ROYAL IRISH ACADEMY OF MUSIC

In Association with Trinity College Dublin

BMus Vocal 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 (Vocal) programme for 2026–2027. Everything you need — module content, assessment requirements and the regulations that govern your degree — is collected here. Use the linked **Contents** page, the quick links below, and the **Return to Contents** link in the footer of every page to move around the document.

What's Inside

This Handbook contains information about:

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

This handbook is divided into 5 main sections:

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

Your Responsibilities as a RIAM Student

You must:

- Familiarise yourself with this handbook and the RIAM Student Policies available online
- Fulfil every part of the programme to the best of your ability
- Attend all required classes
- Remain communicative, respectful and responsive

A Note on this Handbook

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

Contents

INTRODUCTION 5
RIAM 180 and the Academy Education — Where You Fit In 5
SECTION 1: GENERAL INFORMATION 6
The BMus Degree Programme Overview 6
Programme Aims and Learning Outcomes 8
Welcome from the Head of Vocal 9
Student Support Information 11
Staff Contacts 11
Tertiary Office / Academic Registry 11
Library 12
Reception 12
Counselling Support 12
Mentoring / Coaching Support 12
Student Support Leaders 12
EQuita Resolution Pathway (ERP) 13
Additional Resources 13
RIAM Disability Service and Educational Support Service 13
ERASMUS/Study Abroad 14
Glossary of RIAM Terms/Abbreviations 14
SECTION 2: RIAM GRADUATE ATTRIBUTES 17
Practical Outcomes 18
Theoretical Outcomes 19
Generic Outcomes 20
SECTION 3: FOUR-YEAR PROGRAMME SUMMARY 22
Year 1 Summary 23
Year 2 Summary 24
Year 3 Summary 25
Year 4 Summary 27
SECTION 4: DETAILED PROGRAMME MODULE DESCRIPTORS 29
Year 1 29

Principal Study 29
Mid-Year Technical Examination Requirements (Year 1) 32
End-of-Year Examination Recital Requirements (Year 1) 33
Performing in Context 35
Academics 40
RIAM Holistic 49
Year 2 51
Principal Study 51
Mid-Year Technical Examination Requirements (Year 2) 54
End-of-Year Examination Recital Requirements (Year 2) 55
Performing in Context 57
Academics 64
RIAM Holistic 72
YEAR 3 74
Principal Study 74
Mid-Year Examination (Year 3) 76
End-of-Year Examination (Year 3) 77
Performing in Context 78
Academics 92
RIAM Holistic 103
YEAR 4 106
Principal Study 106
Mid-Year Examination: Technical Requirements (Year 4) 109
End-of-Year Examination: Repertoire Requirements (Year 4) 110
Performing in Context 112
Academics 122
RIAM Holistic 130
SECTION 5: REGULATIONS AND ASSESSMENTS 133
Academic Progression 133
Marking System 133
Attendance 134
Practical Examinations 135
Programme Notes 135
Memory Requirements ..... **Error! Bookmark not defined.**
Copies of Music 135

Marking Criteria: Performance 136

Marking Criteria: Chamber Music 139

Marking Criteria: Academic Writing 140

Marking Criteria: Dissertation 145

Marking Criteria: Music Technology/Composition 149

Assessment Rubric: Capstone Project Documentation and Presentation 152

Compensation in Examinations 153

Penalties 155

Ethics and Research Misconduct 156

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 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.

Return to Contents

Undergraduate Programme Details	
Undergraduate Course Title	Bachelor in Music (BMus)
Principal Study	Vocal
Credit Value	60 ECTS per year
Duration	4 years full time
Institution	Royal Irish Academy of Music (RIAM)
Head of Institution	Deborah Kelleher, Director
Accrediting Institution	Trinity College Dublin (TCD)
Affiliation to School	School of Creative Arts
Registration Code	UBDM-MCOM-2V

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

Return to Contents

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.

Return to Contents

Welcome from the Head of Vocal

The Bachelor of Music (Vocal) is a distinctive four-year programme designed to develop exceptional singers into confident, versatile and reflective artists. Guided by RIAM's values of Living in Music, High Performance, Authentic Artistry, Authentic Listening, and Accountability, Humility and Care, the programme prepares students for the artistic, professional and personal demands of a successful portfolio career.

At RIAM, music is more than a subject of study—it is a way of life. Students are immersed in an environment where learning, performance, creativity and collaboration take place every day. With an annual intake of no more than ten vocal students, each singer benefits from an intensive and highly personalised learning experience.

Students receive two hours of individual tuition each week with a professor of international standing who mentors their artistic development throughout the degree. Regular accompaniment, vocal coaching and collaborative music-making ensure that students develop not only as solo performers but also as thoughtful musicians and colleagues. In Years 3 and 4, students participate in masterclasses and specialist coaching with internationally renowned visiting artists, enriching their musical perspectives and professional networks.

Excellence is achieved through commitment, discipline and continuous growth. RIAM challenges every student to pursue their highest potential while recognising that high performance is an individual journey.

Students perform regularly throughout the programme in solo recitals, performance classes, chamber music, RIAM Chorale, opera scenes and fully staged opera productions. Dedicated Performance Spotlight Weeks provide intensive rehearsal and performance opportunities, allowing students to refine their artistry in authentic performance settings.

Performances take place in RIAM's state-of-the-art performance facilities and the Academy's historic Georgian campus, while students also appear in prestigious venues throughout Dublin and participate in national and international performance projects and touring opportunities.

Authentic artistry is developed through curiosity, exploration and informed musical understanding. Alongside intensive performance training, students undertake academic studies that deepen their appreciation of the repertoire they perform.

Return to Contents

Modules include music history, sight-singing, keyboard skills, aural training, free composition and music technology. In the final year, students complete a Capstone Project that encourages independent research, creative enquiry and critical reflection.

Specialist vocal studies include lyric diction, phonetics, movement and acting, together with performance classes across a wide range of styles including baroque, oratorio, art song, opera and contemporary vocal techniques. Students are encouraged to discover and communicate their own artistic identity while developing the versatility required of today's professional singer.

Listening is fundamental to exceptional musicianship and meaningful collaboration. Throughout the programme, students develop the ability to listen attentively — to music, to fellow performers, to teachers and to audiences.

Collaborative performance, ensemble singing, coaching sessions and masterclasses foster respectful artistic dialogue, encouraging students to learn from one another while developing the communication skills essential for professional practice.

RIAM believes that artistic excellence and personal wellbeing are inseparable. Students are supported within a nurturing learning community that values respect, integrity and mutual care.

Holistic seminars and performance psychology modules are embedded throughout the programme to help students develop resilience, confidence and sustainable professional practices. Students are encouraged to take responsibility for their own learning while recognising the importance of collaboration, empathy and lifelong personal development.

In Years 3 and 4, students may choose elective modules that reflect their developing interests and career aspirations. Elective offerings vary annually and may include vocal pedagogy, community music, opera production, chamber music, choral conducting, opera scenes and musical theatre, enabling students to explore multiple artistic pathways and prepare for a diverse portfolio career.

Studying Vocal Performance at RIAM means joining a vibrant artistic community where every student is encouraged to live in music, pursue excellence with purpose, discover an authentic artistic voice, listen with openness and respect, and contribute positively to the Academy community.

We look forward to welcoming you and to supporting you on a rewarding and inspiring journey of artistic discovery and wish you every success during your undergraduate studies at the Royal Irish Academy of Music.

Professor Owen Gilhooly-Miles

Head of Vocal Studies and Opera

Return to Contents

Student Support Information

Staff Contacts

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

Tertiary Office / Academic Registry

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

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

Complaints	talktous@equita.ie
Tertiary Office/Academic Registry	thirdlevel@riam.ie

For more information on the RIAM Tertiary Office visit: **Tertiary Office (Academic Registry) | RIAM**

Return to Contents

Library

Librarian	Laoise Doherty laoisedoherty@riam.ie
Library Assistant	Caoimhe Donnelly Maguire caoimhemaguire@riam.ie

Reception

General Operative	Allen Donnelly reception@riam.ie
General Operative	Bernard Fox reception@riam.ie
Receptionist	Alina Man reception@riam.ie

Counselling Support

Clanwilliam Institute	office@clanwilliam.ie/ 01 6761363
Virginia Kerr	virginiakerr@riam.ie

Contact directly for up to 4 free Confidential Sessions

Mentoring / Coaching Support

Clanwilliam Institute	office@clanwilliam.ie/ 01 6761363
Dr Paul Roe	paulroe@riam.ie

Contact directly for up to 4 free Confidential Sessions

Student Support Leaders

Student Support Leaders are happy to be contacted to offer informal guidance and support. For a list of student support leaders, see the Student Support pages on Moodle (login required) and posters in the Common room.

Return to Contents

EQuita Resolution Pathway (ERP)

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

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

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

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

  Contact: **talktous@equita.ie**

Additional Resources

- **RIAM Dignity and Respect Policy**
- **Student Code of Conduct**
- **Students Complaints Procedure**

For more information on Student Supports, please visit the **Support Services for Students** section of our website.

RIAM Disability Service and Educational Support Service

RIAM's disability support service is described in our **Disability Support Service and Reasonable Accommodations Policy**. RIAM has in place an educational support service, which is available to any student who has a health condition, a learning challenge, or a combination of both. We will organise the supports and accommodations that will enable you to make the most of your studies at RIAM.

Students should initially reach out to the RIAM Office through the following email: **roisinmurphy@riam.ie** You will be given advice on how to schedule a meeting with the TCD Disability Service **Disability - Trinity Disability Service | Trinity College Dublin (tcd.ie)**. Thereafter, TCD will meet with you, and steps will be taken to provide appropriate and suitable support to facilitate your study.

Return to Contents

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

ERASMUS/Study Abroad

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

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

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

Glossary of RIAM Terms/Abbreviations

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

Return to Contents

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

Return to Contents

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

Return to Contents

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:

Return to Contents

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

Return to Contents

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

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

Return to Contents

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

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

Return to Contents

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

Return to Contents

SECTION 3: FOUR-YEAR PROGRAMME SUMMARY

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

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.

Return to Contents

Year 1 Summary

In Year 1 you establish the core of good vocal technique and develop a physiologically healthy approach to singing. You will build strong foundations in individual and ensemble performance while developing skills in lyric diction, movement, and keyboard, alongside academic study in music history, aural skills, sight-singing, composition, and music technology. You will perform in Junior Song, Baroque/Oratorio Performance Class, and the RIAM Chorale, developing the musical, collaborative, and professional skills essential to your future career as a singer.

Pillar	Year 1 Module and Module Components		Assessment Weighting %	Contact Hrs	ECTS
Principal Study	Main Instrument Vocal 1 Performance Class: Junior Song Performance Class: Baroque//Oratorio Masterclasses		60%	100	25
Performing in Context	Lyric Diction:	Phonetics/English Diction	10%	80	15
		Italian Diction 1			
	Movement 1				
	RIAM Chorale				
Academics	Historical and Cultural Perspectives on Music:	• Western Classical Music History 1	10%	35	15
	Practical Musicianship:	• Aural Skills / Sight-Singing 1 • Keyboard Skills for Vocal 1	10%	45-50	
	Music Creation:	• Compositional Techniques for Vocal 1 • Digital Audio Fundamentals 1	10%	40	
RIAM Holistic	Digital Literacy Performance Psychology 1 Personal Development Planning The Musician in Society Vocal Health 1 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.**

Return to Contents

Year 2 Summary

In Year 2 you continue to develop your technical and musical skills while expanding your repertoire across a broader range of styles, building confidence, artistry, and interpretative ability. You will deepen your skills in lyric diction, movement, acting, and opera, alongside academic study in music history, aural skills, sight-singing, keyboard, composition, and digital audio. You will continue to develop your performance and collaborative skills through Junior Song, Baroque/Oratorio Performance Class, Opera Class, and the RIAM Chorale. Students may take on a second study from Year 2 onwards.

Pillar	Year 2 Module and Module Components		Assessment Weighting %	Contact Hrs	ECTS
Principal Study	Main Instrument Vocal 2 Performance Class: Junior Song Performance Class: Baroque//Oratorio Masterclasses		60%	100	25
Performing in Context	Lyric Diction:	German Diction 2 Italian Diction 2	10%	80	15
	Movement 2				
	Acting for Singers 2				
	Opera Class 2				
	RIAM Chorale				
Academics	Historical and Cultural Perspectives on Music History:	• Western Classical Music History 2	10%	30	15
	Practical Musicianship:	• Aural Skills / Sight-Singing 2 • Keyboard Skills for Vocal 2	10%	45-50	
	Music Creation:	• Compositional Techniques for Vocal 2 • Digital Audio Fundamentals 2	10%	40	
RIAM Holistic	Performance Psychology 2 Vocal Health 2 Career Strategy 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.**

Return to Contents

Year 3 Summary

Year 3 marks a significant step towards artistic maturity. You will refine your individual artistic voice, integrating your own artistic intentions into your performances while selecting electives that reflect your emerging musical identity. You will further develop your skills in lyric diction, acting, opera, and ensemble performance, and will explore a range of performance opportunities through Art Song and your choice of electives. You will develop your Capstone Project proposal and study 20th- and 21st-century music history, while extending your musicianship through advanced rhythmic training, aural skills, composition, and music technology.

Pillar	Year 3 Module and Module Components		Assessment Weighting %	Contact Hrs	ECTS
Principal Study	Main Instrument Vocal 3 Performance Class: Art Song Masterclasses		60%	100	25
Performing in Context	Lyric Diction:	French Diction 3 German Diction 3	10%	80	15
	Acting for Singers 3				
	Opera Class 3				
	RIAM Chorale				
	Choose **2** Electives: (1 Major worth 12% and 1 Minor worth 6%)	• Opera Production (opera role or ensemble — subject to casting) • Chamber Music • Choral Conducting • Co-creative Inclusive Ensembles: The Karen Power Project • Musical Theatre • Vocal Pedagogy			
Academics	Historical and Cultural Perspectives on Music History	• 20th/21st-Century Music History • Capstone Project Proposal Development	10%	35	15
	Practical Musicianship	• Advanced Rhythmic Training • Aural Skills / Sight-Singing 3	10%		
	Music Creation	• Compositional Techniques for Vocal 3 • Music Technology 3	10%		

Return to Contents

Pillar	Year 3 Module and Module Components		Assessment Weighting %	Contact Hrs	ECTS
		• Free Composition: Exploring Contemporary Vocal Repertoire			
RIAM Holistic	Personal Development: Professional Development: (Choose 1):	• Performance Psychology 3 (compulsory) • Setting up your Teaching Studio • Finances for Musicians	0% (P/F)	30	5
	Cultural Agency: (Choose 1): Somatic Practice: (Choose 1):	• Design Your Outreach Programme — From Philosophy to Funding • Positive Health: Because You're Worth It! • Mindset • Yoga 3 • ITM Alexander Technique			

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

Return to Contents

Year 4 Summary

Year 4 is the culmination of your studies. You will consolidate and demonstrate your artistic development through a major recital and advanced performance opportunities, while undertaking a significant independent Capstone Project in your chosen specialism of research, composition, or music technology. You will further develop your skills in Art Song, Opera Studies, lyric diction, and collaborative performance, with opportunities to select electives that reflect your individual artistic interests and professional aspirations. Advanced aural skills and continued engagement with performance psychology, professional development, cultural agency, and somatic practice will support your transition towards life as a professional musician.

Pillar	Year 4 Module and Module Components		Assessment Weighting %	Contact Hrs	ECTS
Principal Study	Main Instrument Vocal 4 Performance Class: Art Song Opera Studies: Aria Class Masterclasses		60%	100	25
Performing in Context	Lyric Diction:	French Diction 4	10%	80	10
	RIAM Chorale				
	Choose **2** Electives:	• Opera Production (opera role or ensemble — subject to casting) • Chamber Music • Choral Conducting • Co-creative Inclusive Ensembles: The Karen Power Project • Musical Theatre • Opera Scenes • Song Project • Vocal Concerto			
Academics	Capstone Project (Choose 1 Specialism):	• Research • Composition • Music Technology	30%	56-62	20
	Advanced Aural Skills (compulsory)				
RIAM Holistic	Personal Development:	• Performance Psychology 4 (compulsory)	0% (P/F)	30	5
	Professional Development (Choose 1):	• Setting up your Teaching Studio • Finances for Musicians			

Return to Contents

Pillar	Year 4 Module and Module Components		Assessment Weighting %	Contact Hrs	ECTS
	Cultural Agency (Choose 1):	• Design Your Outreach • Programme — From Philosophy to Funding • Positive Health: Because You're Worth It! • Mindset			
	Somatic Practice (Choose 1):	• Yoga 4 • ITM Alexander Technique			

Graduating

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

SECTION 4: DETAILED PROGRAMME MODULE DESCRIPTORS

Year 1

Principal Study

MODULE CODE	**PSY1V**	
ECTS	**25**	
MODULE COMPONENTS	**Main Instrument Vocal 1**	**PSY1V**
	Performance Class: Junior Song Class	**PSVJS**
	Performance Class: Baroque/Oratorio Repertoire	**PSVBOR**
	Masterclasses	**PSVMC**

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 their first year, students will establish the core of a good singing technique working with their singing teacher on postural alignment, breath management, phonation, resonance and articulation. The teacher will use modes of instruction that develop a rapport with the student, that permit the diagnosis of vocal problems, and that supply prescriptions for corrections through specific and communicable language. The repertoire studied will be suited to the developing voice and will focus on Baroque songs and arias by Italian and English composers; Art Songs sung in English and Folk songs. The vocal coaching sessions

Return to Contents

will focus on the style and interpretation of repertoire and the pronunciation and expression of text. Students will also learn how to sing as a partner with an accompanist. In addition to the focus on technical work and repertoire, students will also be assisted to develop practice strategies and structured goals in preparation for practical assessments.

