

A young girl with dark hair is shown from the chest up, playing a violin. She is wearing a dark blue or black sleeveless top. Her right hand is raised, holding the bow, and her left hand is on the neck of the violin. The background is a plain, light-colored wall. A large, semi-transparent pink rectangular overlay covers the middle portion of the image, containing white text. The RIAM logo is in the top left corner.

RIAM

Royal Irish
Academy of Music

**Diploma in Community and Group
Music Teaching
Definitive Course Handbook**

**Diploma in Community and Group
Music Teaching
The Royal Irish Academy of Music**

Institution accrediting the course:	Royal Irish Academy of Music
Award proposed:	Diploma in Community and Group Music Teaching
Duration of course:	One year part-time
First entry:	September 2012
Closing date for applications:	1 st May Late applications up to 1st July
Minimum/maximum numbers per year:	Minimum 10 EU/non EU; maximum 25 EU/non EU
Institution providing the course:	The Royal Irish Academy of Music (RIAM)
Head of Institution:	Deborah Kelleher, Director
Course Coordinator:	Chairperson, Diploma in Community and Group Music Teaching Committee

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1. Introduction

The RIAM Diploma in Community and Group Music teaching aims to equip musicians with the attitude and skills required to teach effectively in the community and classroom setting. The ideal Diploma student will combine musical know-how with good communication skills and the ability to work with musical enthusiasts across all generations. Upon completing the course, our Diploma graduate will be an all-rounder, a project manager, an innovator, a practical musician and champion for the enjoyment of music for all.

This one-year programme will be run over 6 intensive weekends on RIAM premises in Dublin between September and June of each year. On-site work in schools or community settings will also be undertaken by participants. This Diploma is non-genre specific, but suitable candidates will have a high level of musical literacy and will have some professional experience in music.

RIAM's tutors for the Diploma include leaders in the fields of community music education, improvisation, conducting, practical instrument and vocal tuition, and international best practice in group music education. Candidates will be encouraged to debate, reflect and feedback as a group with the goal of developing imaginative and inspiring ways to teach music in the community and school settings. Music Network's initiative 'Music Generation' has begun the process of bringing music education to every community in Ireland with the generous support of U2 and the Ireland Funds. The RIAM wishes to support this vision by contributing to the training of appropriately skilled teachers in this new and exciting era for music making and enjoyment.

2. Governance structure

2.1 RIAM Board of Governors

The RIAM Board of Governors is responsible for the governance and management of the Academy and for the administration of the endowments. The current board membership is 35 but the Board is currently being restructured to reduce this number to 19 over time. The Board consists of Vice Presidents, the Director and Governors representing the members of the Academy, the endowments, Dublin City Council, the Academic Board and staff.

2.2 RIAM Board of Studies

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

2.3 RIAM Heads of Faculty

Five Heads of Faculty are appointed from the teaching staff. The faculties are broken into: Keyboard, Vocal Studies, Wind, Brass and Percussion, Strings and Musicianship. Such appointments last for a period of three years and staff can be reappointed for a further three year term. The maximum term which a Head of Faculty can serve is six years. Heads of Faculty represent their faculties' interests at RIAM Board of Studies meetings and also assist the Director in setting and implementing strategic plans for the RIAM.

3 Admissions

3.1 Minimum/maximum numbers

Minimum 10 EU/non EU each Academic Year

Maximum 25 EU/ non EU each Academic Year

3.2 Admission Requirements

Applications must be submitted by July 1st each year. Late applications may be considered in exceptional cases. All applicants must submit the following documents to the General Office, RIAM, 36 Westland Row, Dublin 2 or by email generaloffice@riam.ie:

- A completed application form
- A passport photo
- A detailed Curriculum Vitae including details of music, study and work related experience to date
- Proof of competence in English where necessary for those applicants whose education is not through the medium of English

Applicants are not required to have a degree or grades in music performance. As this is a non-genre specific programme, students are welcomed who can indicate competence in music performance through a number of means (performance profile, qualifications, teaching experience).

3.3 Interview Procedures

Interviews are normally held in person in early July.

The audition/interview panel will normally consist of:

- The Director or her/his nominee
- The Chair of the Diploma in Community and Group Music teaching course committee

Interview - the interview will normally take approximately 10 minutes but may take more or less time than this depending on what the panel deem necessary. Applicants can be asked general questions such as why they applied for the course or what they hope to achieve through taking the course, to more specific questions such as teaching areas they might like to specialise in, and more.

Audition/Interview Results - the maximum number of applicants who are accepted onto the course in any one year is normally twenty five. Successful applicants who are offered a place on the programme are notified in writing and must adhere to the deadlines stated in the letter of offer or the offer will lapse and the place will be re-assigned.

