus on networked performance. Practical workshops encourage experimentation, collaborative music-making, and the exploration of diverse sonic environments inspired by contemporary improvisatory practices. The module culminates in the presentation of a series of free-improvisation performances, integrating live electronics, acoustic instruments, and found sound within a public performance setting.

Improvisation and Creativity — 5 ECTS

Studying to be a high-level performing musician requires long hours of individual practice and ensemble rehearsal. Collaboration, just like developing instrumental skill requires practice and this practice needs to be with others in a space where imagination and curiosity are vital. To collaborate well, we need to let go of our expert mindsets and open up to new perspectives through dialogue and shared understanding. This module will provide students with the opportunity to develop their creativity within a group context. A variety of topics will be explored, including; improvisation, arranging, composition, artistic research, performance anxiety with practices & insights to get the best from oneself, including neuroscientific approaches to self-management and wellness, emotional intelligence and movement work. Students will curate a performance for ChamberFest that will include new work created in the class and a programme created by the students themselves.

Solo Artist with Electronics — 5 ECTS

Described as ‘one of the most exciting Irish saxophone players in a generation’, Robert Finegan is an award-winning saxophonist based in London. Passionate about new music, Robert works closely with composers from around the world to create and premiere new works. His recent projects include *A Modern View of Ancient Ireland* for saxophone and electronics, and *Paris Chapters* for voice, saxophone

and piano, inspired by Irish writers who lived in Paris. These original projects have been performed at venues across Europe.

An accomplished soloist and chamber musician, Robert has performed at the Royal Albert Hall, the National Concert Hall, Dublin, the Ulster Hall, Belfast, the Guildhall, Derry, and Milton Court Concert Hall. As a concerto soloist, he has appeared with the TU Dublin Philharmonic, the Irish Film and Pops Orchestra, the DIT Symphony Orchestra, and the Royal College of Music Wind Ensemble.

In this PSW, students will compose a work for solo saxophone and mixed media (playback electronics, live electronics, or video). Compositions will be prepared in advance of the PSW and rehearsed and refined with Robert over two days, culminating in a public recital on the third day.

During the first semester, Robert will deliver a seminar introducing the saxophone, demonstrating its capabilities, and offering practical guidance on writing effectively for the instrument. He will also be available via email to answer questions and provide feedback on works in progress.

Students are expected to complete their compositions in advance of the PSW, with final scores and any accompanying media submitted by early January.

Jonathan will provide technical guidance throughout the module, supporting students in the preparation of the electronic components of their works and assisting during rehearsals and the final performance.

Further information is available on Robert's website: <https://www.robertfinegan.com/>.

The Diabelli Codex — 5 ECTS

In 1819, Anton Diabelli invited fifty of Europe's greatest composers — including Beethoven — to each contribute a single variation on a simple waltz theme. The result was one of music history's most remarkable collaborative acts which ultimately produced one of the greatest sets of keyboard Variations.

The Royal Irish Academy of Music is inviting its students to take part in a project inspired by that same spirit of creative exchange. Working alongside the Head of Composition, Kevin O'Connell, and Head of Keyboard, Peter Tuite, composition students will compose an original piece/s responding to the Diabelli theme — adding their own voice to a conversation that has spanned two centuries. Keyboard students will then perform and/or study these works over the course of the elective. Additionally, Kevin O'Connell will also have his own special piano work (which was directly inspired by the Diabelli Variations) performed in a mid-week concert.

Alongside all this, the renowned concert pianist, Ian Fountain (Professor at the Royal Academy of Music) will perform Beethoven's *33 Variations on a Waltz by Anton Diabelli (Diabelli Variations)*, Op. 120, in a concert at the Whyte Hall. Ian will also give masterclasses throughout the week, coaching students on their performances; and participate in a public discussion around the *Diabelli Variations*.

The Diabelli Codex offers a rare opportunity to experience the full compositional process, from first ideas through to a finished, performed work, guided by professional expertise and rooted in one of the great stories of Western music.