Performance Class: Junior Song

In Year 1, students participating in this performance class will focus on the interpretation and performance of Art Songs sung in English and Folksongs. Students can also present own-choice repertoire from their portfolio.

Students will be encouraged by the class tutors to develop their imagination in the interpretation of songs. They will learn how to express the meaning of the text through sensitivity of emotional expression and nuances of language. They will develop skills in translating and understanding poetic language.

Students will also observe the structure of the vocal and piano parts in the songs performed and will learn how to collaborate with a pianist as a duo partner in the performance of art songs and folksongs. They will learn platform/presentation skills and the ability to constructively critique their own and other's performances, creating a constructive learning environment.

There will be **two class concerts** during the year in which students will present repertoire for examination by the class tutor and the head of faculty or her/his nominee. These concerts will be performed for a small audience.

Performance Class: Baroque/Oratorio Repertoire

In Year One students participating in this performance class will examine a broad array of practical issues relating to the performance of baroque vocal repertoire and oratorio. Repertoire to be studied in class will include songs and arias in English and Italian from the 16th, 17th and 18th centuries, Lute Songs in English and Italian, and oratorio solos and ensemble repertoire as appropriate to the developing voice.

Class tutors will encourage reflection on the stylistic aspects of music found in this era and the fundamentals of baroque ornamentation and style. Students will be encouraged by the class tutors to develop their imagination in the interpretation of the repertoire. They will learn how to express the meaning of the text through sensitivity of emotional expression and nuances of language.

Students will learn platform/presentation skills and the ability to constructively critique their own and other's performances, creating a constructive learning environment.

There will be **two class concerts** during the year in which students will present repertoire for examination by the class tutor and the head of faculty or her/his nominee. These concerts will be performed for a small audience.

Return to Contents

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.
- Students learn to collaborate with a pianist as a duo partner in the performance of song repertoire, along with baroque and oratorio repertoire.
- There may also be opportunities to perform with small ensembles or solo obligato instruments.
- Masterclasses with visiting artists allow the student to engage in public performance practice.

Assessment Details

Main Instrument			
Assessment Component	**Description**	**% of Year**	**When**
Mid-year Technical Exam (summative)	A range of technical exercises, extracts from repertoire, as outlined in the syllabus (see below)	12%	Sem 1 Week 11
End-of-year Repertoire Exam (summative)	Recital of 15-20 minutes which adheres to the repertoire and presentation requirements in the syllabus (see below). Programme notes/verbal introductions are required.	31%	End of Sem 2
Teacher's Mark (formative)	Based on attendance & punctuality, musical development, and Work Rate	5%	Sem 2

The percentages in this table are shares of the total marks for Year 1, not of this module. They are drawn from the 48% allocated to this Main Instrument module within the Principal Study pillar.

Performance Class: Junior Song			
Assessment Component	**Description**	**% of Module**	**When**
Mid-year Class Concert Exam (summative)	Class Concert Performance	30%	Sem 1 December
End-of-Year Class Concert Exam (summative)	Class Concert Performance	30%	Sem 2 May
Teacher's mark (formative)	Continuous assessment based on appraisal of the student's work rate, performance in classes, response to feedback and contribution to the classes. Portfolio to include background research, phonetic transcriptions, translations and a record of songs performed in class.	40%	Throughout Year

Return to Contents

The percentages in this table are shares of the marks for this module and sum to 100%. The module itself is worth 6% of Year 1.

Performance Class: Baroque/Oratorio Repertoire			
Assessment Component	**Description**	**% of Module**	**When**
Mid-year Class Concert Exam (summative)	Class Concert Performance	30%	Sem 1 December
End-of-Year Class Concert Exam (summative)	Class Concert Performance	30%	Sem 2 May
Teacher's mark (formative)	Continuous assessment based on appraisal of the student's work rate, performance in classes, response to feedback and contribution to the classes. Portfolio to include background research, phonetic transcriptions, translations and a record of songs performed in class.	40%	Throughout Year

The percentages in this table are shares of the marks for this module and sum to 100%. The module itself is worth 6% of Year 1.

Mid-Year Technical Examination Requirements (Year 1)

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

Prepare a Vocal Study and an Extract from the Vocal Repertoire as indicated below:

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

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

Return to Contents

End-of-Year Examination Recital Requirements (Year 1)

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

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

To perform from memory a recital of 15-20 minutes, which includes the natural breaks between pieces, chosen from the portfolio.

This programme must be approved by the principal study tutor.

Written or verbal programme notes are required. The duration of verbal notes should not exceed 5 minutes and will be added on to the duration of the recital.

> **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**.

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: 100 hrs
- Student workload: 525 hrs
- Total: 625 hrs

Return to Contents

Recommended Reading/Resources

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

- Reading List: **Junior Song Class**
  Baroque/Oratorio repertoire
  Singing (Principal Study)

Return to Contents

Performing in Context

MODULE CODE	**PCY1V**		
ECTS	**15**		
MODULE COMPONENTS	**Lyric Diction:**	**Phonetics/English Diction**	**PCY1VLDP**
		Italian Diction 1	**PCY1VLDI**
	Movement 1		**PCY1VM**
	RIAM Chorale		**RIAMCHOR**

Learning Outcomes

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

Lyric Diction: Phonetics/English Diction

- To train students in the use of the International Phonetic Alphabet (IPA)
- To apply this knowledge to a range of repertoire in the English language
- Application of these skills to the study of foreign languages in accordance with the students' language studies

Lyric Diction: Italian Diction 1

- Pronounce and articulate Italian vowels and consonants
- Translate simple phrases with the aid of appropriate resources
- Use phonetics as an aid to pronunciation
- Sing Italian songs/arias with clear enunciation of the text

Movement 1

- Critically discuss the movement of their own bodies
- Describe in detail their own physical uniqueness
- Improve their level of fitness appropriate to the performance demands of a young singer
- Demonstrate a basic level of movement memory

RIAM Chorale

- Demonstrate evidence of skills in relation to a variety of repertoire, styles, etc.
- Engage musically in varied ensemble and other collaborative contexts, including those which go beyond the discipline of music.
- Recognise and respond appropriately to a range of performing contexts, spaces, and environments.

Return to Contents

- 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 the relevance of, and be readily able to adapt, previously learned skills to new contexts.

Module Content

This module comprises three components — Lyric Diction (Phonetics/English Diction and Italian Diction 1), Movement 1, and RIAM Chorale.

Lyric Diction: Phonetics/English Diction

Classes 1 - 6: Classification and articulation of the vowels and consonants as used in standard English. Using the International Phonetic Alphabet to transcribe vowels and consonants as used in standard English. Demonstrating clear fluent diction as the basis of meaningful communication of text in vocal performance. Knowledge of articulation and the basic musculature of the mouth. Applying standard English pronunciations to solo vocal repertoire regarding clarity, expression, and interpretive values. Portfolio including background research, phonetic transcriptions, translations and record of songs performed in class.

Classes 7 - 12: The notation of an English language dialect or accent in relation to its deviation from Standard English. Application of these skills to the study of foreign languages in accordance with the students' language studies. Extension of the articulation of Standard English and/or a chosen dialect to an interpretation of spoken text for performance. The development of an understanding of matching voice to gesture and movement in relation to the spoken word. Performance of a spoken version of an aria or song appropriate to the use of word to enhance drama.

Lyric Diction: Italian Diction

The aim of this module component is to introduce students to the fundamentals of Italian Lyric Diction The emphasis will be on lyric diction, i.e. "singing diction" in Italian. The focus will be on pronunciation and enunciation of the text. Phonetics will be used as an aid to pronunciation. Simple translation skills. Reading aloud texts and singing songs/arias in Italian with clear enunciation and understanding of the text.

Lyric Diction: Movement 1

This module component focuses on body awareness, co-ordination, stretching, fitness, stage deportment and movement memory. Students will be guided to become aware of the movement of their own bodies. They will increase their awareness of the levels of fitness required to pursue a career as a performing singer. Students will train in developing a movement memory.

RIAM Chorale

Throughout their four years of undergraduate studies, students will sing in a wide variety of repertoire scored for a cappella chamber choir and for full chorale accompanied by an instrumental ensemble. Emphasis will be placed on cultivating the ability to pitch accurately, sight sing and listen critically as

part of a vocal ensemble. Students will learn to sing with confidence as part of a vocal ensemble, to work with others to realise joint performance projects and to follow the direction of a choral conductor.

There will be **two main performance** projects per year which will be rehearsed during RIAM Performance Spotlight Weeks.

In addition to mainstream choral repertoire, the RIAM Chorale also presents works by under-represented and contemporary composers. Highlights in recent years include a cappella works by Clara Schumann, Fanny Hensel, Ina Boyle, Eric Whitacre and Rhona Clarke and performances of major works by living composers including Dr Kevin O'Connell: Mass; Tariq O'Regan: The Ecstasies Above (in collaboration with Chamber Choir Ireland) and James Whitbourne: Annelies. Soloists for performances will be chosen by audition from within the RIAM Chorale.

Please Note: Full attendance at rehearsals and performances is mandatory for BMus vocal students. Penalties will apply for non-attendance.

Teaching & Learning Methods

- Group classes
- Course assignments and notes
- Expert-led in-person interactive classes
- Online components may be used
- Reading and singing in Italian

Assessment Details

Lyric Diction: Phonetics/English Diction			
Assessment Component	**Description**	**% of Module**	**When**
Portfolio	Phonetic Transcription	30%	Sem 2 Week 12
Oral Continuous Assessment	Performance/Text	70%	Sem 2 Week 12

The percentages in this table are shares of the marks for this module and sum to 100%. The module component itself is worth 5% of Year 1.

Return to Contents

Lyric Diction: Italian Diction			
Assessment Component	**Description**	**% of Module**	**When**
Exam and Performance	Reading and singing in Italian	50%	Sem 2 Week 12
Continuous Assessment	Course assignments and notes	50%	Throughout the Year

The percentages in this table are shares of the marks for this module and sum to 100%. The module component itself is worth 5% of Year 1.

Movement 1			
Assessment Component	**Description**	**% of Module**	**When**
Performance and Continuous Assessment	Participation in classes and engagement with the process of the class. Portfolio recording movement experiences recorded in class.	100	Sem 1 Week 12

This module is assessed Pass/Fail and carries no percentage weighting toward Year 1. The percentages in this table show how the Pass/Fail judgement is arrived at within the module; they sum to 100% of the module. The module must still be passed.

RIAM Chorale			
Assessment Component	**Description**	**% of Module**	**When**
Performance 1	Participation in rehearsals and performances	50%	Sem 1 Dec PSW
Performance 2	Participation in rehearsals and performances	50%	Sem 2 February PSW

This module is assessed Pass/Fail and carries no percentage weighting toward Year 1. The percentages in this table show how the Pass/Fail judgement is arrived at within the module; they sum to 100% of the module. The module must still be passed.

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.

Return to Contents

Contact Hours & Student Workload

• Contact hours:	Lyric Diction: Phonetics/English Diction	24 hrs
	Lyric Diction: Lyric Diction 1	24 hrs
	Movement 1	15 hrs
	Riam Chorale (attendance at rehearsals & performances)	45 hrs
• Student workload:	Lyric Diction: Phonetics/English Diction	24 hrs
	Lyric Diction: Lyric Diction 1	24 hrs
	Movement 1	15 hrs
	RIAM Chorale (Self-study)	92 hrs
• Total:		263 hrs

Recommended Reading/Resources

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

- Reading List: **English Diction & Phonetics**
  Italian Diction
  RIAM Chorale

Return to Contents

Academics

Historical and Cultural Perspectives on Music

MODULE CODE	**ACY1V**	
ECTS	**5**	
MODULE COMPONENTS	**Western Classical Music History 1**	**AHY1WMH**

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.
- 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 1 component — Western Classical Music History 1 and

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. The material will include in-depth discussion of the broader socio-political and cultural context. There will be a strong emphasis on engaging with scores were applicable, which will develop students' analytical skills as well as listening to recordings which will develop aural skills.

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.

Return to Contents

Assessment Details

Assessment Component	Description	% of Module	When
Western Classical Music History (In-module Assignment 1)	Academic Writing Assignment	25%	Sem 1
Western Classical Music History (In-module Assignment 2)	Essay Preparation: Opera Presentation	25%	Sem 1
Western Classical Music History (Summative Assignment)	Essay/Podcast: 1500 words or 10-15-min podcast **(musical examples required for >65%)**	50%	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
- Student workload: 90 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

Return to Contents

Practical Musicianship

MODULE CODE	**APY1V**	
ECTS	**5**	
MODULE COMPONENTS	**Aural Skills/Sight-Singing 1**	**APY1VAS**
	Keyboard Skills for Vocal 1	**APY1VKS**

Learning Outcomes

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

Aural Skills/Sight-Singing 1

- Demonstrate a basic level of aural competency and literacy.
- Demonstrate an ability to sight-sing/dictate with proficiency.
- Use aural skills to support the development and study of material in the principal study area/music creation.
- Engage in self-directed practice with skill and fluency.

Keyboard Skills for Vocal 1

- Use the keyboard as a tool in the preparation of their vocal repertoire
- Demonstrate appropriate reading skills.
- Use the keyboard to support the development and study of aural/sight-singing/music creation components.
- Engage in self-directed practice with skill and fluency.

Module Content

The module comprises two components: Aural Skills/Sight-Singing and Keyboard Skills for Vocal 1.

Aural Skills/Sight-Singing 1

The rationale for this component is to establish a basic level of aural competency and literacy so that the student can perceive, vocalise and dictate fundamental musical structure (harmonic, melodic and rhythmic) through reading and listening. Topics will include:

- Sight-singing: systematic training in sight-singing based on the use of tonic solfa involving a progression from simple pentatonic to diatonic major and minor tonalities (single line and two-part).
- Dictation: systematic instruction in both rhythmic and melodic dictation. The rhythmic dictation will involve the recognition of beats, division of beats, and internal beat patterns, in simple and compound time signatures.

Return to Contents

- The recognition of intervals and triads.
- Musicianship: the performance of two-part canons, two-part vocal excerpts and group performances/sing and play.

Keyboard Skills for Vocal 1

The rationale for this component is to develop fundamental keyboard skills and confidence to facilitate students in becoming self-directed learners and support their principal study. Material will be tailor made to individual ability.

Topics may include:

- Technical skills, including scales, arpeggios or studies
- Sight-reading skills
- Improvising skills
- Chord location, formation and application as appropriate
- Cadences and chord patterns/figured bass and application as appropriate
- Playing simple piano pieces/accompaniment
- Melodic crafting

Teaching & Learning Methods

Aural Skills/Sight-Singing 1

The aural skills module will run throughout both semesters for 2 hours per week. Aural skills will be developed through interactive exercises, performances and ensemble work. The sessions require active student participation, daily preparation, and completion of designated tasks.

Keyboard Skills for Vocal 1

The keyboard skills module will run throughout both semesters. Classes will take place individually (15 minutes duration) and/or in groups. The sessions require active student participation, weekly preparation, and completion of designated tasks.

Assessment Details

Assessment Component	Description	% of Module	When
Aural Skills/Sight-Singing (Mid-Year Assessment)	Practical assignments + written dictation paper	50%	Mid-year
Aural Skills/Sight-Singing (End-of-year Assessment)	Practical assignments + written dictation paper	50%	End of year
Keyboard Skills Continuous Assessment	Selection of agreed tasks across the year based on materials covered	0% Pass/Fail	

Return to Contents

Reassessment Requirements

Resit practical exam and/or retake presentation during the Supplemental Examination period in August.

Contact Hours & Student Workload

- Aural: 40 hrs
- Keyboard: 10 hrs (5 hrs per person/10 hrs shared)
- Independent Study: 80 hrs
- Total: 125 hrs

Recommended Reading/Resources

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

Reading List: **Sing-Singing/Aural**

See also: *Let's Get Reading* Series; Various Song Books; Vaccai etc.

Return to Contents

Music Creation

MODULE CODE	**AMY1V**	
ECTS	**5**	
MODULE COMPONENTS	**Compositional Techniques for Vocal 1**	**AMY1VCT**
	Digital Audio Fundamentals 1	**AMY1DAF**

Learning Outcomes

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

Compositional Techniques for Vocal 1

- Demonstrate a basic level of musical literacy.
- Demonstrate and apply the fundamentals of musical theory.
- Analyse and compose suitable melodic material in response to a given phrase and to a given bass line.
- Analyse and compose basic 4-part harmony, SATB writing.