3.4 Administrative support

The RIAM has an administration team in place to support its existing programmes, The Bachelors, Masters and Doctorate degrees in Performance, the Bachelor of Music in Education, the Diploma in Teaching and Performance, the Access Programme, the Diploma in Community and Group Teaching. Administration support includes admissions, examinations and student records.

3.5 Accommodation

The programme will be delivered by RIAM staff at the RIAM premises in Westland Row. While we do not have student accommodation facilities our position in the centre of Dublin means that we are served by a wide number of transport options, particularly the bus, LUAS and DART.

Local accommodation:

- Merrion Square: Mont Clare/Davenport/Alexander Hotels <http://www.ocallaghanhotels.com>
- Lombard Street: The Lombard Townhouse <http://www.thsmithgroup.ie/thelombard/index.html>
- Trinity College: <http://www.tcd.ie/accommodation/Visitors>

Within walking distance

Custom Quays: Jury's Inn <http://www.jurysinns.com>

- Leeson Street: Leeson Inn Downtown <http://www.leesoninnhoteldublin.com>
- Merrion Square: The Merrion Hotel <http://www.merrionhotel.com>
- Pearse Street: Holiday Inn <http://www.holidayinndublin.ie>
- Pearse Street: Trinity Capital Hotel <http://www.trinitycapital-hotel.com>

Other useful websites:

- <http://www.hostelworld.com/hosteldetails.php/The-Times-Hostel-College-Street/Dublin/35259>
- <http://dublin.city-centre-hotels.com>
- www.booking.com
- www.laterooms.com

4. Academic quality assurance

4.1 RIAM Board of Studies

The Board of Studies has overall responsibility for assuring the quality of all programmes delivered by the RIAM and are informed of all recommendations of the Diploma in Community and Group Music Teaching Committee. Part of the review to ensure the programme is meeting the needs of students and tutors, is a self-review including student feedback and external review process. The Course Committee will report to the Board of Studies and to the Board of Governors on a regular basis.

4.2 Evaluation/Student feedback

Student feedback on module content, assessment, and teaching is sought directly from students. A

questionnaire which is disseminated to students in a hard copy format at the end of each Academic Year and is collected via an anonymous hand-in point in the General Office in RIAM. Feedback from questionnaires is collated and presented to the Course Committee for consideration. Recommendations arising from this feedback are made to the course teaching staff. Implementation of such changes will be the responsibility of teaching staff, overseen by the Course Committee. The secretary of the Course Committee will report to the Board of Studies and, from this committee, reports will be issued to the Governing Body of the RIAM.

4.3 Role of external examiners

All programmes offered by the RIAM have external examiners engaged. In the case of the Diploma in Community and Group Music teaching, it will comprise:

- An overall External Examiner to review the projects submitted for examination and all course material

Criteria for the appointment of External Examiners

In considering external examiners for appointment, the following criteria are considered:

- only persons of sufficient seniority, experience and achievement to be able to command authority should be appointed
- external examiners should not normally have been recent members of staff in RIAM
- external examiners should not be appointed if their relationship to anybody in the RIAM staff or students, is such that the external examiner's impartiality could be questioned

Term of Appointment

The term of appointment is normally three academic years. External examiners are not re-appointed until at least six years have elapsed since their previous appointment.

Reports from External Examiner

External Examiners are requested to submit an annual report (according to an agreed format) and a final report at the end of their term of office. These reports are submitted to the Diploma in Community and Group Music teaching Committee for discussion. Following this discussion, the chair of the Committee will forward a written response or acknowledgement, where appropriate, to the external examiner as soon as possible and before the next examination session.

Freedom of Information Act: It should be noted that reports of external examiners may be requested under the Freedom of Information Act.

The responsibilities of external examiners are to ensure

- The regulations governing examining are observed
- The standards of the programme are maintained
- Students are treated fairly

4.4 Student services and facilities

The Georgian house at Dublin's No. 36 Westland Row is a building of great architectural beauty and importance and together with the two adjoining houses provides an extremely pleasant and suitable environment in which to study and teach. Facilities include the 150-seater Katherine Brennan Hall, a recital room which can seat sixty, a student common room, practice rooms, free Wi-Fi, use of Academy computers with own login and personal password, a recording studio and a large number of teaching rooms. The city-centre location, beside Pearse Street DART Station and numerous bus services, makes it one of the country's most accessible music schools.

General Office

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

5. Course Committee

5.1 The Diploma in Community and Group Music Teaching Course Committee is the forum where all

questions of policy, academic integrity and future curriculum development of the programme are discussed and recommendations will be formulated. The committee is responsible for designing module content, supervises student admissions, progress and examinations. It also nominates the External Examiners and External Specialists. The Course Committee reports to the Board of Studies and to the Board of Governors on a regular basis and consists of the following ex officio members:

- Director or her/his nominee
- Chairperson of the Course Committee [elected from the Course Committee each Academic Year]
- A representative of the RIAM Board of Studies
- The General Office Supervisor
- Lecturers who teach on the Diploma in Community and Group Music teaching
- One student representative elected by the students from amongst their number

The Course Committee will convene at least three times annually.

5.2 Membership of the Admission Sub-committee

Director or her/his nominee

Chair of the Diploma in Community and Group Music teaching committee

General Office Supervisor

6. Structure of Course

6.1 Aims and objectives

The aims and objectives of the Diploma are:

- To give students the practical skills and knowledge to contribute to developing music performance and appreciation in the community setting
- To develop students' ability to work productively in a group environment
- To support these practical skills with project management expertise, to ensure that all musical initiatives are planned and executed effectively
- To give students the learning tools to reflect on their work and projects, in order to improve their practice and respond to the changing music education environment

6.2 Course learning outcomes

On successful completion of the Diploma in Community and Group Music teaching, the students should be able to:

- Plan and execute a community project related to music based on best practice examples
- Facilitate learning in a group environment
- Reflect on work done on an on-going basis with a view to improving practice
- Engage on a practical level with a number of musical skills relevant to community music making

6.3 Modules - Diploma in Community and Group Music Teaching

Students will be required to successfully complete the following modules:

- **Module 1:** Multi-instrument lessons
- **Module 2:** Project Management and Educational Practice
- **Module 3:** Ensemble Performance
- **Module 4:** Practical Musicianship

6.4 Academic Year

The RIAM Diploma in Community and Group Music teaching is taught over 6 intensive weekends between September and April.

6.5 Summary of Module hours

Module 1: Multi instrument lessons

Summary of student effort hours

	Hours
Group Tuition 5 classes x 45 minutes per instrument	7½
Self-study	41½
Total	49

This Diploma has a multi-instrument approach, with all candidates learning two new instruments by receiving lessons in small groups. Two of four nominated instruments will then be chosen for students based on numbers and availability. Every candidate is expected to practise on both instruments, and to bring along at least one of the instruments themselves. An additional instrument will be offered on loan from the RIAM for the duration of the course. Students will undertake the RIAM's 'CARA' group instrument examination as part of this Diploma.

Module 2: Project management and Educational Practice

Summary of student effort hours

	Hours
Group Tuition	12
Placement sessions [normally 3 hours x 15 days x 3 months]	45
Self-study	100
Total	157

This module focuses on best practice for working in a community or school setting. Students are required to design, deliver and document a significant programme of work over a period of several months. The development of effective Project Management and Educational Practice depends on three key interlinked elements, namely planning, practical application and reflection. Practice is fundamental, underpinned by an understanding of effective procedures. Flexibility and change are seen as very necessary attributes for working in community settings and this module models the evolving nature of project based work through on-going critical reflection. The expectation is that each individual's view point will be changed as a result of undertaking this programme of work, a process that one can expect to see repeated through further experience and on-going professional development.

Educational Practice

Each student will engage in on-site work in the community in a choice of settings. Candidates might have their own ideas for placement, or can be placed by RIAM. A music project of the candidate's creation will form part of the Diploma coursework and the final project (presented in a variety of formats) will be assessed at the end of the programme. Candidates are required to work for a minimum of 15 sessions over a period of three months in their community/school setting to graduate successfully from the Diploma.

Module 3: Ensemble Performance

Module 3a: Ensemble Performance - Conducting Skills

Summary of student effort hours

	Hours
Group Tuition 2 Hours x 3 sessions	6
Self-study	14
Total	20

In most settings, group playing will be central to music making. Conducting skills are necessary to add discipline to a group, to bring out expression and to make 'one instrument' out of a collection of individuals.

Module 3b: Ensemble Performance - Supervised Ensemble Rehearsals

Summary of student effort hours

	Hours
Group Tuition	6
Self-study	14
Total	20

Each student will be observed conducting and directing ensemble rehearsals, so that constructive feedback can be given based on their own strengths and challenges.

Module 3c: Ensemble Performance - Arrangement/Orchestration

Summary of student effort hours

	Hours
Group Tuition	3
Self-study	6
Total	9

These classes cover the fundamentals of arrangement and orchestration, to allow music teachers to choose and expand the most suitable repertoire for the correct instruments to hand in their own environment.

Module 3d: Ensemble Performance - Voice teaching

Summary of student effort hours

	Hours
Group Tuition	3
Self-study	3
Total	6

Good vocal production and breathing are a necessary part of a music teacher's skillset. In addition to the fundamentals of singing, a range of repertoire across genres is also discussed.

