ROYAL IRISH ACADEMY OF MUSIC

In Association with Trinity College Dublin

BMus Wind, Brass and Percussion 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 (WBP) 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 6
RIAM 180 and the Academy Education — Where You Fit In 6
SECTION 1: GENERAL INFORMATION 7
The BMus Degree Programme Overview 7
Programme Aims and Learning Outcomes 9
Welcome from the Head of WBP 10
Student Support Information 12
Staff Contacts 12
Tertiary Office / Academic Registry 12
Library 13
Reception 13
Counselling Support 13
Mentoring / Coaching Support 13
Student Support Leaders 13
EQuita Resolution Pathway (ERP) 14
Additional Resources 14
RIAM Disability Service and Educational Support Service 14
ERASMUS/Study Abroad 15
Glossary of RIAM Terms/Abbreviations 15
SECTION 2: RIAM GRADUATE ATTRIBUTES 18
Practical Outcomes 19
Theoretical Outcomes 20
Generic Outcomes 21
SECTION 3: FOUR-YEAR PROGRAMME SUMMARY 23
Year 1 Summary 24
Year 2 Summary 25
Year 3 Summary 26
Year 4 Summary 28
Principal Study Summary 29
Performing in Context Summary 32

RIAM Philharmonia 32
Chamber Music 34
SECTION 4: DETAILED PROGRAMME MODULE DESCRIPTORS 38
Year 1 38
Principal Study 38
Flute Mid-Year Examination: Technical Requirements (Year 1) 40
Recorder Mid-Year Examination: Technical Requirements (Year 1) 41
Clarinet Mid-Year Examination: Technical Requirements (Year 1) 41
Oboe Mid-Year Examination: Technical Requirements (Year 1) 42
Bassoon Mid-Year Examination: Technical Requirements (Year 1) 43
French Horn / Tenor Horn Mid-Year Examination: Technical Requirements (Year 1) 44
Tenor Trombone Mid-Year Examination: Technical Requirements (Year 1) 44
Trumpet/Cornet Mid-Year Examination: Technical Requirements (Year 1) 45
Tuba/Euphonium Mid-Year Examination: Technical Requirements (Year 1) 46
Percussion Mid-Year Examination: Technical Requirements (Year 1) 47
End-of-Year Examination: Repertoire Requirements 48
Flute End-of-Year Examination: Repertoire Suggestions (Year 1) 48
Recorder End-of-Year Examination: Repertoire Suggestions (Year 1) 49
Clarinet End-of-Year Examination: Repertoire Suggestions (Year 1) 49
Oboe End-of-Year Examination: Repertoire Suggestions (Year 1) 50
Bassoon End-of-Year Examination: Repertoire Suggestions (Year 1) 50
French Horn / Tenor Horn End-of-Year Examination: Repertoire Suggestions (Year 1) 50
Tenor Trombone End-of-Year Examination: Repertoire Suggestions (Year 1) 51
Trumpet/Cornet End-of-Year Examination: Repertoire Suggestions (Year 1) 51
Tuba/Euphonium End-of-Year Examination: Repertoire Suggestions (Year 1) 52
Percussion End-of-Year Examination: Repertoire Suggestions (Year 1) 52
Performing in Context 53
Academics 56
RIAM Holistic 66
Year 2 68
Principal Study 68
Flute Mid-Year Examination: Technical Requirements (Year 2) 70
Recorder Mid-Year Examination: Technical Requirements (Year 2) 70
Clarinet Mid-Year Examination: Technical Requirements (Year 2) 71
Oboe Mid-Year Examination: Technical Requirements (Year 2) 72
Bassoon Mid-Year Examination: Technical Requirements (Year 2) 73
French Horn / Tenor Horn Mid-Year Examination: Technical Requirements (Year 2) 73
Tenor Trombone Mid-Year Examination: Technical Requirements (Year 2) 74

Trumpet/Cornet Mid-Year Examination: Technical Requirements (Year 2) 75
Tuba/Euphonium Mid-Year Examination: Technical Requirements (Year 2) 76
Percussion Mid-Year Examination: Technical Requirements (Year 2) 76
End-of-Year Examination: Repertoire Requirements 77
Flute End-of-Year Examination: Repertoire Suggestions (Year 2) 78
Recorder End-of-Year Examination: Repertoire Suggestions (Year 2) 78
Clarinet End-of-Year Examination: Repertoire Suggestions (Year 2) 79
Oboe End-of-Year Examination: Repertoire Suggestions (Year 2) 79
Bassoon End-of-Year Examination: Repertoire Suggestions (Year 2) 80
French Horn/Tenor Horn End-of-Year Examination: Repertoire Suggestions (Year 2) 80
Tenor Trombone End-of-Year Examination: Repertoire Suggestions (Year 2) 81
Trumpet/Cornet End-of-Year Examination: Repertoire Suggestions (Year 2) 81
Tuba/Euphonium End-of-Year Examination: Repertoire Suggestions (Year 2) 82
Percussion End-of-Year Examination: Repertoire Suggestions (Year 2) 82
Performing in Context 83
Academics 86
RIAM Holistic 96
YEAR 3 98

Principal Study 98
Flute Mid-Year Examination: Technical Requirements (Year 3) 99
Recorder Mid-Year Examination: Technical Requirements (Year 3) 100
Clarinet Mid-Year Examination: Technical Requirements (Year 3) 101
Oboe Mid-Year Examination: Technical Requirements (Year 3) 102
Bassoon Mid-Year Examination: Technical Requirements (Year 3) 102
French Horn/Tenor Horn Mid-Year Examination: Technical Requirements (Year 3) 103
Tenor Trombone Mid-Year Examination: Technical Requirements (Year 3) 104
Trumpet/Cornet Mid-Year Examination: Technical Requirements (Year 3) 105
Tuba/Euphonium Mid-Year Examination: Technical Requirements (Year 3) 105
Percussion Mid-Year Examination: Technical Requirements (Year 3) 106
End-of-Year Examination: Repertoire Requirements 107
Flute End-of-Year Examination: Repertoire Suggestions (Year 3) 108
Recorder End-of-Year Examination: Repertoire Suggestions (Year 3) 108
Clarinet End-of-Year Examination: Repertoire Suggestions (Year 3) 109
Oboe End-of-Year Examination: Repertoire Suggestions (Year 3) 109
Bassoon End-of-Year Examination: Repertoire Suggestions (Year 3) 110
French Horn/Tenor Horn End-of-Year Examination: Repertoire Suggestions (Year 3) 110
Tenor Trombone End-of-Year Examination: Repertoire Suggestions (Year 3) 111
Trumpet/Cornet End-of-Year Examination: Repertoire Suggestions (Year 3) 112

Tuba/Euphonium End-of-Year Examination: Repertoire Suggestions (Year 3) 113
Percussion End-of-Year Examination: Repertoire Suggestions (Year 3) 113
Performing in Context 114
Academics 120
RIAM Holistic 133
YEAR 4 136
Principal Study 136
Mid-Year Examination: Technical Requirements (Year 4) 137
End-of-Year Examination: Repertoire Requirements (Year 4) 137
Performing in Context 139
Academics 147
RIAM Holistic 154
SECTION 5: REGULATIONS AND ASSESSMENTS 157
Academic Progression 157
Marking System 157
Attendance 158
Practical Examinations 159
Programme Notes 159
Copies of Music 159
Marking Criteria: Performance 160
Marking Criteria: Chamber Music 163
Marking Criteria: Academic Writing 164
Marking Criteria: Dissertation 169
Marking Criteria: Music Technology/Composition 173
Assessment Rubric: Capstone Project Documentation and Presentation 176
Compensation in Examinations 178
Penalties 179
Ethics and Research Misconduct 180

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	Wind, Brass and Percussion
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 WBP

The RIAM Wind, Brass and Percussion department are proud of our student focused approach to learning and development and the inquisitiveness and artistry of our students and graduates.

BMus students receive 2 hours of individual tuition each week throughout the four years of their undergraduate study, which is unrivalled nationally. Feedback at weekly performance classes, repertoire sessions, audition training and screened auditions all prepare our students with the skills they need to successfully negotiate and thrive in the profession. Our outstanding teaching faculty are drawn from members of the National Symphony of Ireland, RTÉ Concert Orchestra, Irish Chamber Orchestra and contemporary music group Crash Ensemble. We are delighted to welcome students to our recently redeveloped, state of the art, campus on Westland Row with dedicated practice facilities including a new concert hall, large studio space, customised practice rooms and chamber music rehearsal spaces.

We want our students to have an experience that directly mirrors the music profession. Orchestral playing is one core element of your training at the RIAM and we offer side-by side scheme opportunities with orchestras and ensembles such as the National Symphony of Ireland and Camerata Ireland. Through intensive RIAM Philharmonia projects, students have recently worked with international renowned conductors such as Mihhail Gerts, Chloé van Soeterstède, Killian Farrell, Kerem Hasan, Christoph Altstaedt and Nil Venditti.

Chamber music is another core element of your study at RIAM. Students present self-formed ensembles as part of ChamberFest Dublin annually, giving public performances in venues across Dublin city. ChamberFest Dublin is run as a professional chamber music festival with the backing of RIAM's marketing department and the programming for the festival is led by students themselves. In addition to the above opportunities, students have the chance to take part in both internal and external solo competitions with generous prizes that include performances with the National Symphony Orchestra of Ireland as soloist.

The relatively small department size means that students receive more time working with visiting artists, more performance opportunities and a closer working relationship with our teaching faculty. RIAM Alumni from our Wind, Brass and Percussion department currently hold positions in orchestras and ensembles across Ireland, the UK and Europe.

Return to Contents

Recent WBP masterclasses include visits from Jörg Widmann, Pablo Barragan, Ben Goldscheider, Peter Moore, Clement Saunier, Sir. James Galway, Cormac Henry, Katherine Spencer, Noémi Makkos, David Herbert and Paul Philbert.

I look forward to working with you at the RIAM and I'm really excited to see how you will shape the music profession in Ireland and internationally upon graduation.

Professor Ross Lyness

Head of Wind, Brass and Percussion

Return to Contents

Student Support Information

Staff Contacts

Director	Deborah Kelleher deborahkelleher@riam.ie
Head of Wind, Brass and Percussion	Ross Lyness rosslyness@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 Vocal Studies and Opera	Owen Gilhooly-Miles owengilhoolymiiles@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 Begum 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 WBP 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 technique and develop a physiologically healthy approach to WBP playing. You will build strong foundations in individual and ensemble performance while beginning academic study in music history, aural development, analysis, composition, and music technology. You will perform in RIAM Philharmonia (Orchestra), Chamber Music, and Performance Class, developing the collaborative and professional skills essential to your future career as a musician.

Pillar	Year 1 Module and Module Components		Assessment Weighting %	Contact Hrs	ECTS
Principal Study	Main Instrument Performance Class Masterclasses		60%	100	25
Performing in Context	Chamber Music Ensemble Workshops RIAM Philharmonia		10%	80	15
Academics	Historical and Cultural Perspectives on Music:	• Western Classical Music History 1 • Irish Music **or** Ethnomusicology	10%	45	15
	Practical Musicianship:	• Aural Development for WBP 1 • Repertoire-based Analysis 1	10%	40	
	Music Creation:	• Compositional Techniques for WBP 1 • Digital Audio Fundamentals 1	10%	40	
RIAM Holistic	Digital Literacy Performance Psychology 1 Personal Development Planning The Musician in Society Yoga (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. Academic study deepens through music history, musicianship, composition, and digital audio, while opportunities to explore creativity and pedagogy broaden your musical perspective. You continue to develop your collaborative performance skills through RIAM Philharmonia (Orchestra), Chamber Music, Ensemble Workshops, and Performance Class. Students may take on a second study from second year onwards.

Pillar	Year 2 Module and Module Components		Assessment Weighting %	Contact Hrs	ECTS
Principal Study	Main Instrument Performance Class Masterclasses		60%	100	25
Performing in Context	Chamber Music Ensemble Workshops RIAM Philharmonia		10%	80	15
Academics	Historical and Cultural Perspectives on Music History:	• Western Classical Music History 2 • Irish Music **or** Ethnomusicology	10%	40	15
	Practical Musicianship:	• Aural Development for WBP 2 • Repertoire-based Analysis 2	10%	30	
	Music Creation:	• Compositional Techniques for WBP 2 • Free Composition 2 • Digital Audio Fundamentals 2	10%	45	
RIAM Holistic	Performance Psychology 2 Career Strategy Pedagogy for WBP Yoga (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 toward artistic maturity. You will integrate your own artistic intentions into your performances and select electives that reflect your emerging musical identity. You develop your Capstone Project proposal and study 20th/21st-century music history. You continue to perform in RIAM Philharmonia (Orchestra), Chamber Music, and the String Orchestra (also known as Wednesday String Ensemble).

Pillar	Year 3 Module and Module Components		Assessment Weighting %	Contact Hrs	ECTS
Principal Study	Main Instrument Performance Class Masterclasses		60%	100	25
Performing in Context	RIAM Philharmonia (compulsory)		10%	80	15
	Choose **2** Electives:	• Chamber Music • Conducting UG • Solo Artist with Electronics (PSW 1a) • Group Performance with Live Electronics (PSW 4a) • Improvisation and Creativity • Industry Placement			
Academics	Historical and Cultural Perspectives on Music History	• 20th/21st-Century Music History • Capstone Project Proposal Development	10%	35	15
	Practical Musicianship	• Aural Development for WBP 3 • Music Technology 3	10%	40	
	Music Creation	Choose **2** Electives: • Classical/Fugal Exposition • Co-creative Inclusive Ensembles: The Karen Power Project (PSW 1b) • Free Composition 3 • Music-Making, the Arts and Society • Orchestration and Romantic Harmony • Trinity Elective (taught in TCD)	10%	40	

Return to Contents

Pillar	Year 3 Module and Module Components		Assessment Weighting %	Contact Hrs	ECTS
RIAM Holistic	Personal Development:	• Performance Psychology 3 (compulsory)	0% (P/F)	30	5
	Professional Development: (Choose 1): Cultural Agency: (Choose 1):	• Setting up your Teaching Studio • Finances for Musicians • Design Your Outreach Programme — From Philosophy to Funding • Positive Health: Because You're Worth It! • Mindset			
	Somatic Practice: (Choose 1):	• Yoga • 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 present a major recital reflecting your four years of artistic development, pursue a significant independent Capstone Project, and deepen your collaborative and ensemble performance skills.

Pillar	Year 4 Module and Module Components		Assessment Weighting %	Contact Hrs	ECTS
Principal Study	Main Instrument Performance Class Masterclasses		60%	100	25
Performing in Context	RIAM Philharmonia (compulsory)		10%	80	10
	Choose **1** elective:	• Chamber Music • Conducting UG • Solo Artist with Electronics (PSW 1a) • Group Performance with Live Electronics (PSW 4a) • Improvisation and Creativity • Industry Placement • Co-creative Inclusive Ensembles: The Karen Power Project			
Academics	Capstone Project (Choose 1 Specialism):	• Research • Composition • Music Technology	30%	36-40	20
RIAM Holistic	Personal Development:	• Performance Psychology 4 (compulsory)	0% (P/F)	30	5
	Professional Development (Choose 1):	• Setting up your Teaching Studio • Finances for Musicians			
	Cultural Agency (Choose 1):	• Design Your Outreach Programme — From Philosophy to Funding • Positive Health: Because You're Worth It! • Mindset			
	Somatic Practice (Choose 1):	• Yoga 4 • ITM Alexander Technique			

Graduating

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

Return to Contents

Principal Study Summary

Principal Study Portfolio

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

Students must study and perform the following repertoire during BMus Years 1-3. Students are required to document repertoire studied and performed in their Portfolio, which is updated annually. Through the 4 years of study, students must keep a record of repertoire performed including the date and location of each performance to accurately declare this in their Principal Study Portfolio. Creditable performances include end-of-year recitals, performance classes, internal and external performances.

The following minimum repertoire requirements must be fulfilled to progress to Year 4:

1. A complete Classical concerto
2. Movements from a Romantic, 20th century or 21st century concerto
3. A complete duo sonata
4. Unaccompanied Baroque repertoire
5. A work by an underrepresented composer
6. A contemporary work written within the last 30 years
7. A significant virtuoso work or a Bach fugue

Students who elect to take some of their allocated Principal Study hours in Historical Performance or a 2nd study may be assessed in this area in their end of year exams, with repertoire substitutions and timings to be approved by Head of Faculty. In specific cases, substitutions to the Portfolio list may be approved by the Head of Faculty. Students should discuss substitutions with their Principal Study teacher. For repertoire substitutions, appropriate technical difficulty, artistic reasoning, and workload will be considered.

Performance Classes

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

Class Types include:

- Performance Class (accompanied)
- Practice Techniques
- Audition Training (accompanied) and Excerpts Classes
- Chamber Music Performance Class

Class Content and Sign-Up

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

Mid-Year Exams

In years 1-3, mid-year exams consist of technical tests and syllabi (specific for each instrument) which are listed on the following pages. All scales must be played from memory. Students are encouraged to additionally perform their studies from memory. In year 4, students elect to either take a Concerto Exam or a Mock-Professional Orchestral Audition based on requirements for a currently or recently advertised real-life professional orchestral position.

End-of-Year Recitals

All end-of-year recitals consist of free-choice programmes, which consider the Principal Study Portfolio requirements on repertoire listed on the previous page. In discussion with their teacher, students should plan long-term to ensure they cover all Principal Study Portfolio requirements and, through the four years of study, explore repertoire most beneficial for their learning and development.

In year 3, the recital is followed by a 10-minute viva voce where the panel ask questions to gain greater insight into the performer's artistic choices and their ability to reflect on their performance.
In year 4, programme building skills are considered by the panel when awarding a mark for the recital. Students are advised to present a recital which reflects the interests, strengths and possible future direction for their career.