Teaching & Learning Methods

- Seminars
- Duos
- Small-group coaching
- Group lessons
- Masterclasses

Assessment Details

Assessment Component	Description	% of Total	When
Chamber Music			
Performing in Context Elective (Chamber Music)	Continuous Assessment 25% Performance 75%	30%	During ChamberFest
Conducting UG Elective			
Performing in Context Elective (Conducting UG)	Continuous Assessment based on interactive class activities including performing, conducting, discussion and score study. 60%	30%	End of Sem 2
	Essay on relevant topic. 40%		
Co-Creative Inclusive Ensembles: The Karen Power Project Elective			
Individual reflective document or video presentation	Students will prepare and submit a 10-minute recorded commentary (e.g., a PowerPoint presentation recorded through zoom) OR creative response. The contribution of the individual must be outlined in an individual submission of 750 words, in which students can reflect on their experiences of undertaking the project.	30%	Sem 1
Continuous Participation	Assessed within the ensemble group during workshops and rehearsals. Each member will take responsibility for a least one part of devising part of the composition and will be assessed on their management of this.	35%	Sem 1
Final Performance Assessment	Assessed based on the following criteria: • Integration within an ensemble context • Role as a co-creator in the final work	35%	Sem 1

Assessment Component	Description	% of Total	When
	• Performance skills within the context of techniques explored in the module • Overall artistic standard of final work.		
Group Performance with Live Electronics PSW Elective			
Performing in Context Elective (Group Performance with Live Electronics)	Concert Presentation / Film	30%	PSW 1b
Improvisation and Creativity Elective			
Performing in Context Elective (Improvisation & Creativity)	Continuous Assessment 50%	30%	Sem 2
	Performance 50%		
Solo Artist with Electronics PSW Elective			
Performing in Context Elective (Solo Artist with Electronics)	Continuous Assessment 50%	30%	PSW 4
	Performance 50%		
The Diabelli Codex Elective			
The Diabelli Codex Keyboard Students	Perform 1 or 2 student-composer work/s (number to be determined by course leader in advance of PSW3b) and the corresponding Diabelli Variation. The student-composer work/s will be distributed to pianists in early December.	20%	PSW 3b
The Diabelli Codex Composition Students	Compose 1 original solo piano work based on a selected Diabelli Variation of approx. 3-minutes duration. This will be submitted in early December.	20%	

Reassessment Requirements

Submit a new of previously unsubmitted assessment, as required, during the Supplemental Exam Period in August

Contact Hours & Student Workload

- Contact Hours: 80 hrs
- Workload: Depends on Elective Choices
- Total: 375 hrs

Performance Spotlight Weeks 2026-2027

Composition students work with the Faculty Lead each year to select the Performance Spotlight Weeks that they will participate in, with three as a minimum.

PSW	Month	Project
PSW 1a	October	Group Performance with Live Electronics — Jonathan Nangle
PSW 1b	October	Co-creative Inclusive Ensembles: The Karen Power Project
PSW 2	December	Co-creative Inclusive Ensembles: The Karen Power Project
PSW 3	January	The Diabelli Codex
PSW 4	February	Solo Artist with Electronics — Robert Finegan and Jonathan Nangle
PSW 5	April/May	ChamberFest

Academics

Capstone Project

MODULE CODE	CPY4		
ECTS	20		
MODULE COMPONENTS	Choose 1 Specialism:	Research	CPY4R
		Music Technology	CPY4MT

Learning Outcomes

Capstone Project: Research

This module builds primarily on the research skills developed through modules in Years 1–3, namely Music History. On successful completion of this module, students should be able to:

- Produce original research embedded in the student's own artistic practice and/or related to music performance.
- Demonstrate independent thought through the synthesis of critical and creative scholarship.
- Communicate effectively insights through documentation and presentation of the research.

Capstone Project: Music Technology

This module builds primarily on the technology elements of the degree that you undertook in Years 1–3, namely Digital Audio Fundamentals and Music Technology. On successful completion of this module, students should be able to:

- Produce an original music technology project that is embedded in the student's own artistic practice and/or related to music performance.
- Identify, describe, reflect on and evaluate the learning process and the quality of their own learning and achievement.
- Communicate effectively insights through documentation and presentation of the project.

Module Content

Capstone Project: Research

The purpose of the research project is to encourage students to produce original research embedded in the researcher's own artistic practice and/or related to music performance, with the intention of enhancing their practice. The research can be based in music creation or draw on extra-musical perspectives (e.g., including gesture, dance, acting in instrumental/vocal performance, or collaborating

with non-artistic disciplines) to expand and generate insights into musical practice. It can also be conducted from a performer's perspective in the areas such as cultural history, music and society, music in education settings, music theory and/or aural skills, ethnographic studies of performers and performances, historical and comparative performance pedagogy, analysis and performance, studies of the performance of contemporary music, interpretation, and instruments and techniques.

Capstone Project: Music Technology

In the computer age, the ontological range of digital audio fundamentals has greatly increased. It may now be mechanical, electronic, software or indeed even purely conceptual. The purpose of the music technology project is to allow students to work on an original project centred around music technology, with the intention of enhancing the development of their artistic voice. Students are supported through one-on-one supervisions and group seminars to develop and enact their own project. In consultation with their supervisor, the student will define the format and specific characteristics/outcome of the project.

Teaching & Learning Methods

Capstone Project: Research

All students are expected to engage in three components:

- **Individual Supervision** — Students receive one-to-one sessions with a supervisor who provides advice and guidance on refining the student's hypothesis and research methodology, finding and using relevant literature or relevant examples of research/practice in their area of interest. The hours can be divided between the supervisor and a practitioner if required. In this case, the student will be allocated a main supervisor and a supporting practitioner by the Capstone Coordinating Committee.
- **Research Seminars** — The purpose of the monthly group seminars is to guide students through a range of research issues as way of supporting them through the process of creating their dissertation/exposition. The expectations of a research project will be considered; including project planning, time management, meeting and reporting to a supervisor, communication skills, ethical considerations, the consideration of artistic standards, presentation skills and formatting. Through the seminars, students will collaborate with peers, evaluate the work of others with a critical and constructive approach, receive feedback and engage in group discussions. These experiences will strengthen their own research projects.
- **Research Skills and Online Research Catalogue Training** — These classes are facilitated by RIAM Library to enhance your research skills and ability to utilise the RIAM Online Research Catalogue.

Capstone Project: Music Technology

All students are expected to engage in three components:

- **Individual Supervisions** — Students will receive one-to-one tutorials with their supervisor working on an original project. Work in progress is continuously assessed and feedback given. Students' work is evaluated during supervisions where creative decisions and technical problems are dealt with before the final submission of work. The hours can be divided between the supervisor and

another practitioner if required. In this case, the student will be allocated a main supervisor and a supporting practitioner by the Capstone Coordinating Committee.

- **Music Technology Seminars** — Through seminars, students will collaborate with their peers, constructively evaluate the work of others, develop time-management skills and showcase their work. They will engage in group discussions, ongoing reflective practice, and with the wider music technology community at RIAM and beyond. The seminar is a general discussion platform in which students can exchange creative ideas with one another and with leading practitioners in their fields.
- **Online Research Catalogue Training** — These classes are facilitated by RIAM Library to enhance your research skills and ability to utilise the RIAM Online Research Catalogue.

Assessment Details

Assessment Component	Description	% of Total	When
Capstone Project: Research Documentation	The final documentation of the research results must take the form of a research exposition or dissertation. For the exposition, students decide, in consultation with the supervisor, what balance and configuration of words, sounds and images, are appropriate to the documentation of the research. For the dissertation, students are required to present a 10,000-word document. For more information, see Capstone Handbook.	75%	Sem 2
Capstone Project: Research Presentation	Students are required to give a 20-minute presentation of the research to a committee of examiners. For more information, see Capstone Handbook	12%	
Capstone Project: Music Technology Documentation	Portfolio/Project and Supporting Programme Notes/Exposition. The documentation of this component will be determined by the nature of the project and in consultation with the supervisor. The project must be supported by either written programme notes (a length of 2000 words is suggested, but this depends on the project and is determined in consultation with the supervisor) or an exposition.	75%	Sem 2
Capstone Project: Music Technology Presentation	Students are required to give a 20-minute presentation of the project to a committee of examiners. Creative/musical practice can be used to illustrate the insights, and words can be used to contextualise or elucidate the process and outcome. For more information, see Capstone Handbook.	25%	

Reassessment Requirements

If a student fails the Documentation assessment component, then they must either submit the material that was not originally submitted on time or submit new material (if the original material was deemed unsuccessful) during the Supplemental Examination period in August. Students must undertake an additional presentation if required.

Contact Hours & Student Workload

Capstone Project: Research

Contact Hours:	Individual Supervision	16 hrs
	Research Seminars	16 hrs
	Research Training	8 hrs
Workload:		460 hrs
Total:		500 hrs

Capstone Project: Music Technology

Contact Hours:	Individual Supervision	16hrs
	Music Technology Seminars	16 hrs
	Research Training	4 hrs
Workload:		464 hrs
Total:		500 hrs

Recommended Reading/Resources

Capstone Project: Research

View available resources on the RIAM library catalogue:

- [Research: Core Material](#)
- [Artistic Research](#)
- [Historical Performance](#)
- [Interpretation](#)
- [Analysis](#)

Additional Resources:

Holoman, D. Kern, *Writing about Music: A Style Sheet from the Editors of 19th-Century Music* (Berkeley: University of California Press, 1988)

Barrett, E. & Bolt, B., *Material Inventions: Applying Creative Arts Research* (London & New York: I. B. Tauris, 2014)

De Assis, P. & D' Errico, L., *Artistic Research: Charting a Field in Expansion* (Lanham: Rowman & Littlefield International, 2019)

Nelson, R., *Practice as Research in the Arts: Principles, Protocols, Pedagogies, Resistances* (Basingstoke: Palgrave Macmillan, 2013)

Schwab, M. (ed), *Experimental Systems: Future Knowledge in Artistic Research* (Leuven: Leuven University Press, 2013)

Scott, J., *Embodied Performance as Applied Research, Art and Pedagogy* (New York, NY: Springer Berlin Heidelberg, 2017)

Wilson M. and Ruiten, S. (eds), *Share Handbook for Artistic Research Education* (Amsterdam, Dublin, Gothenburg: ELIA, European League of Institutes of the Arts, 2013)

Capstone Project: Music Technology

View available resources on the RIAM library catalogue:

- [Capstone: Music Technology](#)

RIAM Holistic

MODULE CODE	HY3Y4		
ECTS	5		
MODULE COMPONENTS	Personal Development:	Performance Psychology 4	HOLY4PP
	Professional Development: (Choose 1)	Setting up Your Teaching Studio	HOLESTS
		Finances for Musicians	HOLEFM
	Cultural Agency: (Choose 1)	Mindset	HOLEMI
		Positive Health — Because You're Worth it!	HOLEPH
		Design Your Outreach Programme: From Philosophy to Funding	HOLEDOP
	Somatic Practice: (Choose 1)	Yoga 4	HOLEY4YO
		ITM Alexander Technique	HOLEITM

Note: This Module is weighted as Pass/Fail.

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.

Personal Development

Students attend 6 Performance Psychology 3 classes over both semesters.

Professional Development

Students choose 1 from the following options:

1. Setting up your Teaching Studio (Semester 1, Online Delivery)
2. Finances for Musicians (Semester 1, Online Delivery)

Cultural Agency

Students choose 1 from the following options which are all delivered online in Semester 2:

1. Mindset
2. Positive Health: Because You're Worth it!
3. Design Your Outreach Programme: From Philosophy to Funding

Somatic Practice

Students choose 1 from the following options which are delivered in person during weeks 1-6 of both semesters:

1. Yoga 3
2. ITM Alexander Technique

Teaching and Learning Methods

- Expert-led interactive classes
- Online Components

Note:

A separate RIAM Holistic Handbook will be sent out to all students at the start of each academic year which provides information on each module component in detail.

Assessment Details

Assessment Component	Description	% of Total	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: 30 hrs
- Independent Study: 95 hrs
- Total: 125 hrs

Recommended Reading/Resources

See Moodle for detailed information about each RIAM Holistic component.

SECTION 5: REGULATIONS AND ASSESSMENTS

Academic Progression

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

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

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

Marking System

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

Grade	Percentage
I (First)	70% and over /
II.1 (Upper Second)	60%–69%
II.2 (Lower Second)	50%–59%
III (Third)	40%–49%
F1 (Fail 1)	30%–39%

Grade	Percentage
F2 (Fail 2)	Less than 30%

All module marks will be rounded to the nearest number (e.g. 59.5 and over is 60; 59.4 and under is 59).

Attendance

Principal Study and Performing in Context

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

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

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%.

Practical 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 in any subsequent examination. Where a work previously presented for assessment forms part of a larger complete work (e.g. a suite, song cycle, sonata, concerto, or similar multi-movement composition), students may perform the complete work for assessment only with the prior approval of the relevant Head of Faculty.

Programme Notes

Spoken introductions or written programme notes must be presented for recital and concerto exams. The content and quality will be considered when awarding the overall mark. Programme notes are not a requirement for chamber music exams. 5 minutes maximum will be added to programme times for students who elect to give spoken introductions.

Memory Requirements

- Pianoforte students have no memory requirements, except for Quick Memorisation tests in Mid-Year Examinations of Years 1 and 2.
- Harpsichord students have no memory requirements.
- Accordion students have no memory requirements for End-of-Year Performance.
- Organ students have no memory requirements in the mid-year or End-of-Year Examination.

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: Performance

Grade	Criteria	
Honours First Class		
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
Honours Second Class First Division		
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

Grade	Criteria	
60%–65%		Evidence of some flair
	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
Honours Second Class Second Division		
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
Third Class		
46%–49%	Technique	- Technically limited - Maintained a sense of continuity despite technical problems - Conspicuous flaws in technical control

Grade	Criteria	
	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

Grade	Criteria
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
60%–69%	• A recognisable contribution to an ensemble working at a good level • Mostly technically assured and confident • A good understanding of style, but requires a wider variety of expression • Mostly communicative and with evidence of adaptability
50%–59%	• A basic contribution to an ensemble working at an acceptable level • Fairly technically assured • Greater listening skills and more awareness is needed to effectively work and communicate within a group • Some understanding of style with limited variety of expression • Preparation is evident • Generally confident with some sense of involvement
40%–49%	• Some contribution to an ensemble working at a reasonable level • Technically limited. Unstable ensemble with a lack of awareness and communication • A limited stylistic understanding and overall unconvincing approach with an unclear direction or plan • Better preparation is required
0%–39%	• Limited contribution to an ensemble working at an unacceptable level • Lack of preparation, technical ability and/or control resulting in serious ensemble problems • Little evidence of musical understanding • A general lack of communication and an incoherent approach

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 considers the quality of the work in a holistic way. Inevitably, therefore, the judgement of the examiner is to some extent subjective and based upon experience and traditional practice. It is for this reason that the grading of novice examiners is usually subject to the scrutiny of more experienced ones, and consensual standards are achieved by a number of practices such as cross-marking and the employment of external examiners.

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

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

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

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

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

Fail (0-39)

The 'fail' grade is sometimes broken down into two bands: F1 and F2. An answer at the F1 level (30-39) represents a failure to answer the question adequately, but the possession of at least some relevant information. The failure to provide an appropriate answer may be due to a misunderstanding of the question, or to one or more of the following deficiencies: it may contain only a small amount of relevant information, the material itself may have been misunderstood, the answer may be poorly or incoherently presented, or the answer may not relate to the question asked. An answer at the F2 level (0-29) normally contains none or only the most minimal amount of information relating to the question, or may demonstrate a complete misunderstanding of the question, or a misunderstanding of the material relevant to its answer such as to render the answer meaningless. Work at Fail level tends to have few positive characteristics, except possibly when the grade has been awarded because of the inclusion of a major error, the presence of which is sufficiently important to outweigh any positive features of the answer. It is also possible for an otherwise good piece of work to be awarded a Fail grade because it fails to answer the question posed. The absence of positive characteristics could also result from the fact that the answer is very short (e.g., when a student runs out of time in an examination and writes very little).

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

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

Third Class (40-49)

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

Nonetheless, work at this level does show an ability to refer to some standard sources, ideas, methods or techniques normally applied in the subject and to achieve some success in solving problems or marshalling an argument to reach a conclusion.

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

Work at Third class level may possess some or all of the following positive characteristics:

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

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

- The attempt to answer the question may not be very successful.
- Does not contain a sufficiently well-structured argument.
- Does not offer sufficient evidence to justify assertions.
- Does not include sufficient relevant examples.
- Lacks lucidity.
- Contains one or more important errors.

Lower Second Class (50-59)

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

What differentiates a lower second-class piece of work from one awarded a Third-Class grade is the greater success of the lower second in answering the question, together with the possession of more relevant information, a more coherent argument and an improved structure, although neither the answer to the question nor the structure may be incapable of improvement.

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

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

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

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

Upper Second Class (60-69)

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

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

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

- Answers the question clearly and fully.
- Has a good structure and organisation.
- Shows evidence of a very good understanding of the topic.
- Shows clear evidence of relevant reading and research.
- Clearly explains relevant theory and cites relevant evidence.

- Contains reasoned argument and comes to a logical conclusion.
- Includes highly relevant ideas.
- Uses relevant examples.
- Demonstrates the ability to apply learning to new situations and to solve problems.
- Is well written.
- Lacks errors of any significant kind.

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

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

First Class (70-100)

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

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

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

- Answers the question clearly and comprehensively, in a focused way.
- Has an excellent structure and organisation.
- Demonstrates characteristics such as insight, imagination, originality and creativity.
- Demonstrates the ability to integrate information.
- Exhibits sound critical thinking.

- Exhibits independence of judgement.
- Clearly explains relevant theory and cites relevant evidence.
- Contains reasoned argument and comes to a logical conclusion.
- Gives evidence of wide relevant reading.
- Includes a sufficient number of appropriate examples.
- Demonstrates a clear comprehension of the subject.
- Demonstrates the ability to apply learning to new situations and to solve problems.
- Is lucid and well written.
- Lacks errors of any significant kind.

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

Acknowledgement

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

Marking Criteria: Dissertation

Introduction [15 marks]

Honors First Class: 70% - 100%

- The focus of the study is excellently articulated
- The purpose of the study is clearly related to the student's own practice, the context of which has been excellently outlined Honors Second Class First Division: 60 - 69%
- The focus of the study is very well articulated
- The research context is very well established
- The student provides a very good account of how the study relates to their own practice Honors Second Class Second Division: 50 - 59%
- The student clearly states the focus of the study
- The context within which the study takes places is well-established
- The student provides a good account of how the project relates to their own practice. Third Class: 40 - 49%
- The student satisfactorily outlines the focus of the study.
- There is a reasonable attempt to establish the context of the study.
- The student provides a satisfactory account how the project relates to their own practice. Fail: 0% - 39%
- The student does not clearly outline the focus of the study.

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

Review of Literature [25 marks]

Honors First Class: 70% - 100%

- The literature is excellently chosen in terms of relevance and consistency with the research topic.
- The literature is up-to-date and is outstanding in terms of breadth and depth.
- The author demonstrates an excellent level of critique in engaging with the literature.

Honors Second Class First Division: 60 - 69%

- The chosen literature is very good in terms of its relevance and its consistency with the research topic.
- The literature is up-to-date and is very good in terms of breadth and depth.
- The paper contains very good critique of the literature.

Honors Second Class Second Division: 50 - 59%

- The literature is good in terms of relevance and consistency with the research topic.
- Some of the literature is up-to-date and good in terms of breadth and depth
- There is occasional critique of the literature chosen.

Third Class :40 - 49%

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

Fail: 0% - 39%

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

Methodology [15 marks]

Honors First Class: 70% - 100%

- The methodology has been excellently chosen in terms of relevance to research topic, taking into consideration a wide range of methodological literature.
- A comprehensive argument is made in support of the choice of the methodology.
- The limitations of the methodology are clearly outlined. Any pertinent ethical issues are excellently discussed.

Honors Second Class First Division: 60 - 69%

- The methodology has been very well chosen in terms of relevance to research topic, taking into consideration a very good range of methodological literature.
- The arguments made in support of the choice of methodology are logical and very well made.
- Any pertinent ethical issues are coherently discussed.

Honors Second Class First Division: 50 - 59%

- The methodology is quite relevant to the research topic.
- A good review of the methodology literature is provided with some arguments made in support of the methodology.
- The author provides good discussion of the limitations and ethical implications of this methodology.

Honors Second Class Second Division: 40 - 49%

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

Fail: 0% - 39%

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

Findings, Analysis and Discussion [30 marks]

Honors First Class: 70% - 100%

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

Honors Second Class First Division: 60 - 69%

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

Honors Second Class Second Division: 50 - 59%

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

Third Class: 40 - 49%

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

Fail: 0-39%

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

Presentation and Format [15 marks]

Honors First Class: 70%-100%

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

Honors Second Class First Division: 60-69%

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

Honors Second Class Second Division: 50-59%

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

Third Class: 40-49%

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

Fail: 0% - 39%

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

Marking Criteria: Music Technology/Composition

Quality and Originality of Ideas [40 marks]

Honors First Class: 70% - 100%

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

Honors Second Class First Division: 60%- 69%

- Evidence of original musical thought.
- Ideas with strong profile.

Honors Second Class Second Division: 50% - 59%

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

Third Class: 40% - 49%

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

Fail: 0 - 39%

- Poor level of musical invention.

Quality of Musical Technique [30 marks]

Honors First Class: 70% - 100%

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

Honors Second Class First Division: 60% - 69%

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

Honors Second Class Second Division: 50% - 59%

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

Third Class: 40% - 49%

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

Fail: 0 - 39%

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

Quality of Presentation [20 marks]

Honors First Class: 70% - 100%

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

Honors Second Class First Division: 60% - 69%

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

Honors Second Class Second Division: 50 - 59%

- Good overall grasp of presentation issues but with less grasp of the demands of the performance situation.

- Some intervention needed to deal with these issues.

Third Class: 40 - 49%

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

Fail: 0 - 39%

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

Commentary [10 Marks]

Honors First Class: 70% - 100%

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

Honors Second Class First Division: 60% - 69%

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

Honors Second Class Second Division: 50% - 59%

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

Third Class: 40% - 49%

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

Fail: 0 - 39%

- Poor grasp of aesthetic and technical issues.
- Poorly argued.

Assessment Rubric: Capstone Project Documentation and Presentation¹

Assessment criteria	Points					Points
	Fail	Fail	Fail	Fail	Fail	
	1 -3	1 -3	1 -3	1 -3	1 -3	
The student has formulated a clear research question/ focus/ problem, which has relevant outcomes for the student's own practice and the artistic field	No clear research question/ focus/ problem is/are formulated.	Inadequate research questions/ focus/ problem, lack of focus. The relevance for the student's own practice is unclear.	Adequate research question/ focus/ problem, with potentially relevant outcomes for the student's own practice.	Good research question/ focus/ problem with relevant outcomes for the student's own practice and potential relevance for the artistic field.	Excellent research question/ focus/ problem leading to new knowledge and innovative outcomes that are relevant for the student's own practice as well as for the artistic field.	20
The student is aware of what others have done in the field and relates their work to the broader field, acknowledging sources as appropriate	The student is unaware of what others have done in this area; no relation with the field of inquiry is mentioned, sources are lacking.	The student has not enough awareness of what others have done in this area; the relation between the research and the field of inquiry is mentioned, but unclear or with inaccurate use of sources.	The student is sufficiently aware of what others have done in this area. Sources are used properly and the relation between this research and the field of inquiry is mentioned, though in an incomplete way.	The student has good awareness of what others have done in this area and has made the relation between this research and the field of inquiry clear; sources are used properly.	The student provides an excellent contextualisation and has made the relationship between this research and the field of inquiry very clear; the use of sources complies with academic standards.	20
The student has undertaken research methods/ creative strategies/ processes as appropriate to the question/ focus/ problem and in acknowledgement of a relationship between	No clear choice of research method/ creative strategies/ processes or plan. No dialogue between artistic practice and reflection.	Inadequate application of research methods/ creative strategies/ processes, with unclear dialogue between artistic practice and reflection.	Adequate application of research methods/ creative strategies/ processes, although the dialogue between artistic practice and reflection might be superficial.	Good application of research methods/ creative strategies/ processes, based on a convincing dialogue between artistic practice and reflection.	Excellent and creative application of research methods/ creative strategies/ processes, based on a strong interaction between artistic practice and reflection.	30

¹ This rubric takes inspiration from the assessment rubric of Royal Conservatoire The Hague.

Assessment criteria	Points					Points
	Fail	Fail	Fail	Fail	Fail	
	1 -3	1 -3	1 -3	1 -3	1 -3	
artistic practice and reflection						
The student has documented/ presented their project and the insights garnered in a way that supports the aims of the research, making use of verbal/textual and non-verbal artistic material as appropriate	No description or proper documentation/ presentation of the project and outcomes.	The project is insufficiently documented/ presented; the documentation/ presentation do not support the aims and objectives of the research.	The project is sufficiently documented/ presented, although the verbal and artistic material are not yet in balance or need improvement to adequately support the aims and objectives of the research.	The project is documented/ presented convincingly, with a good balance between verbal and artistic materials; the documentation and presentation support the aims and objectives of the research.	The project is documented/ presented in a compelling and creative way, with an inspiring dialogue between verbal and artistic materials; the documentation and presentation admirably support the aims and objectives of the research.	30

The final numeric result for both components (documentation and presentation) can be calculated by multiplying the points given for each component with the corresponding percentage on the right, adding up the results of those calculations and dividing the sum by 10.

For example, in the presentation if a student scored 6 points in the first and third row, and 8 points in the second and fourth row, the result would be a 70.

The calculation would be as follows: $6 \times 20\% = 120$; $8 \times 20\% = 160$; $6 \times 30\% = 180$; $8 \times 30\% = 240$; $120 + 160 + 180 + 240 = 700$; $700 / 10 = 70$.

This would then be weighted as 25% of the overall result (17.5%), with the documentation counting for the other 75%. The documentation should be marked in the same way

Compensation in Examinations

Principal Study

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

Performing in Context

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

Academics

- Students must undertake/submit every assessment component.
- It is not possible to compensate across the three pillars (i.e. not between music Creation and Practical Musicianship).
- Students can compensate within a pillar (i.e. within Historical and Cultural Perspectives on Music, 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 to compensate within the pillar), while also achieving at least 35% in each assessment component. If a student achieves less than 35% in an assessment component, the student must retake that component as a supplemental exam. If a student achieves less than 35% overall, the student must retake all components.

Holistic

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

Penalties

Duration of Performance Exams

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

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

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

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

Extension

To receive an extension, you must fill out an assignment extension sheet that can be downloaded from Moodle and the 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 examples, 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, 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](#)