Module 3e: Ensemble Performance - pBuzz

Summary of student effort hours

	Hours
Group Tuition	4½
Self-study	9½
Total	14

pBuzz is very useful beginner's instrument in pedagogical terms to get students learning to play on a pitched instrument. It offers a beginner an opportunity to read music, to enjoy the experience of playing a pitched instrument after a short period of time and to explore opportunities to work in groups. This module will give participants a working knowledge of playing whilst also exploring interesting repertoire for class teaching.

Module 4: Practical Musicianship

Module 4a: Practical Musicianship - Improvisation

Summary of student effort hours

	Hours
Group Tuition	6
Self-study	4
Total	10

Creativity in music education is enhanced greatly through improvisation, which uses musical techniques in new and engaging ways. In addition, improvisation can unlock an interest in music for those who are in the early stages of competence in reading notation or learning an instrument. Improvisation is as much an attitude towards making music with people as it is a particular style or technique. When we work in community perhaps, the most important skill we need is flexibility/adaptability.

Module 4b: Practical Musicianship - Pre-instrumental Teaching

Summary of student effort hours

	Hours
Group Tuition	5
Self-study	13½
Total	18½

The basics of pitch, rhythm, good listening, concentration, expression and imagination can all be learnt before any instrument is used. Such foundation stones of good musicianship are at the core of developing an enduring ability to play.

Module 4c: Practical Musicianship - General Instrument Maintenance

Summary of student effort hours

	Hours
Group Tuition	4
Self-study	2
Total	6

Often a teacher is required to repair instruments themselves in order to keep a rehearsal going. These classes show how simple problems can be solved on the spot.

Module 4d: Practical Musicianship - Music Technology

Summary of student effort hours

	Hours
Group Tuition	4
Self-study	4
Total	8

Increasingly, young musicians are keen to express themselves through electronic music-making. These classes teach the basics of music programmes which can generate interesting music results without the need to purchase expensive equipment.

Module 4e: Practical Musicianship - Percussion instruments in the school environment

Summary of student effort hours

	Hours
Group Tuition	4
Self-study	4
Total	8

Percussion is one of the most immediate and exciting formats for young musicians to work in, as they can often exclude the need to pitch notes, thus building confidence and strong rhythm. These classes teach the fundamentals of the school-based percussion ensemble.

7. Overall Assessment

7.1 Assessment criteria

The course will be assessed on a continuous basis and on completion of the on-site project. There will be no examinations and the Diploma is awarded on a pass with distinction/pass/fail basis. Breakdown of assessment is as follows:

Modules 1, 3 and 4:

Continuous assessment based on attendance, participation in class and contribution to debate, progress and homework. The marking criteria are as follows.

Pass

- Full attendance at all lectures (medical certificate/evidential proof of reason must be given in case of absence)
- Evidence of self-study
- Satisfactory completion of course assignments
- Acceptable level of musical competence in line with level of expectation as outlined in learning outcomes

Fail

- Unsatisfactory attendance at lectures (due to the applied nature of this course, an absence of more than one weekend may require the student to withdraw from the Diploma*)
- Little/no evidence of self-study

- Unsatisfactory standard of assignments/no assignments returned
- Below standard level of musical competence in comparison with the expectations outlined in the relevant learning outcomes

* In exceptional cases, where a student is unable to attend more than one weekend, they may be permitted to undertake supplementary, verifiable self-study to compensate for their absence. This opportunity will only arise in circumstances which are beyond the student's control and are supported by evidential proof.

Module 2:

Special project, which may be presented in a variety of formats including an essay, DVD, diary of events, PowerPoint presentation and more.

This will be a portfolio submission to include documentation in a variety of media that best represents the project undertaken. Evidence of learning to be demonstrated in a comprehensive reflective journal.

Pass with distinction (70% and above)

- Full attendance at all lectures (medical certificate/evidential proof of reason must be given in case of absence)
- Strong evidence of a high degree self-study
- Shows full grasp of development of ideas through completion of course assignments
- High level of musical competence in line with level of expectation as outlined in learning outcomes
- Evidence of highly competent project planning and execution
- Evidence of strong and original musical ideas relevant to the community music setting

Pass (50% to 69%)

- Full attendance at all lectures
- Evidence of self-study
- Satisfactory completion of course assignments
- Acceptable level of musical competence in line with level of expectation as outlined in learning outcomes
- Evidence of competent project planning and execution
- Evidence of original musical ideas relevant to the community music setting

Fail (0% to 49%)

- Unsatisfactory attendance at lectures
- Little/no evidence of self-study
- Unsatisfactory standard of assignments/no assignments returned
- Below level standard of musical competence in comparison with the expectations outlined in the relevant learning outcomes
- