

# ROYAL IRISH ACADEMY OF MUSIC

In Association with Trinity College Dublin

## BMus Keyboard 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 (Keyboard) 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 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 main instrument, weekly performance class and masterclasses — the core of every year.
- 2. Performing in Context:** Chamber music, keyboard literature and collaborative 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

|                                   |                                     |
|-----------------------------------|-------------------------------------|
| <b>Undergraduate Course Title</b> | Bachelor in Music (BMus)            |
| <b>Principal Study</b>            | Keyboard                            |
| <b>Credit Value</b>               | 60 ECTS per year                    |
| <b>Duration</b>                   | 4 years full time                   |
| <b>Institution</b>                | Royal Irish Academy of Music (RIAM) |
| <b>Head of Institution</b>        | Deborah Kelleher, Director          |
| <b>Accrediting Institution</b>    | Trinity College Dublin (TCD)        |
| <b>Affiliation to School</b>      | School of Creative Arts             |
| <b>Registration Code</b>          | 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.

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 Keyboard



Innovation and tradition are woven through the long and rich history of the Keyboard Faculty at the Royal Irish Academy of Music. And just as we seek to test received knowledge, so do we also celebrate those enduring practices found within the art of keyboard playing. We will challenge you to strip away the mythologies that surround so much of music-making, and to think about music in new and creative ways. As part of this process, we help you to achieve the technical skills necessary to realise your musical ambitions and help you to refine and shape your own artistic voice.

Reflecting the highest of international standards, our students have been awarded top prizes at many of the world's renowned international piano competitions, including: the Clara Haskil International Piano Competition, the Cologne International Piano Competition, the Dublin International Piano Competition, the

Beethoven International Piano Competition, the Hamamatsu International Piano Competition, and the Maria Canals International Piano Competition. Alongside this, many of our alumni pursue successful careers throughout the world as everything from solo artists to chamber musicians, composers to producers, teachers to industry leaders. In addition, we remain conscious of the wide variety of options facing students today and thus encourage all our students to develop sustainable and healthy professional lives through the RIAM Holistic Programme.

At the Academy, we train all our students to develop a more probing musicianship through their practical and academic studies, giving intensive technical and artistic training. Alongside this, we place a high priority on concert opportunities, ensuring all our students receive the chance to perform regularly as soloists, repetiteurs and chamber musicians.

Studying at the Academy, you will be joining a department that is highly international in nature — from students to faculty alike — and whose faculty enjoy international recognition for their work as soloists, collaborative musicians, and teachers. Each year we host a wide variety of visiting international scholars and artists, which enables our students to experience a variety of ideas and approaches.

The sense of community forms a key part of the dynamic within the department. With close collaboration amongst piano faculty members, this has helped create an invigorating environment, where genuine encouragement comes with open, critical engagement. We work together as a Team at the Academy, and this is reflected in the weekly performance classes for keyboard players, shared between faculty tutors, and in the special projects designed around specific repertoire.

There is a special excitement in being a pianist at the Royal Irish Academy of Music. And, as a faculty, we try to ensure that every student's unique journey is supported throughout. We hope you find the course stimulating, inspiring, and rewarding. It is important to read the Handbook and become familiar with the requirements. However, if you have any questions – remember, we are here to help. I look forward to hearing you perform in person and wish you every success on your Academy journey.

**Professor Peter Tuite**

**Head of Keyboard**

# Student Support Information

## Staff Contacts

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

## Tertiary Office / Academic Registry

|                                |                                                                                                 |
|--------------------------------|-------------------------------------------------------------------------------------------------|
| Senior Administrative Officer  | Padraig Rynn<br><a href="mailto:padraigrynn@riam.ie">padraigrynn@riam.ie</a>                    |
| Assistant Staff Officer        | Róisín Murphy<br><a href="mailto:roisinmurphy@riam.ie">roisinmurphy@riam.ie</a>                 |
| Assistant Staff Officer        | Hannah Levy<br><a href="mailto:hannahlevy@riam.ie">hannahlevy@riam.ie</a>                       |
| Programmes Manager (on Leave)* | Begüm Nebol Özdamar<br><a href="mailto:begumnebolozdomar@riam.ie">begumnebolozdomar@riam.ie</a> |

[\***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](mailto:talktous@equita.ie)

Tertiary Office/Academic Registry [thirdlevel@riam.ie](mailto:thirdlevel@riam.ie)

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

## Library

Librarian

Laoise Doherty  
[laoisedoherty@riam.ie](mailto:laoisedoherty@riam.ie)

Library Assistant

Caoimhe Donnelly Maguire  
[caoimhemaguire@riam.ie](mailto:caoimhemaguire@riam.ie)

## Reception

General Operative

Allen Donnelly  
[reception@riam.ie](mailto:reception@riam.ie)

General Operative

Bernard Fox  
[reception@riam.ie](mailto:reception@riam.ie)

Receptionist

Alina Man  
[reception@riam.ie](mailto:reception@riam.ie)

## Counselling Support

Clanwilliam Institute

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

Virginia Kerr

[viriniakerr@riam.ie](mailto:viriniakerr@riam.ie)

Contact directly for up to 4 free Confidential Sessions

## Mentoring / Coaching Support

Clanwilliam Institute

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

Dr Paul Roe

[paulroe@riam.ie](mailto: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](mailto: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](mailto: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](mailto:hannahlevy@riam.ie)

## Glossary of RIAM Terms/Abbreviations

|                             |                                                                                                                                                                                                                                                                                                                                                                                         |
|-----------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>Academy (The)</b>        | Commonly used name for the Royal Irish Academy of Music (RIAM).                                                                                                                                                                                                                                                                                                                         |
| <b>Academic Integrity</b>   | 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. |
| <b>Adult Division</b>       | The <a href="#">RIAM Adult Division</a> provides expert group coaching, special topic training, and continuous professional development to music enthusiasts and professionals.                                                                                                                                                                                                         |
| <b>Amplify Research Day</b> | An annual day for RIAM staff, Masters and Doctorate students to present their research projects to the RIAM community in March of each year.                                                                                                                                                                                                                                            |
| <b>ASIMUT</b>               | RIAM's timetabling and room booking system, used to manage scheduling of teaching spaces, rehearsals, and performances.                                                                                                                                                                                                                                                                 |
| <b>Assessment</b>           | The process of evaluating a student's achievement of learning outcomes.                                                                                                                                                                                                                                                                                                                 |
| <b>Attendance</b>           | Recording presence in class/lecture/orchestra/ensemble.                                                                                                                                                                                                                                                                                                                                 |
| <b>Board of Studies</b>     | A RIAM academic committee responsible for overseeing the development, delivery, and quality of programmes, and for considering curriculum matters and student academic issues.                                                                                                                                                                                                          |
| <b>ChamberFest</b>          | Annual two-week Chamber Festival at RIAM                                                                                                                                                                                                                                                                                                                                                |
| <b>Citing</b>               | 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.                                                                                                                                                                                           |

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

|                                  |                                                                                                                                                                                                               |
|----------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>PG</b>                        | Postgraduate                                                                                                                                                                                                  |
| <b>PianoFest</b>                 | 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.                                             |
| <b>Pillar</b>                    | 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. |
| <b>Plagiarism</b>                | 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.       |
| <b>Principal Study Programme</b> | Student's main instrument or discipline                                                                                                                                                                       |
| <b>PSW</b>                       | A collection of modules leading to an award.<br>Performance Spotlight Week is a week free from academic classes, where performance and rehearsal opportunities are prioritised.                               |
| <b>QA</b>                        | Quality Assurance                                                                                                                                                                                             |
| <b>Recital Exam</b>              | This performance exam takes place at the end of the academic year. Specific requirements can be found in your course handbook.                                                                                |
| <b>Registration</b>              | Formal enrolment process                                                                                                                                                                                      |
| <b>Sectional</b>                 | Small group rehearsals with a coach for each section of an ensemble.                                                                                                                                          |
| <b>Sem</b>                       | Semester                                                                                                                                                                                                      |
| <b>SharePoint</b>                | Microsoft's document management platform used for shared files.                                                                                                                                               |
| <b>SITS</b>                      | The Strategic Information Technology Services is the core Student Information System at TCD.                                                                                                                  |
| <b>SU</b>                        | Students' Union                                                                                                                                                                                               |
| <b>Supplemental/s</b>            | Repeat Assessment/Examination Period (August at RIAM)                                                                                                                                                         |
| <b>SUSI</b>                      | Student Universal Support Ireland                                                                                                                                                                             |
| <b>TCD</b>                       | Trinity College Dublin, The University of Dublin                                                                                                                                                              |
| <b>Technical Exam</b>            | A range of technical exercises are assessed, as outlined in your faculty programme handbook. This exam takes place mid-year.                                                                                  |
| <b>UDL</b>                       | Universal Design for Learning                                                                                                                                                                                 |
| <b>UG</b>                        | Undergraduate                                                                                                                                                                                                 |
| <b>Vernon</b>                    | Vernon Studio, RIAM                                                                                                                                                                                           |
| <b>Whyte</b>                     | 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<br>GA2         |
| Communicate a strong artistic vision, supported by a sound technique and effective rehearsal strategies                                                                                                       | LO2A             | GA1<br>GA2         |
| Demonstrate evidence of skills in relation to a variety of repertoire, styles, etc.                                                                                                                           | LO3A             | GA1<br>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<br>GA2         |
| Engage musically in varied ensemble and other collaborative contexts, including those which go beyond the discipline of music.                                                                                | LO5A             | GA1<br>GA2         |
| Demonstrate improvisational fluency, interrogating, shaping and/or creating music in ways which go beyond the notated score.                                                                                  | LO6A             | GA1<br>GA2         |
| Identify key questions about and undertake self-reflective enquiry into their own artistic practice.                                                                                                          | LO7A             | GA1<br>GA3         |
| Explore, evaluate, apply and challenge existing scholarship, research and performing practices.                                                                                                               | LO8A             | GA1<br>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<br>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<br>GA3         |
| Recognise and respond appropriately to a range of performing contexts, spaces, and environments.                                                                                                              | LO12A            | GA3<br>GA4         |
| Recognise, reflect upon, and develop their own personal learning style, skills, and strategies.                                                                                                               | LO13A            | GA1<br>GA3         |
| Lead and/or support learning and creative processes in others, creating a constructive learning environment.                                                                                                  | LO14A            | GA3<br>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<br>GA3         |
| Exhibit awareness of, and actively engage with, issues affecting the personal (physical and mental) health and wellbeing of musicians. | LO16A            | GA2<br>GA3         |
| Develop artistic concepts and projects and the capacity to present these professionally to potential clients and audiences.            | LO17A            | GA1<br>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<br>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<br>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<br>GA2         |
| Draw upon knowledge and experience of known repertoire and styles to explore and engage with new and challenging repertoire and styles.                                                             | LO4A             | GA2<br>GA4         |
| Recognise, internalise, and respond to the fundamental processes which underlie improvisation and recreate musical materials aurally and/or in written form.                                        | LO5B             | GA1<br>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<br>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<br>GA3         |
| Display knowledge of a range of ways that technology can be used in the creation, dissemination, and performance of music.                                                                          | LO8B             | GA1<br>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<br>GA4         |
| Recognise the skill demands of local, national, and international music markets.                                                                                                                                                              | LO10B            | GA2<br>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<br>GA3         |
| Exhibit familiarity with concepts and practices of pedagogy, in particular strategies to motivate and facilitate musical creativity and learning.                                                                                             | LO12B            | GA2<br>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<br>GA2<br>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<br>GA2<br>GA3  |
| Demonstrate a positive and pragmatic approach to problem solving.                                                                                                                                   | LO3C             | GA2<br>GA3         |
| Evidence ability to listen, collaborate, voice opinions constructively, and balance cohesion with an expression of individual voice.                                                                | LO4C             | GA1<br>GA4         |
| Evidence flexibility, the ability to rapidly synthesise knowledge in real time, and suggest alternative perspectives.                                                                               | LO5C             | GA2<br>GA3<br>GA4  |
| Recognise the relevance of, and be readily able to adapt, previously learned skills to new contexts.                                                                                                | LO6C             | GA2<br>GA3         |
| Develop, research, and evaluate ideas, concepts and processes through creative, critical, and reflective thinking and practice.                                                                     | LO7C             | GA2<br>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<br>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<br>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<br>GA3         |
| Recognise and reflect on diverse social, cultural, and ethical issues, and apply local, national and international perspectives to practical knowledge.                                                                                  | LO12C            | GA2<br>GA3<br>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<br>GA3<br>GA4  |
| Recognise and respond to the needs of others in a range of contexts.                                                                                                                                                                     | LO14C            | GA1<br>GA3<br>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<br>GA3<br>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<br>GA3         |

## SECTION 3: FOUR-YEAR PROGRAMME SUMMARY

This section provides an overview of all four years of the BMus Keyboard 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 ‘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.

### Important Note for Keyboard Year 3 & Year 4 Students

From 2026–2027, the Third/Fourth-Year Accompaniment Elective Module has been **REPLACED** by the new ‘Artist Duo’ module (PCEKAD). This module covers both instrumental duo and vocal duo performance across two intensive performance spotlight weeks in October and February, respectively.

‘The Diabelli Codex’ is a **NEW** Elective offering within the Performing in Context pillar for Composition and Keyboard students only.

### 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

In Year 1 you establish the core of good technique and develop a physiologically healthy approach to keyboard playing. You will begin academic study in music history, harmony, counterpoint, and music technology. You will perform in Chamber Music and explore Baroque keyboard repertoire.

| Pillar                       | Year 1 Module and Module Components                                                                                           |                                                                                                                                    | Assessment Weighting % | Contact Hrs | ECTS |
|------------------------------|-------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------|------------------------|-------------|------|
| <b>Principal Study</b>       | Main Instrument Keyboard 1<br>Performance Class: Junior Keyboard<br>Masterclasses                                             |                                                                                                                                    | 60%                    | 100         | 25   |
| <b>Performing in Context</b> | Chamber Music<br>Keyboard Literature: Baroque Style, Aesthetics and Organology<br>Repertoire Intensive Projects               |                                                                                                                                    | 10%                    | 80          | 15   |
| <b>Academics</b>             | Historical and Cultural Perspectives on Music:                                                                                | <ul style="list-style-type: none"> <li>Western Classical Music History 1</li> <li>Irish Music <b>or</b> Ethnomusicology</li> </ul> | 10%                    | 45          | 15   |
|                              | Practical Musicianship:                                                                                                       | <ul style="list-style-type: none"> <li>Aural Development for Keyboard 1</li> <li>Piano Repertoire Analysis 1</li> </ul>            | 10%                    | 40          |      |
|                              | Music Creation:                                                                                                               | <ul style="list-style-type: none"> <li>Compositional Techniques for Keyboard 1</li> <li>Digital Audio Fundamentals 1</li> </ul>    | 10%                    | 40          |      |
| <b>RIAM Holistic</b>         | Digital Literacy<br>Performance Psychology 1<br>Personal Development Planning<br>The Musician in Society<br>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

In Year 2 you continue to develop technique and expand your repertoire into an extended range of styles. You deepen your understanding of keyboard polyphony and Romantic-era music, while advancing your compositional and music technology skills.

| Pillar                       | Year 2 Module and Module Components                                                                          |                                                                                                                                                             | Assessment Weighting % | Contact Hrs | ECTS |
|------------------------------|--------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------|-------------|------|
| <b>Principal Study</b>       | Main Instrument Keyboard 2<br>Performance Class: Junior Keyboard<br>Masterclasses                            |                                                                                                                                                             | 60%                    | 100         | 25   |
| <b>Performing in Context</b> | Chamber Music<br>Keyboard Literature: A Brief History of Keyboard Polyphony<br>Repertoire Intensive Projects |                                                                                                                                                             | 10%                    | 80          | 15   |
| <b>Academics</b>             | Historical and Cultural Perspectives on Music History:                                                       | <ul style="list-style-type: none"> <li>Western Classical Music History 2</li> <li>Irish Music <b>or</b> Ethnomusicology</li> </ul>                          | 10%                    | 45          | 15   |
|                              | Practical Musicianship:                                                                                      | <ul style="list-style-type: none"> <li>Aural Development for Keyboard 2</li> <li>Piano Repertoire Analysis 2</li> </ul>                                     | 10%                    | 40          |      |
|                              | Music Creation:                                                                                              | <ul style="list-style-type: none"> <li>Compositional Techniques for Keyboard 2</li> <li>Free Composition 2</li> <li>Digital Audio Fundamentals 2</li> </ul> | 10%                    | 40          |      |
| <b>RIAM Holistic</b>         | Performance Psychology 2<br>Career Strategy<br>Pedagogy for Keyboard<br>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

Year 3 marks a significant step toward artistic maturity. You will integrate your own artistic intentions into your performances and select electives that reflect your emerging musical identity. The new Artist Duo module replaces Accompaniment, providing intensive study across both instrumental and vocal duo performance. You develop your Capstone Project proposal and study 20th/21st-century music history.

| Pillar                       | Year 3 Module and Module Components                                               |                                                                                                                                                                                                                                                                                                                                                     | Assessment Weighting % | Contact Hrs | ECTS |
|------------------------------|-----------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------|-------------|------|
| <b>Principal Study</b>       | Main Instrument Keyboard 3<br>Performance Class: Junior Keyboard<br>Masterclasses |                                                                                                                                                                                                                                                                                                                                                     | 60%                    | 100         | 25   |
| <b>Performing in Context</b> | Collaborative Music (compulsory)                                                  |                                                                                                                                                                                                                                                                                                                                                     | 10%                    | 80          | 15   |
|                              | Choose <b>2</b> Electives:                                                        | <ul style="list-style-type: none"> <li>• Artist Duo</li> <li>• Conducting UG</li> <li>• HIP Keyboard</li> <li>• The Diabelli Codex</li> </ul>                                                                                                                                                                                                       |                        |             |      |
| <b>Academics</b>             | Historical and Cultural Perspectives on Music History                             | <ul style="list-style-type: none"> <li>• 20th/21st-Century Music History</li> <li>• Capstone Project Proposal Development</li> </ul>                                                                                                                                                                                                                | 10%                    | 35          | 15   |
|                              | Practical Musicianship                                                            | <ul style="list-style-type: none"> <li>• Aural Development for Keyboard 3</li> <li>• Music Technology 3</li> </ul>                                                                                                                                                                                                                                  | 10%                    | 40          |      |
|                              | Music Creation                                                                    | Choose <b>2</b> Electives: <ul style="list-style-type: none"> <li>• Classical/Fugal Exposition</li> <li>• Co-creative Inclusive Ensembles: The Karen Power Project</li> <li>• Free Composition 3</li> <li>• Music-Making, the Arts and Society</li> <li>• Orchestration and Romantic Harmony</li> <li>• Trinity Elective (taught in TCD)</li> </ul> | 10%                    | 40          |      |
| <b>RIAM Holistic</b>         | Personal Development:                                                             | <ul style="list-style-type: none"> <li>• Performance Psychology 3 (compulsory)</li> </ul>                                                                                                                                                                                                                                                           | 0% (P/F)               | 30          | 5    |
|                              | Professional Development (Choose 1):                                              | <ul style="list-style-type: none"> <li>• Setting up your Teaching Studio</li> <li>• Finances for Musicians</li> </ul>                                                                                                                                                                                                                               |                        |             |      |

| Pillar | Year 3 Module and Module Components |                                                                                                                                                                                   | Assessment Weighting % | Contact Hrs | ECTS |
|--------|-------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------|-------------|------|
|        | Cultural Agency (Choose 1):         | <ul style="list-style-type: none"> <li>Design Your Outreach Programme — From Philosophy to Funding</li> <li>Positive Health: Because You're Worth It!</li> <li>Mindset</li> </ul> |                        |             |      |
|        | Somatic Practice (Choose 1):        | <ul style="list-style-type: none"> <li>Yoga 3</li> <li>ITM Alexander Technique</li> </ul>                                                                                         |                        |             |      |

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

Year 4 is the culmination of your studies. You will present a major recital reflecting your four years of artistic development, pursue a significant independent Capstone Project, and deepen your collaborative and ensemble performance skills.

| Pillar                       | Year 4 Module and Module Components                                               |                                                                                                                                                                                                         | Assessment Weighting % | Contact Hrs | ECTS |
|------------------------------|-----------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------|-------------|------|
| <b>Principal Study</b>       | Main Instrument Keyboard 4<br>Performance Class: Senior Keyboard<br>Masterclasses |                                                                                                                                                                                                         | 60%                    | 100         | 25   |
| <b>Performing in Context</b> | Collaborative Music (compulsory)                                                  |                                                                                                                                                                                                         | 10%                    | 80          | 10   |
|                              | Choose 1 elective:                                                                | <ul style="list-style-type: none"> <li>Artist Duo</li> <li>Co-creative Inclusive Ensembles: The Karen Power Project</li> <li>Conducting UG</li> <li>HIP Keyboard</li> <li>The Diabelli Codex</li> </ul> |                        |             |      |
| <b>Academics</b>             | Capstone Project (Choose 1 Specialism):                                           | <ul style="list-style-type: none"> <li>Research</li> <li>Composition</li> <li>Music Technology</li> </ul>                                                                                               | 30%                    | 36-40       | 20   |
| <b>RIAM Holistic</b>         | Personal Development:                                                             | <ul style="list-style-type: none"> <li>Performance Psychology 4 (compulsory)</li> </ul>                                                                                                                 | 0% (P/F)               | 30          | 5    |
|                              | Professional Development (Choose 1):                                              | <ul style="list-style-type: none"> <li>Setting up your Teaching Studio</li> <li>Finances for Musicians</li> </ul>                                                                                       |                        |             |      |
|                              | Cultural Agency (Choose 1):                                                       | <ul style="list-style-type: none"> <li>Design Your Outreach Programme — From Philosophy to Funding</li> <li>Positive Health: Because You're Worth It!</li> <li>Mindset</li> </ul>                       |                        |             |      |
|                              | Somatic Practice (Choose 1):                                                      | <ul style="list-style-type: none"> <li>Yoga 4</li> <li>ITM Alexander Technique</li> </ul>                                                                                                               |                        |             |      |

### 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).

# SECTION 4: DETAILED PROGRAMME MODULE DESCRIPTORS

## Year 1

### Principal Study

|                          |                                           |              |
|--------------------------|-------------------------------------------|--------------|
| <b>MODULE CODE</b>       | <b>PSY1K</b>                              |              |
| <b>ECTS</b>              | <b>25</b>                                 |              |
| <b>MODULE COMPONENTS</b> | <b>Main Instrument Keyboard 1</b>         | <b>PSY1K</b> |
|                          | <b>Performance Class: Junior Keyboard</b> | <b>PSKJK</b> |
|                          | <b>Masterclasses</b>                      | <b>PSKMC</b> |

## Learning Outcomes

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

- Demonstrate ability to realise, recreate, create, manipulate and/or produce music as appropriate within their discipline or genre for practical purposes and settings.
- Communicate a strong artistic vision, supported by a sound technique and effective rehearsal strategies.
- Demonstrate evidence of skills in relation to a variety of repertoire, styles, etc.
- Recognise, interpret, compose, arrange, realise and/or memorise the materials (signs, symbols and structures) of music through notation and/or by ear.
- Demonstrate a range of communication, presentation and self-management skills associated with public performance.
- Identify a range of strategies to interpret, communicate and present ideas, problems and arguments in modes suited to a range of audiences.
- Demonstrate a positive and pragmatic approach to problem solving.

## Module Content

In the first year of study, students will establish the core of good technique and develop a physiologically healthy approach to their Principal Study keyboard instrument. In lessons, students will focus on repertoire and technical work, while also developing practice strategies for focused improvement and increasing their capacity to set structured goals in preparation for assessments. Significant technical issues will be diagnosed and corrected where necessary.

## Teaching & Learning Methods

- One-to-one lessons are the foundation of Principal Study.
- Weekly performance classes allow students to perform to and receive feedback from other tutors and their peers.
- Masterclasses with visiting artists allow the student to engage in public performance practice.

## Assessment Details

| Assessment Component                           | Description                                                                                                                                                                                                                                                                 | % of Total | When         |
|------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------|--------------|
| <b>Mid-year Technical Exam (summative)</b>     | A range of technical exercises as outlined in the syllabus (see below)                                                                                                                                                                                                      | 20%        | End of Sem 1 |
| <b>End-of-year Repertoire Exam (summative)</b> | Recital of 20–25 minutes which adheres to the repertoire requirements in the syllabus (see below).<br><br><b>Programme notes/verbal introductions are required. The content and quality of programme notes are taken into consideration when awarding the overall mark.</b> | 60%        | End of Sem 2 |
| <b>Teacher's Mark (formative)</b>              | Attendance & punctuality, Musical development, Work Rate                                                                                                                                                                                                                    | 20%        | End of Sem 2 |

## Reassessment Requirements

All exam components (including the teacher's mark) must be passed to proceed to Year 2. In the case that a student fails either exam, there will be a supplementary examination of the same course material as presented or intended to present originally.

## Contact Hours & Student Workload

- Contact hours: 100 hrs
- Student workload (preparation + assessment): 525 hrs
- Total: 625 hrs

## Piano Assessment Syllabus

### Minimum Repertoire Requirements (across all 4 years)

Students must present these minimum requirements in end-of-year exams before completion of their fourth year on the BMus programme:

1. A major contrapuntal work
2. A Sonata from the Classical Period
3. A modern or contemporary work (20th or 21st century)
4. A major work by an underrepresented composer

## Presentation of Exam Repertoire over the 4-Year Programme

**Note:** Students may **not** present the same individual work for assessment more than once during the four-year programme.

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**.

## Mid-year Examination: Technical Requirements

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

## End-of-Year Examination: Repertoire Requirements

- A free choice programme within general assessment guidelines for BMus Years 1-4 above. Programme duration: 20–25 minutes.
- Written (c. 600 words) or verbal (max. 5 mins) **programme notes required. The content and quality of programme notes are taken into consideration when awarding the overall mark.**

## Organ Assessment Syllabus

### Mid-Year Examination

- Bach Trio Sonata in D minor, BWV 527, 2nd Movement
- A realisation of a short, figured bass
- A short improvisation on a simple ground bass
- Sight Reading

### End-of-Year Examination

- Approximately 35 minutes in duration.
- A Renaissance piece
- A prelude and fugue by Bach
- Two Brahms chorales
- Alain, *Fantasie* 1 or 2, or *Litanies*

## Performing in Context

|                          |                                                                       |                 |
|--------------------------|-----------------------------------------------------------------------|-----------------|
| <b>MODULE CODE</b>       | <b>PCY1K</b>                                                          |                 |
| <b>ECTS</b>              | <b>15</b>                                                             |                 |
| <b>MODULE COMPONENTS</b> | <b>Chamber Music</b>                                                  | <b>PCY1KCM</b>  |
|                          | <b>Keyboard Literature — Baroque Style, Aesthetics and Organology</b> | <b>PCY1KKL</b>  |
|                          | <b>Repertoire Intensive Projects (students must do at least 1)</b>    | <b>PCY1KRIP</b> |

## Learning Outcomes

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

- Recognise and respond appropriately to a range of performing contexts, spaces, and environments
- 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.
- Recognise, internalise, and respond to the fundamental processes which underlie improvisation and recreate musical materials aurally and/or in written form.
- Evidence ability to listen, collaborate, voice opinions constructively, and balance cohesion with an expression of individual voice.
- Evidence flexibility, the ability to rapidly synthesise knowledge in real time, and suggest alternative perspectives.
- Respond creatively and appropriately to ideas from others, exhibiting tenacity and the ability to digest and respond to verbal and/or written feedback.

## Module Content

This module comprises three components — Chamber Music, Keyboard Literature, and Repertoire Intensive Projects.

### Chamber Music

Students will develop the fundamentals of a sound approach to engaging in collaborative performance through assigned duo repertoire. Students develop practice strategies for working with others and enhancing their collaborative musical skills.

### Keyboard Literature — Baroque Style, Aesthetics and Organology

Starting with a deep dive into Baroque aesthetics, the course explores issues of style and ornamentation, historical context and the contrasting approaches found within certain idioms. Students will engage with important questions around interpretation and will explore the history of baroque keyboard organology.

## Repertoire Intensive Projects

Students will elect to participate in **at least one** learning experience that focuses on the work of a composer or specific repertoire. Students will prepare relevant music and participate in masterclasses, seminars, and performances led by an expert in the field.

## Teaching & Learning Methods

- Seminars, duo or small-group coaching, group lessons and masterclasses

## Assessment Details

| Assessment Component                                                         | Description                                           | % of Total | When         |
|------------------------------------------------------------------------------|-------------------------------------------------------|------------|--------------|
| <b>Chamber Music (summative)</b>                                             | Performance of minimum 15 minutes                     | 45%        | ChamberFest  |
| <b>Chamber Music (formative)</b>                                             | Continuous assessment mark by Chamber Music coach(es) | 15%        | End of Sem 2 |
| <b>Keyboard Literature (summative)</b>                                       | Short presentation to class on chosen repertoire      | 40%        | Mid Sem 1    |
| <b>Repertoire Intensive Projects — participate in at least 1 (formative)</b> | Feedback in class from project tutor                  | 0%         | PSW          |

## Reassessment Requirements

In the case that a student fails, there will be a supplementary examination of the same course material as presented or intended to present originally. **Repertoire Intensive Projects must be carried into the following year.**

## Contact Hours & Student Workload

- Contact hours: 80 hrs
- Student workload: 295 hrs
- Total: 375 hrs

# Academics

## Historical and Cultural Perspectives on Music

|                          |                                                   |                     |
|--------------------------|---------------------------------------------------|---------------------|
| <b>MODULE CODE</b>       | ACY1K                                             |                     |
| <b>ECTS</b>              | 5                                                 |                     |
| <b>MODULE COMPONENTS</b> | Western Classical Music History 1                 | AHY1WMH             |
|                          | Irish Music (Sem 1) OR<br>Ethnomusicology (Sem 2) | ACY1IM<br>ACY1ETHNO |

## 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 Irish Music/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.

### Irish Music (Semester 1 choice)

Uilleann piping tradition; Sean-nós singing; English Language song tradition in Ireland; cultural nationalism; sociological and political factors in the music's development, as well as examining features and aesthetics of sound and performance practice.

**OR**

### 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.
- Irish Music (Semester 1) is taught through a series of 1-hour weekly lectures that focus on topics of the tradition, as outlined in the Module Content.
- 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                     |
|-----------------------------------------------------------------|-------------------------------------------------------------------------------------------------|------------|--------------------------|
| <b>Western Classical Music History (In-module Assignment 1)</b> | Academic Writing Assignment                                                                     | 25%        | Sem 1                    |
| <b>Western Classical Music History (In-module Assignment 2)</b> | Essay Preparation: Opera Presentation                                                           | 25%        | Sem 1                    |
| <b>Western Classical Music History (Summative Assignment)</b>   | Essay/Podcast: 1500 words or 10-15-min podcast ( <b>musical examples required for &gt;65%</b> ) | 30%        | Sem 2                    |
| <b>Irish Music (Sem 1) OR Ethnomusicology (Sem 2)</b>           | Listening Test (IM) / Listening Diary 3-4 pieces (Ethnomusicology)                              | 20%        | Sem 1<br><b>OR</b> 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  |
|                     | Irish Music/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

|                          |                                  |          |
|--------------------------|----------------------------------|----------|
| <b>MODULE CODE</b>       | APY1K                            |          |
| <b>ECTS</b>              | 5                                |          |
| <b>MODULE COMPONENTS</b> | 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        |
|---------------------------------------------------|--------------------------------------------------------------------------------------------------------------------|------------|-------------|
| <b>Aural Development (Mid-Year Assessment)</b>    | Practical assignments + written dictation paper                                                                    | 40%        | Mid-year    |
| <b>Aural Development (End-of-year Assessment)</b> | Practical assignments + written dictation paper, including identification of form/genre/style and musical features | 40%        | End of year |

| Assessment Component                       | Description                                                                                                                                                                               | % of Total | When        |
|--------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------|-------------|
| <b>Piano Repertoire Analysis (Project)</b> | 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

|                          |                                                |                |
|--------------------------|------------------------------------------------|----------------|
| <b>MODULE CODE</b>       | <b>AMY1K</b>                                   |                |
| <b>ECTS</b>              | <b>5</b>                                       |                |
| <b>MODULE COMPONENTS</b> | <b>Compositional Techniques for Keyboard 1</b> | <b>AMY1KCT</b> |
|                          | <b>Digital Audio Fundamentals 1</b>            | <b>AMY1DAF</b> |

## 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        |
|-----------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------|-------------|
| <b>SATB Portfolio</b>                                     | 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  |
| <b>Counterpoint Portfolio</b>                             | 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  |
| <b>Written Examination</b>                                | 1. Harmonise melody; 2. Realise figured bass; 3. Complete two-part contrapuntal piece                                                                                                                                                  | 32%        | End of Year |
| <b>Digital Audio Fundamentals<br/>Computer Notation</b>   | 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  |
| <b>Digital Audio Fundamentals<br/>Sequencing in a DAW</b> | 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

|                          |                                  |                                                                   |                           |
|--------------------------|----------------------------------|-------------------------------------------------------------------|---------------------------|
| <b>MODULE CODE</b>       | <b>HY1</b>                       |                                                                   |                           |
| <b>ECTS</b>              | <b>5</b>                         |                                                                   |                           |
| <b>MODULE COMPONENTS</b> | <b>Personal Development:</b>     | <b>Performance Psychology 1<br/>Personal Development Planning</b> | <b>HOLY1PP<br/>HOLPDP</b> |
|                          | <b>Professional Development:</b> | <b>Digital Literacy</b>                                           | <b>HOLDL</b>              |
|                          | <b>Cultural Agency:</b>          | <b>The Musician in Society</b>                                    | <b>HOLMS</b>              |
|                          | <b>Somatic Practice:</b>         | <b>Yoga 1 (optional)</b>                                          | <b>HOLY1YO</b>            |

## 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             |
|-------------------------------------|------------------------------------------------------------------------------|------------|------------------|
| <b>Personal Reflective Practice</b> | Students confirm 20 personal reflections completed during the year on Moodle | 50%        | Sem 2<br>Week 10 |
| <b>Shared Reflective Practice</b>   | Students submit four reflections                                             | 50%        | Sem 2<br>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

|                          |                                           |              |
|--------------------------|-------------------------------------------|--------------|
| <b>MODULE CODE</b>       | <b>PSY2K</b>                              |              |
| <b>ECTS</b>              | <b>25</b>                                 |              |
| <b>MODULE COMPONENTS</b> | <b>Main Instrument Keyboard 2</b>         | <b>PSY2K</b> |
|                          | <b>Performance Class: Junior Keyboard</b> | <b>PSKJK</b> |
|                          | <b>Masterclasses</b>                      | <b>PSKMC</b> |

### Learning Outcomes

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

- Demonstrate ability to realise, recreate, create, manipulate and/or produce music as appropriate within their discipline or genre for practical purposes and settings.
- Recognise, reflect upon, and develop their own personal learning style, skills, and strategies.
- 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.
- Exhibit comprehensive knowledge of relevant representative repertoire within their area of study, demonstrating the ability to create and provide coherent musical experiences and interpretations.
- Recognise the relevance of, and be readily able to adapt, previously learned skills to new contexts.

### Module Content

In the second year of study, students will continue to develop the principles of good technique and a physiologically healthy approach to their Principal Study. Students will study repertoire in an extended range of styles, expand their understanding of different styles, improve their capacity to communicate through performing, and increase their confidence in the interpretation of their repertoire.

### Teaching & Learning Methods

- One-to-one lessons
- Weekly performance classes
- Masterclasses with visiting artists

## Assessment Details

| Assessment Component                           | Description                                                                                                                                                            | % of Total | When         |
|------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------|--------------|
| <b>Mid-year Technical Exam (summative)</b>     | Technical exercises as outlined in syllabus below                                                                                                                      | 20%        | End of Sem 1 |
| <b>End-of-year Repertoire Exam (summative)</b> | Recital of 25–35 minutes. <b>Programme notes are required. The content and quality of programme notes are taken into consideration when awarding the overall mark.</b> | 60%        | End of Sem 2 |
| <b>Teacher's Mark (formative)</b>              | Based on Attendance & punctuality; Musical development; and Work rate.                                                                                                 | 20%        | End of Sem 2 |

## Reassessment Requirements

All exam components (including the teacher's mark) must be passed to proceed to Year 3. In the case that a student fails either component, there will be a supplementary examination of the same course material as presented or intended to present originally.

## Contact Hours & Student Workload

- Contact Hours: 100 hrs
- Workload: 525 hrs
- Total: 625 hrs

## Piano Assessment Syllabus

Students must present these minimum repertoire requirements in end-of-year exams before completion of their 4<sup>th</sup> year on the BMus programme:

- A major contrapuntal work
- A Sonata from the Classical Period
- A modern or contemporary work written in the 20<sup>th</sup> or 21<sup>st</sup> century
- A major work by an underrepresented composer

## Presentation of Exam Repertoire over the 4-Year Programme

**Note:** Students may **not** present the same individual work for assessment more than once during the four-year programme.

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**.

## Mid-Year Examination: Technical Requirements

- Two virtuoso studies — one by Chopin and one by Liszt, Stravinsky, Scriabin, Bartók, Debussy, Prokofiev or Rachmaninov.
- Two contrasting sonatas by D. Scarlatti or A. Soler, **OR** a prelude and fugue from *the Well-Tempered Klavier* by J.S. Bach.
- Sight Reading: Accompany a singer or instrumentalist — music made available 10 minutes in advance of examination.
- Quick Memorisation: Solo work from memory, music available one week before exam.

## End-of-Year Examination: Repertoire Requirements

- Free choice programme of 25–35 minutes' duration within general assessment requirements for BMus Years 1–4, above.
- Written (c. 600 words) or verbal (max. 5 mins) programme notes are required and form part of the assessment. **The content and quality of programme notes are taken into consideration when awarding the overall mark.**

# Organ Assessment Syllabus

## Mid-Year Examination

- Bach *Trio Sonata in D minor*, BWV 527, 1st Movement
- Continuo realisation of movements 2 and 3 from Bach's *Cantata No. 61 (Nun komm)*
- Sight reading

## End-of-Year Examination

- Approximately 45 minutes in duration
- A North German Baroque work
- Two Bach chorales
- A Mendelssohn sonata
- A 20th or 21st century work

## Performing in Context

|                          |                                                                    |                 |
|--------------------------|--------------------------------------------------------------------|-----------------|
| <b>MODULE CODE</b>       | <b>PCY2K</b>                                                       |                 |
| <b>ECTS</b>              | <b>15</b>                                                          |                 |
| <b>MODULE COMPONENTS</b> | <b>Chamber Music</b>                                               | <b>PCY2KCM</b>  |
|                          | <b>Keyboard Literature — A Brief History of Keyboard Polyphony</b> | <b>PCY2KKL</b>  |
|                          | <b>Repertoire Intensive Projects (students must do at least 1)</b> | <b>PCY2KRIP</b> |

## Learning Outcomes

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

- Communicate a strong artistic vision, supported by a sound technique and effective rehearsal strategies.
- 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.
- Recognise, internalise, and respond to the fundamental processes which underlie improvisation and recreate musical materials aurally and/or in written form.
- Evidence ability to listen, collaborate, voice opinions constructively, and balance cohesion with an expression of individual voice.
- Respond creatively and appropriately to ideas from others, exhibiting tenacity and the ability to digest and respond to verbal and/or written feedback.

## Module Content

### Chamber Music

Students develop the fundamentals of collaborative performance through assigned Chamber Music groups. Students develop practice strategies for working with others and enhancing their collaborative musical skills.

### Keyboard Literature — A Brief History of Keyboard Polyphony

Through lectures, discussions, exercises and demonstrations, students trace keyboard polyphony from early vocal music, explore keyboard instrument evolution, and examine how polyphony continued to influence keyboard music across all eras.

### Repertoire Intensive Projects

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.

## Teaching & Learning Methods

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

## Assessment Details

| Assessment Component                                                         | Description                                      | % of Total | When         |
|------------------------------------------------------------------------------|--------------------------------------------------|------------|--------------|
| <b>Chamber Music (summative)</b>                                             | Performance of minimum 15–20 minutes             | 45%        | ChamberFest  |
| <b>Chamber Music (formative)</b>                                             | Continuous assessment by Chamber Music coach(es) | 15%        | End of Sem 2 |
| <b>Keyboard Literature (summative)</b>                                       | Short presentation to class on chosen repertoire | 40%        | Mid Sem 1    |
| <b>Repertoire Intensive Projects — participate in at least 1 (formative)</b> | Feedback in class from project tutor             | 0%         | PSW          |

## Reassessment Requirements

In the case that a student fails, there will be a supplementary examination of the same course material as presented or intended to present originally. **Repertoire Intensive Projects must be carried into the following year.**

## Contact Hours & Student Workload

- Contact Hours: 80 hrs
- Workload: 295 hrs
- Total: 375 hrs

## Academics

### Historical and Cultural Perspectives on Music

|                          |                                                                                            |                                |
|--------------------------|--------------------------------------------------------------------------------------------|--------------------------------|
| <b>MODULE CODE</b>       | ACY2K                                                                                      |                                |
| <b>ECTS</b>              | 5                                                                                          |                                |
| <b>MODULE COMPONENTS</b> | Western Classical Music History 2<br><br>Irish Music (Sem 1) OR<br>Ethnomusicology (Sem 2) | AHY2WMH<br><br>ACIM<br>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 Irish Music/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.

#### Irish Music (Semester 1 choice)

Uilleann piping tradition; Sean-nós singing; English Language song tradition in Ireland; cultural nationalism; sociological and political factors in the music's development, as well as examining features and aesthetics of sound and performance practice.

**OR**

**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.
- Irish Music (Semester 1) is taught through a series of 1-hour weekly lectures that focus on topics of the tradition, as outlined in the Module Content.
- 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                        |
|-----------------------------------------------------------------|--------------------------------------------------------------------|------------|-----------------------------|
| <b>Western Classical Music History (In-module Assignment 1)</b> | Resource Bank                                                      | 25%        | Sem 1                       |
| <b>Western Classical Music History (In-module Assignment 2)</b> | Chamber Music Programme Note                                       | 25%        | Sem 1                       |
| <b>Western Classical Music History (Summative Assignment)</b>   | Essay                                                              | 30%        | Sem 2                       |
| <b>Irish Music (Sem 1) OR Ethnomusicology (Sem 2)</b>           | Listening Test (IM) / Listening Diary 3-4 pieces (Ethnomusicology) | 20%        | Sem 1<br><b>OR</b><br>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  |
|                     | Irish Music/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

|                          |                                      |                 |
|--------------------------|--------------------------------------|-----------------|
| <b>MODULE CODE</b>       | <b>APY2K</b>                         |                 |
| <b>ECTS</b>              | 5                                    |                 |
| <b>MODULE COMPONENTS</b> | <b>Aural Development for Piano 2</b> | <b>APY2KAD</b>  |
|                          | <b>Piano Repertoire Analysis 2</b>   | <b>APY2KPRA</b> |

## 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        |
|---------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------|------------|-------------|
| <b>Aural Development (Mid-Year Assessment)</b>    | Practical assignments + written dictation paper                                                                                                  | 40%        | Mid-year    |
| <b>Aural Development (End-of-year Assessment)</b> | Practical assignments + written dictation paper, including identification of form/genre/style and musical features                               | 40%        | End of year |
| <b>Piano Repertoire Analysis (Project)</b>        | 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 year |

| 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

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

Reading List: Provided by Course Facilitator

## Music Creation

|                          |                                                |                |
|--------------------------|------------------------------------------------|----------------|
| <b>MODULE CODE</b>       | <b>AMY2K</b>                                   |                |
| <b>ECTS</b>              | <b>5</b>                                       |                |
| <b>MODULE COMPONENTS</b> | <b>Compositional Techniques for Keyboard 2</b> | <b>AMY2KCT</b> |
|                          | <b>Digital Audio Fundamentals 2</b>            | <b>AMY2DAF</b> |
|                          | <b>Free Composition 2</b>                      | <b>AMY2FC</b>  |

## Learning Outcomes

Music Creation comprises 3 components: Compositional Techniques for Keyboard 2, Digital Audio Fundamentals 2, and Free Composition 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.

### Free Composition 2

Utilise, through creative and reflective practice, some of the techniques used in the composition of modern and contemporary music in the form of a short composition; Critically understand and gain an appreciation for some of the aesthetic ideas and philosophies behind the various styles and movements; Reflect on their original contribution to music composition through the completion of a commentary on their work.

## 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

### Free Composition 2

This module component introduces students to compositional techniques associated with modernist and contemporary movements through reflective practice. Students will compose 2 short work that utilise techniques such as graphic notation, visual stimuli, serialism, aleatoric techniques, etc... Topics will include:

- Analysis and discussion of key 20th/21st century compositional techniques as the foundation stone of original compositions
- Writing and peer reviewing own and the compositions of others
- Write a piece for their own instrument
- Write a rhythm-based piece

## 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.

### Free Composition 2

- 10 weeks of classroom teaching involving analysis of 20th/21st century compositional techniques and peer review of the students' works composed in addition to comments from the relevant lecturer.
- The workshopping/group discussion of student compositions will be a central part of the experience and will be conducted in a performance led environment where possible.

## Assessment Details

| Assessment Component                           | Description                                                                                                                                                                                                              | % of Total | When        |
|------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------|-------------|
| <b>Bach Chorale (Portfolio)</b>                | Four-part figured bass and soprano line harmonisations                                                                                                                                                                   | 30%        | End of Sem  |
| <b>Two-part Inventions (Portfolio)</b>         | Compose at least 1 complete two-part invention from given opening                                                                                                                                                        | 30%        | End of Sem  |
| <b>Free Composition (Portfolio)</b>            | Compose 2 original pieces — 1 written and performed on the student's instrument focusing on the development of pitch material; 1 focusing on the development of rhythmic material. Both must include a small commentary. | 20%        | End of year |
| <b>Digital Audio Fundamentals (Assignment)</b> | Students are provided with a selection of short films to which they create all the sonic elements (Sound Design, Foley, Music)                                                                                           | 20%        | End of year |

## 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
- Free Composition: 10 hrs

- Independent Study: Compositional Techniques (45hrs); Digital Audio Fundamentals (15 hrs); Free Composition (15 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](#)  
[Free Composition](#)

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

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

## 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             |
|-------------------------------------|------------------------------------------------------------------------------|------------|------------------|
| <b>Personal Reflective Practice</b> | Students confirm 20 personal reflections completed during the year on Moodle | 50%        | Sem 2<br>Week 10 |
| <b>Shared Reflective Practice</b>   | Students submit four reflections                                             | 50%        | Sem 2<br>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

|                          |                                           |              |
|--------------------------|-------------------------------------------|--------------|
| <b>MODULE CODE</b>       | <b>PSY3K</b>                              |              |
| <b>ECTS</b>              | <b>25</b>                                 |              |
| <b>MODULE COMPONENTS</b> | <b>Main Instrument Keyboard 3</b>         | <b>PSY3K</b> |
|                          | <b>Performance Class: Junior Keyboard</b> | <b>PSKJK</b> |
|                          | <b>Masterclasses</b>                      | <b>PSKMC</b> |

### Learning Outcomes

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

- Explore, evaluate, apply and challenge existing scholarship, research and performing practices.
- Identify key questions about and undertake self-reflective enquiry into their own artistic practice.
- Draw upon knowledge and experience of known repertoire and styles to explore and engage with new and challenging repertoire and styles.
- Demonstrate systematic analytical and processing skills and the ability to pursue these independently and with tenacity.
- 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.

### Module Content

In their third year, students will develop their ability to integrate their own artistic intentions into their performances. Students will be encouraged to approach their programming with artistic intention, self-reflection and a creative mindset. Students should continue to expand their knowledge of repertoire and stylistic practices.

### Teaching & Learning Methods

- One-to-one lessons
- Weekly performance classes
- Masterclasses with visiting artists

## Assessment Details

| Assessment Component                           | Description                                                                                                                                                                                                                                                    | % of Total | When         |
|------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------|--------------|
| <b>Mid-year Technical Exam (summative)</b>     | First movement of a concerto, chamber or contemporary work — see syllabus below                                                                                                                                                                                | 20%        | End of Sem 1 |
| <b>End-of-Year Repertoire Exam (summative)</b> | Recital of 35–45 minutes which adheres to the repertoire requirements in the syllabus below. <b>Programme notes/verbal introductions are required. The content and quality of programme notes are taken into consideration when awarding the overall mark.</b> | 60%        | End of Sem 2 |
| <b>Teacher's Mark (formative)</b>              | Based on attendance & punctuality, musical development, and work rate                                                                                                                                                                                          | 20%        | End of Sem 2 |

## Reassessment Requirements

All exam components (including the teacher's mark) must be passed to proceed to Year 4. In the case that a student fails either exam, there will be a supplementary examination of the same course material as presented or intended to present originally.

## Contact Hours & Student Workload

- Contact hours: 100 hrs
- Student workload (preparation + assessment): 525 hrs
- Total: 625 hrs

## Piano Assessment Syllabus

Students must present these minimum repertoire requirements in end-of-year exams before completion of their 4th year on the BMus programme:

1. A major contrapuntal work
2. A Sonata from the Classical Period
3. A modern or contemporary work written in the 20th or 21st century
4. A major work by an underrepresented composer

## Presentation of Exam Repertoire over the 4-Year Programme

**Note:** Students may **not** present the same individual work for assessment more than once during the four-year programme.

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**.

### Mid-Year Examination

#### Technical Requirements:

The first movement of a Concerto from the standard repertoire (with cadenza where applicable), OR a chamber/duo work, OR a contemporary work of equivalent standard.

### End-of-Year Examination

#### Repertoire Requirements:

- Balanced, free choice programme of solo music of 35–45 minutes' duration — this choice must adhere to the guidelines of the general assessment requirements for BMus Years 1-4 above).
- Option to include chamber music or vocal/instrumental duo (not exceeding 20 minutes). Remainder of the programme must comprise works for solo piano.
- Written (c. 600 words) or verbal (max. 5 mins) programme notes are required and form part of the assessment. **The content and quality of programme notes are taken into consideration when awarding the overall mark.**

## Organ Assessment Syllabus

### Mid-Year Examination

- Bach Trio Sonata in D minor, BWV 527, 3rd Movement
- Any Schübler chorale (BWV 645–650) performed from memory
- A complete concerto by Handel including improvisation

### End-of-Year Recital

- A solo recital of approximately 60 minutes containing works from various stylistic periods, and to include, if possible, one work by an Academy composition student

## Performing in Context

|                          |                                                      |                                                                                                                                                                             |                                                                                                   |
|--------------------------|------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------|
| <b>MODULE CODE</b>       | <b>PCY3K</b>                                         |                                                                                                                                                                             |                                                                                                   |
| <b>ECTS</b>              | <b>15</b>                                            |                                                                                                                                                                             |                                                                                                   |
| <b>MODULE COMPONENTS</b> | <b>Compulsory:</b><br><br><b>Choose 2 Electives:</b> | <b>Collaborative Music</b><br><br><b>Artist Duo</b><br><br><b>Conducting UG</b><br><br><b>Historically Informed Performance (Keyboard)</b><br><br><b>The Diabelli Codex</b> | <b>PCKCM</b><br><br><b>PCEKAD</b><br><br><b>PCECUG</b><br><br><b>PCEKHIP</b><br><br><b>PCEKDC</b> |

**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:

### Collaborative Music

- Initiate, develop, and realise collaborative performance projects through independent repertoire selection, artistic planning, and partnership with fellow performers.
- Demonstrate effective rehearsal and ensemble skills in the preparation and performance of chamber and collaborative repertoire.
- Apply informed stylistic, interpretative, and technical approaches to collaborative repertoire from diverse historical periods and performance contexts.
- Respond constructively to specialist coaching, masterclasses, and collaborative rehearsal processes to enhance artistic and technical performance.
- Present professional public performances that demonstrate artistic engagement, effective collaboration, and ensemble cohesion.
- Evaluate their collaborative performance practice and identify strategies for continued artistic development.

### Artist Duo

- Prepare and rehearse a chamber music partnership by collaborating effectively with an instrumental duo partner and developing agreed repertoire to performance standard.
- Demonstrate informed performance preparation through the selection of appropriate editions, independent practice, and engagement with coaching and feedback sessions.

- Develop skills in concerto and duo performance which will include the study and workshop of Mozart piano reductions.
- Present a polished public performance by applying rehearsal, coaching, and workshop learning in a concert setting.

### Conducting UG

- 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.

### Historically Informed Performance Keyboard

- Demonstrate an understanding of continuo practice and its role in 17th- and 18th-century performance.
- Realise figured bass accompaniments with appropriate harmonic, stylistic, and improvisatory awareness.
- Apply historically informed approaches to touch, articulation, ornamentation, rhythm, pitch, and tuning.
- Collaborate effectively in chamber music performance, adapting continuo playing to different ensemble contexts.

### 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

This module comprises 3 components: All students must take collaborative music and then choose 2 other electives from: Artist Duo, Conducting UG (Undergraduate), Historically Informed Performance (Keyboard), or The Diabelli Codex.

### Collaborative Music — Compulsory for all Keyboard Year 3 Students

Repertoire will focus on works for piano trios or larger ensembles. Pianists are encouraged to pursue musical areas that are most inspiring to them, creating their own collaborations with fellow performing artists and selecting their own repertoire. Such areas could include projects involving performance as collaborators in multidisciplinary works involving other art forms as well as western art chamber music from the 18th, 19th, 20th and 21st centuries. Work is done in small ensemble rehearsing, coaching given by a specialist RIAM tutor and in masterclasses. Performances are normally assessed in RIAM's annual ChamberFest but can also be done outside of this time.

### Choose 2 Electives from the following:

#### Artist Duo — 5 ECTS

Students will develop collaborative performance skills across 2 strands — instrumental duos and vocal duos — over 2 intensive weeks of study. The first intensive week, during PSW 1a (October, Sem 1), will focus on instrumental duos, whilst the second intensive week, during PSW 4 (February, Sem 2), will focus on vocal duos.

Classes will consist of a mixture of one-to-one coaching, talks, workshop-style training sessions, lectures/talks and detailed feedback sessions.

For each of the intensive weeks in question, students will be expected to perform their two prepared works, which must be prepared to a professional standard upon arrival to the course, so that the instructor can focus on more advanced issues. Students can expect to perform at any point, and on multiple occasions, during both intensive weeks

An introductory lecture to this module will be provided in Semester 1, during Orientation week (see note below). There will be a summative performance assessment at the end of each PSW — students will be expected to perform their prepared repertoire, under concert conditions, before their module classmates.

**Note:** There will be an introductory lecture to Artist Duo on **Wednesday 9<sup>th</sup> September from 11:00am-12.30pm** during Orientation. Details will be emailed to students along with the Orientation schedule. Students who have elected to take Artist Duo **must attend** this introductory lecture **with their duo partners and chosen repertoire, including scores** — for Mozart concerti, we recommend Bärenreiter editions.

## Repertoire List for Artist Duo (with Instrumental Partner)

Prepare **1** selection from the Schumann concert repertoire, **and 1** selection from the Mozart concerti repertoire:

### Schumann Concert Repertoire (Choose 1 work)

| Work                                    | Instrumental Pairing            | Movements to be Prepared                               |
|-----------------------------------------|---------------------------------|--------------------------------------------------------|
| <i>Fantasiestücke</i> , Op.73           | Clarinet or cello               | Select 1 movement                                      |
| <i>Märchenbilder</i> , Op.113           | Viola                           | Select 1 movement                                      |
| Romances, Op.94                         | Oboe, clarinet, flute or violin | Select either movements 1+2<br><b>OR</b> movements 2+3 |
| <i>Fünf Stücke im Volkston</i> , Op.102 | Cello                           | Select any combination of 2 movements                  |
| <i>Clara Schumann Romances</i> , Op.22  | Violin or viola                 | Select 1 movement                                      |

### Mozart Concerti Repertoire (Choose 1 work)

| Work                                       | Portion to be Prepared |
|--------------------------------------------|------------------------|
| Violin Concerto No.3 in G major, K.216     | Bars 34–94             |
| Violin Concerto No.4 in D major, K.218     | Bars 38–109            |
| Violin Concerto No.5 in A major, K.219     | Bars 33–112            |
| Flute Concerto No.1 in G major, K.313      | Bars 27–91             |
| Flute Concerto No.2 in D major, K.314      | Bars 26–97             |
| Oboe Concerto in C major, K.314            | Bars 26–97             |
| Clarinet Concerto in A major, K.622        | Bars 49–154            |
| Bassoon Concerto in B-flat major, K.191    | Bars 32–98             |
| Horn Concerto No. 3 in E-flat major, K.447 | Start to bar 69        |
| Horn Concerto No. 4 in E-flat major, K.495 | Bars 31– 87            |

## Repertoire List for Artist Duo (with Vocal Partner)

All pianists are required to prepare the following from Mozart's *Le nozze di Figaro* (Bärenreiter edition):

- Act I, Scene 1: 'Cinque, dieci' (p. 11)
- Recitative: 'Cosa stai misurando' (p. 20)
- 'Se a caso Madama...' (p. 22 to the end of the excerpt)

These excerpts should be prepared in anticipation of working with singers (it is expected that singers performing the roles of Figaro and Susanna will be available from the vocal cohort).

In addition, each pianist will be required to prepare one substantial song. The prescribed repertoire list for this component will be issued in October.

### Conducting UG — 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.

### Historically Informed Performance (Keyboard) — 5 ECTS

In this elective module, students will learn continuo playing — a form of harmonic improvisation essential to the performance of 17th and 18th-century music. It will be taught through figured bass and will focus on the art of arpeggiation. The course will cover basic issues such as touch and articulation, ornamentation, pitch and tuning, survival in performance, rhythmic conventions and national styles. The elective will link up with other instruments and culminate in a showcase chamber concert.

### 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         |
|---------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------|------------|--------------|
| <b>Collaborative Music (summative)</b>            | Performance of minimum 20-30 minutes                                                                                                                                                                                           |                                                                                                    | 45%        | ChamberFest  |
| <b>Collaborative Music (formative)</b>            | Continuous assessment by coach(es)                                                                                                                                                                                             |                                                                                                    | 15%        | End of Sem 2 |
| <b>Artist Duo (summative)</b>                     | Pianists will be assessed on the performance of the required repertoire.                                                                                                                                                       |                                                                                                    | 20%        | During PSWs  |
| <b>Conducting UG</b>                              | Continuous Assessment                                                                                                                                                                                                          | Based on interactive class activities including performing, conducting, discussion and score study | 12%        | Sem 2        |
|                                                   | Written Assignment                                                                                                                                                                                                             | Essay on relevant topic                                                                            | 8%         | End Sem 2    |
| <b>Historically Informed Performance Keyboard</b> | Performance of a minimum of 15-20 minutes                                                                                                                                                                                      |                                                                                                    | 20%        | PSWs         |
| <b>The Diabelli Codex Keyboard Students</b>       | 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%        | PSW3b        |
| <b>The Diabelli Codex Composition Students</b>    | 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

In the case that a student fails, there will be a supplementary examination of the same course material as presented or intended to present originally.

## Contact Hours & Student Workload

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

## Academics

### Historical and Cultural Perspectives on Music

|                          |                                              |                   |
|--------------------------|----------------------------------------------|-------------------|
| <b>MODULE CODE</b>       | <b>ACY3K</b>                                 |                   |
| <b>ECTS</b>              | <b>5</b>                                     |                   |
| <b>MODULE COMPONENTS</b> | <b>20th/21st Century Music History</b>       | <b>ACY3MH</b>     |
|                          | <b>Capstone Project Proposal Development</b> | <b>ACY3CAPDEV</b> |

### 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: 20<sup>th</sup>/21<sup>st</sup> 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  |
|----------------------|----------------------------------------------------------------------------------------------------------------------------------------------------|------------|-------|
| <b>Essay 1</b>       | 2000–2500 words (You must include <b>musical examples</b> . If you do not include musical examples, you will not receive a mark of more than 65%.) | 45%        | Sem 1 |
| <b>Essay 2</b>       | 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.<br>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: 20<sup>th</sup>/21<sup>st</sup> 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

|                          |                                         |                |
|--------------------------|-----------------------------------------|----------------|
| <b>MODULE CODE</b>       | <b>APY3K</b>                            |                |
| <b>ECTS</b>              | <b>5</b>                                |                |
| <b>MODULE COMPONENTS</b> | <b>Aural Development for Keyboard 3</b> | <b>APY3KAD</b> |
|                          | <b>Music Technology 3</b>               | <b>APY3MT</b>  |

## 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<br>Mid-Year Exam    | Practical assignments covered throughout the semester + written dictation paper | 26%        | Mid-year    |
| Aural Development<br>End-of-Year Exam | Practical assignments covered throughout the semester + written dictation paper | 26%        | End of year |



## Music Creation

|                          |                           |                                                                 |                  |
|--------------------------|---------------------------|-----------------------------------------------------------------|------------------|
| <b>MODULE CODE</b>       | AMY3K                     |                                                                 |                  |
| <b>ECTS</b>              | 5                         |                                                                 |                  |
| <b>MODULE COMPONENTS</b> | <b>Choose 2 Electives</b> | <b>Orchestration and Romantic Harmony</b>                       | <b>AMEY3ORH</b>  |
|                          |                           | <b>Classical/Fugal Exposition</b>                               | <b>AMEY3CFE</b>  |
|                          |                           | <b>Free Composition 3</b>                                       | <b>AMEY3FC</b>   |
|                          |                           | <b>Co-creative Inclusive Ensembles: The Karen Power Project</b> | <b>EACIE</b>     |
|                          |                           | <b>Music-making, the Arts and Society</b>                       | <b>AMEY3MMAS</b> |
|                          |                           | <b>Trinity Elective</b>                                         | <b>AMEY3TCD</b>  |

**Note:** Classical/Fugal Exposition **will not run in 2026-2027**

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.**

### Classical/Fugal Exposition

- Demonstrate an understanding of fugal writing.
- Demonstrate an understanding of advanced harmonic and contrapuntal techniques and their application to the form of fugue and classical sonata.

**Co-creative Inclusive Ensembles: The Karen Power Project**

- Articulate and realise a range of techniques and approaches that are applicable when working as part of an inclusive ensemble.
- Demonstrate malleable and diverse skills that can be applied within a variety of creative environments.
- Communicate and collaborate effectively in a multidisciplinary and differently abled environment.
- Develop and apply creative skills and frameworks within the context of a new piece of contemporary music work for a differently abled Ensemble.
- Identify the unique creative possibilities and attributes in a room and design approaches that will inspire and encourage a mixed abilities ensemble

**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.

**Classical/Fugal Exposition [Note: This module will not run in 2026-2027.]**

The aim of this elective is to further develop techniques associated with composition and consolidate understanding of baroque, harmonic and contrapuntal style through the study of fugal exposition. This module offers an exploration of advanced harmonic and contrapuntal techniques and their application to the form of fugue and classical sonata. It will support you to consolidate understanding of the classical idiom mirroring the relevant idioms associated with the period in terms of melody, harmony, rhythm and texture, through the study of classical sonata exposition. On completion of this module component, you will be able to compose a fugal exposition and compose a classical piano exposition.

**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)

### **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.

**Classical/Fugal Exposition [Note: This module will not run in 2026-2027.]**

Compositional skill and security will be garnered through analysis, the study of fugues and their composition. The component will be paced appropriately to build up the student's technique in a structured and progressive fashion. Students will complete regular assignments across the semester leading to the completion of a portfolio.

**Co-creative Inclusive Ensembles: The Karen Power Project**

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

**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        |
|-------------------------------------------|----------------------------------------------------------------------|------------|-------------|
| <b>Orchestration and Romantic Harmony</b> |                                                                      |            |             |
| <b>Romantic Harmony</b>                   | Compose 1 short Romantic piece (~30 bars)                            | 15%        | End of year |
| <b>Orchestration Portfolio</b>            | Complete 4 orchestrations of varying styles (15% each = 60%)         | 60%        | Throughout  |
| <b>Orchestration Take-home Project</b>    | Orchestration of a short piano piece; provide typeset score and disc | 25%        | End of year |
| <b>Free Composition</b>                   |                                                                      |            |             |
| <b>Free Composition Portfolio</b>         | 3 Contrasting Pieces                                                 | 100%       |             |

| Assessment Component                                            | Description                                                                                                                                                                                                                                                                                                                     | % of Total | When  |
|-----------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------|-------|
| <b>Classical/Fugal Exposition</b>                               |                                                                                                                                                                                                                                                                                                                                 |            |       |
| <b>Fugue</b>                                                    | A. Provide fugal answers to the given subjects. State whether your answers are real or tonal.                                                                                                                                                                                                                                   | 20%        |       |
|                                                                 | B. Now provide your workings from A with countersubjects, ensuring that these are invertible with the subjects.                                                                                                                                                                                                                 |            |       |
|                                                                 | Compose a fugal exposition, 10-14 bars, in three voices on the given subject in a major key.                                                                                                                                                                                                                                    | 20%        |       |
|                                                                 | Compose a fugal exposition, 10-14 bars, in three voices on the given subject in a minor key. Note: For all fugal exercises you may write for piano or string trio                                                                                                                                                               | 20%        |       |
|                                                                 | Compose a sonata exposition, 25-40 bars, in the major key. Piano is sufficient but other forces may be used.                                                                                                                                                                                                                    | 20%        |       |
|                                                                 | Compose a sonata exposition, 25-40 bars, in the minor key. Piano is sufficient but other forces may be used.                                                                                                                                                                                                                    | 20%        |       |
| <b>Sonata</b>                                                   |                                                                                                                                                                                                                                                                                                                                 |            |       |
| <b>Co-creative Inclusive Ensembles: The Karen Power Project</b> |                                                                                                                                                                                                                                                                                                                                 |            |       |
| <b>Individual reflective document or video presentation</b>     | 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 |
| <b>Continuous Participation</b>                                 | 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 |
| <b>Final Performance Assessment</b>                             | Assessed based on the following criteria: <ul style="list-style-type: none"> <li>• Integration within an ensemble context</li> <li>• Role as a co-creator in the final work</li> <li>• Performance skills within the context of techniques explored in the module</li> <li>• Overall artistic standard of final work</li> </ul> | 35%        | Sem 1 |

| Assessment Component                      | Description | % of Total | When  |
|-------------------------------------------|-------------|------------|-------|
| <b>Music-making, the Arts and Society</b> |             |            |       |
| Group Project                             | Group Mark  | 40%        | Sem 2 |
| Group Project                             | Peer Grade  | 10%        |       |
| 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 |
| Classical/Fugal Exposition         | 20 hrs |
| Co-creative Inclusive Ensembles    | 28 hrs |
| Music-making the Arts and Society  | 26 hrs |
- Workload:
 

|                                    |          |
|------------------------------------|----------|
| Orchestration and Romantic Harmony | 42.5 hrs |
| Free Composition                   | 42.5 hrs |
| Classical/Fugal Exposition         | 105 hrs  |
| Co-creative Inclusive Ensembles    | 40 hrs   |
| Music-making the Arts and Society  | 72 hrs   |
- Total: Varies depending on Elective Choices

## Recommended Reading/Resources

- Orchestration and Romantic Harmony resources, view the RIAM library catalogue [Here](#).
- Free Composition resources, view the RIAM library catalogue [Here](#).
- Classical/Fugal Exposition resources, view the RIAM library catalogue [Here](#).
- Co-creative Inclusive Ensembles: The Karen Power Project, view the RIAM library catalogue [Here](#). There are several blogs, activities and online videos and examples of excellent practice in this area. Below are 4 articles/videos/blogs that you should begin with.
  - Inclusive Music Practice Resource Bank: Introducing Think22
  - BLOG: Understanding Disability – Blog series

- 22 Tips for Inclusion & Accessibility in Music Education
  - PAPER: What is Inclusion? Making Music is the Key!
  - See also: Drake Music <https://www.drakemusic.org>
- Music-making the Arts and Society, view the RIAM library catalogue [Here](#).

## RIAM Holistic

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

**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             |
|-------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------|------------------|
| <b>Personal Reflective Practice</b> | Students confirm 20 personal reflections completed during the year on Moodle                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                    | 50%        | Sem 2<br>Week 10 |
| <b>Shared Reflective Practice</b>   | Students submit four reflections                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                | 50%        | Sem 2<br>Week 10 |
| <b>LRIAM Viva Voce (optional)</b>   | <p>Students who have passed their Pedagogy module in year 2 will be eligible to sit the viva voce part of the LRIAM Teaching Diploma, assessed after the mid-year technical exam. Students will need to incorporate one piece from the LRIAM syllabus in their end-of-year recital performance programme or a piece of equivalent standard.</p> <p>Students who receive first class honours in their supporting academic studies and an Honour mark in their LRIAM viva voce will receive a LRIAM Teaching Diploma (Honours). A Pass Licentiate Diploma will be awarded to all other successful candidates.</p> | 0%         | End of Sem<br>2  |

**Note:** The Licentiate Diploma (LRIAM) is a self-accredited Diploma equivalent to a Level 7/8 (NFQ). For more information see: <https://www.riamexams.ie/lriam>

## 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

|                          |                                           |              |
|--------------------------|-------------------------------------------|--------------|
| <b>MODULE CODE</b>       | <b>PSY4K</b>                              |              |
| <b>ECTS</b>              | <b>25</b>                                 |              |
| <b>MODULE COMPONENTS</b> | <b>Main Instrument Keyboard 4</b>         | <b>PSY4K</b> |
|                          | <b>Performance Class: Senior Keyboard</b> | <b>PSKSK</b> |
|                          | <b>Masterclasses</b>                      | <b>PSKMC</b> |

### Learning Outcomes

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

- Identify key questions about and undertake self-reflective enquiry into their own artistic practice.
- 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.
- Evidence flexibility, the ability to rapidly synthesise knowledge in real time, and suggest alternative perspectives.
- Making use of their imagination, intuition and emotional understanding, think and work creatively, flexibly and adaptively.
- 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.

### Module Content

In their final year, students should develop further the skills required for professional career paths. Students should evaluate their personal goals and begin to take steps to achieve them. Students should present a programme that reflects their four years of study, both in terms of technique and artistic expression. At the culmination of their studies, students should be able to communicate effectively with an individual artistic voice. Students should also be equipped to pursue postgraduate studies and/or to undertake professional engagements.

### Teaching & Learning Methods

- One-to-one lessons
- Weekly performance classes
- Masterclasses with visiting artists

## Assessment Details

| Assessment Component                           | Description                                                                                                                                                                                                                                                    | % of Total | When         |
|------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------|--------------|
| <b>Mid-year Concerto Exam (summative)</b>      | A full-length concerto, major contemporary work of equivalent challenge, or duo/chamber music recital of 30-40 minutes (see syllabus).                                                                                                                         | 20%        | Sem 2        |
| <b>End-of-Year Repertoire Exam (summative)</b> | Recital of 50-60 minutes which adheres to the repertoire requirements in the syllabus below. <b>Programme notes/verbal introductions are required. The content and quality of programme notes are taken into consideration when awarding the overall mark.</b> | 60%        | End of Sem 2 |
| <b>Teacher's Mark (formative)</b>              | Based on attendance & punctuality, musical development, and work rate                                                                                                                                                                                          | 20%        | End of Sem 2 |

## Reassessment Requirements

All exam components (including the teacher's mark) must be passed to graduate. In the case that a student fails either exam, there will be a supplementary examination of the same course material as presented or intended to present originally.

## Contact Hours & Student Workload

- Contact Hours: 100 hrs
- Independent Study: 525 hrs
- Total: 625 hrs

## Piano Assessment Syllabus

Students must present these minimum repertoire requirements in end-of-year exams before completion of their 4th year on the BMus programme:

1. A major contrapuntal work
2. A Sonata from the Classical Period
3. A modern or contemporary work written in the 20th or 21st century
4. A major work by an underrepresented composer

## Presentation of Exam Repertoire over the 4-Year Programme

**Note:** Students may **not** present the same individual work for assessment more than once during the four-year programme.

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**.

### Mid-Year Examination

#### Technical Requirements:

A full-length concerto, major contemporary work of equivalent challenge, or duo/chamber music recital of 30- 40 minutes.

### End-of-Year Examination

#### Repertoire Requirements:

The programme is entirely free choice and should reflect the interests, strengths and possible future direction of the performer in the profession. The programme should be of 50-60 minutes' duration. **Written (c. 600 words) or verbal (max. 5 mins) programme notes are required and form part of the assessment. The content and quality of programme notes are taken into consideration when awarding the overall mark.**

## Organ Assessment Syllabus

### Mid-Year Examination

- To perform a complete concerto, or piece for solo organ and orchestra of comparable length, from the 19th or 20th century.

### End-of-Year Recital

- A solo recital of approximately 60 minutes containing works from various stylistic periods

## Performing in Context

|                          |                           |                                                     |                |
|--------------------------|---------------------------|-----------------------------------------------------|----------------|
| <b>MODULE CODE</b>       | <b>PCY4K</b>              |                                                     |                |
| <b>ECTS</b>              | <b>10</b>                 |                                                     |                |
| <b>MODULE COMPONENTS</b> | <b>Compulsory:</b>        | <b>Collaborative Music</b>                          | <b>PCKCM</b>   |
|                          | <b>Choose 1 Elective:</b> | <b>Artist Duo</b>                                   | <b>PCEKAD</b>  |
|                          |                           | <b>Conducting UG</b>                                | <b>PCECUG</b>  |
|                          |                           | <b>Historically Informed Performance (Keyboard)</b> | <b>PCEKHIP</b> |
|                          |                           | <b>The Diabelli Codex</b>                           | <b>PCEKDC</b>  |

**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:

### Collaborative Music

- Initiate, develop, and realise collaborative performance projects through independent repertoire selection, artistic planning, and partnership with fellow performers.
- Demonstrate effective rehearsal and ensemble skills in the preparation and performance of chamber and collaborative repertoire.
- Apply informed stylistic, interpretative, and technical approaches to collaborative repertoire from diverse historical periods and performance contexts.
- Respond constructively to specialist coaching, masterclasses, and collaborative rehearsal processes to enhance artistic and technical performance.
- Present professional public performances that demonstrate artistic engagement, effective collaboration, and ensemble cohesion.
- Evaluate their collaborative performance practice and identify strategies for continued artistic development.

### Artist Duo

- Prepare and rehearse a chamber music partnership by collaborating effectively with an instrumental duo partner and developing agreed repertoire to performance standard.
- Demonstrate informed performance preparation through the selection of appropriate editions, independent practice, and engagement with coaching and feedback sessions.

**Conducting UG**

- 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.

**Historically Informed Performance Keyboard**

- Demonstrate an understanding of continuo practice and its role in 17th- and 18th-century performance.
- Realise figured bass accompaniments with appropriate harmonic, stylistic, and improvisatory awareness.
- Apply historically informed approaches to touch, articulation, ornamentation, rhythm, pitch, and tuning.
- Collaborate effectively in chamber music performance, adapting continuo playing to different ensemble contexts.

**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

This module comprises 3 components: All students must take collaborative music and then choose 1 other electives from: Artist Duo, Conducting UG (Undergraduate), Historically Informed Performance (Keyboard), or The Diabelli Codex.

### **Collaborative Music — Compulsory for all Keyboard Year 4 Students**

Repertoire will focus on works for piano trios or larger ensembles. Pianists are encouraged to pursue musical areas that are most inspiring to them, creating their own collaborations with fellow performing artists and selecting their own repertoire. Such areas could include projects involving performance as collaborators in multidisciplinary works involving other art forms as well as western art chamber music from the 18th, 19th, 20th and 21st centuries. Work is done in small ensemble rehearsing, coaching given by a specialist RIAM tutor and in masterclasses. Performances are normally assessed in RIAM's annual ChamberFest but can also be done outside of this time.

### **Choose 1 Elective from the following:**

#### **Artist Duo — 5 ECTS**

Students will develop collaborative performance skills across 2 strands — instrumental duos and vocal duos — over 2 intensive weeks of study. The first intensive week, during PSW 1a (October, Sem 1), will focus on instrumental duos, whilst the second intensive week, during PSW 4 (February, Sem 2), will focus on vocal duos.

Classes will consist of a mixture of one-to-one coaching, talks, workshop-style training sessions, lectures/talks and detailed feedback sessions.

For each of the intensive weeks in question, students will be expected to perform their two prepared works, which must be prepared to a professional standard upon arrival to the course, so that the instructor can focus on more advanced issues. Students can expect to perform at any point, and on multiple occasions, during both intensive weeks

An introductory lecture to this module will be provided in Semester 1, during Orientation week (see note below). There will be a summative performance assessment at the end of each PSW — students will be expected to perform their prepared repertoire, under concert conditions, before their module classmates.

**Note:** There will be an introductory lecture to Artist Duo on **Wednesday 9<sup>th</sup> September from 11:00am-12.30pm** during Orientation. Details will be emailed to students along with the Orientation schedule. Students who have elected to take Artist Duo **must attend** this introductory lecture **with their duo partners and chosen repertoire, including scores** — for Mozart concerti, we recommend Bärenreiter editions.

## Repertoire List for Artist Duo (with Instrumental Partner)

Prepare **1** selection from the Schumann concert repertoire, **and 1** selection from the Mozart concerti repertoire:

### Schumann Concert Repertoire (Choose 1 work)

| Work                                    | Instrumental Pairing            | Movements to be Prepared                               |
|-----------------------------------------|---------------------------------|--------------------------------------------------------|
| <i>Fantasiestücke</i> , Op.73           | Clarinet or cello               | Select 1 movement                                      |
| <i>Märchenbilder</i> , Op.113           | Viola                           | Select 1 movement                                      |
| Romances, Op.94                         | Oboe, clarinet, flute or violin | Select either movements 1+2<br><b>OR</b> movements 2+3 |
| <i>Fünf Stücke im Volkston</i> , Op.102 | Cello                           | Select any combination of 2 movements                  |
| <i>Clara Schumann Romances</i> , Op.22  | Violin or viola                 | Select 1 movement                                      |

### Mozart Concerti Repertoire (Choose 1 work)

| Work                                       | Portion to be Prepared |
|--------------------------------------------|------------------------|
| Violin Concerto No.3 in G major, K.216     | Bars 34–94             |
| Violin Concerto No.4 in D major, K.218     | Bars 38–109            |
| Violin Concerto No.5 in A major, K.219     | Bars 33–112            |
| Flute Concerto No.1 in G major, K.313      | Bars 27–91             |
| Flute Concerto No.2 in D major, K.314      | Bars 26–97             |
| Oboe Concerto in C major, K.314            | Bars 26–97             |
| Clarinet Concerto in A major, K.622        | Bars 49–154            |
| Bassoon Concerto in B-flat major, K.191    | Bars 32–98             |
| Horn Concerto No. 3 in E-flat major, K.447 | Start to bar 69        |
| Horn Concerto No. 4 in E-flat major, K.495 | Bars 31– 87            |

## Repertoire List for Artist Duo (with Vocal Partner)

All pianists are required to prepare the following from Mozart's *Le nozze di Figaro* (Bärenreiter edition):

- Act I, Scene 1: 'Cinque, dieci' (p. 11)
- Recitative: 'Cosa stai misurando' (p. 20)
- 'Se a caso Madama...' (p. 22 to the end of the excerpt)

These excerpts should be prepared in anticipation of working with singers (it is expected that singers performing the roles of Figaro and Susanna will be available from the vocal cohort).

In addition, each pianist will be required to prepare one substantial song. The prescribed repertoire list for this component will be issued in October.

### Conducting UG — 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.

### Historically Informed Performance (Keyboard) — 5 ECTS

In this elective module, students will learn continuo playing — a form of harmonic improvisation essential to the performance of 17th and 18th-century music. It will be taught through figured bass and will focus on the art of arpeggiation. The course will cover basic issues such as touch and articulation, ornamentation, pitch and tuning, survival in performance, rhythmic conventions and national styles. The elective will link up with other instruments and culminate in a showcase chamber concert.

### 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         |
|---------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------|------------|--------------|
| <b>Collaborative Music (summative)</b>            | Performance of minimum 20-30 minutes                                                                                                                                                                                           |                                                                                                    | 45%        | ChamberFest  |
| <b>Collaborative Music (formative)</b>            | Continuous assessment by coach(es)                                                                                                                                                                                             |                                                                                                    | 15%        | End of Sem 2 |
| <b>Artist Duo (summative)</b>                     | Pianists will be assessed on the performance of the required repertoire.                                                                                                                                                       |                                                                                                    | 20%        | During PSWs  |
| <b>Conducting UG</b>                              | Continuous Assessment                                                                                                                                                                                                          | Based on interactive class activities including performing, conducting, discussion and score study | 12%        | Sem 2        |
|                                                   | Written Assignment                                                                                                                                                                                                             | Essay on relevant topic                                                                            | 8%         | End Sem 2    |
| <b>Historically Informed Performance Keyboard</b> | Performance of a minimum of 15-20 minutes                                                                                                                                                                                      |                                                                                                    | 20%        | PSWs         |
| <b>The Diabelli Codex (Keyboard Students)</b>     | 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%        | PSW3b        |
| <b>The Diabelli Codex (Composition Students)</b>  | 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

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

## Contact Hours & Student Workload

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

## Recommended Reading/Resources

See Moodle for detailed information on each module component. Module facilitators will provide reading/resource details throughout the course of each module.

# Academics

## Capstone Project

|                          |                             |                         |               |
|--------------------------|-----------------------------|-------------------------|---------------|
| <b>MODULE CODE</b>       | <b>CPY4</b>                 |                         |               |
| <b>ECTS</b>              | <b>20</b>                   |                         |               |
| <b>MODULE COMPONENTS</b> | <b>Choose 1 Specialism:</b> | <b>Research</b>         | <b>CPY4R</b>  |
|                          |                             | <b>Composition</b>      | <b>CPY4C</b>  |
|                          |                             | <b>Music Technology</b> | <b>CPY4MT</b> |

## 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: Composition

This module builds primarily on the composition elements of the degree that you undertook in Years 1–3, namely Compositional Techniques, Analysis, Free Composition, Romantic Harmony and Orchestration. On successful completion of this module, students should be able to:

- Produce a large-scale original composition portfolio/project.
- 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 portfolio/project.

### 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: Composition

The purpose of the composition project is to allow students to work on an original composition portfolio/project. Students are supported through one on-one supervisions and group seminars to develop and enact their own composition portfolio/project. Students' work is evaluated during supervisions where creative decisions and technical problems are dealt with. The shape of the project/portfolio and the technology that they employ will be determined by the student in consultation with their supervisor.

### 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: Composition**

All students are expected to engage in three components:

- Individual Supervisions — Students will receive one-to-one tutorials with their supervisor working on original material including copying and proper presentation of scores. Work in progress is continuously assessed and feedback given. Students' work is evaluated during 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 a practitioner if required. In this case, the student will be allocated a main supervisor and a supporting practitioner by the Capstone Coordinating Committee.
- Composition 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 composition community at RIAM and beyond. The seminar consists of talks by invited speakers who may be composers or artists working in related fields: writers, artists, filmmakers, sound-designers etc. The seminar is a general discussion platform in which students can exchange creative ideas with one another and with 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.

### **Capstone Project: 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  |
|---------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------|-------|
| <b>Capstone Project: Research Documentation</b>         | 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 |
| <b>Capstone Project: Research Presentation</b>          | Students are required to give a 20-minute presentation of the research to a committee of examiners. For more information, see Capstone Handbook                                                                                                                                                                                                                                                                                                              | 12%        |       |
| <b>Capstone Project: Composition Documentation</b>      | Portfolio/Project and Supporting Programme Notes/Exposition.<br>The documentation of this component will be determined by the nature of the composition 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. For more information, see Capstone Handbook. | 75%        | Sem 2 |
| <b>Capstone Project: Composition Presentation</b>       | Students are required to give a 20-minute presentation of the composition 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%        |       |
| <b>Capstone Project: Music Technology Documentation</b> | Portfolio/Project and Supporting Programme Notes/Exposition.<br>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 |

| Assessment Component                                   | Description                                                                                                                                                                                                                                                                                    | % of Total | When |
|--------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------|------|
| <b>Capstone Project: Music Technology Presentation</b> | 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: Composition

|                |                        |         |
|----------------|------------------------|---------|
| Contact Hours: | Individual Supervision | 16 hrs  |
|                | Composition Seminars   | 16 hrs  |
|                | Research Training      | 4 hrs   |
| Workload:      |                        | 464 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: Composition

View available resources on the RIAM library catalogue:

- [Capstone: Composition](#)

### Module Prerequisites

Students are expected to have completed one of the composition electives/ composition classes in Year 3.

### Capstone Project: Music Technology

View available resources on the RIAM library catalogue:

- [Capstone: Music Technology](#)

## RIAM Holistic

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

**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             |
|-------------------------------------|------------------------------------------------------------------------------|------------|------------------|
| <b>Personal Reflective Practice</b> | Students confirm 20 personal reflections completed during the year on Moodle | 50%        | Sem 2<br>Week 10 |

| Assessment Component       | Description                      | % of Total | When             |
|----------------------------|----------------------------------|------------|------------------|
| Shared Reflective Practice | Students submit four reflections | 50%        | Sem 2<br>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     |
|----------------------------|----------------|
| <b>I (First)</b>           | 70% and over / |
| <b>II.1 (Upper Second)</b> | 60%–69%        |
| <b>II.2 (Lower Second)</b> | 50%–59%        |
| <b>III (Third)</b>         | 40%–49%        |
| <b>F1 (Fail 1)</b>         | 30%–39%        |

| Grade              | Percentage    |
|--------------------|---------------|
| <b>F2 (Fail 2)</b> | 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      | <ul style="list-style-type: none"><li>• An extremely assured and technically accomplished performance</li><li>• Maintained a totally convincing sense of control throughout the performance</li><li>• Highly polished and accomplished; always convincing in this regard</li></ul>                                       |
|                                     | Interpretation | <ul style="list-style-type: none"><li>• A profound understanding of style and of the pieces performed</li><li>• A richly imagined and memorable performance with great individuality always in abundance</li><li>• A deeply insightful performance; thoroughly convincing</li></ul>                                      |
|                                     | Performance    | <ul style="list-style-type: none"><li>• Totally committed and convincing throughout; a gripping account</li><li>• Profoundly communicative and effective; a confident and highly professional performance full of élan</li><li>• Full of flair and polish; a strong sense of artistry</li></ul>                          |
| 70%–79%                             | Technique      | <ul style="list-style-type: none"><li>• Very technically assured</li><li>• Hardly any lapses of control or none of any significance</li><li>• Highly polished and accomplished; always convincing in this regard</li></ul>                                                                                               |
|                                     | Interpretation | <ul style="list-style-type: none"><li>• A deep understanding of style and of the pieces performed</li><li>• A high degree of individuality with a significantly imaginative interpretation</li><li>• Showed a continuously high degree of insight throughout the performance; wholly convincing in this regard</li></ul> |
|                                     | Performance    | <ul style="list-style-type: none"><li>• A highly committed and convincing performance</li><li>• Great poise and confidence in evidence; always communicative</li><li>• A significant degree of flair and polish</li></ul>                                                                                                |
| Honours Second Class First Division |                |                                                                                                                                                                                                                                                                                                                          |
| 66%–69%                             | Technique      | <ul style="list-style-type: none"><li>• Mostly technically assured</li><li>• Some issues/lapses of control but not many</li><li>• In some short passages the performance may have been slightly marred by technical glitches</li></ul>                                                                                   |
|                                     | Interpretation | <ul style="list-style-type: none"><li>• Good understanding of style</li><li>• Has individuality but more subtlety of imagination required</li><li>• Has some degree of insight; quite convincing in this regard</li></ul>                                                                                                |
|                                     | Performance    | <ul style="list-style-type: none"><li>• Demonstrates commitment and concentration</li><li>• Displays confidence and poise and was communicative</li></ul>                                                                                                                                                                |

| Grade                                       | Criteria              |                                                                                                                                                                                                                                                               |
|---------------------------------------------|-----------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 60%–65%                                     |                       | <ul style="list-style-type: none"> <li>Evidence of some flair</li> </ul>                                                                                                                                                                                      |
|                                             | <b>Technique</b>      | <ul style="list-style-type: none"> <li>Fairly technically assured</li> <li>Some technical issues and perhaps limitations in control</li> <li>Slightly marred the performance overall</li> </ul>                                                               |
|                                             | <b>Interpretation</b> | <ul style="list-style-type: none"> <li>More individuality and awareness of musical style needed</li> <li>Requires a wider variety of expression</li> <li>Requires more insight; somewhat convincing though</li> </ul>                                         |
|                                             | <b>Performance</b>    | <ul style="list-style-type: none"> <li>Generally confident with some sense of involvement</li> <li>Displayed some poise and was mostly communicative</li> <li>Signs of some restriction which limits a sense of flair; shows good potential though</li> </ul> |
| <b>Honours Second Class Second Division</b> |                       |                                                                                                                                                                                                                                                               |
| 56%–59%                                     | <b>Technique</b>      | <ul style="list-style-type: none"> <li>Reliable technically but lacks versatility and ease</li> <li>Flaws in technical control</li> <li>Marred performance overall</li> </ul>                                                                                 |
|                                             | <b>Interpretation</b> | <ul style="list-style-type: none"> <li>Displayed some stylistic understanding</li> <li>A rather standard approach; lacks individuality</li> <li>Limited in insight into the music and not always convincing</li> </ul>                                        |
|                                             | <b>Performance</b>    | <ul style="list-style-type: none"> <li>Reasonably confident (most of the time) with some sense of involvement</li> <li>Though communicative it lacked poise</li> <li>Shows potential and demonstrates solid preparation though lacking in flair</li> </ul>    |
| 50%–55%                                     | <b>Technique</b>      | <ul style="list-style-type: none"> <li>Reasonable technically, though this restricted the musical interpretation</li> <li>The technique marred the overall impression somewhat</li> <li>Notable flaws in technical control</li> </ul>                         |
|                                             | <b>Interpretation</b> | <ul style="list-style-type: none"> <li>Displayed a somewhat narrow stylistic understanding</li> <li>Overall, a rather standard approach</li> <li>Occasional insights into the music but overall unconvincing in this regard</li> </ul>                        |
|                                             | <b>Performance</b>    | <ul style="list-style-type: none"> <li>Fairly confident but lacking in involvement</li> <li>Not always communicative</li> <li>Preparation in evidence but not always solid</li> </ul>                                                                         |
| <b>Third Class</b>                          |                       |                                                                                                                                                                                                                                                               |
| 46%–49%                                     | <b>Technique</b>      | <ul style="list-style-type: none"> <li>Technically limited</li> <li>Maintained a sense of continuity despite technical problems</li> <li>Conspicuous flaws in technical control</li> </ul>                                                                    |

| Grade          | Criteria              |                                                                                                                                                                                                                                                                  |
|----------------|-----------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
|                | <b>Interpretation</b> | <ul style="list-style-type: none"> <li>Displays some musical understanding though lacking in stylistic variety An unconvincing approach</li> <li>Quite limited in terms of insight into the music</li> </ul>                                                     |
|                | <b>Performance</b>    | <ul style="list-style-type: none"> <li>Somewhat hesitant throughout and lacking in engagement</li> <li>Though it maintained a sense of coherence, it lacked a sense of communication</li> </ul>                                                                  |
| <b>40%–45%</b> | <b>Technique</b>      | <ul style="list-style-type: none"> <li>Some significant technical limitations</li> <li>Lacked continuity</li> <li>Technically somewhat weak</li> </ul>                                                                                                           |
|                | <b>Interpretation</b> | <ul style="list-style-type: none"> <li>A limited and somewhat basic level of stylistic understanding</li> <li>An unsatisfactory and unconvincing approach</li> <li>Displayed little or no sense of direction or plan</li> </ul>                                  |
|                | <b>Performance</b>    | <ul style="list-style-type: none"> <li>Very hesitant throughout; lacking assurance</li> <li>Little or no communication and limited coherence</li> <li>Inadequate preparation in evidence</li> </ul>                                                              |
| <b>Fail</b>    |                       |                                                                                                                                                                                                                                                                  |
| <b>0%–39%</b>  | <b>Technique</b>      | <ul style="list-style-type: none"> <li>Serious technical limitations</li> <li>Disjointed and little or no continuity</li> <li>Not really in control; significant flaws everywhere in evidence</li> </ul>                                                         |
|                | <b>Interpretation</b> | <ul style="list-style-type: none"> <li>Little evidence of musical understanding or interpretation</li> <li>The performance may have been technically weak to the extent that it became difficult to judge interpretation</li> <li>Somewhat incoherent</li> </ul> |
|                | <b>Performance</b>    | <ul style="list-style-type: none"> <li>A disjointed and faltering performance</li> <li>Neither properly communicative nor coherent</li> <li>Little or no evidence of adequate preparation</li> </ul>                                                             |

## Marking Criteria: Chamber Music

| Grade          | Criteria                                                                                                                                                                                                                                                                                                                                                                                                                                                   |
|----------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>80%–99%</b> | <ul style="list-style-type: none"> <li>• A committed and integral contribution to an ensemble working at an exceptional level</li> <li>• Technically accomplished and richly imagined</li> <li>• A mature sense of artistry and flair</li> <li>• Profoundly communicative with a convincing understanding of style</li> <li>• An adaptable understanding of role</li> </ul>                                                                                |
| <b>70%–79%</b> | <ul style="list-style-type: none"> <li>• A significant contribution to an ensemble working at an excellent level</li> <li>• Technically assured and polished</li> <li>• A significant imagination with flair and poise</li> <li>• A responsive ensemble player, communicating with confidence</li> </ul>                                                                                                                                                   |
| <b>60%–69%</b> | <ul style="list-style-type: none"> <li>• A recognisable contribution to an ensemble working at a good level</li> <li>• Mostly technically assured and confident</li> <li>• A good understanding of style, but requires a wider variety of expression</li> <li>• Mostly communicative and with evidence of adaptability</li> </ul>                                                                                                                          |
| <b>50%–59%</b> | <ul style="list-style-type: none"> <li>• A basic contribution to an ensemble working at an acceptable level</li> <li>• Fairly technically assured</li> <li>• Greater listening skills and more awareness is needed to effectively work and communicate within a group</li> <li>• Some understanding of style with limited variety of expression</li> <li>• Preparation is evident</li> <li>• Generally confident with some sense of involvement</li> </ul> |
| <b>40%–49%</b> | <ul style="list-style-type: none"> <li>• Some contribution to an ensemble working at a reasonable level</li> <li>• Technically limited. Unstable ensemble with a lack of awareness and communication</li> <li>• A limited stylistic understanding and overall unconvincing approach with an unclear direction or plan</li> <li>• Better preparation is required</li> </ul>                                                                                 |
| <b>0%–39%</b>  | <ul style="list-style-type: none"> <li>• Limited contribution to an ensemble working at an unacceptable level</li> <li>• Lack of preparation, technical ability and/or control resulting in serious ensemble problems</li> <li>• Little evidence of musical understanding</li> <li>• A general lack of communication and an incoherent approach</li> </ul>                                                                                                 |

## 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 place 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 Presentation<sup>1</sup>

| 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     |

<sup>1</sup> 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](#)