From year 2 onwards, students should present written programme notes or brief spoken introductions to support their recital. If electing to speak, students must ensure they play for the minimum duration and that the overall recital duration must not exceed the stated maximum stated duration. Note that performers should not include biographical information or reference the name of their teacher(s).

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

Return to Contents

Overview of End-of-Year Durations and Requirements

Year	Minimum Actual Playing	Maximum Overall Duration *	Written Programme Notes
1	16 minutes	20 minutes	**Not** Required
2	20 minutes	25 minutes	Required
3	25 minutes	35 minutes + 10-minute viva voce	Required
4	40 minutes	50 minutes	Required

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

Duration Penalties

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

Return to Contents

Performing in Context Summary

Performing in Context develops skills from Principal Study in professional and collaborative contexts such as chamber music, orchestra and ensembles. Students develop their abilities to collaborate, listen actively, react, adapt and persuade as musicians.

RIAM Philharmonia

RIAM Philharmonia (orchestra) is compulsory for orchestral students in all 4 years of study. In Years 1-2, chamber music is compulsory for all students. In Years 3 and 4, students can choose performance electives.

Screened Orchestral Audition

Ensure you have the relevant separate ***Screened Auditions Booklet 2026-2027***.

Please contact **Third Level Office/Academic Registry** if you have not received this.

Orchestral auditions are held at the beginning of the academic year for placement in orchestral projects during Spotlight Weeks. The orchestral audition is compulsory for all years of study — In particular circumstances, first year students may be exempted from the screened audition on recommendation from their principal study teacher.

Set orchestral excerpts required for the audition are sent in advance. Students should prepare the set orchestral excerpts and the first movement of a classical and romantic concerto and cadenza if appropriate. (New students may choose to perform 2 equivalent pieces with piano accompaniment in lieu of a concerto first movement). Orchestral auditions are screened — candidate and panel will not be able to see each other, and the panel will only know each candidate's assigned number. Auditions are accompanied and a pianist is provided. Screened orchestral auditions emulate a professional audition, and preparation, practice and the audition itself should be approached as a positive and useful experience. Where possible students should play the set excerpts for their principal study teacher in advance. Students should familiarise themselves with the works by listening to multiple recordings, both audio and video, and refer to full scores, to understand how their part fits into the orchestra as a whole. The panel will pay particular attention to accuracy in intonation, rhythm and tempi.

Orchestral Assessment

Following orchestral auditions, students are placed in a variety of orchestral projects including RIAM Philharmonia and RIAM Opera Orchestra. Principal positions are selected from outstanding orchestral auditions. Within tutti placements, there is rotation of positions between projects, with year and programme of study also considered. Orchestral training aims to produce well prepared, collaborative orchestral musicians who are highly skilled and employable.

Following the completion of orchestral projects, students participate in a self-assessment survey to reflect on their preparation, experiences and achievement. In this assessment, students consider what they did well, how they can improve, and gauge their learning in relation to professional orchestral expectations. Students award themselves a mark based on the criteria below.

Return to Contents

Orchestral Marking

- Category A 100% — Meticulous preparation, professional attitude, excellent musicianship
- Category B 80% — Very well prepared, good attitude, strong musicianship
- Category C 60% — Prepared, showing diligence and satisfactory musicianship
- Category D 40% — Acceptable preparation, reasonable attitude and evidence of musicianship
- Category F — Fail Inadequate level of preparation, unprofessional attitude, limited musicianship

Attendance

Note that attendance is strictly monitored by the orchestral manager (as stated in the *Orchestral Protocol* below) due to the high standard of expectations for punctuality and reliability in professional orchestras. Students who are late for a rehearsal will have their mark capped in Category C or below according to the *Orchestral Protocol*.

Orchestral Protocol

- 100% attendance is expected. All musicians must attend all rehearsals. Performance projects may include weekends and evening hours.
- If too ill to attend, students **must contact the Orchestra Manager** and must **provide a doctor's note certifying illness**.
- Rehearsals begin at the stated times and students are expected to be in their seat, warmed up and ready to tune 5 minutes before the start of each rehearsal.
- If a student is late for a rehearsal, their maximum awarded mark will be capped in Category C. If a student is late for 2 rehearsals, their maximum awarded mark will be capped in Category D. A student who is persistently late (3 times or more) will fail their Orchestral Assessment.
- Except where there is duly certified or other approved reason, student absence automatically results in failure of the Orchestral Assessment. This may result in failure of the Performing in Context module following referral to the relevant Standing Committee and ratification at the Court of Examiners.

Following self-assessment, marks are moderated by the Head of Faculty, additionally taking into consideration feedback from sectional tutors, orchestral tutors and guest conductors.

String Orchestra (also known as Wednesday Strings/Strings Ensemble) — All bowed string students in years 1 and 2 come together weekly to explore and rehearse core string orchestral repertoire. Autumn term rehearsals culminate in an end of semester concert in November. There will be a 4-day immersive strings project in week zero of the Spring term starting the 11th of January. Baroque and New Music sessions also take place during String Orchestra. There will be a Side by-Side with professional musicians focus during these sessions.

Assessment

100% Continuous assessment based on attendance, preparation and active engagement in both semesters.

Return to Contents

Chamber Music

Chamber music is central to developing both listening and communication skills. String players are placed in groups, usually a string quartet or piano trio, at the beginning of the academic year. Groups rehearse both independently and with a designated chamber music coach. From second year onwards, students are actively encouraged to form their own chamber groups and work together over a long-term period, to develop lasting musical partnerships that can continue into the profession. In order to elect chamber music in Year 3 and 4, students should be active in self-forming groups or be a member of a chamber music group working together long-term. Most chamber groups present their assessed performance during ChamberFest Dublin, RIAM's high profile chamber music festival.

Assessment

- 75% Performance
  Mark Exam mark with written feedback
- 25% Continuous Assessment (Coach's Mark)
  Continuous assessment mark with written feedback from principal coach.

Please note that a student's overall chamber music mark will be an average of the marks received in all assessed chamber music groups.

Required Assessment Timing

- Year 1: 10-15 minutes
- Year 2: 15-20 minutes
- Year 3: 20-30 minutes
- Year 4: 20-30 minutes

Each group's Required Assessment Timing is listed on the Chamber Music Plan. Groups should present repertoire for this approximate amount of time.

If groups wish to present significantly longer or shorter, they should contact the Head of Chamber Music, making a case with their artistic reasoning.

Chamber Music Plan

Students are placed in chamber music groups at the beginning of the academic year and receive notification of this on the Chamber Music Plan. The Chamber Music Plan takes into account self-formed student groups and student-chosen repertoire, in addition to course and examination requirements. During their studies, students are encouraged to collaborate through actively forming their own groups and exploring specific repertoire interests with other like-minded students.

Repertoire Choice

Most self-formed groups have already chosen repertoire. Other groups may have free choice or suggested repertoire. If your group has not yet chosen its repertoire, you should organise to meet, discuss ideas, listen to a number of recordings and agree on repertoire choice. Groups may present multiple movements from a single work or single movements from different works. Groups can borrow

Return to Contents

parts and scores from the library or download from imslp.org. Groups should start rehearsing in Semester 1 to begin coaching as soon as possible. If groups are unsure of what repertoire to choose, they should contact the Head of Chamber Music or their principal coach for guidance immediately.

Chamber music for strings, wind, brass, percussion normally consists of a group of 3 or more, or approved repertoire for duo. Duo with piano (sonata duo partnership) does not normally count as chamber music for strings/wind/brass as this is repertoire you present as part of your Principal Study. You are encouraged to play in sonata duo partnerships with pianists but will be "non-marking" for chamber music and can instead count this towards your Principal Study portfolio requirements.

ChamberFest Dublin

ChamberFest Dublin is RIAM's flagship chamber music festival which takes place at the end of April. All students listed on the Chamber Music Plan are eligible to be programmed in public concerts at the festival, and those requiring an examination mark will be assessed during their performances (as their chamber music exam).

Submission Deadline for Assessment and ChamberFest Dublin

Final repertoire submissions with accurate timings must be made by 1 February. Students registered on the Chamber Music Plan receive an electronic form to fill in from the third level office at the beginning of the second semester. On this form students detail personnel in the group, repertoire (including timings) and the number of coaching sessions received at the time of submission. One person should make the submission on behalf of the group. All groups with an assessment requirement and/or intending to perform in ChamberFest Dublin must submit this form. Late submission of forms, or insufficient coaching may result in your group not being programmed to perform in ChamberFest Dublin. While it is intended for all the groups listed on the Chamber Music Plan to perform in ChamberFest Dublin, in exceptional circumstances, groups can elect to instead perform in a closed exam. Groups marked with a required assessment timing are compulsory and must be assessed.

Coaching

There are two types of coaching:

Assigned Coaching — If your group is being assessed, you will be allocated a coach. If you have more than one coach listed, your principal coach is the person with a responsibility to mark you as part of your continuous assessment. Your principal coach also has the responsibility to liaise with other coaches for feedback. The number of coaching hours your group is allocated is calculated not only according to the number of groups a student is in but also considers the number of musicians who are enrolled on courses with an entitlement to coaching. For example, if an MMus student is in a duo with a BMusEd student, the coaching hours published in the MMus handbook will be reduced, as BMusEd students have no coaching allocation.

Return to Contents

Additional Coaching	Some self-formed groups may be additional to assessment requirements and are therefore non-compulsory. These groups will not be assigned a specific coach, or quota of coaching hours. Instead, these groups can access additional coaching arranged at the discretion of each Head of Faculty. Groups without assigned coaching can also choose to receive coaching from their principal study teacher, within their normal principal study allocation. All chamber groups must have a minimum of 2 coaching sessions before they are eligible to apply to perform in ChamberFest Dublin, or any other RIAM concert series.

Groups must bring a score to all coaching sessions, and it is expected that students study full scores and not only their individual part.

Independent Rehearsals

Chamber music groups should organise independent rehearsals before and in-between coaching sessions. Coaching is not intended to be supervised rehearsal. Groups struggling to rehearse independently should discuss this with their coach, who may use coaching sessions to help the group develop an independent rehearsal strategy. It is suggested that groups find a regular rehearsal time once or twice a week.

Continued Chamber Music Activities

Overall, students are encouraged to continue working in their chamber music groups over a long-term, multi-year period and consider building lasting chamber music collaborations into their careers. Groups are encouraged to write to the Head of Chamber Music with updates on their chamber music activities as multiple chamber music opportunities are offered throughout the year, both internally and externally. At the end of each academic year, students are asked to write to the Head of Chamber Music to confirm if their chamber music group is continuing, if they are forming new groups for next year and also to give updates on preliminary repertoire ideas and choices.

External Opportunities and ChamberFest Prize

A career in chamber music requires connections to festivals and concert promoters and the ChamberFest Prize connects exceptional student chamber music groups to industry experiences to support the career development of aspiring professional chamber musicians. Following its successful launch in 2021, the ChamberFest Prize offers concert engagements at external concert series throughout Ireland. All concert engagements are offered with a fee. Groups are selected by the Head of Chamber Music in consultation with a panel of specialist chamber music examiners in attendance at all concerts.

Groups are selected through:

- Outstanding marks and comments awarded in the context of exams.
- Recommendations from external examiners made to the Head of Chamber Music, or to the panel Chair (Head of Faculty).
- Recommendations from panel Chairs (Heads of Faculty) to the Head of Chamber Music.

In addition to the ChamberFest Prize, committed chamber music groups showing exceptional potential are nominated to attend external festivals and masterclasses, including the West Cork Chamber Music Festival.

Return to Contents

SECTION 4: DETAILED PROGRAMME MODULE DESCRIPTORS

Year 1

Principal Study

MODULE CODE	**PSY1WBP**	
ECTS	**25**	
MODULE COMPONENTS	**Main Instrument WBP 1**	**PSY1WBP**
	Performance Class: Junior WBP	**PSJWBP**
	Performance Class: Wind and Brass	**PSWB**
	Masterclasses	**PSSMC**

Learning Outcomes

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

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

Module Content

In the first year of study students will establish the core of good technique. In some instances, significant technical corrections may be required, and the mid-year technical exam is a target for this. Lessons will not only focus on repertoire and technical work but will develop practice strategies for focused improvement and set structured goals in preparation for assessments. The repertoire required for the end-of-year recital considers that significant technical adjustments may have been made and expects students to perform with fluency.

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.
- Weekly core skills class will focus on developing the real-world skills required to be a musician in the 21st Century.
- Masterclasses with visiting artists allow the student to engage in public performance practice.

Assessment Details

Assessment Component	Description	% of Total	When
Mid-year Technical Exam (summative)	A range of technical exercises as outlined in the syllabus (see below)	30%	End of Sem 1
End-of-year Recital Exam (summative)	Recital of 16-20 minutes which adheres to the repertoire and presentation requirements in the syllabus (see below).	60%	End of Sem 2
Teacher's Mark (formative)	Based on attendance & punctuality, musical development, and Work Rate	10%	End of Sem 2

Reassessment Requirements

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

Contact Hours & Student Workload

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

Return to Contents

Flute Mid-Year Examination: Technical Requirements (Year 1)

1.	30% of Exam	**2 Studies**	Any 2 studies from the following list: Henri Altes: *26 Selected Etudes — Barrère* (Schirmer) Joachim Andersen: *24 Studies* Op. 15 (I.M.C.) Theobald Boehm: *24 Caprices* (Chester) Jacques Casterede: *12 Etedes* — 1,2,3,4,5,8 (Leduc) Louis Drouet: *25 Etudes* (Schott) Jacques Hotteterre: *48 Preludes* Op. 7 (Schott)
2.	30% of Exam	**Scales and Arpeggios**	All played from memory. Minimum crochet speed = 80 One breath may be inserted in an appropriate place Section A and B; (both without repeat) legato and tongued from: *Exercises Journaliers* —Marcel Moyse (Leduc) Section 9 Arpeggios from: *Grands Exercises Journaliers de Mécanisme* —Taffanel/Gaubert (Leduc)
3.	30% of Exam	**4 Prepared Orchestral Excerpts**	Clarke: *Orchestral Extracts* (Trinity) Smith: *Orchestral Studies Vol. 1-4* (U.M. P.) Wye/Morris: *Orchestral Flute Practice Book* Vol. 1 and 2 (Novello) Wummer: *Orchestral Studies Vol. 1-9* (I.M.C.)
4.	10% of Exam	**Sight reading**	

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

Return to Contents

Recorder Mid-Year Examination: Technical Requirements (Year 1)

1.	45% of Exam	**2 Studies**	Any two from: Bousquet Book 1 for Treble; Brüggen Studies for Treble; C. Hand Inventions; and Quantz *Caprices* and *Fantasies*
2.	45% of Exam	**Scales and Arpeggios**	To be played on treble recorder both tongued and slurred. A, C, B flat, F sharp major to a 12th F, A flat major 2 octaves F sharp, A, G minor (harmonic and melodic) to a 12th F minor 2 octaves Chromatic on all keys 1 octave, on F 2 octaves Dominant 7th on D flat, E 1 octave Dominant 7th on B flat, C 2 octaves Diminished 7th on E flat, A 1 octave Diminished 7th on F, G 2 octaves Arpeggios of the above for the ranges indicated Minors in both harmonic and melodic form
3.	10% of Exam	**Sight reading**	

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

Clarinet Mid-Year Examination: Technical Requirements (Year 1)

1.	30% of Exam	**3 Studies**	Choose 1 study from each of the following three options: Perier: *30 Studies* (Leduc) Muller: *30 Studies* — except No. 1 (Ricordi) Thurston and Frank: *Tutor for Clarinet Studies* — pages 52, 60, or 78 (Boosey & Hawkes)
2.	30% of Exam	**Scales and Arpeggios**	All scales and arpeggios to be played legato and staccato. Minimum crochet speed = 80 Scales: All major scales and all melodic minor scales, and all major scales and melodic minor scales in thirds, as in *The Clarinet* by Frederic Thurston (Boosey & Hawkes).

Return to Contents

			Arpeggios: Major and minor arpeggios in E, F, F sharp and G three octaves, all others in two octaves. Diminished sevenths on E, F, F sharp, G in three octaves. Chromatic scales on E, F, F sharp, G, three octaves all others two octaves.
3.	30% of Exam	**Prepared Orchestral Excerpts**	Chosen from *The Clarinet* by Thurston and Frank or suitable substitution. A list of not less than 10 must be submitted at the relevant time and approved by the teacher and Head of Faculty.
4.	10% of Exam	**Sight reading**	

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

Oboe Mid-Year Examination: Technical Requirements (Year 1)

1.	30% of Exam	**2 Studies**	Choose 1 fast and 1 slow study from Ferling *48 Studies*
2.	30% of Exam	**Scales and Arpeggios**	Scales: All major and minors (both forms) and chromatics. Whole-tone scales on B and B flat Scales in 3rds (major only). Arpeggios: Major and minor, straight and broken in groups of 3. Scales and arpeggios to be played both legato and detached. All two octaves.
3.	30% of Exam	**Prepared Orchestral Excerpts**	Chosen from Rothwell Book 1, and passages from Bach, Rothwell book. A list of not less than 10 must be submitted at the relevant time and approved by the teacher and Head of Faculty.
4.	10% of Exam	**Sight reading**	

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

Return to Contents

Bassoon Mid-Year Examination: Technical Requirements (Year 1)

1.	30% of Exam	**2 Studies**	Choose 1 fast and 1 slow study from Milde Concert Studies op 26 vol 2.
2.	30% of Exam	**Scales and Arpeggios**	Scales: All scales (two or three octaves as appropriate) All major and minor scales (melodic and harmonic) Chromatic scales starting on notes between low B flat to D (three octaves) Scales in thirds (major only, two or three octaves as appropriate) Arpeggios: All major and minor arpeggios (two or three octaves as appropriate) Diminished 7ths (three octaves) beginning on B flat, B and C. All dominant 7ths (two or three octaves as appropriate) All the above to be performed from memory, tongued and slurred.
3.	30% of Exam	**Prepared Orchestral Excerpts**	Orchestral excerpts from the following: Tchaikovsky: *Symphony No. 5* Shostakovich: *Symphony No. 9* Beethoven: Symphonies No 6 and Symphony No. 4 Beethoven: Violin Concerto Stravinsky: *The Rite of Spring* Rimsky-Korsakov: *Sheherazade*
4.	10% of Exam	**Sight reading**	

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

Return to Contents

French Horn / Tenor Horn Mid-Year Examination: Technical Requirements (Year 1)

1.	30% of Exam	**1 Study**	Choose 1 from the following: O. Franz: Etudes and Concert Etudes (KALE 4523) Kopprasch: 60 Selected Studies Vol. 2 (IMC 1733) H. Neuling: 30 Spezial Etuden Vol. 2
2.	30% of Exam	**Scales and Arpeggios**	Scales and Arpeggios (from memory) All major and minor scales and arpeggios Chromatic scales on any note Dominant sevenths in any key Diminished sevenths on any note All to be played tongued and legato to the extent of two octaves except for Bb and C major and Bb and C minor. These are to be played to a range of three octaves.
3.	30% of Exam	**Prepared Orchestral Excerpts**	Chosen from 'Test Pieces for Orchestral Auditions for French Horn (Ritzkowsky-Spach Edition Peters 8663). A list of not less than 10 must be submitted at the relevant time and approved by the teacher and Head of Faculty.
4.	10% of Exam	**Sight reading**	Horn in F. Transposition: Horn in E, Eb and Horn in C.

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

Tenor Trombone Mid-Year Examination: Technical Requirements (Year 1)

1.	30% of Exam	**Studies**	Kopprasch: *60 Selected Studies* No. 12 or No. 14 Andre Lafosse: *Methode Complete for Trombone* No. 72b or 85b J. Rochut: *Melodious Etudes for Trombone* No. 6 or No. 12
2.	30% of Exam	**Scales and Arpeggios**	Bass Clef: B, C, Db, D, E majors; B, C, C sharp, D, Eb minors (a twelfth) All other keys major and minor (two octaves) Minor scales in the above keys to be known in both Melodic and Harmonic forms.

Return to Contents

			Chromatic Scales: Bass Clef: Starting on any note E - Bb (two octaves) Whole Tone Scales: Bass Clef: Starting on A and Bb (two octaves) Arpeggios: Bass Clef: The common chords of the above keys for the ranges indicated Dominant 7ths: Bass clef: In the keys of A, Bb, B, C, Db, and Eb. (Two octaves) Diminished 7ths: Bass Clef: Starting on G, Ab and A (two octaves)
3.	30% of Exam	**Prepared Orchestral Excerpts**	To prepare extracts chosen from Excerpts for Trombone and Tuba Vol: 1. [Keith Brown]. A list of not less than 10 must be submitted at the relevant time and approved by the teacher and Head of Faculty.
4.	10% of Exam	**Sight reading**	

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

Trumpet/Cornet Mid-Year Examination: Technical Requirements (Year 1)

1.	30% of Exam	**Studies**	Jean Baptiste Arban: Any study from *Fourteen Studies* **OR** Derek Bourgeois: *Ace of Trumpets* No.12, 13, 14, or 15
2.	30% of Exam	**Scales and Arpeggios**	All Major and Minor (Harmonic and Melodic) scales and their Arpeggios within the compass of the instrument. All Dominant and Diminished Sevenths and Chromatic Scales within the compass of the instrument. All of the above tongued and slurred as requested by the examiner.
3.	30% of Exam	**Prepared Orchestral Excerpts**	From Orchester Probespiel, Test Pieces for Orchestral auditions for Trumpet Pliquett/Losch Peters Edition — Please prepare the first Trumpet part of each excerpt: Bartok: *Concerto for Orchestra* — 1st & 2nd Movement (pages 4 & 5) Beethoven: *Overture to Leonore* No. 2 and No. 3 (page 8) Bizet: *Carmen* — Vorspiel and act 1, 2 and 3 (pages 11, 12, 13 and 14)

			Mussorgsky: *Pictures at an Exhibition* — 'Promenade' (page 30) Ravel: *Bolero* (page 34)
4.	10% of Exam	**Sight reading**	Sight reading for Trumpet in B Flat and transposition for Trumpet in A and C.

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

Tuba/Euphonium Mid-Year Examination: Technical Requirements (Year 1)

1.	30% of Exam	**1 Study**	A study of suitable difficulty from: Blazhevich: *70 Studies* **OR** Bordogni: *43 bel canto studies*
2.	30% of Exam	**Scales and Arpeggios**	All major, minor (harmonic & melodic) and chromatic scales and arpeggios. All Dominant and Diminished Sevenths. Whole tone scales on B and Bb. All the above 2 octaves. Detached or legato at the examiner's discretion.
3.	30% of Exam	**Prepared Orchestral Excerpts**	Chosen from Torchinsky Orch Excerpts. A list of not less than 10 must be submitted at the relevant time and approved by the teacher and Head of Faculty.
4.	10% of Exam	**Sight reading**	A short piece of suitable difficulty.

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

Return to Contents

Percussion Mid-Year Examination: Technical Requirements (Year 1)

1.	30% of Exam	**Solo**	Three solo pieces of approximately 3-5 minutes in length to be played on a choice of Snare Drum, Mallets, Timpani, Multiple percussion or Drum set, with or without accompaniment. This selection must include a tuned percussion piece.
2.	30% of Exam	**Scales and Arpeggios**	Scales and Arpeggios on 4 octave Xylophone (hard mallets) Major and minor (harmonic and melodic) scales - 2 octaves (single sticking) Chromatic scale (starting on any note) 2 - octaves Arpeggios major and minor - 2 octaves All the above 2 octaves. Detached or legato at the examiner's discretion.
		Snare Drum Rudiments	Drag; 4 Stroke Ruff; 5, 7, 9, 11, 13, 15, 17 stroke rolls (open & closed); Single Paradiddle; Double Paradiddle; Flam; Flam Accent; Flam Tap; Flamacue; Flam Paradiddle; Swiss Army Triplet; Drag; Single Drag Tap; Double Drag Tap; Single Ratamacue
3.	30% of Exam	**Prepared Orchestral Excerpts**	Excerpts to be chosen from any of the following excerpt series; Raynor Carroll, Alan Able, Kevin Hathaway, Saul Goodman, Morris Goldenberg, Fred Hinger, Friese/Lepak, Leonard, Orchestral Masterworks, Orchester studen series. As a large proportion of the orchestral repertoire for Timpani and Percussion is from the 20th century, many parts are not currently available commercially. In these cases, authorised copies of original parts are permitted. A list of not less than 10 must be submitted at the relevant time and approved by the teacher and Head of Faculty.
4.	10% of Exam	**Sight reading**	Sight Reading on Snare Drum, Mallets, and Timpani.

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

Return to Contents

End-of-Year Examination: Repertoire Requirements

- A balanced, free choice programme considering the Principal Study Portfolio requirements listed previously and the suggested repertoire below.
- Programme duration: 20 minutes (including set up, spoken introductions and all breaks between works)
- Minimum 16 minutes of actual playing.

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**.

Flute End-of-Year Examination: Repertoire Suggestions (Year 1)

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

Return to Contents

Recorder End-of-Year Examination: Repertoire Suggestions (Year 1)

1. **Repertoire**

Early Baroque: Castello, Fontana, Frescobaldi, Marini, Cima etc.

Unaccompanied: Jacob van Eyck, Telemann *Fantasies* etc.

Italian Sonatas: Mancini, Bellinzani, Marcello, Sammartini, Vivaldi etc.

Variations: Matteis, anon etc.

Concerto: Babell, Scarlatti, Naudot, Telemann, Marcello, Heberle, Albinoni

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

Clarinet End-of-Year Examination: Repertoire Suggestions (Year 1)

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

1. **Repertoire**

Hindemith: *Sonata*

Finzi: *Five Bagatelles* Op. 23

Poulenc: *Sonata*

Lutoslawski: *Dance Preludes*

Schumann: *Fantasiestücke* Op. 73

Arnold: *Sonatine* (Lengnick)

Grovlez: *Sarabande et Allegro* (UMP)

Honegger: *Sonatine* (Salabert)

Brahms: *Sonata* Op. 120 No. 2 in E flat

Ferdinand Ries: *Sonata in E flat* Op. 169

Burgmüller: *Duo* (Schott)

R. Strauss: *Romanze* (Schott)

Weber: *Grand Duo Concertant* Op. 48

Stanford: *Sonata* Op. 129

L. Berkeley: *Three Pieces* (solo)

K. Penderecki: *Prelude* (solo)

F. Chagrin: *Improvisation and Toccatina* (solo)

E. Maconchy: *Fantasia*

E. Farrell: *Six Candles on a Birthday Cake*

Return to Contents

Oboe End-of-Year Examination: Repertoire Suggestions (Year 1)

1.	**Baroque**	Handel: *Sonata in C minor* Telemann: *Partita No. 2 in G* Telemann: *Sonata in A minor* Telemann: *Fantasia in E minor*
2.	**Concerto / Classical**	Cimarosa–Benjamin: *Concerto* C. P. E. Bach: *Sonata in G minor*
3.	**Other Works**	Grovlez: *Sarabande et Allegro* Nielsen: *Zwei Fantasiestücke* Op. 2 Jacob: *Seven Bagatelles* (unaccompanied) Seiber: *Improvisation* The entire repertoire for the year will be studied.

Bassoon End-of-Year Examination: Repertoire Suggestions (Year 1)

1.	**Repertoire**	A contemporary piece of own choice Saint-Saëns: *Sonata in G* Op. 168 Hindemith: *Sonata* Ibert/Oubradous: *Le Petit Âne Blanc* Bach: *Cello Suites* Elgar: *Romance* Op. 62 Tansman: *Sonatine* Malcolm Arnold: *Fantasy for Solo Bassoon* John Kinsella: *Dialogue for Bassoon and Piano* (CMC) Telemann: *Sonata in F minor*

French Horn / Tenor Horn End-of-Year Examination: Repertoire Suggestions (Year 1)

Note: Individual movements may be included for the purpose of timing.

1.	**Group A**	Mozart: *Concerto No. 3 in E flat* K. 447 — 1st and 3rd movements Haydn: *Concerto No. 2 in D* — 1st and 2nd movements with cadenza (BOO3205) Rosetti: *Concerto in E flat* — 2nd and 3rd movements (MAST M)

Return to Contents

		Carl Matys: *Concerto No. 2* Op. 24 — 1st and 2nd movements (Ed. Hans Pizka D 8011 Kirchheim) Franz Strauss: *Nocturno* Op. 7 (UE1368)
2.	**Group B**	Bunting: *Cortège and Toccata* (THA 978089) Henry Busser: *Pièce en Ré* (Leduc) Hindemith: *Sonata* (1939) — 1st and 2nd or 2nd and 3rd movements M. Arnold: Second movement from *Concerto for Horn* (Lengnick) Richard Strauss: *Andante* (MO 60025303) Abbott

Tenor Trombone End-of-Year Examination: Repertoire Suggestions (Year 1)

1.	**Repertoire**	J. S. Alschausky: *Frühlings-Romanze* A. Guilmant: *Concert Piece* Op. 88 C. Saint-Saëns: *Cavatine* D. Dondeyne: *Cantabile et Caprice* K. Serocki: *Sonatina for Trombone and Piano* E. Bozza: *Hommage à Bach* J. E. Barat: *Andante and Allegro* Sulek: *Sonata "Vox Gabrieli" for Trombone*
2.	**Style**	J. S. Bach: *Cello Suite No. 1* — two movements (arr. André Lafosse)

Trumpet/Cornet End-of-Year Examination: Repertoire Suggestions (Year 1)

1.	**Repertoire**	Bozza: *Badinage* Donato: *Prélude et Allegro* Martinu: *Sonatina* O. Gibbons: *Suite for Trumpet* Maxwell Davies: *Sonatina for Solo Trumpet* — from Contemporary Music for Trumpet (B&H) Copland: *Quiet City* — from Contemporary Music for Trumpet (B&H)

Return to Contents

Erod: *Enjoying Life* — from Contemporary Music for Trumpet (B&H)

Haydn: *Concerto* — 1st or 3rd movements

Hummel: *Concerto* — 1st or 3rd movements

Damase: *Hymne*

Ibert: *Impromptu*

Laue: *Trumpet Concerto in F*

Sanders: *Square Dance*

Tuba/Euphonium End-of-Year Examination: Repertoire Suggestions (Year 1)

1. **Repertoire**

Edward Gregson: *Concerto for Tuba*

Paul Hindemith: *Sonata*

Malcolm Arnold: *Fantasy for Solo Tuba*

Rodney Newton: *Capriccio*

Walter Hartley: *Suite for Unaccompanied Tuba*

Alec Wilder: *Effie Suite*

Alec Wilder: *Sonata No. 1*

Henry Eccles: *Sonata* (adapted by Lelong)

Benedetto Marcello: *Sonata No. 1 in F* (arr. Little & Nelson)

J. S. Bach: Dance movements from the *Cello Suites* (trans. Torchinsky)

Percussion End-of-Year Examination: Repertoire Suggestions (Year 1)

Note: This selection must include a tuned percussion piece. Suitable substitutions may be made subject to approval by the Head of Faculty. Programme balance must be maintained.

1. **Categories**

1. Snare Drum
2. Tuned Percussion
3. Timpani
4. Multiple Percussion
5. Drum Set
6. World Percussion

Return to Contents

Performing in Context

MODULE CODE	**PCY1WBP**	
ECTS	**15**	
MODULE COMPONENTS	**Chamber Music**	**PCWBPCM**
	RIAM Philharmonia	**PCO**
	Ensemble Workshops	**PCWBPEW**

Learning Outcomes

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

- Recognise and respond appropriately to a range of performing contexts, spaces, and environments.
- Lead and/or support learning and creative processes in others, creating a constructive learning environment.
- Exhibit sound knowledge of the theoretical and historical contexts in which music is practiced and presented, including a range of musical styles and their associated performing traditions.
- Respond creatively and appropriately to ideas from others, exhibiting tenacity and the ability to digest and respond to verbal and/or written feedback.
- Recognise and respond to the needs of others in a range of contexts.

Module Content

This module comprises three components — Chamber Music, Orchestra, and Ensemble Workshops.

Chamber Music

Chamber music is central to developing both listening and communication skills – requiring deep listening, responsiveness to interwoven parts and adaptability in role. Through chamber music, students also develop vital interpersonal skills, including relationship building, the ability to persuade and sharing of responsibilities.

RIAM Philharmonia

RIAM Philharmonia presents three orchestral spotlight weeks each year with an additional week featuring orchestra as part of an RIAM opera production. Students participate in a screened audition process at the beginning of the academic year. Placements are then allocated to orchestral projects. Students prepare for each project through independent preparation, instrument-specific sectionals, tutti sectionals with a rehearsal conductor and rehearsals and concert with a visiting conductor.

Return to Contents

Ensemble Workshops

Each year, a variety of masterclasses, interactive workshops and discussion sessions are programmed to support ensemble playing, including chamber music, orchestra and wider collaborations. First year students must attend at least 3 sessions.

Options for Credit Distribution

Students receive a standard credit for 2 orchestral projects each year. Students who, following screened auditions, are successfully placed in additional projects may credit these as Ensemble Workshops.

1 additional orchestra project = 2 ensemble workshop sessions.

Chamber Music — Students receive credits for 10-15 mins assessed chamber music. Students who are assessed in excess of 15 mins chamber music, may credit this as Ensemble Workshops.

10 mins additional assessed chamber music = 2 ensemble workshop sessions

Teaching & Learning Methods

- Small-group coaching
- Group rehearsals
- Orchestral sectionals
- Orchestral rehearsals
- Seminars
- Workshops
- Masterclasses

Assessment Details

Assessment Component	Description	% of Total	When
Chamber Music (summative)	Performance of minimum 10-15 minutes	45%	During ChamberFest
Chamber Music (formative)	Continuous assessment mark by Chamber Music coach(es)	15%	End of Sem 2
RIAM Philharmonia (placement)	Screened orchestral audition assessed according to orchestral grading category with written feedback from all panel members.	15%	Mid Sem 1

Return to Contents

Assessment Component	Description	% of Total	When
RIAM Philharmonia (summative)	Initial mark awarded on completion of self-assessment survey. Final mark moderated by Head of Faculty also considering guest tutor feedback.	25%	End of Sem 2
Ensemble Workshops	Pass/fail on attendance	0% P/F	End of Sem 2

Reassessment Requirements

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

Contact Hours & Student Workload

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

Return to Contents

Academics

Historical and Cultural Perspectives on Music

MODULE CODE	**ACY1WBP**	
ECTS	**5**	
MODULE COMPONENTS	**Western Classical Music History 1** **Irish Music (Sem 1) OR Ethnomusicology (Sem 2)**	**AHY1WMH** **ACIM ACETHNO**

Learning Outcomes

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

- Demonstrate a broad understanding of the evolution of music history pertaining to Western Classical Music, Irish Music and Ethnomusicology.
- Differentiate between composers/prominent exponents and styles of the periods/genres studied and evaluate the different aesthetic approaches taken.
- Engage critically with recordings from the periods/genres studies and demonstrate knowledge of the repertoire through analysis and commentary.
- Demonstrate knowledge of various methodological approaches to the type of music studied.
- Understand and develop an awareness of different social, historical and cultural contexts.

Module Content

This module comprises 2 components — Western Classical Music History and Irish Music/ Ethnomusicology.