Digital Audio Fundamentals 1

- Demonstrate the ability to input notes, dynamics and articulations, edit, layout and optimize a computer-based score within notation software (e.g. MuseScore).
- Extract musical examples from notation software for use in word processor/image-based programs (e.g. musical examples within an essay) and preparing parts for performance, including transposing scores.
- Sequence MIDI information to create original compositions and backing tracks through the use of VST (Virtual Studio Technology) instruments.
- Perform basic editing (extract selections, fades, volume and pan manipulation, effects sends/receives) within a Digital Audio Workstation.
- Work towards becoming an independent user within a Digital Audio Workstation and develop proficient typesetting ability.

Module Content

The module will consist of two components — Compositional Techniques for Vocal 1 and Digital Audio Fundamentals 1.

Return to Contents

Compositional Techniques for Vocal 1

The rationale for this component to develop basic literacy skills and ensure students have a firm grasp of musicianship fundamentals. The second semester will build on this understanding by introducing SATB writing.

Musicianship fundamentals: core vocabulary and application of skills — Topics to include key signatures, scales and patterns, intervals, chords, time signatures, rhythmic grouping, basic transposition, solfa application, phrasing and structure considerations, contextual analysis etc.

Harmony fundamentals: an introduction to SATB writing — Topics to include chord formation, cadences, chord progressions, root position and first inversions chords, the dominant seventh chord, contextual analysis etc.

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 may include:

- Basic typesetting in music notation software (note input, dynamics and articulations).
- Figured-bass notation and typesetting lyrics (Solo songs/SATB).
- Transposition of scores and transposing instruments.
- Score editing (layout and score optimization) and preparation of parts.
- Extracting musical examples from notation software for use in a word processor/image-based program.
- Sequencing in a Digital Audio Workstation 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 for Vocal 1

The compositional techniques module will run throughout both semesters. The sessions require active student participation, weekly preparation, and completion of designated tasks. Strong links will be made with the Practical Musicianship Vocal Strand. Classes will be performance based and will support the ongoing development of aural skills. Links with the Technology component across year 1&2 will be made as appropriate.

Digital Audio Fundamentals 1

- 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 Module	When
Compositional Techniques (Musicianship Fundamentals)	Examination/task or portfolio	32%	End of Sem
Compositional Techniques (Harmony Fundamentals)	Portfolio	48%	End of Sem
Digital Audio Fundamentals (Computer Notation)	4–5 short typeset examples. Typically, the pieces will be used in class and completed each week in a continuous assessment. Pieces are selected to target particular toolsets (figured-bass, lyrics, extracting musical examples etc.)	0% Pass/Fail	End of Sem 1
Digital Audio Fundamentals (Sequencing in a DAW)	Composition for TV Advertisement. Students are provided with a selection of short TV Ads to which they compose a musical backing track.	20%	End of Sem 1

Reassessment Requirements

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

Return to Contents

Contact Hours & Student Workload

- Compositional Techniques: 30 hrs
- Digital Audio Fundamentals: 10 hrs
- Independent Study: 85 hrs
- Total: 125 hours

Recommended Reading/Resources

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

Reading List: **Compositional Techniques**

Digital Audio Fundamentals

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

Return to Contents

RIAM Holistic

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

Learning Outcomes

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

- Begin to cultivate self-motivation and self-management skills, and the ability to undertake autonomous self-study in preparation for continual future (life-long) learning and in support of a sustainable livelihood.
- Develop, research and evaluate ideas, concepts and processes through reflective thinking and practice.
- Begin to recognise the physiological and psychological demands associated with professional practice, and evidence awareness of – and preparedness to engage with as needed – relevant health and wellbeing promotion initiatives and resources.
- Exhibit a growing long-term (life-long) perspective on individual artistic development, demonstrating an inquiring attitude, and regularly evaluating and developing artistic and personal skills and competences in relation to personal goals.

Module Content

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

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

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

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

Return to Contents

Assessment Details

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

Reassessment Requirements

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

Contact Hours & Student Workload

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

Recommended Reading/Resources

See Moodle for detailed information about each RIAM Holistic component.

Return to Contents

Year 2

Principal Study

MODULE CODE	**PSY2V**	
ECTS	**25**	
MODULE COMPONENTS	**Main Instrument Vocal 2**	**PSY2V**
	Performance Class: Junior Song Class **Performance Class: Baroque/Oratorio Repertoire**	**PSVJS** **PSVBOR**
	Masterclasses	**PSVMC**

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 their second year, singers will continue to develop the principals of a good singing technique and continue to work with their singing teacher on postural alignment, breath management and breath support, phonation, resonance and articulation. Many technical skills require time to assimilate, and the teacher will develop a pedagogy that speaks to the student's needs.

The repertoire studied will be extended to include German Lieder from the works of late classical and early romantic composers. There will be further study of Baroque arias by Italian, English and German composers. Students will also study recitatives for the first time and continue their study of English Art Songs. Students will also be encouraged to study songs by underrepresented composers and to develop their own artistic identity in their choice of repertoire for study.

Their one-to-one vocal coaching sessions will focus on the style and interpretation of repertoire and the pronunciation and expression of text. They will also learn how to sing as a partner in a Lieder duo.

Return to Contents

Portfolio containing a record of music studied and performed, tutorials, programme notes, related performing activities and other external stimuli.

Performance Class: Junior Song

In Year 2, students participating in this performance class will focus on the interpretation and performance of Art Songs sung in English and German Lieder from the works of late classical and early romantic composers. Students can also present own-choice repertoire from their portfolio.

Students will be encouraged by the class tutors to develop their imagination in the interpretation of songs. They will learn how to express the meaning of the text through sensitivity of emotional expression and nuances of language. They will develop skills in translating and understanding poetic language.

Students will also observe the structure of the vocal and piano parts in the songs performed and will learn how to collaborate with a pianist as a duo partner in the performance of art songs and folksongs. They will learn platform/presentation skills and the ability to constructively critique their own and other's performances, creating a constructive learning environment.

There will be **two class concerts** during the year in which students will present repertoire for examination by the class tutor and the head of faculty or her/his nominee. These concerts will be performed for a small audience.

Performance Class: Baroque/Oratorio Repertoire

In Year 2, students participating in this performance class will examine a broad array of practical issues relating to the performance of baroque and oratorio repertoire, including baroque arias and recitatives in English, Italian and German.

Students can also present oratorio solos and ensembles in the class. Class tutors will encourage reflection on the stylistic aspects of music from this era with a special focus on the performance of baroque recitative and ornamentation.

Students will be encouraged by the class tutors to develop their imagination in the interpretation of the repertoire. They will learn how to express the meaning of the text through sensitivity of emotional expression and nuances of language. Students will learn platform/presentation skills and the ability to constructively critique their own and other's performances, creating a constructive learning environment.

There will be **two class concerts** during the year in which students will present repertoire for examination by the class tutor and the head of faculty or her/his nominee. These concerts will be performed for a small audience.

Teaching & 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.
- Students learn to collaborate with a pianist as a duo partner in the performance of song repertoire, along with baroque and oratorio repertoire.

Return to Contents

- There may also be opportunities to perform with small ensembles or solo obligato instruments.
- Masterclasses with visiting artists allow the student to engage in public performance practice.

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.
- Students learn to collaborate with a pianist as a duo partner in the performance of song repertoire, along with baroque and oratorio repertoire.
- There may also be opportunities to perform with small ensembles or solo obligato instruments.
- Masterclasses with visiting artists allow the student to engage in public performance practice.

Assessment Details

Main Instrument			
Assessment Component	**Description**	**% of Year**	**When**
Mid-year Technical Exam (summative)	A range of technical exercises, extracts from repertoire, as outlined in the syllabus (see below)	12%	Sem 1 Week 11
End-of-year Repertoire Exam (summative)	Recital of 20-30 minutes which adheres to the repertoire and presentation requirements in the syllabus (see below). Programme notes/verbal introductions are required.	37%	Sem 2 May/June
Teacher's Mark (formative)	Based on attendance & punctuality, musical development, and Work Rate	5%	Throughout Year

The percentages in this table are shares of the total marks for Year 2, not of this module. They are drawn from the 54% allocated to this Main Instrument module within the Principal Study pillar.

Performance Class: Junior Song			
Assessment Component	**Description**	**% of Module**	**When**
Mid-year Class Concert Exam (summative)	Class Concert Performance	30%	Sem 1 December
End-of-Year Class Concert Exam (summative)	Class Concert Performance	30%	Sem 2 May

Return to Contents

Performance Class: Junior Song			
Assessment Component	**Description**	**% of Module**	**When**
Teacher's mark (formative)	Continuous assessment based on appraisal of the student's work rate, performance in classes, response to feedback and contribution to the classes. Portfolio to include background research, phonetic transcriptions, translations and a record of songs performed in class.	40%	Throughout Year

The percentages in this table are shares of the marks for this module and sum to 100%. The module itself is worth 3% of Year 2.

Performance Class: Baroque/Oratorio Repertoire			
Assessment Component	**Description**	**% of Module**	**When**
Mid-year Class Concert Exam (summative)	Class Concert Performance	30%	Sem 1 December
End-of-Year Class Concert Exam (summative)	Class Concert Performance	30%	Sem 2 May
Teacher's mark (formative)	Continuous assessment based on appraisal of the student's work rate, performance in classes, response to feedback and contribution to the classes. Portfolio to include background research, phonetic transcriptions, translations and a record of songs performed in class.	40%	Throughout Year

The percentages in this table are shares of the marks for this module and sum to 100%. The module itself is worth 3% of Year 2.

Mid-Year Technical Examination Requirements (Year 2)

The student will be required to introduce and sing from memory a recitative and aria in Italian from the 17th or 18th century and a contrasting Lied in German. Neither piece offered can be repeated in the end-of-year examination but can be included in the portfolio.

Prepare a Vocal Study and an Extract from the Vocal Repertoire as indicated below:

Soprano:	Vaccai Study	Lesson 10, Part 2: The Turn
	Haydn:	On Mighty Pens (*Creation* — extract from bar 80 to bar 115)

Return to Contents

Mezzo / Alto:	Vaccai Study:	Lesson 9: Introduction to the Mordent
	Bach:	Esurientes implevit bonis (*Magnificat* in D — extract from beginning to bar 17)
Tenor:	Vaccai Study:	Lesson 4: Intervals of a Seventh
	Haydn:	Now Vanish before the Holy Beams (*Creation* — beginning up to bar 52)
Baritone / Bass:	Vaccai study:	Lesson 10, Part 1: Introduction to the Turn
	Handel:	A serpent in my bosom warm'd (*Saul* — extract from beginning to 1 bar after letter E)

Quick Study: A short song in German to be given to the candidate two days in advance of the examination which they will present from memory.

End-of-Year Examination Recital Requirements (Year 2)

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

- (a) Two Baroque arias in English, Italian or German.
- (b) Two Baroque recitatives in English, Italian or German. Each recitative should be at least 7 bars.

The recitative does not have to precede the arias in (a) above.

- Two arias in Italian from the 17th and 18th centuries.
- Four German Lieder from the works of late classical and early romantic composers.
- Four English language Art Songs
- Two items by an underrepresented composer in any language or genre.
- Two own-choice items reflecting the student's special interests.

To perform from memory a recital of 20-30 minutes, which includes the natural breaks between pieces, chosen from the portfolio.

This programme must be approved by the principal study tutor.

Written or verbal programme notes are required. The duration of verbal notes should not exceed 5 minutes and will be added on to the duration of the recital.

> **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**.

Return to Contents

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

Recommended Reading/Resources

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

- Reading List: **Junior Song Class**
  Baroque/Oratorio repertoire
  Singing (Principal Study)

Performing in Context

MODULE CODE	**PCY2V**		
ECTS	**15**		
MODULE COMPONENTS	**Lyric Diction:**	**German Diction 2**	**PCY2VLDG**
		Italian Diction 2	**PCY2VLDI**
	Movement 2		**PCY2VM**
	Acting for Singers 2		**PCY2VACT**
	Opera Class 2		**PCY2VOC**
	RIAM Chorale		**RIAMCHOR**

Learning Outcomes

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

Lyric Diction: German Diction 2

- Pronounce and articulate German vowels and consonants.
- Translate simple phrases with the aid of appropriate resources.
- Use phonetics as an aid to pronunciation.
- Sing German Lieder with clear enunciation of the text.

Lyric Diction: Italian Diction 2

- Read Italian text expressively.
- Comprehend and use correctly basic grammatical forms in Italian.
- Translate simple phrases with the aid of appropriate resources.
- Write phonetic transcriptions of Italian texts.
- Sing Italian recitatives and arias with clear and expressive enunciation of the text.

Movement 2

- Practice an awareness of the movement of their own bodies.
- Critically discuss the physical construction of character.
- Use increased levels of fitness appropriate to the performance demands of a young singer.
- Illustrate increased movement memory through movement.

Return to Contents

Acting for Singers 2

- Demonstrate their basic understanding of various acting disciplines with appropriate technical and artistic skill.
- Work with others on joint projects or activities, demonstrating ensemble skills.
- Relate and evaluate their acting work to style, period and genre.
- Be competent in formulating a comprehensive character study.
- Control and, where possible, prevent anxiety and stress in performance.

Opera Class 2

- Prepare operatic repertoire, texts and translations for performance to a small audience.
- Characterise vocally the recitatives, arias, duets and ensembles performed.
- Characterise dramatically the recitatives, arias, duets and ensembles performed.
- Collaborate with a répétiteur an opera singer and an opera director in the rehearsal of the repertoire.
- Interact musically and dramatically in ensembles.
- Present their repertoire in semi-staged opera scenes.

RIAM Chorale

- Demonstrate evidence of skills in relation to a variety of repertoire, styles, etc.
- Engage musically in varied ensemble and other collaborative contexts, including those which go beyond the discipline of music.
- Recognise and respond appropriately to a range of performing contexts, spaces, and environments.
- 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 the relevance of, and be readily able to adapt, previously learned skills to new contexts.

Module Content

Lyric Diction: German Diction 2

The aim of this module component is to introduce students to the fundamentals of German Lyric Diction. The emphasis will be on lyric diction, i.e. “singing diction” in German. The focus will be on pronunciation and enunciation of the text. Phonetics will be used as an aid to pronunciation. Simple translation skills. Reading aloud texts and singing Lieder in German with clear enunciation and understanding of the text.

Lyric Diction: Italian Diction 2

The emphasis will be on lyric diction, i.e. “singing diction”, in Italian. The focus will be on pronunciation, enunciation and expression of the text. Phonetics will be used as an aid to pronunciation. Simple translation skills - basic grammatical forms, dictionary skills, comparison with “singing” translations. Reading aloud texts of recitatives and arias in Italian. Singing recitatives and arias in Italian.

Return to Contents

Movement 2

This class builds on the learning outcomes of the Movement module for Year 1. The following movement elements will be explored: Movement expression. Developing a precise language for movement. The physical language of characterisation. Construction of character. Laying the foundation for later work in acting in opera and supporting the work of the opera class. The principals of Laban and Lecoq will be central to this process.

Acting for Singers 2

An intensive and practical acting course. Students will achieve an understanding of various acting disciplines, and their correlation to the equivalent in opera. This class will build on movement and text work already completed in Movement modules in BMus Year 1 and 2 and Phonetics/English Diction in BMus Year 1. The student will perform, where appropriate, from the following: monologues, duologues, group scenes and movement pieces with emphasis on contrasting styles, periods and genres. The student will submit a written character study on a role in opera that is appropriate to that student. The class tutor will also teach some hours of this class in association with the Opera Class for BMus Year 2 in the preparation of the Opera Scenes.

Opera Class

Students will receive musical coaching on arias selected from their portfolio. They will study solo recitatives from baroque and classical opera. They will prepare operatic duets and small ensembles with associated recitatives, with a particular emphasis on baroque and classical repertoire. They will prepare some opera choruses. They will be coached by an opera singer and a répétiteur. They will also have the opportunity to work with an opera director in the preparation of opera scenes.

Emphasis will be placed on vocal and dramatic characterisation of the repertoire studied. They will also work on the staging of the recitatives, arias, duets and ensembles for a performance of semi-staged opera scenes each year.

RIAM Chorale

Throughout their four years of undergraduate studies, students will sing in a wide variety of repertoire scored for a cappella chamber choir and for full chorale accompanied by an instrumental ensemble. Emphasis will be placed on cultivating the ability to pitch accurately, sight sing and listen critically as part of a vocal ensemble. Students will learn to sing with confidence as part of a vocal ensemble, to work with others to realise joint performance projects and to follow the direction of a choral conductor.

There will be **two main performance** projects per year which will be rehearsed during RIAM Performance Spotlight Weeks.

In addition to mainstream choral repertoire, the RIAM Chorale also presents works by under-represented and contemporary composers. Highlights in recent years include a cappella works by Clara Schumann, Fanny Hensel, Ina Boyle, Eric Whitacre and Rhona Clarke and performances of major works by living composers including Dr Kevin O'Connell: Mass; Tariq O'Regan: The Ecstasies Above (in collaboration with Chamber Choir Ireland) and James Whitbourne: Annelies. Soloists for performances will be chosen by audition from within the RIAM Chorale.

Return to Contents

Please Note: Full attendance at rehearsals and performances is mandatory for BMus vocal students. Penalties will apply for non-attendance.

Teaching & Learning Methods

- Expert-led in-person interactive group classes
- Course assignments and notes
- Reading and singing in Italian and German
- Online components may be used

Assessment Details

Lyric Diction: German Diction			
Assessment Component	**Description**	**% of Module**	**When**
Exam and Performance	Reading and singing in German	50%	End of Sem 2
Continuous Assessment	Course assignments and notes	50%	Throughout the Year

The percentages in this table are shares of the marks for this module and sum to 100%. The module itself is worth 3% of Year 2.

Lyric Diction: Italian Diction			
Assessment Component	**Description**	**% of Module**	**When**
Continuous Assessment	Course Assignments and Notes	50%	Throughout the Semester
Exam and Performance	Reading and Singing Italian	50%	End of Sem 1

The percentages in this table are shares of the marks for this module and sum to 100%. The module itself is worth 1% of Year 2.

Return to Contents

Movement 2			
Assessment Component	**Description**	**% of Module**	**When**
Performance and Continuous Assessment	Participation in classes and engagement with the process of the class. Portfolio recording movement experiences recorded in class.	100	End of Sem 2

This module is assessed Pass/Fail and carries no percentage weighting toward Year 2. The percentages in this table show how the Pass/Fail judgement is arrived at within the module; they sum to 100% of the module. The module must still be passed.

Acting for Singers 2			
Assessment Component	**Description**	**% of Module**	**When**
Performance and Continuous Assessment	Participation in classes and engagement with the process of the class.	85%	End of Sem 1
Assignment	The student will submit a written character study on a role in opera that is appropriate to that student.	15%	End of Sem 1

This module is assessed Pass/Fail and carries no percentage weighting toward Year 2. The percentages in this table show how the Pass/Fail judgement is arrived at within the module; they sum to 100% of the module. The module must still be passed.

Opera Class			
Assessment Component	**Description**	**% of Module**	**When**
Performance Exam	Opera Scenes: Students will be examined on the preparation and presentation of Operatic Duets, Arias and Ensembles in an Opera Class concert.	75%	Sem 2 April/May PSW
Course Work	Continuous Assessment Preparation of music, Participation in classes and engagement with process of class. Portfolio: To contain background research, phonetic transcriptions, translations, and notes taken re repertoire performed in class.	25%	Sem 2 Week 12

This module is assessed Pass/Fail and carries no percentage weighting toward Year 2. The percentages in this table show how the Pass/Fail judgement is arrived at within the module; they sum to 100% of the module. The module must still be passed.

Return to Contents

RIAM Chorale			
Assessment Component	**Description**	**% of Module**	**When**
Performance 1	Participation in rehearsals and performances	50%	Sem 1 Dec PSW
Performance 2	Participation in rehearsals and performances	50%	Sem 2 February PSW

This module is assessed Pass/Fail and carries no percentage weighting toward Year 2. The percentages in this table show how the Pass/Fail judgement is arrived at within the module; they sum to 100% of the module. The module must still be passed.

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:
  - Lyric Diction: German Diction 2 — 24 hrs
  - Lyric Diction: Italian Diction 2 — 12 hrs
  - Movement 2 — 15 hrs
  - Acting for Singers 2 — 15 hrs
  - Opera Class — 40 hrs
  - RIAM Chorale — 45 hrs
- Student workload:
  - Lyric Diction: German Diction 2 — 70 hrs
  - Lyric Diction: Italian Diction 2 — 24 hrs
  - Movement 2 — 15 hrs
  - Acting for Singers 2 — 15 hrs
  - Opera Class — 60 hrs
  - RIAM Chorale: Self Study — 45 hrs
- Total: 380 hrs

Return to Contents

Recommended Reading/Resources

View available resources on the RIAM Library catalogue from the links below:

German Diction

Italian Diction

Movement

Acting for Singers

Opera: Reference

Opera: Libretti

Opera: History

Opera: Acting

Opera: Italian

RIAM Chorale

Return to Contents

Academics

Historical and Cultural Perspectives on Music

MODULE CODE	**ACY2V**	
ECTS	**5**	
MODULE COMPONENTS	**Western Classical Music History 2**	**AHY2WMH**

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.
- 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 1 component — Western Classical Music History 2.

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.

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.

Return to Contents

Assessment Details

Assessment Component	Description	% of Module	When
Western Classical Music History (In-module Assignment 1)	Resource bank	25%	Sem 1
Western Classical Music History (In-module Assignment 2)	Chamber Music Programme Note	25%	Sem 1
Western Classical Music History (Summative Assignment)	Essay	50%	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: 30 hrs
- Student workload: 95 hrs
- Total: 125 hrs

Recommended Reading/Resources

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

Practical Musicianship

MODULE CODE	**APY2V**	
ECTS	**5**	
MODULE COMPONENTS	**Aural/Sight-Singing 2**	**APY2VAS**
	Keyboard Skills for Vocal 2	**APY2VKS**

Learning Outcomes

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

Aural Skills/Sight-Singing 2

- Demonstrate a basic level of aural competency and literacy.
- Demonstrate an ability to sight-sing/dictate with proficiency.
- Use aural skills to support the development and study of material in the principal study area/music creation.
- Engage in self-directed practice with skill and fluency.

Keyboard Skills for Vocal 2

- Use the keyboard as a tool in the preparation of their vocal repertoire
- Demonstrate appropriate reading skills.
- Use the keyboard to support the development and study of aural/sight-singing/music creation components.
- Engage in self-directed practice with skill and fluency.

Module Content

The module comprises two components: Aural Skills/Sight-Singing and Keyboard Skills for Vocal 1.

Aural Skills/Sight-Singing 2

The rationale for this component is to build on the skills acquired in year one and further develop aural competency and literacy so that the student can perceive, vocalise and dictate more complex musical structure (harmonic, melodic and rhythmic) through reading and listening. Material will be derived from musical repertoire (where possible) to support cross curricular connections. Topics will include:

- Sight-singing: systematic training in sight-singing based on the use of tonic solfa involving a progression from simple pentatonic to diatonic major and minor tonalities (single line and two-part).

Return to Contents

- Dictation: systematic instruction in both rhythmic and melodic dictation. The rhythmic dictation will involve the recognition of beats, division of beats, and internal beat patterns, in simple and compound time signatures.
- The recognition of intervals and triads.
- Musicianship: the performance of two-part canons, two-part vocal excerpts and group performances/sing and play.

Keyboard Skills for Vocal 2

The rationale for this component is to continue to develop the keyboard skills acquired in year one to facilitate students in becoming confident, self-directed learners and support their principal study. Material will be tailor made to individual ability. Topics (extending from those acquired in Year 1) may include:

- Technical skills, including scales, arpeggios or studies
- Sight-reading skills
- Improvising skills
- Chord location, formation and application as appropriate
- Cadences and chord patterns/figured bass and application as appropriate
- Playing simple piano pieces/accompaniment
- Melodic crafting

Teaching & Learning Methods

Aural Skills/Sight-Singing 2

The aural skills module will run throughout both semesters for 2 hours per week. Aural skills will be developed through interactive exercises, performances and ensemble work. The sessions require active student participation, daily preparation, and completion of designated tasks.

Keyboard Skills for Vocal 2

The keyboard skills module will run throughout both semesters. Classes will take place individually (15 minutes duration) and/or in groups. The sessions require active student participation, weekly preparation, and completion of designated tasks.

Assessment Details

Assessment Component	Description	% of Module	When
Aural Skills/Sight-Singing (Mid-Year Assessment)	Practical assignments + written dictation paper	50%	Mid-year
Aural Skills/Sight-Singing (End-of-year Assessment)	Practical assignments + written dictation paper	50%	End of year
Keyboard Skills Continuous Assessment	Selection of agreed tasks across the year based on materials covered	0% Pass/Fail	

Return to Contents

Reassessment Requirements

Resit practical exam and/or retake presentation during the Supplemental Examination period in August.

Contact Hours & Student Workload

- Aural: 40 hrs
- Keyboard: 10 hrs (5 hrs per person/10 hrs shared)
- Independent Study: 80 hrs
- Total: 125 hrs

Recommended Reading/Resources

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

Reading List: **Sing-Singing/Aural**

See also: *Let's Get Reading* Series; Various Song Books; Vaccai etc.

Music Creation

MODULE CODE	**AMY2V**	
ECTS	**5**	
MODULE COMPONENTS	**Compositional Techniques for Vocal 2**	**AMY2VCT**
	Digital Audio Fundamentals 2	**AMY2DAF**

Learning Outcomes

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

Compositional Techniques for Vocal 2

- Analyse and articulate an understanding of 4-part tonal harmony (SATB)
- Compose 4-part tonal harmony (SATB) in response to (1) a given bass and/or soprano line (2) basic figured bass indications.
- Analyse texts and compose rhythmic material in response to a given text.
  Analyse melodic text settings and compose suitable melodic material in response to a given phrase or text.

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 files/recordings using effects and sequencing VST (Virtual Studio Technology) instruments to create original compositions and backing tracks.
- Work towards becoming an independent user, learning how to creatively and correctively manipulate digital audio.

Module Content

The module will consist of two components — Compositional Techniques for Vocal 2 and Digital Audio Fundamentals 2.

Compositional Techniques for Vocal 2

The rationale for this component is to continue to develop the compositional skills acquired in year one and to build on the level of musical literacy level attained. Two core elements will shape the module: (1) Harmony fundamentals through 4-part SATB writing (2) Melodic crafting through text setting

Harmony fundamentals — Topics to include melodic shaping, refinement of part writing, second inversion chords, inversions of the dominant seventh chord, basic modulation, basic forms of decoration, figured bass realisation, contextual analysis and performance considerations.

Melody crafting and text setting — Topics to include basic melody writing, rhythmic text setting, and melodic text setting. Consideration will be given to melodic and rhythmic shaping as appropriate, phrase construction, compositional devises, the use of colour, word painting and text extension. Contextual analysis and performance-based learning will frame the learning.

Digital Audio Fundamentals 2

The module will build on the foundation established in Music Technology from Year 1, focusing on developing the skill set in the production of creative content (audio manipulation, sequencing, composition). It has strong cross-curricular links with the Compositional Techniques course material.

The module includes:

- A step-by-step introduction to digital audio editing techniques within a Digital Audio Workstation (Ableton Live), learning the skills to capture and creatively and correctively manipulate digital audio.
- Live audio sampling and looping techniques
- Creative use of sampling and effects processing
- Improvisation techniques and composition of backing tracks

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 for Vocal 2

The compositional techniques module will run roughout both semesters. The sessions require active student participation, weekly preparation, and completion of designated tasks, leading to a workshop style environment. Strong links will be made with the Practical Musicianship Vocal Strand. Classes will be performance based and will support the ongoing development of aural skills. Links with the Technology component will be made as appropriate.

Digital Audio Fundamentals 2

The technology module will run for a single semester and involves weekly lectures. The sessions require active student participation, weekly preparation, and completion of designated tasks, leading to a workshop style environment. Each week will focus on a systematic, guided approach, introducing a particular set of tools within the software, such as capturing audio within a DAW, audio layering, creative manipulation of audio, and using existing audio files and processing to generate new sonic material for use in sound design, composition or live performance.

Return to Contents

Assessment Details

Assessment Component	Description	% of Module	When
Compositional Techniques (Harmony Fundamentals)	Portfolio	48%	End of Sem
Compositional Techniques (Melody Crafting and Text Setting)	Portfolio (audio/written)	32%	End of Sem
Digital Audio Fundamentals	Improvise a live performance using a DAW to capture, layer and manipulate the incoming audio or prepare a backing track over which you will perform a live accompaniment	20%	End of Sem 1

Reassessment Requirements

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

Contact Hours & Student Workload

- Compositional Techniques: 30 hrs
- Digital Audio Fundamentals: 10 hrs
- Independent Study: 85 hrs
- Total: 125 hours

Recommended Reading/Resources

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

Reading List: **Compositional Techniques**

Digital Audio Fundamentals

Return to Contents

RIAM Holistic

MODULE CODE	**HY2**		
ECTS	**5**		
MODULE COMPONENTS	**Personal Development:**	**Performance Psychology 2**	**HOLY2PP**
	Professional Development:	**Career Strategy**	**HOLCS**
	Cultural Agency:	**Vocal Health 2**	**HOLY2VH**
	Somatic Practice:	**Yoga 2 (optional)**	**HOLY2YO**

Learning Outcomes

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

- Begin to cultivate self-motivation and self-management skills, and the ability to undertake autonomous self-study in preparation for continual future (life-long) learning and in support of a sustainable livelihood
- Develop, research and evaluate ideas, concepts and processes through reflective thinking and practice
- Begin to recognise the physiological and psychological demands associated with professional practice, and evidence awareness of – and preparedness to engage with as needed – relevant health and wellbeing promotion initiatives and resources
- Exhibit a growing long-term (life-long) perspective on individual artistic development, demonstrating an inquiring attitude, and regularly evaluating and developing artistic and personal skills and competences in relation to personal goals

Module Content

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

Within Personal Development, students attend 6 Performance Psychology 2 classes over both semesters.

Professional Development includes 6 Career Strategy classes delivered in Semester 1.

Cultural Agency offers 6 Vocal Health 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.

Return to Contents

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

Reassessment Requirements

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

Contact Hours & Student Workload

- Contact Hours: 38-52 hrs
- Independent Study: 73-87 hrs
- Total: 125 hrs

Recommended Reading/Resources

See Moodle for detailed information about each RIAM Holistic component.

Return to Contents

YEAR 3

Principal Study

MODULE CODE	**PSY3V**	
ECTS	**25**	
MODULE COMPONENTS	**Main Instrument Vocal 3**	**PSY3V Module**
	Performance Class: Art Song	**PSVARTS**
	Masterclasses	**PSVMC**

Learning Outcomes

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

Main Instrument

- Identify key questions about and undertake self-reflective enquiry into their own artistic practice.
- Explore, evaluate, apply and challenge existing scholarship, research and performing practices.
- 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.

Art Song

- Identify key questions about and undertake self-reflective enquiry into their own artistic practice.
- Exhibit comprehensive knowledge of relevant representative repertoire within their area of study, demonstrating the ability to create and provide coherent musical experiences and interpretations.
- 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.
- Make use of their imagination, intuition and emotional understanding, think and work creatively, flexibly and adaptively.

Return to Contents

- 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

Vocal Tuition and Vocal Coaching

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.

Masterclasses

Students in Year 3 will have the opportunity to have one-to-one coaching with visiting tutors and to participate in masterclasses, some of which will be open to the public.

Art Song

This module comprises — German Lieder; French Mélodies; and Irish, English & American Song.

These performance classes will focus on the interpretation of German, French, Irish, English and American art song repertoire Major song cycles will also be studied. In addition to mainstream art songs, students should present repertoire by underrepresented composers, some more specialised repertoire, and art songs by 20th century and 21st century composers.

To achieve an optimal interpretation of the songs singers and pianists will develop their sense of imagination while working collaboratively as a duo. Students will learn how to express the meaning of the text through a sensitivity of emotional expression and the nuances of language, exploring the literary qualities and the psychological refinement of the text depiction. Singers will explore different uses of the voice (variety of timbre), phrasing, expression, emotion and body language, depending on different textual interpretations.

Student pianists who choose the **Artist Duo Elective** can also join the class to learn how to interact musically and interpretatively with a singer as part of a duo.

Students will develop their presentation skills and be able to identify and describe the behavioural and communicative demands of public performance. They will be critically self-aware and apply their critical capabilities constructively to their own work and the work of others

Teaching & Learning Methods

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

Return to Contents

Assessment Details

Main Instrument			
Assessment Component	**Description**	**% of Year**	**When**
End-of-Year Recital Exam (summative)	Recital of 30-40 minutes which adheres to the repertoire requirements in the syllabus below. Programme notes/verbal introductions are required	37%	End of Sem 2
Teacher's Mark (formative)	Based on attendance & punctuality, musical development, and work rate	5%	

The percentages in this table are shares of the total marks for Year 3, not of this module. They are drawn from the 42% allocated to this module within the Principal Study pillar.

Art Song			
Assessment Component	**Description**	**% of Module**	**When**
Portfolio	To include background research, phonetic transcriptions, translations and record of songs performed in class.	0% Pass/Fail	Sem 2 May
Continuous Assessment	Appraisal of student's work rate, performances in classes, their response to feedback and contribution to the classes.	100%	Sem 2 May

This module is assessed Pass/Fail and carries no percentage weighting toward Year 3. The percentages in this table show how the Pass/Fail judgement is arrived at within the module; they sum to 100% of the module. The module must still be passed.

Mid-Year Examination (Year 3)

The Mid-Year Exam will be chosen by the student from the following list of Performance Electives.

This will constitute their **Major Elective** for Year 3. This will be 12% of total performance mark for Year 3.

- Opera Production
- Chamber Music
- Choral Conducting
- Vocal Pedagogy

Return to Contents

- Musical Theatre
- Co-creating Inclusive Ensembles: The Karen Power Project

End-of-Year Examination (Year 3)

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

- Four German Lieder from the works of composers writing in the mid-Romantic, late Romantic and early Modern periods.
- Four French Mélodies from the works of composers writing in the 19th and early 20th century.
- Four English language Art Songs of which at least two must be written in the 20th or 21st century.
- Two arias from Oratorio or Opera, or Concert Arias.
- Two items by an underrepresented composer in any language or genre.
- Four own-choice items reflecting the student's special interests.

To perform, **from memory**, a recital of 30-40 minutes, which includes the natural breaks between pieces, chosen from the portfolio. This programme must be approved by the principal study tutor. Written or verbal programme notes are required. The duration of verbal notes should not exceed 5 minutes and will be added on to the duration of the recital.

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

Recommended Reading/Resources

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

- Reading List: **German Lieder**
  French Melodies
  Irish, English & American Song
  Singing (Principal Study)

Return to Contents

Performing in Context

MODULE CODE	**PCY3V**		
ECTS	**15**		
MODULE COMPONENTS	**Lyric Diction**	**German Diction**	**PCY3VLDG**
		French Diction	**PCY3VLDF**
	Acting for Singers 3		**PCY3VACT**
	Opera Class 3		**PCY3VOC**
	RIAM Chorale		**RIAMCHOR**
	Choose 2 Electives:	**Opera Production**	**PCEVOP**
		Chamber Music	**PCEVCM**
		Choral Conducting	**PCEVCON**
		Vocal Pedagogy	**PCEVPED**
		Musical Theatre	**PCEVMT**
		Co-creative Inclusive Ensembles	**PCECIE**

Note: If you take Choral conducting 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:

Lyric Diction: German Diction

- Read German text expressively
- Comprehend and use correctly basic grammatical forms in German
- Translate simple phrases with the aid of appropriate resources
- Write phonetic transcriptions of German texts
- Sing German arias, recitatives and Lieder with clear and expressive enunciation of the text

Lyric Diction: French Diction

- Pronounce and articulate French vowels and consonants
- Translate simple phrases with the aid of appropriate resources
- Use phonetics as an aid to pronunciation
- Sing French Mélodies with clear enunciation of the text

Return to Contents

Acting for Singers 3

- Exhibit performance level in both classical and modern styles.
- Be involved in at least one 2-hander or 3-hander or ensemble scene.
- Explain with authority the reasons for such dramatic and stylistic presentations that they have demonstrated.
- Be competent in evaluating a scene from an opera of their choice according to the dramatic impact and characterisation contained in that scene.
- Be able to explain the causes and effects of, and the techniques to prevent anxiety and stress in performance.

Opera Class 3

- Prepare operatic repertoire, texts and translations for performance to a small audience.
- Characterise vocally the recitatives, arias, duets and ensembles performed.
- Characterise dramatically the recitatives, arias, duets and ensembles performed.
- Collaborate with a répétiteur an opera singer and an opera director in the rehearsal of the repertoire.
- Interact musically and dramatically in ensembles.
- Present their repertoire in semi-staged opera scenes.

RIAM Chorale

- Demonstrate evidence of skills in relation to a variety of repertoire, styles, etc.
- Engage musically in varied ensemble and other collaborative contexts, including those which go beyond the discipline of music.
- Recognise and respond appropriately to a range of performing contexts, spaces, and environments.
- 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 the relevance of, and be readily able to adapt, previously learned skills to new contexts.

Opera Production

- Perform an operatic role / ensemble role with appropriate technical and artistic skills.
- Create and realise their own artistic concepts spanning entire works and have developed the necessary skills for their expression.
- Work with others on joint projects or activities, demonstrating skills in teamwork, leadership and negotiation.
- Control, and, where possible, prevent anxiety and stress in performance.
- Work with a conductor and opera director.

Return to Contents

Chamber Music

- Demonstrate a range of communication, presentation and self-management skills associated with public performance.
- Lead and/or support learning and creative processes in others, creating a constructive learning environment.
- Exhibit sound knowledge of the theoretical and historical contexts in which music is practiced and presented, including a range of musical styles and their associated performing traditions.
- Evidence flexibility, the ability to rapidly synthesise knowledge in real time, and suggest alternative perspectives.
- Engage with individuals and groups, demonstrating sensitivity to diverse views and perspectives, and evidencing skills in teamwork, negotiation, leadership, project development and organisation.

Choral Conducting

- Demonstrate an ability to maintain basic beating patterns in the performance of choral repertoire
- Show a growing ability to shape the sound through gesture
- Prepare scores for rehearsal and performance
- Demonstrate a growing approach to curating an interesting and varied choral programme
- Engage with literature in the fields of choral studies and choral pedagogy and related literature
- Demonstrate a reflexive approach to developing as a choral conductor

Musical Theatre

- Demonstrate a range of communication, presentation and self-management skills associated with public performance.
- Lead and/or support learning and creative processes in others, creating a constructive learning environment.
- Exhibit sound knowledge of the theoretical and historical contexts in which music is practiced and presented, including a range of musical styles and their associated performing traditions.
- Evidence flexibility, the ability to rapidly synthesise knowledge in real time, and suggest alternative perspectives.
- Engage with individuals and groups, demonstrating sensitivity to diverse views and perspectives, and evidencing skills in teamwork, negotiation, leadership, project development and organisation.

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.

Return to Contents

- 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

Module Content

This module comprises 2 elements — compulsory modules and their respective components; and Electives (choice modules).

Compulsory Modules

Lyric Diction: German Diction

The emphasis will be on lyric diction, i.e. "singing diction", in German. The focus will be on pronunciation, enunciation and expression of the text. Phonetics will be used as an aid to pronunciation. Simple translation skills - basic grammatical forms, dictionary skills, comparison with "singing" translations. Reading aloud texts of recitatives, arias and Lieder in German. Singing repertoire in German.

Lyric Diction: French Diction

The aim of this module component is to introduce students to the fundamentals of French Lyric Diction. The emphasis will be on lyric diction, i.e. "singing diction" in French. The focus will be on pronunciation and enunciation of the text. Phonetics will be used as an aid to pronunciation. Simple translation skills. Reading aloud texts and singing songs in French with clear enunciation and understanding of the text.

Acting for Singers 3

This class will build directly on the achievements attained in the Acting for Singers module in BMus Year 2. The student will, to a performance level, portray scenes and soliloquies studied. The student will demonstrate command and ownership of the material rehearsed. The student will submit a written scene analysis from an opera of their choice, elucidating and demonstrating the dramatic and character-driven points of the scene. The class tutor will also teach some hours of this class in association with the Opera Class for BMus Year 3 in the preparation of the Opera Scenes.

Opera Class 3

This class will build directly on the achievements attained in the Opera Class module in BMus Year 2. Students will receive musical coaching on arias selected from their portfolio.

They will prepare operatic duets and ensembles with associated recitatives, including baroque, bel canto and 20th century repertoire. They will prepare some opera choruses. They will be coached by an opera singer and a répétiteur. They will also have the opportunity to work with an opera director in the preparation of opera scenes.

Emphasis will be placed on vocal and dramatic characterisation of the repertoire studied. They will also work on the staging of the recitatives, arias, duets and ensembles for a performance of semi-staged opera scenes each year.

Return to Contents

RIAM Chorale

Throughout their four years of undergraduate studies, students will sing in a wide variety of repertoire scored for a cappella chamber choir and for full chorale accompanied by an instrumental ensemble. Emphasis will be placed on cultivating the ability to pitch accurately, sight sing and listen critically as part of a vocal ensemble. Students will learn to sing with confidence as part of a vocal ensemble, to work with others to realise joint performance projects and to follow the direction of a choral conductor.

There will be **two main performance** projects per year which will be rehearsed during RIAM Performance Spotlight Weeks.

In addition to mainstream choral repertoire, the RIAM Chorale also presents works by under-represented and contemporary composers. Highlights in recent years include a cappella works by Clara Schumann, Fanny Hensel, Ina Boyle, Eric Whitacre, and Rhona Clarke and performances of major works by living composers including Dr Kevin O'Connell: Mass; Tariq O'Regan: The Ecstasies Above (in collaboration with Chamber Choir Ireland) and James Whitbourne: Annelies. Soloists for performances will be chosen by audition from within the RIAM Chorale.

Please Note: Full attendance at rehearsals and performances is mandatory for BMus vocal students. Penalties will apply for non-attendance.

Choose 2 Electives from the following:

Opera Production — 5 ECTS

This class will build directly on the achievements attained in the Opera Class module in BMus Year 2. The RIAM Opera produces fully staged opera productions each year. Repertoire is chosen to suit the current students' voice types and vocal development. Roles are assigned by audition only. Students participating in the RIAM Opera production in BMus Year 3 will normally sing smaller roles and ensemble roles.

Operas presented in recent years include Francesca Caccini *La liberazione di Ruggiero dall'isola di Alcina*; Cavalli *Ormindo* and *La Calisto*; Purcell *The Fairy Queen* and *King Arthur*; Handel *Semele*; Mozart: *Die Zauberflöte* and *La finta giardiniera*; Janáček *The Cunning Little Vixen*; Britten *Albert Herring*; Siobhán Cleary *Vampirella*; Jake Heggie *For a look or a touch*; Stephen McNeff *Banished*; Dr Kevin O'Connell *Dreamcatchr* and Elizabeth Maconchy *The Sofa*.

Students will be supported in the preparation of an operatic role from the initial stages of preparation and rehearsals to achieving a complete performance. Creating a fully-staged production with an ensemble cast, director, conductor, orchestra, production and design team. Developing the appropriate technical and artistic skills required for opera rehearsal and performance. Use of phonetic transcriptions, translations and audio recordings of the spoken libretto in preparing the text. Preparing the vocal score with a répétiteur and a conductor. Special attention will be given to the issue of performance practice in operatic repertoire from different composers, centuries and countries. Rehearsing as part of an operatic ensemble and developing the skills to work creatively as part of a team.

Working with an opera director and movement director on the creation of a character. Working with a conductor and an orchestra.

Return to Contents

Chamber Music — 5 ECTS

Students will develop the fundamentals of engaging in collaborative performance through assigned repertoire for voice and piano duos and larger chamber music ensembles which include voice.

Students develop practice strategies for working with others and enhancing their collaborative musical skills. Students will be placed in chamber music groups in September. Each group should choose their own repertoire under the guidance of the Head of Chamber Music and, if necessary, in consultation with their Head of Faculty and assigned chamber music coach.

Each group should listen to a variety of repertoire, discuss possible ideas and read through repertoire together. Repertoire choice must be submitted to the Head of Chamber Music for approval by the set deadline. Each group will be given a specific time requirement and must choose repertoire to fulfil this requirement.

Students can also create projects involving performance as collaborators in multidisciplinary works involving other art forms as well as western art chamber music. Performances are normally assessed in RIAM's annual ChamberFest but can also be done outside of this time.

Choral Conducting — 5 ECTS

This module will introduce students to basic gesture, score preparation, choral literature, and choral pedagogy. Students will be invited to observe the lecturer in a rehearsal (optional).

Vocal Pedagogy — 5 ECTS

This course is designed to give students an opportunity to study the area of vocal pedagogy:

- To explore the primary teaching principles, methodologies and repertoire relating to vocal pedagogy
- To gain practical experience of vocal teaching and learning environment under the guidance and supervision of their principal study tutor and the module tutor.
- To observe, evaluate and participate in the vocal teaching and learning environment

The student will observe their principal teacher, teaching a variety of student levels. The student will attend lectures and engage in seminars and online platforms related to vocal pedagogy.

Core aspects of Vocal Pedagogy to be studied will include posture and alignment, breath management and breath support, tone production and legato singing, vocal exercises and vocal studies, developing aural and/or rhythmic awareness, practicing strategies, vocal health and repertoire for the developing voice.

The student will prepare for a Viva Voce examination which will be presented on the same day as their Demonstration Lesson and Case Study. For the Viva Voce examination, the student will select two of the following core aspects of vocal pedagogy for presentation and discussion based on/similar to/developed from the list below:

- posture and alignment
- breath management and breath support
- tone production and legato singing
- vocal exercises and vocal studies

Return to Contents

- developing aural and/or rhythmic awareness
- practicing strategies
- vocal health
- Repertoire for the developing voice

Case Study:

The student will teach one pupil, internal or external to RIAM (with a standard of singing from Elementary Grade up to Grade 5). This case study should focus on the teaching and learning process over 6 consecutive weeks of 30 minutes duration or equivalent. The case study will be monitored by the principal study teacher of the vocal student.

The completed case study write-up will be submitted to the module tutor by the student one week in advance of the Final Examination. It will be discussed with the student and a mark awarded during the final exam. The case study write-up must provide information about the student, evidence of preparation for the term and evidence of weekly planning and reflection — this will involve the following:

- Building a profile of the student
- Plan an outline of what the student should achieve over the 12-week period (forward planning)
- Review and assess the above plan after a number of weeks (possibly week 6).
- Plan the practical lessons for the student from week to week (lesson planning).
- Reflective evaluation with honest account of observations.

The Case Study will be examined by the module tutor and the Head of Vocal Studies in the final exam.

Final Examination — Demonstration Lesson:

The student will be required to give a Demonstration lesson with their pupil of not more than 20 minutes duration. The standard of the pupil should be within the range of Beginner Grade up to Grade 6. [The Demonstration Lesson is weighted at 40%.]

Viva Voce:

For the Viva Voce examination, the student will select two aspects of vocal pedagogy for presentation and discussion as detailed in the module content. [The Viva Voce examination is weighted at 30%.]

Once the Demonstration Lesson and the Viva Voce are completed, the discussion thereafter will include aspects relating to the lesson and the Case Study previously submitted. [The Case study is weighted at 30%]

The final examination will be conducted by the module tutor and the Head of Vocal Studies and Opera.

Musical Theatre

The preparation, rehearsal and performance of musical theatre solos and ensembles. You will develop an understanding of the process of preparing and rehearsing extracts from a range of roles suitable to your vocal development and gain the experience of performing musical theatre scenes in public. The module will be taught by RIAM tutors and experienced guest musical theatre coaches. You will work with

a director in the preparation of the musical theatre scenes for a performance of semi-staged musical theatre scenes each year. On successful completion of this module you:

- Will have studied, rehearsed and performed a range of musical theatre solo and ensemble scenes
- Can give performances which demonstrate the integration of vocal, dramatic and physical skills
- Can respond to direction from musical theatre coaches and directors
- Can interact musically, dramatically and physically in musical theatre ensembles with other performers

Co-creative Inclusive Ensembles: The Karen Power Project — 5 ECTS

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)

Teaching & Learning Methods

- Expert-led-in-person interactive group classes
- Course assignments and notes
- Reading and singing German
- Online components may be used
- Coaching with RIAM opera répétiteurs and conductors
- Working with an opera director and a movement director as appropriate
- Working with a conductor and an orchestra

Assessment Details

Assessment Component	Description	% of Module	When
Lyric Diction: German Diction			
Continuous Assessment	Course Assignments and Notes	50%	Throughout the Semester
Exam and Performance	Reading and Singing in German	50%	Sem 1 Week 12
Lyric Diction: French Diction			
Continuous Assessment	Course Assignments and Notes	50%	Sem 2 Week 12
Exam and Performance	Reading and Singing in French	50%	Sem 2 Week 12
Acting for Singers 3			
Performance and Continuous Assessment	Participation in classes and engagement with process of class.	85%	Sem 2 Week 12
Assignment	The student will submit a written character study on a role in opera that is appropriate to that student	15%	Sem 2 Week 12

Return to Contents

Assessment Component	Description	% of Module	When
Opera Class 3			
Performance Exam	Opera Scenes: Students will be examined on the preparation and presentation of Operatic Duets, Arias, and Ensembles in and Opera Class concert.	75%	Sem 2 PSW April/May
Course Work	Continuous Assessment: Preparation of music, participation in classes and engagement with process of class. Portfolio: To contain background research phonetic transcriptions, translations, and notes taken regarding repertoire performed in class.	25%	Sem 2 Week 12
RIAM Chorale			
Performance 1	Participation in rehearsals and performances	50%	Sem 1 Dec PSW
Performance 2	Participation in rehearsals and performances	50%	Sem 2 February PSW
This module is assessed Pass/Fail and carries no percentage weighting toward Year 3. The percentages in this table show how the Pass/Fail judgement is arrived at within the module; they sum to 100% of the module. The module must still be passed.			
Opera Production			
Performance Exam	Presentation of a fully staged performance of an opera role and/or ensemble role. This mark will be allocated by an external specialist examiner.	60%	January /March
Course Work	Continuous Assessment: Preparation of music, participation in rehearsals and performances. This mark will be allocated by the opera conductor.	40%	January /March
Chamber Music			
Chamber Music (summative)	Performance of a minimum of 15 minutes	75%	During ChamberFest
Chamber Music (formative)	Continuous assessment mark by Chamber Music coach(es)	25%	During ChamberFest

Return to Contents

Assessment Component	Description	% of Module	When
Choral Conducting			
Practical Exam	Students will conduct pre-prepared repertoire	75%	End of Sem 2
Essay	1000 words / 10 mins reflection	25%	End of Sem 2
Vocal Pedagogy			
Viva Voce	The student will select six aspects of vocal pedagogy for presentation and discussion.	30%	
Case Study	A case study focussing on the teaching and learning process of one pupil.	30%	
Demonstration Lesson	The student will be required to give a demonstration lesson with their pupil of not more than 20 minutes duration.	40%	
Musical Theatre			
Performance Exam	Musical theatre Scenes Students will be examined on the preparation and presentation of Solos and Ensembles in a semi-staged Musical theatre concert.	60%	Sem 2 PSW 1 January
Course Work	Continuous Assessment: Preparation of music, Participation in classes and engagement with process of class. Portfolio: To contain background research and notes taken re repertoire performed in class and in rehearsals.	40%	Sem 2 PSW 1 January
Co-creative Inclusive Ensembles: The Karen Power Project			
Individual reflective document or video presentation	Students will prepare and submit a 10-minute recorded commentary (e.g., a PowerPoint presentation recorded through zoom) OR creative response. The contribution of the individual must be outlined in an individual submission of 750 words, in which students can reflect on their experiences of undertaking the project.	30%	Sem 1
Continuous Participation	Assessed within the ensemble group during workshops and rehearsals. Each member will take responsibility for a least one part of devising	35%	Sem 1

Return to Contents

Assessment Component	Description	% of Module	When
	part of the composition and will be assessed on their management of this.		
Final Performance Assessment	Assessed based on the following criteria: • Integration within an ensemble context • Role as a co-creator in the final work • Performance skills within the context of techniques explored in the module • Overall artistic standard of final work	35%	Sem 1

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

Recommended Reading/Resources

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

German Diction

French Diction

Acting for Singers

Choral Conducting

Vocal Pedagogy: Core Texts

Context and History

Vocal Health

Vocal Science

Vocal Faults

Return to Contents

Additional Reading for Vocal Pedagogy:

James Stark, Bel Canto: *A History of Vocal Pedagogy* (Toronto: University of Toronto Press, 1999) New Definition of Bel Canto

Margaret Olson, *The Solo Singer in the Choral Setting, A Handbook for Achieving Vocal Health* (UK: The Scarecrow Press, Inc 2010), Chapter 5, Pedagogical Issues of Articulation, 9 Pages in total Digital Location, 1685-1860

Lilli Lehmann, *How to Sing* (Trans) (New York: Dover Press Revised (ed) 1993) Excerpt: The Head Voice, Page 42-46

David L. Jones, *A Modern Guide to Old World Singing* (www.voice teacher.com) Chapter 8, Balancing the Upper Passaggio Pages 148-162

Articles on Vocal Technique – Explaining 'La Lotta Vocale' (The vocal struggle)

Joseph Shore and interview with Jerome Hines *The NATS Journal* Jan/Feb. 1995, see link **https://maestroshore.com/articles-on-vocal-technique/**

Dora, Ohrenstein, 'Insights into Training Aural and Kinesthetic Awareness', Journal of Singing Vol 60 (2003), Pages 29-35

J.E. Douglas and Joan Patenaude-Yarnell, 'Teaching Breathing' Journal of Singing 61(2005), 487-492

Joan Patenaude-Yarnell, 'Sensations of Singing: A look at Time Honored Maxims, Descriptions, and Images', *Journal of Singing* (2003), 185-189

P. Mario Marafioti, *Caruso's Method of Voice Production: The Scientific Culture of the Voice* (New York: Dover Publications 1949)

Adam Kirkpatrick, 'Chiaroscuro and the Quest for Optimal Resonance', *Journal of Singing 66* (2009), 15-21

Scott McCoy, 'Formantology', *Journal of Singing 70* (2013), 43-48

Ingo R. Titze, 'Resurrection from the Coffin', *Journal of Singing* (2007), 199-201

Joan Patenaude-Yarnell, 'The most Frequent Technical Problems Found in Young Singers', 60 (2004), 491-495

Stephen F. Austin, 'The Attack on the coup de la glotte', *Journal of Voice 61*(2005), 525-529

Stephen F. Austin, 'Building Strong Voices – Twelve Different Ways', *Journal of Singing* 69 (2013), 345-352

Stephen F. Austin, 'Building Strong Voices – Twelve Different Ways, Part 2', *Journal of Singing 69* (2013), 479-486

Stephen F. Austin, 'Building Strong Voices – Twelve Different Ways, Part 3', *Journal of Singing 69* (2013), 603-613

Stephen F. Austin, 'Treasure "Chest" – A Physiological review of the Low Mechanism', *Journal of Singing 61*(2005), 241-252

Clifton Ware, *Basics of Vocal Pedagogy: The Foundations and Process of Singing* (Boston: McGraw-Hill, 1998)

Additional Reading for Vocal Science:

William Vennard, *Singing the Mechanism, and the Technic* revised 4th Edn (New York: Carl Fischer Inc, 1967)

Sharon L. Radionoff, *The Vocal Instrument* (San Diego: Plural Publishing, 2008)

Kenneth W. Bozeman, *Practical Vocal Acoustics-Pedagogic Applications for Teachers and Singers* (New York: Pendragon Press, 2013)

Paul Harris, *The Practice Process: Revolutionise practice to maximise enjoyment, motivation and progress* (U.K. Faber Music Ltd, 2014)

Additional Reading for Vocal Faults:

Carla LeFevre, 'Tongue Management' *Journal of Singing 68* (2011), 157-162

Carla LeFevre 'Tongue Management, Part 2', *Journal of Singing 74* (2017), 51 55

Diane Burt and Russell Burt, 'Temporomandibular Dysfunction, and the Developing Singer' *Journal of Singing 71* (2014), 35-44

Academics

Historical and Cultural Perspectives on Music

MODULE CODE	**ACY3V**	
ECTS	**5**	
MODULE COMPONENTS	**20th/21st Century Music History**	**ACY3MH**
	Capstone Project Proposal Development	**ACY3CAPDEV**

Learning Outcomes

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

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

Module Content

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

20th/21st Century Music History

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

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

Return to Contents

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

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

Capstone Project Proposal Development

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

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

Teaching and Learning Methods

20th/21st Century Music History

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

Capstone Project Proposal Development

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

Assessment Details

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

Return to Contents

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

Reassessment Requirements

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

Contact Hours & Student Workload

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

Recommended Reading/Resources

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

For conducting resources, view available resources on the RIAM library catalogue **Here**.

Practical Musicianship

MODULE CODE	**APY3V**	
ECTS	**5**	
MODULE COMPONENTS	**Aural Skills/Sight-Singing 3** **Advanced Rhythmic Training**	**APY3VAS** **APY3VART**

Learning Outcomes

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

- Sight-sing tonal melodies with modulation & chromaticisms in major and minor keys.
- Sight-sing 2-part and 3-part textures with chromatic movement and modulation.
- Notate diatonic melodies with modulation and chromaticisms, single line, 2-part & 3-part textures.
- Assimilate and recreate/notate more complex rhythmic patterns in simple and compound time signatures and irregular time signatures using single line (5/4) & 2-part textures (6/4).
- Assimilate and recreate complex rhythmic patterns associated with the Baroque, Classical, Romantic & Modern repertory.
- Understand and clap cross rhythms and poly rhythms.

Module Content

This module comprises 2 components: Aural Development for WBP 3 and Music Technology 3.

Aural Skills/Sight-Singing 3 (Both Semesters)

The purpose of this course is to build on the skills acquired in year 2 and follow through with a graded increase in difficulty. To sight sing single lines, two-part and three-part textures. Major & minor keys, with chromatic movement and modulations and to achieve increased proficiency in the dictation of more complex rhythmic and melodic phrases. Single lines, two part and three-part textures. (Use of vocal and instrumental textures as appropriate). SATB texture (dictation of S & B parts). Rhythmic dictation to include quintuple time. The continued development of melodic and rhythmic memory will form part of the course content.

Systematic instruction in aural training and sight singing. Building on the skills acquired in year 2. Melodic work to include modulation and chromaticisms in a single strand, two-part and three-part texture). 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 two-part textures and quintuple time. The melodic dictation will include modulation in major and minor tonalities (single line, two-part and three-part). Both melodic and rhythmic dictation will be closely linked into and feed off the sight singing and sight clapping strands.

Return to Contents

Advanced Rhythmic Training (Semester 1 Only)

Advanced rhythmic training will include rhythms common to the Baroque, Classical, Romantic & Modern repertory. To introduce students to more complex rhythmic patterns, (e.g. polyrhythms, cross rhythms), subdividing techniques and metric modulation. All to assist in the approaches and reading of, modern/contemporary vocal works.

This is a practical 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 approaches and reading of modern/contemporary vocal works.

Teaching and Learning Methods

- Active class participation and daily preparation of material is essential.
- Support of this nature is essential in securing a solid foundation and building student confidence.
- Daily assignments in sight singing, sight clapping and intervallic work, advanced rhythmic training.

Assessment Details

Assessment Component	Description	% of Module	When
Aural Singt-Singing Mid-Year Exam	Dictation (20% of overall) Sight-Singing (20% of overall)	40%	Mid-year
Aural Sight-Singing End-of-Year Exam	Dictation (20% of overall) Sight-Singing (20% of overall)	40%	End of year
Advanced Rhythmic Training Weekly Class Assessments	Students are expected to demonstrate a creative understanding of the subject topic.	10%	Sem 1
Advanced Rhythmic Training End-of-Year Assessment	To include prepared exercises, solo /ensemble and exercises prepared without assistance	10%	Sem 1

Reassessment Requirements

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

Return to Contents

Contact Hours & Student Workload

• Contact Hours:	Aural Skills/Sight-Singing	40hrs
	Advanced Rhythmic Training	5 hrs
• Workload:		80 hrs
• Total:		125 hrs

Recommended Reading/Resources

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

Advanced Rhythmic Training

Music Creation

MODULE CODE	**AMY3V**	
ECTS	**5**	
MODULE COMPONENTS	**Compositional Techniques for Vocal 3**	**AMY3VCT**
	Free Composition: Exploring Contemporary Vocal Repertoire 3	**AMY3VFC**
	Music Technology 3	**AMY3MT**

Learning Outcomes

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

Compositional Techniques for Vocal 3

- Write for SATB without figured bass.
- Write for SATB with figured bass.
- Write in the Chorale idiom.
- Write and manipulate accompaniment figuration.
- Write Variations on a given Theme.
- Write a simple Minuet for keyboard.
- Analyse the harmonic and melodic implications of a given musical line .
- Link compositional ideas using motivic, rhythmic and harmonic patterns creating a coherent structure.

Music Technology 3

- Critically analyse works within the electro-acoustic canon with a view to applying similar aesthetic principals and working practices.
- Describe in detail the physical properties of sound and apply said knowledge to sound design techniques (additive synthesis, subtractive synthesis, granular synthesis, wavetable synthesis etc.) Create tools for real-time sound processing.
- Record, mix and edit a sound design to accompany a short film.

Free Composition: Exploring Contemporary Vocal Repertoire 3

- Compose complete short pieces using a variety of modern techniques.
- Employ basic principles of composition such as use of predetermined materials.
- Approach with greater understanding the strategies and techniques of modern composers.
- Understand and perform some basic, non-standard notation.
- Engage with a wide variety of contemporary music.
- Perform a repertoire of contemporary works.

Return to Contents

- Present their performance to the class.

Module Content

This module comprises 3 components: Compositional Techniques for Vocal 3; Music Technology 3; and Free Composition: Exploring Contemporary Vocal Repertoire 3.

Compositional Techniques for Vocal 3

This module will consist of the following strands introducing the student to the following compositional writing:

- Writing for SATB Chorale idiom/ writing general harmony
- The study of some of the following
    - Writing accompaniments to a given melody/folk song/art song
    - Theme & Variation
    - Minuet

SATB:

To build on the foundation of harmony acquired in the S.F H&C module and extend the harmonic vocabulary (to include the completion of modulation to closely related keys, melodic minor shaping, secondary dominants and secondary 7ths). To study the Bach Chorale acquiring the appropriate stylistic usage in relation to the harmonic vocabulary. Harmonic analysis, singing and playing of Chorales will form part of the class activities. Also included is the study of the aforementioned via figured bass.

Accompaniment writing:

Writing accompaniments for a given vocal line. This will include the following; analysing songs written for voice and piano accompaniment, examining phrase structure, contour, modulation and accompaniment figuration. Appropriate examples will be chosen and as far as possible aim to link in with the works undertaken in the practical component of the course.

Theme & Variations:

Write Variations on a given theme. This will involve the exploration of the following elements; harmony, melody, rhythm, texture and tonality. Melodic manipulation and decoration will also be included.

Minuets:

Writing simple Minuets for keyboard in the style of Haydn. Harmonic and melodic analysis will be undertaken, highlighting the distinctive compositional characteristics of the Minuet.

Music Technology 3

In the computer age, the ontological range of music technology has greatly increased. It may now be mechanical, electronic, software or indeed even purely conceptual. As such, topics are subject to change reflecting trends in the field. Topics covered may include:

- Multi-Track Sequencing

- Sampling in the Digital Domain
- Synthesis Design
- Algorithmic Composition
- Composition and Sound Design for Video
- Programming within a Modular Environment
- Spatial Electro-Acoustic Composition (8-Channel Speaker Array)
- Hardware Hacking and Circuit Bending
- Narrative based electro-acoustic composition
- Field-Recording.

Free Composition: Exploring Contemporary Vocal Repertoire 3

This module is an 11-week introduction to the subject of Free Composition and Performance of Contemporary Vocal Music. Students study a range of modern compositional techniques through the works of established composers with a view to composing their own works. Through performance in class students will examine a broad array of practical issues relating to the performance of contemporary vocal repertoire. All participants will perform regularly. Assessment is by a folio of two short pieces, submitted at the end of the course, and performance throughout.

The module will cover several modern approaches to composition through the study of established contemporary composers. Topics will include graphic and non-standard notation; compositional approaches to improvisation; composition will electronics; solo, chamber and orchestral repertoire. Students will apply techniques studied in class to their own compositional works.

Emphasis is always on a practical approach with emphasis on both the composing and performing of assignments and study material. Through performance class students will examine a broad array of practical issues relating to the performance of contemporary vocal repertoire. This will include interpretation of graphic and non-standard notation; performance with electronics; Sprechstimme; Vocal mimicking; Extended Vocal Techniques; Improvisation.

Teaching and Learning Methods

Compositional Techniques for Vocal 3

Singing and playing of repertoire and student compositions will form part of the class activity. Working through examples in class and completing weekly exercises to acquire the appropriate skills and secure the knowledge. Specific weekly skill assignments on topics taught will form the basis of the learning activities and weekly feedback will indicate to students their progress, strengths and weaknesses.

Music Technology 3

Classes are practical, focusing on a specific topic and the software involved. Tutorials are conducted highlighting processes within the software. Short homework assignments are set. The final assignment is to produce a piece focusing on the topic discussed making use of the software discussed or aspects of it. Students will be expected to take greater control of the learning process and to delve deeper into the subject by the third year of the undergraduate program.

Free Composition: Exploring Contemporary Vocal Repertoire 3

Teaching sessions are as much as possible conducted on a practical basis with discussion arising from analysis of study pieces and presentation of student works. Individual feedback is given by the lecturer on details of technique from both a compositional and performance aspect.

Assessment Details

Assessment Component	Description	% of Module	When
Compositional Techniques			
SATB Portfolio		18%	
Semester 2 Portfolio		18%	
End-of-Year Examination		24%	
Music Technology			
Coursework	Project	20%	
Free Composition: Exploring Contemporary Vocal Repertoire 3			
Portfolio	Submission of Portfolio consisting of 2 short, contrasted pieces	10%	
Performance	1 of the portfolio submissions	10%	

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:
  - Compositional Techniques 25 hrs
  - Music Technology 10 hrs
  - Classical/Fugal Exposition 20 hrs
  - Free Composition: Exploring Cont. Vocal Rep 11 hrs
- Workload: 79 hrs
- Total: 125 hrs

Return to Contents

Recommended Reading/Resources

View available resources on the RIAM Library catalogue from the links below:

Compositional Techniques Resources:

Harmony SATB
Theme and Variations
Accompaniment
Minuet

Music Technology
Free Composition: Contemporary Vocal Repertoire

RIAM Holistic

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

Note: This Module is weighted as Pass/Fail.

Learning Outcomes

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

- Begin to cultivate self-motivation and self-management skills, and the ability to undertake autonomous self-study in preparation for continual future (life-long) learning and in support of a sustainable livelihood
- Develop, research and evaluate ideas, concepts and processes through reflective thinking and practice
- Begin to recognise the physiological and psychological demands associated with professional practice, and evidence awareness of – and preparedness to engage with as needed – relevant health and wellbeing promotion initiatives and resources
- Exhibit a growing long-term (life-long) perspective on individual artistic development, demonstrating an inquiring attitude, and regularly evaluating and developing artistic and personal skills and competences in relation to personal goals

Return to Contents

Module Content

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

Personal Development

Students attend 6 Performance Psychology 3 classes over both semesters.

Professional Development

Students choose 1 from the following options:

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

Cultural Agency

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

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

Somatic Practice

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

1. Yoga 3
2. ITM Alexander Technique

Teaching and Learning Methods

- Expert-led interactive classes
- Online Components

Note:

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

Assessment Details

Assessment Component	Description	% of Total	When
Personal Reflective Practice	Students confirm 20 personal reflections completed during the year on Moodle	50%	Sem 2 Week 10
Shared Reflective Practice	Students submit four reflections	50%	Sem 2 Week 10
LRIAM Viva Voce (optional)	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. 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.	0%	End of Sem 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 hours

Recommended Reading/Resources

See Moodle for detailed information about each RIAM Holistic component.

Return to Contents

YEAR 4

Principal Study

MODULE CODE	**PSY4V**	
ECTS	**25**	
MODULE COMPONENTS	**Main Instrument Vocal 4**	**PSY4V**
	Performance Class: Art Song	**PSVART**
	Performance Class: Aria Class	**PSVAC**
	Masterclasses	**PSVMC**

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.
- Exhibit comprehensive knowledge of relevant representative repertoire within their area of study, demonstrating the ability to create and provide coherent musical experiences and interpretations.
- Evidence understanding of how 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

Individual Vocal Tuition and Vocal Coaching

In their final year, students should develop further the skills required for professional career paths. Students will continue to refine and develop their singing technique and artistic expression in their one-to-one lessons with their vocal teacher and vocal coach. In addition, students will learn how to build the necessary physical and vocal stamina required for extended rehearsal and performance.

At the culmination of their studies students should be able to create and realise their own artistic concepts and have developed the necessary skills for their expression. Students should evaluate their personal goals and begin to take steps to achieve them. Students should emerge with a healthy vocal

production which will equip them to pursue post-graduate studies and/or to undertake professional engagements.

Students should be able to communicate effectively with an individual artistic voice. The repertoire that they present for examination should reflect their four years of study, both in terms of technique and artistic expression.

Their one-to-one vocal coaching sessions will focus on the style and interpretation of repertoire including song cycles, repertoire for voice and orchestra and opera and oratorio roles. Students will have acquired the skills to sing with confidence as an equal partner in a duo with piano.

Performance Class: Art Song

This module comprises — German Lieder; French Mélodies; and Irish, English & American Song.

These performance classes will focus on the interpretation of German, French, Irish, English and American art song repertoire Major song cycles will also be studied. In addition to mainstream art songs, students should present repertoire by underrepresented composers, some more specialised repertoire, and art songs by 20th century and 21st century composers.

To achieve an optimal interpretation of the songs singers and pianists will develop their sense of imagination while working collaboratively as a duo. Students will learn how to express the meaning of the text through a sensitivity of emotional expression and the nuances of language, exploring the literary qualities and the psychological refinement of the text depiction. Singers will explore different uses of the voice (variety of timbre), phrasing, expression, emotion and body language, depending on different textual interpretations.

Student pianists who choose the **Artist Duo Elective** can also join the class to learn how to interact musically and interpretatively with a singer as part of a duo.

Students will develop their presentation skills and be able to identify and describe the behavioural and communicative demands of public performance. They will be critically self-aware and apply their critical capabilities constructively to their own work and the work of others

Performance Class: Aria Class

Through performance in class students will examine a broad array of stylistic and interpretive issues relating to the performance of arias from opera and sacred works from Baroque to 21st century composers. Students will also prepare arias for performance with the RIAM Chorale and for public concerts and auditions. Consideration will also be given to the behavioural and communicative demands of public performance and the presentation of repertoire for opera auditions. Students will be encouraged to be critically self-aware and to apply their critical capabilities constructively to the work of others.

Masterclasses

Students in Year 4 will have the opportunity to have one-to-one coaching with visiting tutors and to participate in masterclasses, some of which will be open to the public.

Return to Contents

Teaching & Learning Methods

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

Assessment

Assessment Component	Description	% of Module	When
Mid-year Exam (summative)	Choose 2 Each elective is worth 12% • Repertoire for Voice and Orchestra [Vocal Concerto] • Chamber Music • Song Project • Major Contemporary Work • A major role in an RIAM Opera production • Opera Scenes • Co-creative Inclusive Ensembles: The Karen Power Project • Musical Theatre	24%	Sem 2
End-of-Year Recital Exam (summative)	A recital of 455 minutes which adheres to the repertoire requirements in the syllabus (see below	40%	May/June
Teacher's Mark (formative)	Based on attendance & punctuality, musical development, and work rate	5%	End of Sem 2
Art Song			
Portfolio	To include background research, phonetic transcriptions, translations and record of songs performed in class.	0% Pass/Fail	Sem 2 May
Continuous Assessment	Appraisal of student's work rate, performances in classes, their response to feedback and contribution to the classes.	100%	Sem 2 May
This module is assessed Pass/Fail and carries no percentage weighting toward Year 3. The percentages in this table show how the Pass/Fail judgement is arrived at within the module; they sum to 100% of the module. The module must still be passed			

Return to Contents

Assessment Component	Description	% of Module	When
Portfolio	To include background research, phonetic transcriptions, translations and record of songs performed in class.	0% Pass/Fail	Sem 2 May
Continuous Assessment	Appraisal of student's work rate, performances in classes, their response to feedback and contribution to the classes.	100%	Sem 2 May
This module is assessed Pass/Fail and carries no percentage weighting toward Year 3. The percentages in this table show how the Pass/Fail judgement is arrived at within the module; they sum to 100% of the module. The module must still be passed			

Mid-Year Examination: Technical Requirements (Year 4)

Singers will choose two of the following Performance Electives. Each Performance Elective will constitute 12% of the overall performance mark for Year 4.

Repertoire for Voice and Orchestra [Vocal Concerto]

- To perform, **from memory**, a work for Voice and Orchestra. This can be a vocal cantata, a song cycle for voice and orchestra, an oratorio role or equivalent repertoire. Singers who do not have the opportunity to perform their chosen work with orchestra must perform their work with piano accompaniment.

Singers may apply to the Head of Faculty in advance if they wish to use the score, either due to the complexity of the score or because of performance conventions e.g. in oratorio.

Chamber Music, Song Project, Major Contemporary Work

- To perform a chamber music recital / vocal duo of 20 – 30 minutes with other singers and/or instrumentalists.
- To participate in a song performance project. This may be subject to audition and selection for participation in a suitable song performance project.
- To perform a major contemporary work of equivalent challenge.

A major role in a RIAM Opera production

- To prepare, rehearse and perform a major role in an RIAM Opera production subject to audition and casting in a suitable role.
- Singers cast in a smaller role or in an ensemble / chorus role in an RIAM Opera production can complete this elective by also performing in 10 – 15 minutes of opera scenes.

Opera Scenes

- To prepare, rehearse and perform a selection of opera scenes subject to casting (20 – 30 minutes).

Musical Theatre

- To prepare, rehearse and perform a selection of musical theatre scenes in a semi-staged concert.

Co-creative Inclusive Ensembles

- To prepare a 10-minute recorded commentary and take part in a performance.

End-of-Year Examination: Repertoire Requirements (Year 4)

- The programme is entirely free choice and should reflect the interests, strengths and possible future direction of the performer in the profession. Programme building skills will be considered by the panel when awarding a mark for the recital.
- Duration: 50 minutes including all breaks between works.
- Minimum 40 mins of actual playing.
- Performers should present written programme notes to support their recital.
- **Note** that performers should **not** include biographical information or reference the name of their teacher(s).
- The overall recital duration **must not** exceed the stated maximum of 50 minutes.

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

- Ten Art Songs including German Lieder and French Mélodies
- Six English language Art Songs of which at least two must be written in the 20th or 21st century.
- Four arias from Oratorio or Opera, or Concert Arias
- Two items by an underrepresented composer in any language or genre.
- Four own-choice items reflecting the student's special interests.

To perform, **from memory**, a recital of 45 - 55 minutes, which includes the natural breaks between pieces, chosen from the portfolio. This programme must be approved by the principal study tutor. Written or verbal programme notes are required. The duration of verbal notes should not exceed 5 minutes and will be added on to the duration of the recital. Marks will be given for the construction of a balanced and interesting programme.

The programme should reflect the interests, strengths and possible future direction of the performer in the profession. Marks will be given for the construction of a balanced and interesting programme. Written or verbal programme notes are required and form part of the assessment. The duration of verbal notes should not exceed 5 minutes and will be added on to the duration of the recital.

Return to Contents

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

Recommended Reading/Resources

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

- Reading List:
  - **Singing (Principal Study)**
  - **Baroque Music**
  - **Oratorio: History**
  - **Handel and Oratorio**
  - **Bach and Passion Music**
  - **Opera: Reference**
  - **Opera: Libretti**
  - **Opera: History**
  - **Opera: Acting**
  - **Opera: Lyric Diction**
  - **Opera: Auditioning**

Performing in Context

MODULE CODE	**PCY4V**		
ECTS	**10**		
MODULE COMPONENTS	**Lyric Diction**	**French Diction 4**	**PCY3VLDF**
	RIAM Chorale		**RIAMCHOR**
	Choose 2 Electives:	**Opera Production**	**PCEVOP**
		Chamber Music / Song Project	**PCEVCM**
		Choral Conducting	**PCEVCON**
		Vocal Concerto	**PCEVPED**
		Opera Scenes	**PCEVOPSC**
		Musical Theatre	**PCEVMT**
		Co-creative Inclusive Ensembles	**PCECIE**

Note: If you took Choral conducting 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:

Lyric Diction: French Diction 4

- Read French text expressively.
- Comprehend and use correctly basic grammatical forms in French.
- Translate simple phrases with the aid of appropriate resources.
- Write phonetic transcriptions of French texts.
- Sing French arias, recitatives and Mélodies with clear and expressive enunciation of the text.

RIAM Chorale

- Demonstrate evidence of skills in relation to a variety of repertoire, styles, etc.
- Engage musically in varied ensemble and other collaborative contexts, including those which go beyond the discipline of music.
- Recognise and respond appropriately to a range of performing contexts, spaces, and environments.

Return to Contents

- 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 the relevance of, and be readily able to adapt, previously learned skills to new contexts.

Opera Production

- Perform an operatic role / ensemble role with appropriate technical and artistic skills.
- Create and realise their own artistic concepts spanning entire works and have developed the necessary skills for their expression.
- Work with others on joint projects or activities, demonstrating skills in teamwork, leadership and negotiation.
- Control, and, where possible, prevent anxiety and stress in performance.
- Work with a conductor and opera director.

Chamber Music / Song Project

- Demonstrate a range of communication, presentation and self-management skills associated with public performance.
- Lead and/or support learning and creative processes in others, creating a constructive learning environment.
- Exhibit sound knowledge of the theoretical and historical contexts in which music is practiced and presented, including a range of musical styles and their associated performing traditions.
- Evidence flexibility, the ability to rapidly synthesise knowledge in real time, and suggest alternative perspectives.
- Engage with individuals and groups, demonstrating sensitivity to diverse views and perspectives, and evidencing skills in teamwork, negotiation, leadership, project development and organisation.

Choral Conducting

- Demonstrate an ability to maintain basic beating patterns in the performance of choral repertoire
- Show a growing ability to shape the sound through gesture
- Prepare scores for rehearsal and performance
- Demonstrate a growing approach to curating an interesting and varied choral programme
- Engage with literature in the fields of choral studies and choral pedagogy and related literature
- Demonstrate a reflexive approach to developing as a choral conductor

Musical Theatre

- Demonstrate a range of communication, presentation and self-management skills associated with public performance.
- Lead and/or support learning and creative processes in others, creating a constructive learning environment.

Return to Contents

- Exhibit sound knowledge of the theoretical and historical contexts in which music is practiced and presented, including a range of musical styles and their associated performing traditions.
- Evidence flexibility, the ability to rapidly synthesise knowledge in real time, and suggest alternative perspectives.
- Engage with individuals and groups, demonstrating sensitivity to diverse views and perspectives, and evidencing skills in teamwork, negotiation, leadership, project development and organisation.

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

Module Content

This module comprises 2 elements — compulsory modules and their respective components; and Electives (choice modules).

Compulsory Modules

Lyric Diction: French Diction

The emphasis will be on lyric diction, i.e. “singing diction”, in French. The focus will be on pronunciation, enunciation and expression of the text. Phonetics will be used as an aid to pronunciation. Simple translation skills - basic grammatical forms, dictionary skills, comparison with “singing” translations. Reading aloud texts of recitatives, arias and Mélodies in French and singing repertoire.

RIAM Chorale

Throughout their four years of undergraduate studies, students will sing in a wide variety of repertoire scored for a cappella chamber choir and for full chorale accompanied by an instrumental ensemble. Emphasis will be placed on cultivating the ability to pitch accurately, sight sing and listen critically as part of a vocal ensemble. Students will learn to sing with confidence as part of a vocal ensemble, to work with others to realise joint performance projects and to follow the direction of a choral conductor.

There will be **two main performance** projects per year which will be rehearsed during RIAM Performance Spotlight Weeks.

In addition to mainstream choral repertoire, the RIAM Chorale also presents works by under-represented and contemporary composers. Highlights in recent years include a cappella works by Clara Schumann, Fanny Hensel, Ina Boyle, Eric Whitacre, and Rhona Clarke and performances of major works by living

composers including Dr Kevin O'Connell: Mass; Tariq O'Regan: The Ecstasies Above (in collaboration with Chamber Choir Ireland) and James Whitbourne: Annelies. Soloists for performances will be chosen by audition from within the RIAM Chorale.

Please Note: Full attendance at rehearsals and performances is mandatory for BMus vocal students. Penalties will apply for non-attendance.

Choose 2 Electives from the following:

Opera Production — 5 ECTS

This class will build directly on the achievements attained in the Opera Class module in BMus Year 3. The RIAM Opera produces fully staged opera productions each year. Repertoire is chosen to suit the current students' voice types and vocal development. Roles are assigned by audition only. Students participating in the RIAM Opera production in BMus Year 3 will normally sing smaller roles and ensemble roles.

Operas presented in recent years include Francesca Caccini *La liberazione di Ruggiero dall'isola di Alcina*; Cavalli *Ormindo* and *La Calisto*; Purcell *The Fairy Queen* and *King Arthur*; Handel *Semele*; Mozart: *Die Zauberflöte* and *La finta giardiniera*; Janáček *The Cunning Little Vixen*; Britten *Albert Herring*; Siobhán Cleary *Vampirella*; Jake Heggie *For a look or a touch*; Stephen McNeff *Banished*; Dr Kevin O'Connell *Dreamcatchr* and Elizabeth Maconchy *The Sofa*.

Students will be supported in the preparation of an operatic role from the initial stages of preparation and rehearsals to achieving a complete performance. Creating a fully-staged production with an ensemble cast, director, conductor, orchestra, production and design team. Developing the appropriate technical and artistic skills required for opera rehearsal and performance. Use of phonetic transcriptions, translations and audio recordings of the spoken libretto in preparing the text. Preparing the vocal score with a répétiteur and a conductor. Special attention will be given to the issue of performance practice in operatic repertoire from different composers, centuries and countries. Rehearsing as part of an operatic ensemble and developing the skills to work creatively as part of a team.

Working with an opera director and movement director on the creation of a character. Working with a conductor and an orchestra.

Chamber Music/Song Project — 5 ECTS

Chamber Music

Students will develop the fundamentals of engaging in collaborative performance through assigned repertoire for voice and piano duos and larger chamber music ensembles which include voice.

Students develop practice strategies for working with others and enhancing their collaborative musical skills. Students will be placed in chamber music groups in September. Each group should choose their own repertoire under the guidance of the Head of Chamber Music and, if necessary, in consultation with their Head of Faculty and assigned chamber music coach.

Each group should listen to a variety of repertoire, discuss possible ideas and read through repertoire together. Repertoire choice must be submitted to the Head of Chamber Music for approval by the set

deadline. Each group will be given a specific time requirement and must choose repertoire to fulfil this requirement.

Students can also create projects involving performance as collaborators in multidisciplinary works involving other art forms as well as western art chamber music. Performances are normally assessed in RIAM's annual ChamberFest but can also be done outside of this time.

Song Projects:

Song Projects are created for RIAM vocal and piano duos and coached by assigned RIAM coaches and international visiting artists. Students are normally selected by audition for participation in these projects. Some RIAM Song Projects culminate in collaborations for selected RIAM singers and pianists with peers from international conservatoires and can include international tours and performances. Song Projects presented in recent years include: Ten thousand miles away (curated and led by Iain Burnside in collaboration with the Julliard School); Drums and Guns (curated and led by Iain Burnside in collaboration with the Guildhall School and the Julliard School); Sorolla Spanish Master of Light (curated by Kathleen Tynan and led by Ann Murray, presented in association with the National Gallery of Ireland) and Open your eyes and tell me what you see (curated and led by Iain Burnside in collaboration with the Guildhall School, Paris Conservatoire and Salzburg Mozarteum).

Choral Conducting — 5 ECTS

This module will introduce students to basic gesture, score preparation, choral literature, and choral pedagogy. Students will be invited to observe the lecturer in a rehearsal (optional).

Vocal Concerto — 5 ECTS

The principal study voice professor and vocal coach will support the student in the preparation of a work for voice and orchestra from the initial stages of preparation and rehearsals to achieving a complete performance. Students can also present elements of the work in Performance Classes and at Masterclasses.

Special attention will be given to stylistic issues and performance practice in relation to repertoire from different composers, centuries and countries. Students will draw on strategies developed in Performance Psychology to help in the management of performance anxiety.

On occasion students will have the opportunity to prepare and present a work for voice and orchestra / vocal concerto with a conductor and an orchestra. Students can nominate a professional engagement with orchestra for examination, with approval from the Head of Faculty.

In addition, Year 4 singers can complete in the annual Maura Dowdall Senior Concerto Competition which offers a prize of a solo performance with the National Symphony Orchestra.

Repertoire for Voice and Orchestra [Vocal Concerto]

• To perform, from memory, a work for Voice and Orchestra. This can be a vocal cantata, a song cycle for voice and orchestra, an oratorio role or equivalent repertoire.

• Singers who do not have the opportunity to perform their chosen work with orchestra must perform their work with piano accompaniment. Singers may apply to the Head of Faculty in advance if they wish to use the score, either due to the complexity of the score or because of performance conventions e.g. in oratorio.

Musical Theatre — 5 ECTS

The preparation, rehearsal and performance of musical theatre solos and ensembles. You will develop an understanding of the process of preparing and rehearsing extracts from a range of roles suitable to your vocal development and gain the experience of performing musical theatre scenes in public. The module will be taught by RIAM tutors and experienced guest musical theatre coaches. You will work with a director in the preparation of the musical theatre scenes for a performance of semi-staged musical theatre scenes each year. On successful completion of this module you:

- Will have studied, rehearsed and performed a range of musical theatre solo and ensemble scenes
- Can give performances which demonstrate the integration of vocal, dramatic and physical skills
- Can respond to direction from musical theatre coaches and directors
- Can interact musically, dramatically and physically in musical theatre ensembles with other performers

Co-creative Inclusive Ensembles: The Karen Power Project — 5 ECTS

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)

Teaching & Learning Methods

- Expert-led-in-person interactive group classes
- Course assignments and notes
- Reading and singing German
- Online components may be used
- Coaching with RIAM opera répétiteurs and conductors
- Working with an opera director and a movement director as appropriate
- Working with a conductor and an orchestra

Assessment Details

Assessment Component	Description	% of Module	When
Lyric Diction: French Diction			
Continuous Assessment	Course Assignments and Notes	50%	Sem 1 Week 12
Exam and Performance	Reading and Singing in German	50%	Sem 1 Week 12
RIAM Chorale			
Performance	Participation in rehearsals and performances	100%	Sem 2 February PSW

This module is assessed Pass/Fail and carries no percentage weighting toward Year 4. The percentages in this table show how the Pass/Fail judgement is arrived at within the module; they sum to 100% of the module. The module must still be passed.

Return to Contents

Assessment Component	Description	% of Module	When
Opera Production Elective			
Performance Exam	Presentation of a fully staged performance of an opera role and/or ensemble role. This mark will be allocated by an external specialist examiner.	60%	January /March
Course Work	Continuous Assessment: Preparation of music, participation in rehearsals and performances. This mark will be allocated by the opera conductor.	40%	January /March
Vocal Concerto Elective			
Performance Exam	Presentation of a work for voice and orchestra	100%	End of Sem 1
Choral Conducting Elective			
Practical Exam	Students will conduct pre-prepared repertoire	75%	End of Sem 2
Essay	1000 words / 10 mins reflection	25%	End of Sem 2
Opera Scenes Elective			
Performance Exam	Opera Scenes Students will be examined on the preparation and presentation of Operatic Duets and Ensembles in an Opera Scenes concert.	60%	Sem 2 PSW April/May
Course Work	Continuous Assessment: Preparation of music, Participation in classes and engagement with process of class. Portfolio: To contain background research, phonetic transcriptions, translations, and notes taken re repertoire performed in class.	40%	Sem 2 Week 12
Musical Theatre Elective			
Performance Exam	Musical theatre Scenes Students will be examined on the preparation and presentation of Solos and Ensembles in a semi-staged Musical theatre concert.	60%	Sem 2 PSW 1 January
Course Work	Continuous Assessment: Preparation of music, Participation in classes and engagement with process of class.	40%	Sem 2 PSW 1 January

Assessment Component	Description	% of Module	When
	Portfolio: To contain background research and notes taken re repertoire performed in class and in rehearsals.		
Co-creative Inclusive Ensembles: The Karen Power Project Elective			
Individual reflective document or video presentation	Students will prepare and submit a 10-minute recorded commentary (e.g., a PowerPoint presentation recorded through zoom) OR creative response. The contribution of the individual must be outlined in an individual submission of 750 words, in which students can reflect on their experiences of undertaking the project.	30%	Sem 1
Continuous Participation	Assessed within the ensemble group during workshops and rehearsals. Each member will take responsibility for a least one part of devising part of the composition and will be assessed on their management of this.	35%	Sem 1
Final Performance Assessment	Assessed based on the following criteria: • Integration within an ensemble context • Role as a co-creator in the final work • Performance skills within the context of techniques explored in the module • Overall artistic standard of final work	35%	Sem 1
Chamber Music/ Song Project			
Chamber Music (summative)	Performance of a minimum of 20 minutes	75%	During ChamberFest
Chamber Music (formative)	Continuous assessment mark by Chamber Music coach(es)	25%	During ChamberFest
Song Project (summative)	Performance of a minimum of 20 minutes	75%	At end of Project
Song Project (formative)	Continuous assessment mark by Song Project coach(es)	25%	At end of Project

Return to Contents

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

Recommended Reading/Resources

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

French Diction

Chorale

Choral Conducting

Vocal Concerto

Additional Reading for Vocal Concerto:
Fleming, R. *The Inner Voice, Notes from a Life on Stage* New York: Viking Penguin, 2005

Opera: Reference
Opera: Libretti
Opera: History
Opera: Acting

Return to Contents

Academics

Capstone Project

MODULE CODE	**CPY4**		
ECTS	**20**		
MODULE COMPONENTS	**Advanced Aural Skills**		**ACPY4VAAS**
	Choose 1 Specialism:	**Research**	**CPY4R**
		Composition	**CPY4C**
		Music Technology	**CPY4MT**

Learning Outcomes

Advanced Aural Skills

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

- Illustrate orally and aurally an understanding of intervals, chords, melody and rhythm
- Sight-sing in small ensemble groups
- Notate atonal melodies/clusters
- Assimilate and recreate/atonal scores

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.

Return to Contents

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

Advanced Aural Skills

The purpose of this course is to build on the skills acquired in year 3. The core of the vocal sight singing training will focus on late Romantic vocal ensemble work in the 1st Semester (11 weeks). The students will form small vocal ensembles and sing appropriate duos, trios or larger forms depending on class numbers and available vocal registers. Reading, tuning, listening, cueing and ensemble balance will be addressed. The conducting module elective, if chosen, will complement studies here.

The study of modern vocal repertoire will also be undertaken in the 2nd semester (13 weeks) - developing out of the Advanced rhythmic training module undertaken in Year 3. Approaches to pitching angular melodic lines, cues, intervallic work and rhythmic considerations will be addressed. Dictation studies will link in with the modern vocal studies. Approaches to atonal melodies will also be addressed. This will directly feed out of, and into the sight singing area.

Sight-Singing:

Ensemble work in small groups, duos and trios. Singing of appropriate vocal repertoire belonging to the Romantic Period. Focus will be on reading, cueing, tuning, listening and ensemble balance. Study will also include approaches to modern vocal repertoire – atonal melodies, pitching, intervallic work and rhythmic considerations.

Dictation:

This will include atonal melodies and clusters, streaming out of the sight singing encountered in the modern vocal repertoire.

Active class participation and weekly preparation of material is essential.

Capstone Project: Research (CPYR4R)

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 (CPYR4C)

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 (CPYR4MT)

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

Advanced Aural Skills

- The module is delivered through weekly lectures and demonstrations.
- Active class participation and weekly preparation of material is essential.
- Support of this nature is essential in securing a solid foundation and building student confidence.
- Weekly singing/ensemble work/ intervallic work.

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

Return to Contents

Assessment Component	Description	% of Total	When
Capstone Project: Music Technology Presentation	Students are required to give a 20-minute presentation of the project to a committee of examiners. Creative/musical practice can be used to illustrate the insights, and words can be used to contextualise or elucidate the process and outcome. For more information, see Capstone Handbook.	25%	
Advanced Aural Skills Mid-Year Assessment	Prepared works; Quick study; Demonstration of weekly classwork preparation; Dictation	50%	
Advanced Aural Skills End-of-Year Assessment	Sight-sing atonal melodic fragments/2 part & sing a selection of prepared works Viva/dictation Demonstration of weekly classwork preparation	50%	

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

Return to Contents

Capstone Project: Music Technology

Contact Hours	Individual Supervision	16hrs
	Music Tech. Seminars	16 hrs
	Research Training	4 hrs
Workload		464 hrs
Total		500 hrs

Advanced Aural Skills

Contact Hours	20hrs
Workload	105 hrs
Total	125 hrs

Recommended Reading/Resources

Capstone Project: Research

View available resources on the RIAM library catalogue:

- **Research: Core Material**
- **Artistic Research**
- **Historical Performance**
- **Interpretation**
- **Analysis**
- **Advanced Aural Skills**

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)

Return to Contents

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

MODULE CODE	**HY3Y4**		
ECTS	**5**		
MODULE COMPONENTS	**Personal Development:**	**Performance Psychology 4**	**RIAMHOLY4PP**
	Professional Development: (Choose 1)	**Setting up Your Teaching Studio**	**RIAMHOLSTS**
		Finances for Musicians	**RIAMHOLFM**
	Cultural Agency: (Choose 1)	**Mindset**	**RIAMHOLM**
		Positive Health — Because You're Worth it!	**RIAMHOLPH**
		Design Your Outreach Programme: From Philosophy to Funding	**RIAMDOP**
	Somatic Practice: (Choose 1)	**Yoga 4**	**RIAMHOLYOE**
		ITM Alexander Technique	**RIAMHOLITM**

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

Return to Contents

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 4
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.

Return to Contents

Assessment Details

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

Reassessment Requirements

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

Contact Hours & Student Workload

- Contact Hours: 30 hrs
- Independent Study: 95 hrs
- Total: 125 hrs

Recommended Reading/Resources

See Moodle for detailed information about each RIAM Holistic component.

SECTION 5: REGULATIONS AND ASSESSMENTS

Academic Progression

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

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

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

Marking System

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

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

Return to Contents

Grade	Percentage
F2 (Fail 2)	Less than 30%

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

Attendance

Principal Study and Performing in Context

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

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

Chorale and Non-orchestral Protocol

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

Academics and RIAM Holistic

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

Practical Examinations

All programmes must be agreed with the student and their principal study tutor. Throughout the entire course, any work or study performed at examination may not be repeated in any subsequent examination. Where a work previously presented for assessment forms part of a larger complete work (e.g. a suite, song cycle, sonata, concerto, or similar multi-movement composition), students may perform the complete work for assessment only with the prior approval of the relevant Head of Faculty.

Programme Notes

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

Copies of Music

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

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

Marking Criteria: Performance

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

Return to Contents

Grade	Criteria	
		• Displays confidence and poise and was communicative • Evidence of some flair
60%–65%	**Technique**	• Fairly technically assured • Some technical issues and perhaps limitations in control • Slightly marred the performance overall
	Interpretation	• More individuality and awareness of musical style needed • Requires a wider variety of expression • Requires more insight; somewhat convincing though
	Performance	• Generally confident with some sense of involvement • Displayed some poise and was mostly communicative • Signs of some restriction which limits a sense of flair; shows good potential though
Honours Second Class Second Division		
56%–59%	**Technique**	• Reliable technically but lacks versatility and ease • Flaws in technical control • Marred performance overall
	Interpretation	• Displayed some stylistic understanding • A rather standard approach; lacks individuality • Limited in insight into the music and not always convincing
	Performance	• Reasonably confident (most of the time) with some sense of involvement • Though communicative it lacked poise • Shows potential and demonstrates solid preparation though lacking in flair
50%–55%	**Technique**	• Reasonable technically, though this restricted the musical interpretation • The technique marred the overall impression somewhat • Notable flaws in technical control
	Interpretation	• Displayed a somewhat narrow stylistic understanding • Overall, a rather standard approach • Occasional insights into the music but overall unconvincing in this regard
	Performance	• Fairly confident but lacking in involvement • Not always communicative • Preparation in evidence but not always solid
Third Class		
46%–49%	**Technique**	• Technically limited

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

Return to Contents

Marking Criteria: Chamber Music

Grade	Criteria
80%–99%	• A committed and integral contribution to an ensemble working at an exceptional level • Technically accomplished and richly imagined • A mature sense of artistry and flair • Profoundly communicative with a convincing understanding of style • An adaptable understanding of role
70%–79%	• A significant contribution to an ensemble working at an excellent level • Technically assured and polished • A significant imagination with flair and poise • A responsive ensemble player, communicating with confidence
60%–69%	• A recognisable contribution to an ensemble working at a good level • Mostly technically assured and confident • A good understanding of style, but requires a wider variety of expression • Mostly communicative and with evidence of adaptability
50%–59%	• A basic contribution to an ensemble working at an acceptable level • Fairly technically assured • Greater listening skills and more awareness is needed to effectively work and communicate within a group • Some understanding of style with limited variety of expression • Preparation is evident • Generally confident with some sense of involvement
40%–49%	• Some contribution to an ensemble working at a reasonable level • Technically limited. Unstable ensemble with a lack of awareness and communication • A limited stylistic understanding and overall unconvincing approach with an unclear direction or plan • Better preparation is required
0%–39%	• Limited contribution to an ensemble working at an unacceptable level • Lack of preparation, technical ability and/or control resulting in serious ensemble problems • Little evidence of musical understanding • A general lack of communication and an incoherent approach

Return to Contents

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.

Return to Contents

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

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

Fail (0-39)

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

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

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

Third Class (40-49)

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

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

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

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

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

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

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

Lower Second Class (50-59)

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

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

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

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

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

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

Upper Second Class (60-69)

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

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

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

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

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

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

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

First Class (70-100)

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

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

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

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

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

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

Acknowledgement

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

Marking Criteria: Dissertation

Introduction [15 marks]

Honors First Class: 70% - 100%

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

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

Review of Literature [25 marks]

Honors First Class: 70% - 100%

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

Honors Second Class First Division: 60 - 69%

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

Honors Second Class Second Division: 50 - 59%

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

Third Class :40 - 49%

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

Fail: 0% - 39%

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

Methodology [15 marks]

Honors First Class: 70% - 100%

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

Honors Second Class First Division: 60 - 69%

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

Honors Second Class First Division: 50 - 59%

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

Honors Second Class Second Division: 40 - 49%

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

Fail: 0% - 39%

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

Findings, Analysis and Discussion [30 marks]

Honors First Class: 70% - 100%

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

Honors Second Class First Division: 60 - 69%

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

Honors Second Class Second Division: 50 - 59%

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

Third Class: 40 - 49%

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

Fail: 0-39%

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

Presentation and Format [15 marks]

Honors First Class: 70%-100%

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

Honors Second Class First Division: 60-69%

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

Honors Second Class Second Division: 50-59%

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

Third Class: 40-49%

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

Fail: 0% - 39%

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

Marking Criteria: Music Technology/Composition

Quality and Originality of Ideas [40 marks]

Honors First Class: 70% - 100%

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

Honors Second Class First Division: 60%- 69%

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

Honors Second Class Second Division: 50% - 59%

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

Third Cass: 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.

Return to Contents

- 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.

Return to Contents

Assessment Rubric: Capstone Project Documentation and Presentation[1]

Assessment criteria	Points					%
	Fail	Third Class (3)	Lower Second Class (2.2)	Upper Second Class (2.1)	First Class (1)	
	1 -3	4	5	6	7-10	
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	No clear choice of research method/ creative strategies/ processes or plan. No dialogue between artistic	Inadequate application of research methods/ creative strategies/ processes, with unclear dialogue between artistic	Adequate application of research methods/ creative strategies/ processes, although the dialogue between artistic practice and reflection might be superficial.	Good application of research methods/ creative strategies/ processes, based on a convincing dialogue between artistic practice and reflection.	Excellent and creative application of research methods/ creative strategies/ processes, based on a strong interaction between artistic practice and reflection.	30

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

Return to Contents

Assessment criteria	Points					%
	Fail	Third Class (3)	Lower Second Class (2.2)	Upper Second Class (2.1)	First Class (1)	
	1 -3	4	5	6	7-10	
relationship between artistic practice and reflection	practice and reflection.	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 x 20% = 120; 8 x 20% = 160; 6 x 30% = 180; 8 x 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.

Return to Contents

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.

Return to Contents

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).

Return to Contents

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**