Western Classical Music History 1

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

Irish Music (Semester 1 choice)

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

OR

Return to Contents

Ethnomusicology (Semester 2 choice)

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

Teaching & Learning Methods

- Western Classical Music History (Semesters 1 and 2) is taught through weekly 1.5-hour lectures that include listening to music, analysing scores, and directed reading assignments.
- Irish Music (Semester 1) is taught through a series of 1-hour weekly lectures that focus on topics of the tradition, as outlined in the Module Content.
- Ethnomusicology (Semester 2) is taught through weekly lectures. Literature-based research will also contribute to the teaching and learning of this module.
- Lectures will emphasise the development of the student's ability to differentiate regional styles and prominent exponents through aural engagement with recordings and video footage. Students are expected to take an active part in class discussion and will be assigned additional reading material on a regular basis to supplement the in-class learning.

Assessment Details

Assessment Component	Description	% of Total	When
Western Classical Music History (In-module Assignment 1)	Academic Writing Assignment	25%	Sem 1
Western Classical Music History (In-module Assignment 2)	Essay Preparation: Opera Presentation	25%	Sem 1
Western Classical Music History (Summative Assignment)	Essay/Podcast: 1500 words or 10-15-min podcast **(musical examples required for >65%)**	30%	Sem 2
Irish Music (Sem 1) OR Ethnomusicology (Sem 2)	Listening Test (IM) / Listening Diary 3-4 pieces (Ethnomusicology)	20%	Sem 1 **OR** Sem 2

Reassessment Requirements

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

Return to Contents

Contact Hours & Student Workload

• Contact hours:	Academic Writing	5 hrs
	Western Classical Music History	30 hrs
	Irish Music/Ethnomusicology	10 hrs
• Student workload:		80 hrs
• Total:		125 hrs

Recommended Reading/Resources

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

Return to Contents

Practical Musicianship

MODULE CODE	**APY1WBP**	
ECTS	**5**	
MODULE COMPONENTS	**Aural Development for WBP 1**	**APY1WBPAD**
	Repertoire-based Analysis 1	**APY1WBPRA**

Learning Outcomes

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

Aural Development

- Identify and deeply understand a range of musical sounds.
- Understand and demonstrate a knowledge of the fundamental components of music through movement.
- Gain a deeper understanding of two musical eras, which supports their performing of music from those periods.
- Through sight-singing, improvisation, and a range of exercises, utilise their musical imagination and inner ear, while deepening the connection between vocal/aural abilities and instrumental playing.

Repertoire-based Analysis

- Distinguish salient melodic, harmonic and rhythm details of compositions.
- Perceive connections between surface details and structural features.
- Develop a technical musical vocabulary.
- Demonstrate awareness of phrase length and pattern.

Module Content

The module comprises two components: Aural Development for WBP and Repertoire-based Analysis.

Aural Development for WBP 1

The aim of this component is to establish a fundamental level of deep aural competency and musical literacy so that every student can perceive, vocalise, play and dictate fundamental musical structures (melodic, harmonic, and rhythmic) through singing, playing, reading, listening, and improvising. Classes will be designed using of pre-agreed repertoire between the lecturer and the Head of WBP. Through this repertoire, the module will seek to develop the fundamentals concepts of music, including pulse, structure, form, phrasing, rhythm, pitch and pitch contour, cadences and harmony, and intonation.

Return to Contents

Repertoire-based Analysis 1

This module introduces the Repertoire-based Analysis stream. Students explore the practical-theoretical process of examining compositions to discern, or decide, how they work. Students undertake two components:

- Introduction of basic analytical methods.
- Exploration of the relationship between form and content.

Teaching & Learning Methods

Aural Development for WBP 1

- Interactive and participatory classes that draw on a range of repertoire for WBP instruments and beyond
- Singing and instrumental playing as both the creation and demonstration of knowledge
- Use of a range of teaching tools, e.g., movement, solfa, rhythm syllables, etc.
- An era-based approach to competency development, ensuring a thematic connection between Academic classes and aspects of the Principal Study and Performing in Context modules.

Repertoire-based Analysis

- The module is taught through participatory classes, held weekly.
- Students are expected to perform from a variety of scores, undertake directed tasks, and contribute to group discussions.

Assessment Details

Assessment Component	Description	% of Total	When
Aural Development (Mid-Year Assessment)	Practical assignments + written dictation paper	30%	Mid-year
Aural Development (End-of-year Assessment)	Practical assignments + written dictation paper	30%	End of year
Repertoire-based Analysis Semester 2 Only (Presentation)	Based on prepared repertoire	15%	Sem 2
Repertoire-based Analysis Semester 2 Only (Continuous Assessment)	Based on interactive class activities	25%	Sem 2

Return to Contents

Reassessment Requirements

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

Contact Hours & Student Workload

- Aural: 30 hrs
- Analysis: 10 hrs
- Independent Study: 85 hrs
- Total: 125 hrs

Recommended Reading/Resources

Aural Development:

https://www.risingsoftware.com/auralia/tour

https://www.audacityteam.org/

https://www.earmaster.com/

Modus Novus **Studies in reading atonal melodies** L. Edlund

Repertoire-based Analysis:

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

Reading List: **Repertoire-based Analysis**

Return to Contents

Music Creation

MODULE CODE	**AMY1WBP**	
ECTS	**5**	
MODULE COMPONENTS	**Compositional Techniques for WBP 1**	**AMY1WBPCT**
	Digital Audio Fundamentals 1	**AMY1DAF**

Learning Outcomes

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

Compositional Techniques for WBP 1

- Demonstrate an understanding of harmony realised through the writing of four-part tonal harmony for SATB and via figured bass.
- Compose in a manner that evinces an understanding of melodic, rhythmic and harmonic control in basic two-part contrapuntal textures.
- Demonstrate the application of compositional techniques in both the creation and performance of music, with a particular focus on WBP writing (as appropriate).

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.

Return to Contents

Module Content

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

Compositional Techniques for WBP 1

This component consists of three strands:

- A systematic approach to the teaching of four-part tonal harmony beginning with the basic four-part chord, moving onto successful progressions involving an understanding of appropriate voice leading and forms of decoration. This will include the study of figured bass.
- The study and consolidation of simple contrapuntal techniques in two parts.
- The application of skills and techniques to appropriate instrumental settings, with a focus on WBP writing.

Digital Audio Fundamentals 1

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

Students will experience a step-by-step introduction to computer-based music notation software (e.g. MuseScore) to produce professional-standard printed/digital musical scores, parts and content for essays/articles and other teaching material. They will also receive an introduction to sequencing techniques of VST (Virtual Studio Technology) instruments to compose original compositions or arrange high-quality backing tracks.

Topics will include:

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

Teaching and Learning Methods

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

Return to Contents

Compositional Techniques for WBP 1

- The acquisition of appropriate harmonic vocabulary and stylistic idiom (including figured bass) through a systematic and aural-based study of materials in class and the completion of assignments to acquire the skills and secure knowledge.
- Workshop based approach with student-led discussion, analysis, singing and instrumental playing to explore and create meaning.
- Interactive and participatory classes that draw on a range of repertoire for WBP instruments and beyond.
- Cross modular content will be utilised as appropriate, fostering connections with repertoire studied.

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 Total	When
Compositional Techniques (SATB Portfolio)	This will consist of a portfolio submitted at the conclusion of a strand, which will consist of four-part harmonisations including figured bass.	32%	End of Sem
Compositional Techniques (Counterpoint Portfolio)	This will consist of a portfolio submitted at the conclusion of a strand which will consist of two-part contrapuntal exercises.	24%	End of Sem
Compositional Techniques (Applied Portfolio)	This will consist of a portfolio submitted at the conclusion of a strand which will consist of applied work (representing the application of skills), with a focus on WBP writing (as appropriate).	24%	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.)	10%	Throughout

Return to Contents

Assessment Component	Description	% of Total	When
Digital Audio Fundamentals Sequencing in a DAW	Composition for TV Advertisement. Students are provided with a selection of short TV Ads to which they compose a musical backing track.	10%	End of Sem

Reassessment Requirements

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

Contact Hours & Student Workload

- Compositional Techniques: 30 hrs
- Digital Audio Fundamentals: 10 hrs
- Independent Study: 30 hrs (Compositional Techniques)
  5 hrs (Digital Audio Fundamentals)
  25 hrs (Portfolio preparation and Examination)
  25 hrs (Advertisement Assignment)
- Total: 125 hours

Recommended Reading/Resources

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

Reading List: **Compositional Techniques**

Digital Audio Fundamentals

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**
	Somatic Practice:	**Yoga 1 (optional)**	**HOLY1YO**

Learning Outcomes

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

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

Module Content

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

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

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

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

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: 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	**PSY2WBP**	
ECTS	**25**	
MODULE COMPONENTS	**Main Instrument WBP 2**	**PSY2WBP**
	Performance Class: Junior WBP **Performance Class: Wind and Brass**	**PSJWBP** **PSWB**
	Masterclasses	**PSWBPMC**

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

Teaching & Learning Methods

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

Return to Contents

Assessment Details

Assessment Component	Description	% of Total	When
Mid-year Technical Exam (summative)	Technical exercises as outlined in syllabus below	30%	End of Sem 1
End-of-year Repertoire Exam (summative)	Recital of 20-30 minutes which adheres to the repertoire and presentation requirements listed in the syllabus below	60%	End of Sem 2
Teacher's Mark (formative)	Based on attendance & punctuality, musical development, and work rate.	10%	

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

Return to Contents

Flute Mid-Year Examination: Technical Requirements (Year 2)

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

1.	30% of Exam	**2 Studies**	Any 2 studies from the following list: Marcel Bitsch: *Douze Etudes* (Leduc) Albert Camus: *12 Studies* (Leduc/Pan) Jacques Castérède: *12 Etudes* — 6, 7, 9, 10, 11, 12 (Leduc) Astor Piazzolla: *Etudes de Tango* (U.M.P.) Siegfried Karg-Elert: *30 Caprices* Op. 107 (I.M.C.)
2.	30% of Exam	**Scales and Arpeggios**	Sections A, B, C and D (all without repeats except C), legato and tongued, from: *Exercises Journaliers* — Marcel Moyse (Leduc) All of the above from memory except D, which may be read. Minimum crochet speed = 90
3.	30% of Exam	**Prepared Orchestral Excerpts**	Including excerpts performed on piccolo and alto flute, chosen from the following: Clarke: *Orchestral Extracts* (Trinity) Smith: *Orchestral Studies* Vol. 1–4 (U.M.P.) Wummer: *Orchestral Excerpts* Vol. 1–9 (I.M.C.) Wye/Morris: *Orchestral Flute Practice Book* Vol. 1 and 2 (Novello) Wye/Morris: *Piccolo Practice Book* (Novello) Wye/Morris: *Alto Flute Practice Book* (Novello)
4.	10% of Exam	**Sight reading**	

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

Recorder Mid-Year Examination: Technical Requirements (Year 2)

1.	45% of Exam	**2 Studies**	Any two from: Quantz *Caprices and Etudes*; Bousquet Book 2; Haverkate *Advanced Studies* Book 1; Alan Davis for descant

Return to Contents

2.	45% of Exam	**Scales and Arpeggios**	All major scales and arpeggios, minor scales and arpeggios, chromatics, dominant 7ths, diminished 7ths, and whole-tone scales — 1 octave, tongued and slurred, on descant and treble. All major scales and arpeggios, minor scales and arpeggios to a 12th, starting on the pitches C, C sharp, D, E flat, E, F and G — tongued and slurred, on descant only. F and A flat major scale and arpeggio, F minor scale and arpeggio, chromatic on F, dominant 7th in the key of B flat and C, diminished 7th in the key of F sharp and G sharp — 2 octaves, tongued and slurred, on treble only.
3.	10% of Exam	**Sight reading**	

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

Clarinet Mid-Year Examination: Technical Requirements (Year 2)

1.	30% of Exam	**3 Studies**	One study to be chosen from each of the following lists: a) Jean-Jean: *Etudes progressives et mélodiques* Book 2 — Nos. 23, 24; **or** Jettel: *The Accomplished Clarinettist* Book 2 — Nos. 5, 10, 13 b) Bozza: *Etudes de mécanisme, 14 Studies* — Nos. 3, 6 c) Alfred Uhl: *48 Studies* Book 1 — Nos. 2 to 12 inclusive
2.	30% of Exam	**Scales and Arpeggios**	Scales: All majors and minors in both forms; all major and melodic minors in thirds; all scales where practical up to high A. Arpeggios: E, F, F sharp, G, G sharp, A three octaves, all others two octaves. Dominant and diminished sevenths in all keys to the range of the instrument. Whole-tone scales on any note to the range of the instrument. Chromatic scales to the range of the instrument All scales and arpeggios to be played with the following articulations: legato, staccato, legato tonguing, and in fours with two slurred and two tongued. Minimum crochet speed = 90

3.	30% of Exam	**Prepared Orchestral Excerpts**	Chosen from *Orchestral Excerpts* (published Trinity College London), complete book, excluding Miraculous Mandarin. A list of not less than 10 must be submitted at the relevant time and approved by the teacher and Head of Faculty.
4.	10% of Exam	**Sight reading**	

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

Oboe Mid-Year Examination: Technical Requirements (Year 2)

1.	30% of Exam	**2 Studies**	One fast study and one slow study from: Luft: *24 Studies* **or** Two Preludes and a study from Ferling/Pierlot: *144 Preludes and Etudes*
2.	30% of Exam	**Scales and Arpeggios**	All scales and arpeggios to be played tongued and slurred and in different articulation groups, e.g. two slurred, two tongued; one tongued, three tongued, etc. Scales: All majors and minors (both forms) — range to top G or the 12th note and back to tonic; chromatics on any note up to top G and back to tonic; minor scales in 3rds, major scales in 3rds Arpeggios: Majors and minors, dominant 7ths and diminished 7ths (range to top G); major and minor arpeggios also broken in groups of 3 and 4. To highest and lowest relevant note in all arpeggios.
3.	30% of Exam	**Prepared Orchestral Excerpts**	Chosen from Rothwell: *Difficult Passages* Vol. 2 — Strauss and Wagner orchestral works, including excerpts for cor anglais. A list of not less than 10 must be submitted at the relevant time and approved by the teacher and Head of Faculty.
4.	10% of Exam	**Sight reading**	

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

Bassoon Mid-Year Examination: Technical Requirements (Year 2)

1.	30% of Exam	**1 Study**	A study from Milde: *Concert Studies* Book 2, **or** comparable study, subject to approval of the teacher and Head of Faculty.
2.	30% of Exam	**Scales and Arpeggios**	All scales and arpeggios, dominant and diminished sevenths as specified in the Year 1 mid-year exam. The scales must now in addition encompass the range of the bassoon, i.e. starting on the lowest tonic and extending as high as possible but not higher than high D where appropriate, before returning to the tonic. All scales (not chromatic) two or three octaves as appropriate in thirds.
3.	30% of Exam	**Prepared Orchestral Excerpts**	A list of ten, approved by the teacher, to be submitted for approval by the Head of Faculty. These may include some, but not all, of the Year 1 orchestral excerpts; students should discuss with their teacher in good time as to what would be appropriate.
4.	10% of Exam	**Sight reading**	

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

French Horn / Tenor Horn Mid-Year Examination: Technical Requirements (Year 2)

1.	30% of Exam	**1 Study**	Any one study from the following list: Kopprasch: *60 Selected Studies* Vol. 2 (IMC 1733) J. F. Gallay: *12 Grand Caprices* Op. 32 (IMC 2289) H. Neuling: *30 Spezial-Etuden* Vol. 2 (PM81) Bourgeois: *Fantasy Pieces* (Brass Wind Publ.)
2.	30% of Exam	**Scales and Arpeggios**	All from memory. All major and minor scales and arpeggios Chromatic scales on any note Dominant sevenths in any key Diminished sevenths on any note

			All to be played tongued and legato to the extent of two octaves, except for B flat and C major and B flat and C minor, which are to be played to a range of three octaves.
3.	30% of Exam	**Prepared Orchestral Studies**	Chosen from *Test Pieces for Orchestral Auditions for French Horn* — Ritzkowsky-Spach (Edition Peters 8663). A list of not less than 10 must be submitted at the relevant time and approved by the teacher and Head of Faculty.
4.	10% of Exam	**Sight reading**	Horn in F. Transposition: Horn in B flat, G and D.

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

Tenor Trombone Mid-Year Examination: Technical Requirements (Year 2)

1.	30% of Exam	**Studies**	Chosen from: Kopprasch: *Sixty Selected Studies* Vol. 1 — No. 23 Yves Borderes: *Special Syncopes* — No. 37 or No. 39 Johannes Rochut: *Melodious Etudes for Trombone* Book 2 — No. 83 George Maxted: *Twenty Studies for Tenor Trombone* — No. 2
2.	30% of Exam	**Scales and Arpeggios**	Scales (bass clef): B, C, D flat, D, E flat majors; B, C, C sharp, D, E flat minors (a twelfth). All other keys major and minor to be known in both melodic and harmonic forms (two octaves). Scales in intervals (bass clef): all scales from E to B flat in thirds (one octave). Chromatic scales (bass clef): starting on any note from E to B flat (two octaves). Arpeggios: the common chords of the above keys for the ranges indicated. Whole-tone scales (bass clef): starting on A flat, G, G flat (two octaves). Dominant 7ths (bass clef): in the keys of A to E flat (two octaves); in the keys of E, F, F sharp (one octave).

Return to Contents

3.	30% of Exam	**Prepared Orchestral Excerpts**	To prepare extracts chosen from *Excerpts for Trombone and Tuba* Volumes 2 and 3 — Keith Brown. A list of not less than 10 must be submitted at the relevant time and approved by the teacher and Head of Faculty.
4.	10% of Exam	**Sight reading**	

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

Trumpet/Cornet Mid-Year Examination: Technical Requirements (Year 2)

1.	30% of Exam	**1 Study**	Jean-Baptiste Arban: any study from *Fourteen Studies* **or** Derek Bourgeois: No. 12, 13, 14 or 15 from *Ace of Trumpets*
2.	30% of Exam	**Scales and Arpeggios**	All major and minor (harmonic and melodic) scales and their arpeggios within the compass of the instrument. All dominant and diminished sevenths and chromatic scales within the compass of the instrument. All of the above tongued and slurred as requested by the examiner.
3.	30% of Exam	**Prepared Orchestral Excerpts**	From *Orchester Probespiel: Test Pieces for Orchestral Auditions for Trumpet* — Pliquett/Losch (Edition Peters). Please prepare the first trumpet part of each excerpt: 1. Bartók: *Concerto for Orchestra* — first and second movements (pages 4 and 5) 2. Beethoven: *Overture to Leonore* No. 2 and No. 3 (page 8) 3. Bizet: *Carmen* — Vorspiel and Acts 1, 2 and 3 (pages 11, 12, 13 and 14) 4. Mussorgsky: *Pictures at an Exhibition* — Promenade (page 30) 5. Ravel: *Boléro* (page 34)
4.	10% of Exam	**Sight reading**	Sight reading for Trumpet in B flat and transposition for Trumpet in A and C.

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

Return to Contents

Tuba/Euphonium Mid-Year Examination: Technical Requirements (Year 2)

1.	30% of Exam	**1 Study**	A study of suitable difficulty from: Blazhevich: *70 Studies* Bordogni: *43 Bel Canto Studies* Derek Bourgeois: *Fantasy Pieces*
2.	30% of Exam	**Scales and Arpeggios**	All major, minor (harmonic and melodic) and chromatic scales and arpeggios All dominant and diminished 7ths Whole-tone scales on C and C sharp All the above 2 octaves; detached or legato at the examiner's discretion.
3.	30% of Exam	**Prepared Orchestral Excerpts**	Chosen from Torchinsky: *Orchestral Excerpts*. A list of not less than 10 must be submitted at the relevant time and approved by the teacher and Head of Faculty.
4.	10% of Exam	**Sight reading**	A short piece of suitable difficulty.

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

Percussion Mid-Year Examination: Technical Requirements (Year 2)

1.	30% of Exam	**Solo**	Three solo pieces of approximately 3–5 minutes each in length to be played on a choice of snare drum, mallets, timpani, multiple percussion or drum set, with or without accompaniment. This selection must include a tuned percussion piece.
2.	30% of Exam	**Scales and Arpeggios**	Scales and arpeggios on 4-octave xylophone (hard mallets): Major and minor (harmonic and melodic) scales — 2 octaves, single sticking and double sticking Chromatic scale (starting on any note) — 2 octaves, single sticking and double sticking Arpeggios major and minor — 3 octaves, single sticking (root, 1st and 2nd inversions) and double sticking (root position)

Return to Contents

		Snare Drum Rudiments	Long roll — open and closed, pp and ff; single stroke roll; drag; 4-stroke ruff; 5, 6, 7, 9, 10, 11, 13, 15, 17-stroke rolls (open and closed); triple stroke roll; single paradiddle; double paradiddle; triple paradiddle; flam; flam accent; flam tap; flamacue; flam paradiddle; single flammed mill; flam paradiddle-diddle; pataflafla; Swiss Army triplet; drag; single drag tap; double drag tap; single ratamacue; double ratamacue; single dragadiddle
3.	30% of Exam	**Prepared Orchestral Excerpts**	Excerpts to be chosen from any of the following excerpt series: Raynor Carroll, Alan Able, Kevin Hathaway, Saul Goodman, Morris Goldenberg, Fred Hinger, Friese/Lepak, Leonard Orchestral Masterworks, Orchester Studien series. As a large proportion of the orchestral repertoire for timpani and percussion is from the 20th century, many parts are not currently available commercially. In these cases, authorised copies of original parts are permitted. A list of not less than 10 must be submitted at the relevant time and approved by the teacher and Head of Faculty.
4.	10% of Exam	**Sight reading**	Sight reading on snare drum, mallets and timpani. Questions on additional material covered during the semester.

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

End-of-Year Examination: Repertoire Requirements

- A balanced, free choice programme considering the Principal Study Portfolio requirements listed previously and the suggested repertoire below.
- Programme duration: 25 minutes (including set up, spoken introductions and all breaks between works)
- Minimum 20 minutes of actual playing.

In Year 2, performers should present written or spoken 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 25 minutes.

Return to Contents

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**.

Flute End-of-Year Examination: Repertoire Suggestions (Year 2)

1.	**Baroque**	Telemann: One of *12 Fantasias* (Bärenreiter) J. S. Bach: *Sonata in B minor* BWV 1030 (Bärenreiter) J. S. Bach: *Sonata in A Major* BWV 1032 (Bärenreiter) J. S. Bach: *Sonata in E minor* BWV 1034 (Bärenreiter) J. S. Bach: *Sonata in E Major* BWV 1035 (Bärenreiter)
2.	**Romantic / Fantasy**	Franz Doppler: *Hungarian Pastoral Fantasy* (Chester) Cécile Chaminade: *Concertino* (Enoch) Georges Enesco: *Cantabile et Presto* (Enoch) Gabriel Fauré: *Fantasie* (Chester) Philippe Gaubert: *Fantasie* (U.M.P.) Georges Hüe: *Fantasie* (Billaudot) Charles Widor: *Suite* (Heugel)
3.	**20th Century**	Lennox Berkeley: *Sonatina* (Schott) Jindrich Feld: *Sonata* (Leduc) Jacques Ibert: *Jeux* (Leduc) Charles Koechlin: *Sonata* Op. 52 (Salabert) Poulenc: *Sonata* (Chester)

Recorder End-of-Year Examination: Repertoire Suggestions (Year 2)

1.	**Repertoire**	Early Baroque: Uccellini, Fontana, Salaverde etc. Unaccompanied: Van Eyck, C. P. E. Bach, Bassano etc. Sonata or Suite: Telemann, Handel, Corelli, Quantz etc. French Suite or Sonata 19th Century: Krähmer, Heberle etc. Concerto: Sammartini, Telemann, Vivaldi, Ridout etc.

Return to Contents

Modern Work: Golland *New World*; Johnston *Psyche*; Staeps *Virtuoso Suite*; Jacob *Suite*; Casken *Thymehaze*; Shinohara *Fragmente*; Rob du Bois *Muziek voor Altblokfluit*

Clarinet End-of-Year Examination: Repertoire Suggestions (Year 2)

Note: At least one contemporary work must be included. Individual movements may be selected from complete works.

1. **Repertoire**

Jørgen Bentzon: *Theme and Variations*
Sutermeister: *Capriccio* (solo)
J. X. Lefèvre: *Sonata in B flat* (OUP 1973)
Cooke: *Sonata*
McCabe: *Three Pieces*
Milhaud: *Duo Concertante* Op. 351
Brahms: *Sonata No. 1 in F minor* Op. 120 No. 1
Weber: *Concerto No. 1*
Reger: *Sonata* Op. 49 No. 1
Victory: *Trois Contes de Fée*
Henri Rabaud: *Solo de Concours*
Stravinsky: *Three Pieces*
Crusell: *Concerto in F minor* Op. 5
Debussy: *Première Rhapsodie*
A. Messager: *Solo de Concours*
Leo Weiner: *Ballata* Op. 8
R. R. Bennett: *Scena 3* (solo)
M. Rózsa: *Sonatina* (solo)
N. LeFanu: *Lullaby*
P. Martin: *6 Dances*
E. Carter: *Pastoral*
William O. Smith: *Variants for Solo Clarinet*

Oboe End-of-Year Examination: Repertoire Suggestions (Year 2)

1. **Baroque**

Handel: *Concerto in G minor*
Handel: *Sonata in G minor*
Marcello: *Concerto in C minor* (also can be played in D minor)
Albinoni: *Concerto in D minor*

Return to Contents

		Telemann: *Sonata in E flat*
2.	**Classical**	Haydn: *Concerto in C* — 1st movement (with cadenza) Cimarosa–Benjamin: *Concerto* Bellini: *Concerto* (complete) J. Stamitz: *Concerto in C* — 1st movement
3.	**Romantic**	Schumann: *Three Romances* Op. 94 Saint-Saëns: *Sonata* Op. 166
4.	**20th Century**	P. Rainier: *Pastoral Triptych* (unaccompanied) M. Arnold: *Sonatina* The entire repertoire for the year will be studied.

Bassoon End-of-Year Examination: Repertoire Suggestions (Year 2)

1.	**Repertoire**	The programme must be balanced and contain at least one piece composed after 1945.

French Horn/Tenor Horn End-of-Year Examination: Repertoire Suggestions (Year 2)

Note: Individual movements may be included for the purpose of timing.

1.	**Group A**	Mozart: *Concerto No. 1 in D* K. 412 — complete Haydn: *Concerto No. 2 in D* — 3rd movement with cadenza (BOO3205) Rosetti: *Concerto in E flat* — 1st movement with cadenza (MAST M) Beethoven: *Horn Sonata* Op. 17 — 2nd and 3rd movements (IMC1205) Albinoni: *Adagio* — arr. R. Bissill (O Solo Mio; Brass/Wind) Mozart: *Concerto Rondo in E flat* K. 371 — with cadenza (EMR2093)
2.	**Group B**	Poulenc: *Élégie* (CHO1607) H. Neuling: *Bagatelle* (Pro Musica) E. Chabrier: *Larghetto* (Gérard Billaudot) Koetsier: *Scherzo Brillante* (REIFT267) G. Vinter: *Hunter's Moon* (B&H)

Return to Contents

Saint-Saëns: *Morceau de Concert* Op. 94 (IMC1489)

Tenor Trombone End-of-Year Examination: Repertoire Suggestions (Year 2)

1.	**Repertoire**	Rimsky-Korsakov: *Concerto* (complete) Friedebald Gräfe: *Konzert* Handel (arr. A. Lafosse): *Concerto in F minor* Michael Spisak: *Concertino* Lars-Erik Larsson: *Concertino* Op. 45 No. 7
2.	**Sonatas**	J. Galliard: *Sonata No. 2*
3.	**General Pieces**	Samuel Rousseau: *Pièce Concertante* Edward Gregson: *Divertimento for Trombone and Piano* Paul Bonneau: *Fantaisie Concertante* Arthur Pryor: *The Blue Bells of Scotland*
4.	**20th Century Pieces**	Stephen Gryc: *Con Sordino for Trombone Alone* Vincent Persichetti: *Parable No. 18* Op. 133
5.	**Style**	J. S. Bach (arr. André Lafosse): *Cello Suite No. 2* (complete)
6.	**Optional Modules**	Alto Trombone Module: Johann Georg Albrechtsberger: *Concerto for Alto Trombone* (second movement only) **or** Bass Trombone Module: Patrick McCarthy: *Sonata for Bass Trombone* (first movement only)

Trumpet/Cornet End-of-Year Examination: Repertoire Suggestions (Year 2)

1.	**Repertoire**	Busser: *Andante et Allegro* Neruda: *Concerto in E flat* — 1st and 3rd movements Albinoni: *Sonata in C* Busser: *Variations* Peters: *Sonata* — 1st and 3rd movements Arnold: *Sonata for Solo Trumpet* Defossez: *Récitative and Allegro*

Return to Contents

Enesco: *Légende*

Bozza: *Rustiques*

Arutunian: *Aria and Scherzo*

Tuba/Euphonium End-of-Year Examination: Repertoire Suggestions (Year 2)

1. **Repertoire**

Edward Gregson: *Concerto for Tuba*

Paul Hindemith: *Sonata*

Malcolm Arnold: *Fantasy for Solo Tuba*

Jennifer Glass: *Sonatina*

Rodney Newton: *Capriccio*

Alec Wilder: *Effie Suite*

Alec Wilder: *Sonata No. 1*

Henry Eccles: *Sonata* (adapted by Lelong)

Benedetto Marcello: *Sonata No. 1 in F* (arr. Little & Nelson)

J. S. Bach: Dance movements from the *Cello Suites* (trans. Torchinsky)

Percussion End-of-Year Examination: Repertoire Suggestions (Year 2)

Note: This selection must include a tuned percussion piece.

1. **Categories**

1. Snare Drum
2. Tuned Percussion
3. Timpani
4. Multiple Percussion
5. Drum Set
6. World Percussion

Performing in Context

MODULE CODE	**PCY2WBP**	
ECTS	**15**	
MODULE COMPONENTS	**Chamber Music**	**PCWBPCM**
	RIAM Philharmonia	**PCO**
	Ensemble Workshops	**PCWBPEW**

Learning Outcomes

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

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

Module Content

Chamber Music

Chamber music is central to developing both listening and communication skills – requiring deep listening, responsiveness to interwoven parts and adaptability in role. Through chamber music, students also develop vital interpersonal skills, including relationship building, the ability to persuade and sharing of responsibilities.

RIAM Philharmonia

RIAM Philharmonia presents three orchestral spotlight weeks each year with an additional week featuring orchestra as part of an RIAM opera production. Students participate in a screened audition process at the beginning of the academic year. Placements are then allocated to orchestral projects. Students prepare for each project through independent preparation, instrument-specific sectionals, tutti sectionals with a rehearsal conductor and rehearsals and concert with a visiting conductor.

Return to Contents

Ensemble Workshops

Each year, a variety of masterclasses, interactive workshops and discussion sessions are programmed to support ensemble playing, including chamber music, orchestra and wider collaborations. First year students must attend at least 3 sessions.

Options for Credit Distribution

Students receive a standard credit for 2 orchestral projects each year. Students who, following screened auditions, are successfully placed in additional projects may credit these as Ensemble Workshops.

1 additional orchestra project = 2 ensemble workshop sessions.

Chamber Music — Students receive credits for 10-15 mins assessed chamber music. Students who are assessed in excess of 15 mins chamber music, may credit this as Ensemble Workshops.

10 mins additional assessed chamber music = 2 ensemble workshop sessions

Teaching & Learning Methods

- Small-group coaching
- Group rehearsals
- Orchestral sectionals
- Orchestral rehearsals
- Seminars
- Workshops
- Masterclasses

Assessment Details

Assessment Component	Description	% of Total	When
Chamber Music (summative)	Performance of minimum 15-20 minutes	45%	During ChamberFest
Chamber Music (formative)	Continuous assessment mark by Chamber Music coach(es)	15%	End of Sem 2
RIAM Philharmonia (placement)	Screened orchestral audition assessed according to orchestral grading category with written feedback from all panel members.	15%	Mid Sem 1

Return to Contents

Assessment Component	Description	% of Total	When
RIAM Philharmonia (summative)	Initial mark awarded on completion of self-assessment survey. Final mark moderated by Head of Faculty also considering guest tutor feedback.	25%	End of Sem 2
Ensemble Workshops	Pass/fail on attendance	0% P/F	End of Sem 2

Reassessment Requirements

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

Contact Hours & Student Workload

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

Return to Contents

Academics

Historical and Cultural Perspectives on Music

MODULE CODE	**ACY2WBP**	
ECTS	**5**	
MODULE COMPONENTS	**Western Classical Music History 2**	**AHY2WMH**
	Irish Music (Sem 1) OR **Ethnomusicology (Sem 2)**	**ACIM** **ACETHNO**

Learning Outcomes

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

- Demonstrate a broad understanding of the evolution of music history pertaining to Western Classical Music, Irish Music and Ethnomusicology.
- Differentiate between composers/prominent exponents and styles of the periods/genres studied and evaluate the different aesthetic approaches taken.
- Engage critically with recordings from the periods/genres studies and demonstrate knowledge of the repertoire through analysis and commentary.
- Demonstrate knowledge of various methodological approaches to the type of music studied.
- Understand and develop an awareness of different social, historical and cultural contexts.

Module Content

This module comprises 2 components — Western Classical Music History and Irish Music/Ethnomusicology.

Western Classical Music History 2

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

Irish Music (Semester 1 choice)

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

OR

Return to Contents

Ethnomusicology (Semester 2 choice)

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

Teaching & Learning Methods

- Western Classical Music History (Semesters 1 and 2) is taught through weekly 1.5-hour lectures that include listening to music, analysing scores, and directed reading assignments.
- Irish Music (Semester 1) is taught through a series of 1-hour weekly lectures that focus on topics of the tradition, as outlined in the Module Content.
- Ethnomusicology (Semester 2) is taught through weekly lectures. Literature-based research will also contribute to the teaching and learning of this module.
- Lectures will emphasise the development of the student's ability to differentiate regional styles and prominent exponents through aural engagement with recordings and video footage. Students are expected to take an active part in class discussion and will be assigned additional reading material on a regular basis to supplement the in-class learning.

Assessment Details

Assessment Component	Description	% of Total	When
Western Classical Music History (In-module Assignment 1)	Resource bank	25%	Sem 1
Western Classical Music History (In-module Assignment 2)	Chamber Music Programme Note	25%	Sem 1
Western Classical Music History (Summative Assignment)	Essay	30%	Sem 2
Irish Music (Sem 1) OR Ethnomusicology (Sem 2)	Listening Test (IM) / Listening Diary 3-4 pieces (Ethnomusicology)	20%	Sem 1 **OR** Sem 2

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

Recommended Reading/Resources

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

Return to Contents

Practical Musicianship

MODULE CODE	**APY2WBP**	
ECTS	**5**	
MODULE COMPONENTS	**Aural Development for WBP 2**	**APY2WBPAD**
	Repertoire-based Analysis 2	**APY2WBPRA**

Learning Outcomes

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

Aural Development for WBP 2

- Identify and deeply understand a range of increasingly complex musical sounds.
- Understand and demonstrate an increasingly deep knowledge of the fundamental components of music through movement.
- Gain a deeper understanding of two musical eras, which supports their performing of music from those periods.
- Through sight-singing, improvisation, and a range of exercises, increasingly utilise their musical imagination and inner ear, while further deepening the connection between vocal/aural abilities and instrumental playing.

Repertoire-based Analysis 2

- Identify tonal centres, chordal relationships and modulatory processes.
- Demonstrate understanding of large-scale connections appropriate to musical context.
- Identify thematic and transitional areas.
- Cite musical details in defence of conclusions.

Module Content

The module comprises two components: Aural Development for WBP 2 and Repertoire-based Analysis 2.

Aural Development for WBP 2

The aim of this component is to establish a fundamental level of deep aural competency and musical literacy so that every student can perceive, vocalise, play and dictate fundamental musical structures (melodic, harmonic, and rhythmic) through singing, playing, reading, listening, and improvising. Classes will be designed using pre-agreed repertoire between the lecturer and the Head of WBP. Through this repertoire, the module will seek to develop the fundamentals concepts of music, including pulse, structure, form, phrasing, rhythm, pitch and pitch contour, cadences and harmony, and intonation.

Return to Contents

Repertoire-based Analysis 2

This module furthers the Repertoire-based Analysis stream. Students undertake two components:

1. Exploration of prominent phenomenological, formal, and psychological approaches to analysis.
2. Practical application of analytical skills towards becoming professionally equipped.

Teaching & Learning Methods

Aural Development for WBP 2

- Interactive and participatory classes that draw on a range of repertoire for WBP instruments and beyond.
- Singing and instrumental playing as both the creation and demonstration of knowledge.
- Use of a range of teaching tools, e.g., movement, solfa, rhythm syllables, etc.
- An era-based approach to competency development, ensuring a thematic connection between Academic classes and aspects of the Principal Study and Performing in Context modules.

Repertoire-based Analysis 2

The module is taught through participatory classes, held weekly. Students are expected to perform from a variety of scores, undertake directed tasks, and contribute to group discussions.

Assessment Details

Assessment Component	Description	% of Total	When
Aural Development (Mid-Year Assessment)	Practical assignments + written dictation paper	30%	Mid-year
Aural Development (End-of-year Assessment)	Practical assignments + written dictation paper	30%	End of year
Repertoire-based Analysis (Semester 1 only) Written Assignment	Essay on relevant topic	15%	End of year
Repertoire-based Analysis (Semester 1 only) Continuous Assessment	Based on interactive class activities	25%	Sem 1

Return to Contents

Reassessment Requirements

Repeat practical exam and/or submit a new/previously unsubmitted assignment, as required, during the Supplemental Examination period in August.

Contact Hours & Student Workload

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

Recommended Reading/Resources

Aural Development:

https://www.risingsoftware.com/auralia/tour

https://www.audacityteam.org/

https://www.earmaster.com/

Modus Novus **Studies in reading atonal melodies** L. Edlund

Repertoire-based Analysis:

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

Reading List: **Repertoire-based Analysis**

Return to Contents

Music Creation

MODULE CODE	**AMY2WBP**	
ECTS	**5**	
MODULE COMPONENTS	**Compositional Techniques for WBP 2**	**AMY2WBPCT**
	Digital Audio Fundamentals 2	**AMY2DAF**
	Free Composition 2	**AMY2FC**

Learning Outcomes

Music Creation comprises 3 components: Compositional Techniques for WBP 2, Digital Audio Fundamentals 2, and Free Composition 2. On successful completion of this module students should be able to:

Compositional Techniques for Strings 2

- Demonstrate a secure understanding of harmony realised through the writing of four-part tonal harmony for SATB and via figured bass.
- Compose in a manner that evinces an understanding of melodic, rhythmic and harmonic control in basic two-part contrapuntal textures.
- Demonstrate competence in the application of compositional techniques in both the creation and performance of music, with a particular focus on WBP writing (as appropriate).

Digital Audio Fundamentals 2

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

Free Composition 2

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

Return to Contents

Module Content

Compositional Techniques for WBP 2

This component consists of three strands:

- A systematic and aural-based approach to the teaching of four-part tonal harmony. This strand will build on the content explored in Year 1.
- The study and consolidation of contrapuntal techniques in two parts, refining and extending the skills, knowledge and understanding secured in Year 1.
- The creative application of skills and techniques to appropriate instrumental settings with a focus on WBP writing.

Digital Audio Fundamentals 2

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

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

Free Composition 2

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

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

Teaching and Learning Methods

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

Compositional Techniques for WBP 2

- The acquisition of appropriate harmonic vocabulary and stylistic idiom (including figured bass) through a systematic study of materials in class and the completion of assignments to acquire the skills and secure knowledge.

Return to Contents

- Workshop based approach with student-led discussion, analysis, singing and instrumental playing to explore and create meaning.
- Interactive and participatory classes that draw on a range of repertoire for WBP and beyond.
- Cross modular material will be utilised as appropriate, fostering connections with repertoire studied.

Digital Audio Fundamentals 2

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

Free Composition 2

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

Assessment Details

Assessment Component	Description	% of Total	When
Compositional Techniques (SATB Portfolio)	This will consist of a portfolio submitted at the conclusion of a strand, which will consist of four-part harmonisations including figured bass.	15%	End of Sem
Compositional Techniques (Counterpoint Portfolio)	This will consist of a portfolio submitted at the conclusion of a strand which will consist of two-part contrapuntal exercises.	15%	End of Sem
Compositional Techniques (Applied Portfolio)	This will consist of a portfolio submitted at the conclusion of a strand which will consist of applied work (representing the application of skills).	30%	End of Sem
Free Composition (Portfolio)	Compose 2 original pieces — 1 written and performed on the student's instrument focusing on the development of pitch material; 1 focusing on the development of rhythmic material. Both must include a small commentary.	20%	End of year
Digital Audio Fundamentals (Assignment)	Students are provided with a selection of short films to which they create all the sonic elements (Sound Design, Foley, Music)	20%	End of year

Return to Contents

Reassessment Requirements

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

Contact Hours & Student Workload

- Compositional Techniques: 25 hrs
- Digital Audio Fundamentals: 10 hrs
- Free Composition: 10 hrs
- Independent Study: Compositional Techniques (50hrs); Digital Audio Fundamentals (15 hrs); Free Composition (15 hrs)
- Total: 125 hrs

Recommended Reading/Resources

View available resources on the RIAM library catalogue from the link below:
Reading list: **Compositional Techniques**
Digital Audio Fundamentals
Free Composition

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

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

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

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:	**Pedagogy for WBP**	**HOLY2WBPPED**
	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 10 Pedagogy for WBP classes throughout Semester 2.

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

Reassessment Requirements

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

Contact Hours & Student Workload

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

Recommended Reading/Resources

See Moodle for detailed information about each RIAM Holistic component.

Return to Contents

YEAR 3

Principal Study

MODULE CODE	**PSY3WBP**	
ECTS	**25**	
MODULE COMPONENTS	**Main Instrument WBP 3**	**PSY3WBP**
	Performance Class: Junior WBP **Performance Class: Wind & Brass**	**PSJWBP** **PSWB**
	Masterclasses	**PSWBPMC**

Learning Outcomes

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

- Explore, evaluate, apply and challenge existing scholarship, research and performing practices.
- Identify key questions about and undertake self-reflective enquiry into their own artistic practice.
- Draw upon knowledge and experience of known repertoire and styles to explore and engage with new and challenging repertoire and styles.
- Demonstrate systematic analytical and processing skills and the ability to pursue these independently and with tenacity.
- Demonstrate self-motivation and self-management skills, and the ability to undertake autonomous self-study in preparation for continual life-long learning and in support of a sustainable career.

Module Content

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

Teaching & Learning Methods

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

Return to Contents

Assessment Details

Assessment Component	Description	% of Total	When
Mid-year Technical Exam (summative)	Technical and professionally relevant repertoire are assessed— see syllabus below	30%	End of Sem 1
End-of-Year Recital Exam (summative)	Recital of 25-35 minutes which adheres to the repertoire requirements in the syllabus below, and a 10-minute viva voce	60%	End of Sem 2
Teacher's Mark (formative)	Based on attendance & punctuality, musical development, and work rate	10%	

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

Flute Mid-Year Examination: Technical Requirements (Year 3)

1. 30% of Exam **2 Studies**

Any 2 studies from the following list:

Robert Dick: *Flying Lessons — Multiple Breath*

Pierre Jeanjean: *Etudes Modernes* (Leduc)

Marcel Moyse: *48 Etudes de Virtuosité* Vol. 1 (Leduc)

Aurèle Nicolet: *Pro Musica Nova* (Breitkopf)

Niccolò Paganini: *24 Caprices* Op. 1 — ed. Gallois (Leduc)

Ruggiero: *16 Atonal Etudes* (Leduc)

Return to Contents

2.	30% of Exam	**Scales and Arpeggios**	Sections A, B, C, D, E and F (all without repeats except C) from: *Exercises Journaliers* — Marcel Moyse (Leduc) All of the above from memory except D, which may be read. Legato and tongued; minimum crochet speed = 100
3.	30% of Exam	**Prepared Orchestral Excerpts**	Including excerpts performed on piccolo and alto flute, chosen from the following: Clarke: *Orchestral Extracts* (Trinity) Smith: *Orchestral Studies* Vol. 1–4 (U.M.P.) Richard Strauss: *Orchestral Excerpts* (I.M.C.) Wummer: *Orchestral Excerpts* Vol. 1–9 (I.M.C.) Wye/Morris: *Orchestral Flute Practice Book* Vol. 1 and 2 (Novello) Wye/Morris: *Piccolo Practice Book* (Novello) Wye/Morris: *Alto Flute Practice Book* (Novello) Karl Heinz Zoller: *Moderne Orchester Studien* (Schott)
4.	10% of Exam	**Sight reading**	

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

Recorder Mid-Year Examination: Technical Requirements (Year 3)

1.	45% of Exam	**2 Studies**	Any two from: Bousquet Studies; Alan Davis studies for treble; Haverkate *Advanced Studies* Book 2; Victor Fortin *Top 14*
2.	45% of Exam	**Scales and Arpeggios**	All major scales and arpeggios, minor scales and arpeggios, chromatics, dominant 7ths, diminished 7ths, and whole-tone scales — 1 octave, tongued and slurred, on descant and treble. All major scales and arpeggios, minor scales and arpeggios to a 12th, starting on the pitches C, C sharp, D, E flat, E, F and G — tongued and slurred, on descant only. F and A flat major scale and arpeggio, F minor scale and arpeggio, chromatic on F, dominant 7th in the key of B flat and C, diminished 7th in the key of F sharp and G sharp — 2 octaves, tongued and slurred, on treble only.
3.	10% of Exam	**Sight reading**	

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

Clarinet Mid-Year Examination: Technical Requirements (Year 3)

1.	30% of Exam	**Studies**	a) Any study from Rose: *32 Studies after Ferling* b) Any 2 studies from Uhl: *48 Studies* Book II c) Any study from Bozza: *Etudes de Mécanisme* — excluding 3 and 6
2.	20% of Exam	**Scales and Arpeggios**	As Year 2, plus scales in fourths (major and melodic minor). All scales to the full extent of the instrument where practical, except those in fourths. Scales in fourths (in semiquavers): minimum metronome mark of quaver = 140 All other scales (in semiquavers): minimum metronome of crotchet = 100 Additional scales: chromatic in major thirds on E, 3 octaves; whole tone in thirds, 3 octaves, on E, F, F sharp and G — in semiquavers, crotchet = 90 Broken arpeggios as in Thurston and Frank — in semiquavers, crotchet = 90
3.	30% of Exam	**Prepared Orchestral Excerpts**	All excerpts from *Orchestral Repertoire for the Clarinet* Vols. 1 and 2 — Drucker/McGinnis (publ. IMP). A list of not less than 10 must be submitted at the relevant time and approved by the teacher and Head of Faculty. E flat clarinet / bass clarinet option: Bass clarinet excerpts (all taken from *Symphonic Repertoire for the Bass Clarinet* by Michael Drapkin, published by Roncorp): Dukas: *The Sorcerer's Apprentice*; Gershwin: *An American in Paris*; Grofé: *Grand Canyon Suite*; Mahler: *Symphony No. 1*; Prokofiev: *Symphony No. 5*; Rachmaninoff: *Symphony No. 2*; Ravel: *Concerto for the Left Hand*; Shostakovich: *Violin Concerto*; Tchaikovsky: *Nutcracker Ballet* E flat clarinet excerpts (all taken from *Orchestral Studies for E flat Clarinet* by Peter Hadcock, published by Roncorp): Berlioz: *Symphonie Fantastique*; Mahler: *Symphony No. 1*; Ravel: *Boléro*; Ravel: *Concerto for Piano in G*; Shostakovich: *Symphony No. 5*; Shostakovich: *Symphony*

			No. 6; Strauss: *Till Eulenspiegel*; Stravinsky: *The Rite of Spring*
4.	10% of Exam	**Sight reading**	
5.	10% of Exam	**Transposition**	Transposition of a short piece for C clarinet to B flat clarinet at sight.

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

Oboe Mid-Year Examination: Technical Requirements (Year 3)

1.	45% of Exam	**Concerto and Own-Choice Piece**	First movement of Mozart: *Concerto in C*, with cadenza, and a piece of own choice, not to exceed 8 minutes.
2.	45% of Exam	**Prepared Orchestral Excerpts**	Prepared excerpts from standard orchestral repertoire. A list of not less than 10 must be submitted at the relevant time and approved by the teacher and Head of Faculty. At least one to be played on the cor anglais.
3.	10% of Exam	**Sight reading**	

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

Bassoon Mid-Year Examination: Technical Requirements (Year 3)

1.	45% of Exam	**Concerto and Own-Choice Piece**	Mozart: *Bassoon Concerto in B flat* — first movement with cadenza, and a piece of own choice, not to exceed 8 minutes.
2.	45% of Exam	**Prepared Orchestral Excerpts**	Prepared excerpts from standard orchestral repertoire. A list of 10, approved by the teacher, to be submitted to the Head of Faculty for approval at the appropriate time. These may include some, but not all, of the excerpts from Years 1 and 2; students should discuss with their teacher in good time as to what would be appropriate.

Return to Contents

3.	10% of Exam	**Sight reading**	

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

French Horn/Tenor Horn Mid-Year Examination: Technical Requirements (Year 3)

1.	30% of Exam	**2 Studies**	Two studies, chosen one from each group: Group A: O. Franz: *Concert Etudes* (KAL E 4523); Kopprasch: *60 Selected Studies* Vol. 2 (IMC 1733); J. F. Gallay: *12 Grand Caprices* Op. 32 (IMC 2289); Mueller: *34 Studies* Vol. 2 (IMC 2169) Group B: H. Neuling: *30 Spezial-Etuden* Vol. 2 (PM81); Derek Bourgeois: *Fantasy Pieces* (Brass Wind); Schuller: *Studies for Unaccompanied Horn* (OUP N8777)
2.	30% of Exam	**Scales and Arpeggios**	All from memory. All major and minor scales and arpeggios Chromatic scales on any note Dominant sevenths in any key Diminished sevenths on any note All to be played tongued and legato to the extent of two octaves, except for B flat and C major and B flat and C minor, which are to be played to a range of three octaves.
3.	30% of Exam	**Prepared Orchestral Studies**	Chosen from *Test Pieces for Orchestral Auditions for French Horn* — Ritzkowsky-Spach (Edition Peters). A list of not less than 10 must be submitted at the relevant time and approved by the teacher and Head of Faculty.
4.	10% of Exam	**Sight reading**	Horn in F. Transpositions: Horn in G, A alto.

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

Tenor Trombone Mid-Year Examination: Technical Requirements (Year 3)

1.	30% of Exam	**1 Study**	To prepare and perform one study from the following list: 1. Kopprasch: *60 Selected Studies* Vol. 2 — No. 47 2. Yves Borderes: *Special Syncopes* — No. 41 or 43 3. Johannes Rochut: *Melodious Etudes for Trombone* Book 3 — No. 108 4. Bordogni: *36 Advanced Legato Studies (Vocalises)* — No. 1 5. Lafosse: *Méthode Complète* Book 3 — Studies 5 to 8
2.	30% of Exam	**Scales and Arpeggios**	Scales (bass clef): C, D flat, D majors; C, C sharp, D minors (three octaves). All other keys major and minor to be known in both melodic and harmonic forms (two octaves). Chromatic scales (bass clef): starting on any note from E to B flat (two octaves), and C, C sharp, D flat, D (three octaves if student has F attachment) Arpeggios: the common chords of the above keys for the ranges indicated Whole-tone scales (bass clef): starting on E to B flat (two octaves) Dominant 7ths (bass clef): in the keys of A to E flat (two octaves); in the keys of F to G (three octaves) Diminished 7ths (bass clef): starting on E to B (two octaves); starting on C to D (three octaves)
3.	30% of Exam	**Prepared Orchestral Excerpts**	To prepare extracts chosen from *Excerpts for Trombone and Tuba* Books 2 and 9. A list of not less than 10 must be submitted at the relevant time and approved by the teacher and Head of Faculty.
4.	10% of Exam	**Sight reading**	

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

Return to Contents

Trumpet/Cornet Mid-Year Examination: Technical Requirements (Year 3)

1.	30% of Exam	**1 Study**	Jean-Baptiste Arban: any study from *Fourteen Studies* or Derek Bourgeois: No. 19 from *Ace of Trumpets*
2.	30% of Exam	**Scales and Arpeggios**	All major and minor (harmonic and melodic) scales and their arpeggios within the compass of the instrument. All dominant and diminished sevenths and chromatic scales within the compass of the instrument. All of the above tongued and slurred as requested by the examiner.
3.	30% of Exam	**Prepared Orchestral Studies**	Prepared excerpts chosen from *Orchestral Studies for Trumpet* Books 1 to 6, to be performed on D and E flat trumpet, and A and B flat piccolo trumpet. A list of not less than 10 must be submitted at the relevant time and approved by the teacher and Head of Faculty.
4.	10% of Exam	**Sight reading**	Sight reading for Trumpet in B flat and transposition for Trumpet in A, C, D, E, E flat and F.

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

Tuba/Euphonium Mid-Year Examination: Technical Requirements (Year 3)

1.	30% of Exam	**1 Study**	A study of suitable difficulty from: Blazhevich: *70 Studies* Bordogni: *Complete Solfeggi* Derek Bourgeois: *Fantasy Pieces*
2.	30% of Exam	**Scales and Arpeggios**	All major, minor (harmonic and melodic) and chromatic scales and arpeggios All dominant and diminished 7ths Whole-tone scales on D and E flat All the above 2 octaves; detached or legato at the examiner's discretion.

3.	30% of Exam	**Prepared Orchestral Excerpts**	Chosen from Torchinsky: *Orchestral Excerpts*. A list of not less than 10 must be submitted at the relevant time and approved by the teacher and Head of Faculty.
4.	10% of Exam	**Sight reading**	A short piece of suitable difficulty.

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

Percussion Mid-Year Examination: Technical Requirements (Year 3)

1.	30% of Exam	**Scales and Arpeggios**	Scales and arpeggios on 4-octave xylophone (hard mallets): Major and minor (harmonic and melodic) scales — 3 octaves, single sticking and double sticking Chromatic scale (starting on any note) — 3 octaves, single sticking and double sticking Arpeggios major and minor — 3 octaves, single sticking and double sticking (root, 1st and 2nd inversions)
2.	30% of Exam	**Snare Drum Rudiments**	Long roll — open and closed, pp and ff; single stroke roll; drag; 4-stroke ruff; 5, 6, 7, 9, 10, 11, 13, 15, 17-stroke rolls (open and closed); triple stroke roll; single paradiddle; double paradiddle; triple paradiddle; single paradiddle-diddle; flam; flam accent; flam tap; flamacue; flam paradiddle; single flammed mill; flam paradiddle-diddle; pataflafla; Swiss Army triplet; inverted flam tap; flam drag; drag; single drag tap; double drag tap; single ratamacue; double ratamacue; triple ratamacue; single dragadiddle; drag paradiddle No. 1; drag paradiddle No. 2
3.	30% of Exam	**Prepared Orchestral Excerpts**	Excerpts to be chosen from any of the following excerpt series: Raynor Carroll, Alan Able, Kevin Hathaway, Saul Goodman, Morris Goldenberg, Fred Hinger, Friese/Lepak, Leonard Orchestral Masterworks, Orchester Studien series. As a large proportion of the orchestral repertoire for timpani and percussion is from the 20th century, many parts are not currently available commercially. In these cases authorised copies of original parts are permitted. A list of not less than 10 must be submitted at the relevant time and approved by the teacher and Head of Faculty.

4.	30% of Exam	**3 Solo Pieces**	Three solo pieces of approximately 3–5 minutes in length to be played on a choice of snare drum, mallets, timpani, multiple percussion or drum set, with or without accompaniment. This selection must include a tuned percussion piece.
5.	10% of Exam	**Sight reading**	Sight reading on snare drum, mallets and timpani.

Note: All scales, arpeggios and orchestral excerpts stipulated must be prepared and the examination panel may request any selection of

End-of-Year Examination: Repertoire Requirements

- A balanced, free choice programme, considering the Principal Study Portfolio requirements listed previously, and the suggested repertoire below.
- Programme duration: 35 minutes (including set up, spoken introductions and all breaks between works)
- Minimum 25 minutes of actual playing.

In Year 3, performers should present interesting and engaging 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 35 minutes.

This exam is followed by a 10-minute viva voce. The panel will ask questions to gain greater insight into the performer's artistic choices and their ability to reflect on their performance.

> **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**.

Flute End-of-Year Examination: Repertoire Suggestions (Year 3)

1.	**Solo Flute**	C. P. E. Bach: *Sonata in A minor* for Solo Flute (Bärenreiter) J. S. Bach: *Partita for Solo Flute* (Bärenreiter) Eugène Bozza: *Image* for Solo Flute (Leduc) John Buckley: *3 Pieces for Solo Flute* (CMC) Jacques Ibert: *Pièce for Solo Flute* (Leduc) Kazuo Fukushima: *Mei* for Solo Flute (Zerboni)
2.	**Romantic Virtuoso**	François Borne: *Carmen Fantasy* (Chester) Jules Demersseman: *Solo de Concert No. 6* (Leduc) Paul Taffanel: *Andante Pastorale et Scherzettino* (Leduc) (All of the above are also available in "Romantic Flute Virtuosos" Vol. 2, EMB) Philippe Gaubert: *Sonata* (Durand) Philippe Gaubert: *Nocturne et Allegro Scherzando* (U.M.P.)
3.	**20th Century / Concerto**	Aaron Copland: *Duo* (Boosey) Henri Dutilleux: *Sonatina* (Leduc) Jean Rivier: *Concerto* (UMP) Carl Reinecke: *Concerto* Op. 283 (Breitkopf) Carl Reinecke: *Sonata Undine* Op. 167 (I.M.C.) Frank Martin: *Ballade* (Universal) Vivaldi: Any Piccolo Concerto

Recorder End-of-Year Examination: Repertoire Suggestions (Year 3)

1.	**Repertoire**	Early Baroque: Bassano, Castello, Fontana, Uccellini, Cazzati etc. Unaccompanied: Bassano, Virgiliano, Van Eyck, Bach etc. Work by Corelli, Bach, C. P. E. Bach, Couperin, Hotteterre, Locke 19th Century: Krähmer, Heberle etc. Modern Work: Berkeley; Buckley 1 and 2; Berio *Gesti*; Andriessen *Sweet* Concerto: Vivaldi, Arnold

Clarinet End-of-Year Examination: Repertoire Suggestions (Year 3)

1.	**Repertoire**	John Ireland: *Fantasy Sonata*
		William Alwyn: *Sonata*
		Arthur Benjamin: *Le Tombeau de Ravel*
		Debussy: *Première Rhapsodie*
		Bernstein: *Sonata*
		Reger: *Sonata* Op. 49 No. 2
		Arnold Bax: *Sonata*
		Malcolm Arnold: *Sonatina*
		Brahms: *Sonatas* Op. 120 Nos. 1 and 2
		Saint-Saëns: *Sonata*
		Rossini: *Introduction, Theme and Variations*
		Spohr: Any of the 4 Concertos
		Weber: Either of the 2 Concertos
		Martinu: *Sonatine*
		Chagrin: *Improvisation and Toccatina*
		Tomasi: *Introduction and Dance*
		Françaix: *Theme and Variations*
		Berio: *Sequenza* (solo)
		D. Milhaud: *Scaramouche*
		E. Denisov: *Sonata* (solo)
		J. Wilson: *Three Playthings* (solo)
		A. Berg: *4 Pieces*
		R. Muczynski: *Time Pieces*

Oboe End-of-Year Examination: Repertoire Suggestions (Year 3)

1.	**Baroque**	J. S. Bach: *Sonata in G minor*
		J. S. Bach: *Sonata in G minor* BWV 1020
		Vivaldi: *Sonata in C minor*
		J. B. Loeillet: *Sonata in E major*
		C. P. E. Bach: *Sonata in G minor*
		J. C. Bach: *Concerto in F* (ed. 10732)
		J. C. Bach: *Concerto in F*
		Vivaldi: *Concerto in D minor*
2.	**Cor Anglais**	Hindemith: *Sonata for Cor Anglais*

Return to Contents

		Jørgen Bentzon: *Etude Rhapsodique* for solo Cor Anglais Donizetti: *Concertino for Cor Anglais* E. Bozza: *Divertissement* for Cor Anglais and Piano Richard Stokes: *Three Pieces* for solo Cor Anglais
3.	**Romantic / 20th Century**	E. Bozza: *Fantaisie Pastorale* Poulenc: *Sonata for Oboe* F. Reizenstein: *Three Concert Pieces* Kalliwoda: *Morceau de Salon* Donizetti: *Sonata for Oboe*
4.	**Contemporary**	Britten: *Six Metamorphoses after Ovid* for solo Oboe W. Lutoslawski: *Epitaph* for Oboe and Piano Dutilleux: *Sonata* for Oboe and Piano E. Goossens: *Concerto in One Movement* or any work written after 1945

Bassoon End-of-Year Examination: Repertoire Suggestions (Year 3)

1.	**Repertoire**	The programme must be balanced and contain at least one piece composed after 1945.

French Horn/Tenor Horn End-of-Year Examination: Repertoire Suggestions (Year 3)

Note: Individual movements may be included for the purpose of timing.

1.	**Group A**	Mozart: *Concerto No. 4 in E flat* K. 495 — complete (any edition) Telemann: *Concerto in D* (Hein 6119) Boyce: 1st movement from *Symphony No. 4* — arr. R. Bissill (Brass/Wind) Rosetti (Rössler): *Concerto in D minor* — 1st and 2nd movements Haydn: *Concerto No. 1 in D* — complete (BOO3204)
2.	**Group B**	Bozza: *En Forêt* (Alphonse Leduc) A. Ridout: *Concertino for Horn* (Emerson Edition) Franz Strauss: *Concerto* Op. 8 — Tuckwell (GS33556) Glière: *Concerto* Op. 91 in B flat — 1st movement (IMC1599) Kinsella: *Dialogue for Horn and Piano* (CMC) Fleischmann: *Cornucopia* — Prelude only (CMC)

Return to Contents

Tenor Trombone End-of-Year Examination: Repertoire Suggestions (Year 3)

1.	**Concertos**	1. David: *Concertino* — 3rd movement 2. Darius Milhaud: *Concertino d'Hiver* 3. Blazhevich: *Concerto No. 2 in D major* 4. Henri Tomasi: *Concerto* 5. Serafin Alschausky: *Konzert No. 1 in B flat major* 6. Simon Wills: *Trombone Concerto No. 1* 7. Simon Wills: *Trombone Concerto No. 2* 8. Serocki: *Concerto* 9. Gordon Jacob: *Concerto* 10. Grøndahl: *Concerto* 11. Gregson: *Concerto* 12. Howarth: *Concerto* 13. Bourgeois: *Concerto*
2.	**Sonatas**	Johann E. Galliard: *Sonata No. 5* Bourgeois: *Sonata*
3.	**General Pieces**	Jean-Michel Defaye: *Deux Danses* Malcolm Arnold: *Fantasy for Trombone* Op. 101 Jiri Pauer: *Trombonetta* Marcel Landowski: *Improvisation* Frank Martin: *Ballade* Marcello: *Sonata No. 3* Castérède: *Sonatine* Attrib. Carl Maria von Weber: *Romance* Dutilleux: *Choral, Cadence et Fugato* Adam Gorb: *A Life in the Day of a Trombone* Bozza: *Ballade* Gaubert: *Symphonic Piece* Ropartz: *Pièce en Mi bémol Mineur* Honegger: *Hommage du Trombone* Hindemith: *Sonata* Frigyes Hidas: *Fantasia* Pergolesi: *Sinfonia* Joseph Jongen: *Aria and Polonaise* Albéniz: *Andantino*

Return to Contents

		Thomas: *Hamlet* — First Tableau Cliff: *4 Sketches* Sulek: *Sonata* Simmons: *Atlantic Zephyrs* Pryor: *Love's Enchantment*
4.	**20th Century**	André Ameller: *Kryptos* John Kenny: *Sonata for Unaccompanied Trombone* Nordheim: *Hunting of the Snark* Berio: *Sequenza V* Krenek: *Five Pieces* Rabe: *Basta* Kenny: *Sonata* Lynn: *Trombonastics* Persichetti: *Parable V* Eric Crees: *Flourish* Peter Swan: *Excito Quod Evenit* Bozza: *Karnatic Study No. 1* Simon Wills: *Lucifer*
5.	**Style**	J. S. Bach: *Cello Suite No. 3* — 2 or 3 movements selected by the panel
6.	**Optional Modules**	Candidates, if they wish, can also do one of the following modules as part of their recital: Alto Trombone: Johann G. Albrechtsberger: *Concerto for Alto Trombone*; Finger: *Sonata in E flat* Bass Trombone: 1. Patrick McCarthy: *Sonata for Bass Trombone*; 2. A. Tcherepnin: *Andante* (tuba part); 3. E. Bozza: *Prélude et Allegro*

Trumpet/Cornet End-of-Year Examination: Repertoire Suggestions (Year 3)

1.	**Repertoire**	Handel: *Let the Bright Seraphim* Handel: *The Trumpet Shall Sound* Bach: *Mighty Lord and King All Glorious* — from Christmas Oratorio Torelli: *Concerto in D* Neruda: *Trumpet Concerto in E flat* Haydn: *Trumpet Concerto in E flat*

Hummel: *Trumpet Concerto in E flat*

Peters: *Sonata* Op. 51

Halsey Stevens: *Sonata*

M. Arnold: *Fantasy* Op. 100

Françaix: *Sonatina*

Goedicke: *Concert Etude*

Tuba/Euphonium End-of-Year Examination: Repertoire Suggestions (Year 3)

1. **Repertoire**

Vaughan Williams: *Concerto for Tuba*

Edward Gregson: *Concerto for Tuba*

Paul Hindemith: *Sonata*

Joseph Horovitz: *Concerto for Tuba*

Jennifer Glass: *Sonatina*

Rodney Newton: *Capriccio*

Robert Muczynski: *Impromptus for Solo Tuba*

Vaughan Williams: *6 Studies in English Folksong* (adapted Wagner)

Henry Eccles: *Sonata* (adapted by Lelong)

J. S. Bach: Dance movements from the *Cello Suites* (trans. Torchinsky)

Percussion End-of-Year Examination: Repertoire Suggestions (Year 3)

Note: This selection must include a tuned percussion piece.

1. **Categories**

1. Snare Drum
2. Tuned Percussion
3. Timpani
4. Multiple Percussion
5. Drum Set
6. World Percussion

Performing in Context

MODULE CODE	**PCY3WBP**		
ECTS	**15**		
MODULE COMPONENTS	**Compulsory:**	**RIAM Philharmonia**	**PCO**
	Choose 2 Electives:	**Chamber Music**	**PCEWBPCM**
		Conducting UG	**PCECUG**
		Group Performance with Live Electronics (PSW 1a)	**PCEGPLE**
		Improvisation and Creativity	**PCEIC**
		Industry Placement	**PCEIP**
		Solo Artist with Electronics (PSW 4)	**PCESAE**

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

If you are **do not play an instrument in** the **orchestra**, then you must **choose 3 Electives** from the list of options above.

Learning Outcomes

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

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

Return to Contents

Conducting UG

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

Module Content

This module comprises 3 components: All students must take RIAM Philharmonia and then choose 2 other electives from: Chamber Music, Conducting UG (Undergraduate), Group Performance with Live Electronics, Improvisation & Creativity, Solo Artist with Electronics, and Industry Placement.

If you are a non-orchestral student, then you may choose 3 Electives from the above list of options.

RIAM Philharmonia — Compulsory for all WBP Students

RIAM Philharmonia presents three orchestral spotlight weeks each year with an additional week featuring orchestra as part of an RIAM opera production. Students participate in a screened audition process at the beginning of the academic year and following placements are allocated to orchestral projects. Students prepare for each project through independent preparation, instrument-specific sectionals, tutti sectionals with a rehearsal conductor and rehearsals and concert with a visiting conductor.

Non-orchestral students will take an elective that fulfils equivalent workload – please discuss with the Head of WBP.

Choose 2 Electives from the following:

Chamber Music — 5 ECTS

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

Conducting UG — 5 ECTS

Students will assimilate the fundamental technical elements of conducting, systematically develop proficiency in standard metric patterns, subdivided time signatures, and dynamic control, enhance their score-reading skills, and explore the historical development and evolution of conducting practice.

Return to Contents

Group Performance with Live Electronics — 5 ECTS

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

Improvisation and Creativity — 5 ECTS

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

Solo Artist with Electronics — 5 ECTS

Described as ‘one of the most exciting Irish saxophone players in a generation’, Robert Finegan is an award-winning saxophonist based in London. Passionate about new music, Robert works closely with composers from around the world to create and premiere new works. His recent projects include *A Modern View of Ancient Ireland* for saxophone and electronics, and *Paris Chapters* for voice, saxophone and piano, inspired by Irish writers who lived in Paris. These original projects have been performed at venues across Europe.

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

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

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

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

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

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

Industry Placement — Subject to placement/selection in audition

Industry Placement recognises external professional opportunities that students have been selected to participate in, and which can be credited alongside their studies. Examples include National Symphony Orchestra Mentoring Scheme, Ulster Orchestra Professional Experience Scheme or a series of professional engagements with a national orchestra or ensemble. Students will receive mentoring from their professional colleagues and will be assessed on a nominated performance with an additional reflective journal submitted, documenting preparation, delivery of the performance and self-reflection. Initial stages will be organised by the student.

Please Note: If you are unsuccessful in securing a placement, you must notify the Programmes Manager and Head of WBP by early November 2026. You will then have to take Improvisation and Creativity in Semester 2.

Teaching & Learning Methods

- Seminars
- Workshops
- Small-group coaching
- Group rehearsals
- Orchestral sectionals
- Orchestral rehearsals
- Masterclasses

Assessment Details

Assessment Component	Description	% of Total	When
RIAM Philharmonia (placement)	Screened orchestral audition assessed according to orchestral grading category with written feedback from all panel members.	15%	Middle of Sem 1
RIAM Philharmonia (summative)	Initial mark awarded on completion of self-assessment survey. Final mark moderated by Head of Faculty also considering guest tutor feedback.	25%	End of Sem 2
Performing in Context Elective (Chamber Music)	Continuous Assessment 25% Performance 75%	30%	End of Sem 2

Return to Contents

Assessment Component	Description	% of Total	When
Performing in Context Elective (Conducting)	Continuous Assessment based on interactive class activities including performing, conducting, discussion and score study. 60%	30%	
	Essay on relevant topic. 40%		End of Sem 2
Performing in Context Elective (Group Performance with Live Electronics)	Concert Presentation / Film	30%	
Performing in Context Elective (Improvisation & Creativity)	Continuous Assessment 50%	30%	
	Performance 50%		
Performing in Context Elective (Solo Artist with Electronics)	Continuous Assessment 50%	30%	
	Performance 50%		
Non-orchestral elective in lieu of Orchestra	Continuous Assessment 50% (tutor's mark or reflective journal)	30%	End of Sem 2
	Summative Assessment 50% (performance or performance presentation)		

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

Return to Contents

Recommended Reading/Resources

Conducting UG:

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

  Reading list: **Conducting**

- Additional resources: Holden, Raymond: *The Virtuoso Conductors* (Yale University Press, 2005)

Group Performance with Live Electronics:

- Sebastian Adams (Viola) & Jonathan Nangle (Live Electronics): **https://vimeo.com/244343580**

  https://sebastianadams.bandcamp.com/album/fumbally-stables

- Kieran Hebden, Steve Reid & Mats Gustafsson: **https://gustafsson1.bandcamp.com/album/live-at-the-south-bank**
- Lia Kohl: **https://liakohl.bandcamp.com/album/the-ceiling-reposes**
- Marco Blaauw & Yannis Kyriakides: **https://unsounds.bandcamp.com/album/play-robot-dream**

Academics

Historical and Cultural Perspectives on Music

MODULE CODE	**ACY3WBP**	
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	**APY3WBP**	
ECTS	**5**	
MODULE COMPONENTS	**Aural Development for WBP 3** **Music Technology 3**	**APY3WBPAD** **APY3MT**

Learning Outcomes

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

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

Module Content

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

Aural Development for WBP 3

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

Music Technology 3

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

Return to Contents

Teaching and Learning Methods

Aural Development for WBP 3

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

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

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

Weekly assignments and active participation are essential.

Music Technology 3

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

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

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

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

Assessment Details

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

Return to Contents

Assessment Component	Description	% of Total	When
Music Technology (Assignment 1)	Students are expected to demonstrate a creative understanding of the subject topic.	24%	Sem 1
Music Technology (Assignment 2)	Students are expected to demonstrate a creative understanding of the subject topic.	24%	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: Aural Development 20 hrs
  Music Technology 10 hrs
- Workload: 95 hrs
- Total: 125 hrs

Recommended Reading/Resources

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

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

Music Creation

MODULE CODE	**AMY3WBP**		
ECTS	**5**		
MODULE COMPONENTS	**Choose 2 Electives**	**Orchestration and Romantic Harmony**	**AMEY3ORH**
		Classical/Fugal Exposition	**AMEY3CFE**
		Free Composition 3	**AMEY3FC**
		Co-creative Inclusive Ensembles: The Karen Power Project	**AMEY3CIE**
		Music-making, the Arts and Society	**AMEY3MMAS**
		Trinity Elective	**AMEY3TCD**

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

Trinity Elective — module descriptors are available on the **Trinity Elective** website.

Learning Outcomes

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

Orchestration and Romantic Harmony

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

Free Composition 3

- Compose using contemporary musical language in medium-scale forms with a wide palette of instrumentation.
- Utilise sound technology in creative work.
- Compose for both singers and instrumentalists.
- Give a detailed account of creative decisions in clear prose, for example in writing programme notes.

Classical/Fugal Exposition

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

Co-creative Inclusive Ensembles: The Karen Power Project

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

Music-making, the Arts and Society

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

Trinity Elective — module descriptors are available on Trinity Elective website

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

Module Content

Orchestration and Romantic Harmony

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

Free Composition 3

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

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

The aim of this elective is to further develop techniques associated with composition and consolidate understanding of baroque, harmonic and contrapuntal style through the study of fugal exposition. This module offers an exploration of advanced harmonic and contrapuntal techniques and their application

to the form of fugue and classical sonata. It will support you to consolidate understanding of the classical idiom mirroring the relevant idioms associated with the period in terms of melody, harmony, rhythm and texture, through the study of classical sonata exposition. On completion of this module component, you will be able to compose a fugal exposition and compose a classical piano exposition.

Co-creative Inclusive Ensembles: The Karen Power Project

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

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

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

Central to the module is the belief that all people have the right to participate in artistic creation at the highest level. Students will explore models of inclusive ensemble-making that challenge traditional assumptions about authorship, performance, musical ability and artistic leadership. Through practical workshops, discussion, reflection and collaborative creation, students will develop strategies for creating welcoming, accessible and artistically ambitious creative environments.

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

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

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

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

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

Return to Contents

Music-making, the Arts and Society

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

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

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

Teaching and Learning Methods

Orchestration and Romantic Harmony

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

Free Composition 3

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

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

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

Co-creative Inclusive Ensembles: The Karen Power Project

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

Music-making, the Arts and Society

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

Assessment Details

Assessment Component	Description	% of Total	When
Orchestration and Romantic Harmony			
Romantic Harmony	Compose 1 short Romantic piece (~30 bars)	15%	End of year
Orchestration Portfolio	Complete 4 orchestrations of varying styles (15% each = 60%)	60%	Throughout
Orchestration Take-home Project	Orchestration of a short piano piece; provide typeset score and disc	25%	End of year
Free Composition			
Free Composition Portfolio	3 Contrasting Pieces	100%	
Classical/Fugal Exposition			
Fugue	A. Provide fugal answers to the given subjects. State whether your answers are real or tonal.	20%	

Return to Contents

Assessment Component	Description	% of Total	When
	B. Now provide your workings from A with countersubjects, ensuring that these are invertible with the subjects.		
	Compose a fugal exposition, 10-14 bars, in three voices on the given subject in a major key.	20%	
	Compose a fugal exposition, 10-14 bars, in three voices on the given subject in a minor key. Note: For all fugal exercises you may write for piano or string trio	20%	
Sonata	Compose a sonata exposition, 25-40 bars, in the major key. Piano is sufficient but other forces may be used.	20%	
	Compose a sonata exposition, 25-40 bars, in the minor key. Piano is sufficient but other forces may be used.	20%	
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 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
Music-making, the Arts and Society			
Group Project	Group Mark	40%	Sem 2
Group Project	Peer Grade	10%	
Individual Assignment	Essay	50%	

Return to Contents

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:	Orchestration and Romantic Harmony	20 hrs
	Free Composition	20 hrs
	Classical/Fugal Exposition	20 hrs
	Co-creative Inclusive Ensembles	28 hrs
	Music-making the Arts and Society	26 hrs
• Workload:	Orchestration and Romantic Harmony	42.5 hrs
	Free Composition	42.5 hrs
	Classical/Fugal Exposition	105 hrs
	Co-creative Inclusive Ensembles	40 hrs
	Music-making the Arts and Society	72 hrs
• Total:	Varies depending on Elective Choices	

Recommended Reading/Resources

- Orchestration and Romantic Harmony resources, view the RIAM library catalogue **Here.**
- Free Composition resources, view the RIAM library catalogue **Here.**
- Classical/Fugal Exposition resources, view the RIAM library catalogue **Here.**
- Co-creative Inclusive Ensembles: The Karen Power Project, view the RIAM library catalogue **Here.** There are several blogs, activities and online videos and examples of excellent practice in this area. Below are 4 articles/videos/blogs that you should begin with.
    - Inclusive Music Practice Resource Bank: Introducing Think22
    - BLOG: Understanding Disability – Blog series
    - 22 Tips for Inclusion & Accessibility in Music Education
    - PAPER: What is Inclusion? Making Music is the Key!
    - See also: Drake Music **https://www.drakemusic.org**
- Music-making the Arts and Society, view the RIAM library catalogue **Here.**

RIAM Holistic

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.

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
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	**PSY4WBP**	
ECTS	**25**	
MODULE COMPONENTS	**Main Instrument WBP 4**	**PSY4WBP**
	Performance Class: Senior WBP	**PSSWBP**
	Masterclasses	**PSWBPMC**

Module Content

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

Teaching & Learning Methods

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

Assessment

Assessment Component	Description	% of Total	When
Mid-year Concerto Exam (summative)	Concerto Exam and Mock-Professional Orchestral Audition	30%	Early Sem 2
End-of-Year Recital Exam (summative)	A recital of 40-50 minutes which adheres to the repertoire and presentation requirements in the syllabus (see Principal Study Portfolio)	60%	End of Sem 2
Teacher's Mark (formative)	Based on attendance & punctuality, musical development, and work rate	10%	End of Sem 2

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

Mid-Year Examination: Technical Requirements (Year 4)

Concerto Exam

- Romantic, 20th century or Contemporary Concerto.
- Duration: Minimum of 12 minutes. Please discuss with the Head of WBP if your proposed concerto duration is shorter.
- The performance does not need to be from memory, however, playing from memory is encouraged.

AND

Mock-Professional Orchestral Audition

- Students should submit the requirements for a professional orchestral position, currently or recently advertised on musicalchairs.info, muvac.com or another professional platform. The audition requirements should normally include at least 2 solo works and a minimum of 6 excerpts. The panel will select a range of items to hear and may provide sight reading.
- Students must submit all excerpts required in advance of the audition to the third level office.

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.

Return to Contents

- **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.

Performing in Context

MODULE CODE	**PCY4WBP**		
ECTS	**10**		
MODULE COMPONENTS	**Compulsory:**	**RIAM Philharmonia**	**PCO**
	Choose 1 Elective:	**Chamber Music**	**PCEWBPCM**
		Industry Placement	**PCEIP**
		Conducting UG	**PCECUG**
		Group Performance with Live Electronics (PSW 1a)	**PCEGPLE**
		Improvisation and Creativity	**PCEIC**
		Solo Artist with Electronics (PSW 4)	**PCESAE**
		Co-creative Inclusive Ensembles: The Karen Power Project (PSW 1b)	**PCECIE**

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

If you do not play an instrument in the orchestra, then you must choose 2 Electives from the list of options above.

Learning Outcomes

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

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

Return to Contents

Conducting UG

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

Group Performance with Live Electronics

- Collaborate effectively within an ensemble incorporating live electronic technologies.
- Apply appropriate technical and musical skills in the preparation and performance of works involving live electronics.
- Demonstrate an understanding of the artistic and practical considerations involved in integrating acoustic and electronic elements in performance.
- Present a coherent public performance that reflects effective rehearsal, preparation and ensemble communication.

Improvisation and Creativity

- Apply improvisatory techniques within individual and collaborative musical contexts.
- Generate and develop original musical ideas through structured creative processes.
- Respond creatively and appropriately to musical stimuli in real-time performance situations.
- Present an improvised or devised performance demonstrating imagination, confidence and musical awareness.

Solo Artist with Electronics

- Integrate electronic technologies creatively and effectively within solo performance practice.
- Develop and realise a personal artistic project involving the use of live or pre-programmed electronics.
- Demonstrate technical competence in the preparation and delivery of performances involving electronic elements.
- Present a public performance that evidences artistic independence, musical integrity and technological fluency.

Co-creative Inclusive Ensembles: The Karen Power Project

- Create and develop original artistic material using co-creative compositional methodologies.
- Critically evaluate creative processes and artistic decisions within the context of co-creative music creation.
- Apply relevant technologies, materials or performance practices in the realisation of a co-creative project.
- Present and communicate co-created artistic work effectively to an audience.

Return to Contents

Module Content

This module comprises 2 components: All students must take RIAM Philharmonia and then choose **1** other elective from: Chamber Music, Conducting UG (Undergraduate), Group Performance with Live Electronics, Industry Placement, Improvisation & Creativity, Solo Artist with Electronics, and Co-creative Inclusive Ensembles: The Karen Power Project.

If you are a **non-orchestral** student, then you may choose **2** Electives from the above list of options.

RIAM Philharmonia— Compulsory for all WBP Students

RIAM Philharmonia presents three orchestral spotlight weeks each year with an additional week featuring orchestra as part of an RIAM opera production. Students participate in a screened audition process at the beginning of the academic year and following placements are allocated to orchestral projects. Students prepare for each project through independent preparation, instrument-specific sectionals, tutti sectionals with a rehearsal conductor and rehearsals and concert with a visiting conductor.

Non-orchestral students will take an elective that fulfils equivalent workload – please discuss with the Head of Strings.

Choose 1 Elective from the following:

Chamber Music — 5 ECTS

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

Industry Placement — Subject to placement/selection in audition

Industry Placement recognises external professional opportunities that students have been selected to participate in and which can be credited alongside their studies. Examples include National Symphony Orchestra Mentoring Scheme, Ulster Orchestra Professional Experience Scheme or a series of professional engagements with a national orchestra or ensemble. Students will receive mentoring from their professional colleagues and will be assessed on a nominated performance with an additional reflective journal submitted, documenting preparation, delivery of the performance and self-reflection. Initial stages will be organised by the student.

Please Note: If you are unsuccessful in securing a placement, you must notify the Programmes Manager and Head of WBP by early November 2026. You must then take Improvisation and Creativity in Semester 2.

Return to Contents

Conducting UG (Undergraduate) — 5 ECTS

Students will assimilate the fundamental technical elements of conducting, systematically develop proficiency in standard metric patterns, subdivided time signatures, and dynamic control, enhance their score-reading skills, and explore the historical development and evolution of conducting practice.

Group Performance with Live Electronics — 5 ECTS

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

Improvisation and Creativity — 5 ECTS

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

Solo Artist with Electronics — 5 ECTS

Described as ‘one of the most exciting Irish saxophone players in a generation’, Robert Finegan is an award-winning saxophonist based in London. Passionate about new music, Robert works closely with composers from around the world to create and premiere new works. His recent projects include *A Modern View of Ancient Ireland* for saxophone and electronics, and *Paris Chapters* for voice, saxophone and piano, inspired by Irish writers who lived in Paris. These original projects have been performed at venues across Europe.

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

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

Return to Contents

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

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

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

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

Co-creative Inclusive Ensembles: The Karen Power Project

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

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

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

Central to the module is the belief that all people have the right to participate in artistic creation at the highest level. Students will explore models of inclusive ensemble-making that challenge traditional assumptions about authorship, performance, musical ability and artistic leadership. Through practical workshops, discussion, reflection and collaborative creation, students will develop strategies for creating welcoming, accessible and artistically ambitious creative environments.

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

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

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

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

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

Teaching & Learning Methods

- Seminars
- Workshops
- Small-group coaching
- Group rehearsals
- Orchestral sectionals
- Orchestral rehearsals
- Masterclasses

Co-creative Inclusive Ensembles: The Karen Power Project

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

Assessment Details

Assessment Component	Description	% of Total	When
RIAM Philharmonia (placement)	Screened orchestral audition assessed according to orchestral grading category with written feedback from all panel members.	15%	Middle of Sem 1
RIAM Philharmonia (summative)	Initial mark awarded on completion of self-assessment survey. Final mark moderated by Head of Faculty also considering guest tutor feedback.	25%	End of Sem 2
Performing in Context Elective (Chamber Music)	Continuous Assessment 25% Performance 75%	30%	End of Sem 2
Performing in Context Elective (Conducting)	Continuous Assessment based on interactive class activities including performing, conducting, discussion and score study. 60%	30%	
	Essay on relevant topic. 40%		End of Sem 2

Return to Contents

Assessment Component	Description	% of Total	When
Performing in Context Elective (Group Performance with Live Electronics)	Concert Presentation / Film	30%	
Performing in Context Elective (Improvisation & Creativity)	Continuous Assessment 50% Performance 50%	30%	
Performing in Context Elective (Solo Artist with Electronics)	Continuous Assessment 50% Performance 50%	30%	
Performing in Context Elective (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 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
Non-orchestral elective in lieu of Orchestra	Continuous Assessment 50% (tutor's mark or reflective journal) Summative Assessment 50% (performance or performance presentation)	40%	End of Sem 2

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

Conducting UG:

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

  Reading list: **Conducting**

- Additional resources: Holden, Raymond: *The Virtuoso Conductors* (Yale University Press, 2005)

Group Performance with Live Electronics:

- Sebastian Adams (Viola) & Jonathan Nangle (Live Electronics): **https://vimeo.com/244343580**

  https://sebastianadams.bandcamp.com/album/fumbally-stables

- Kieran Hebden, Steve Reid & Mats Gustafsson: **https://gustafsson1.bandcamp.com/album/live-at-the-south-bank**
- Lia Kohl: **https://liakohl.bandcamp.com/album/the-ceiling-reposes**
- Marco Blaauw & Yannis Kyriakides: **https://unsounds.bandcamp.com/album/play-robot-dream**

Academics

Capstone Project

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

Learning Outcomes

Capstone Project: Research

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

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

Capstone Project: Composition

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

- Produce a large-scale original composition portfolio/project.
- Identify, describe, reflect on and evaluate the learning process and the quality of their own learning and achievement.
- Communicate effectively insights through documentation and presentation of the portfolio/project.

Capstone Project: Music Technology

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

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

Return to Contents

- Communicate effectively insights through documentation and presentation of the project

Module Content

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

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	75%	Sem 2

Assessment Component	Description	% of Total	When
	this depends on the project and is determined in consultation with the supervisor) or an exposition.		
Capstone Project: Music Technology (Presentation)	Students are required to give a 20-minute presentation of the project to a committee of examiners. Creative/musical practice can be used to illustrate the insights, and words can be used to contextualise or elucidate the process and outcome. For more information, see Capstone Handbook.	25%	

Reassessment Requirements

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

Contact Hours & Student Workload

Capstone Project: Research

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

Capstone Project: 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

Recommended Reading/Resources

Capstone Project: Research

View available resources on the RIAM library catalogue:

- **Research: Core Material**
- **Artistic Research**
- **Historical Performance**
- **Interpretation**
- **Analysis**

Additional Resources:

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

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

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

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

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

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

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

Capstone Project: Composition

View available resources on the RIAM library catalogue:

- **Capstone: Composition**

Module Prerequisites

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

Capstone Project: Music Technology

View available resources on the RIAM library catalogue:

- **Capstone: Music Technology**

RIAM Holistic

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

Return to Contents

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

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.

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**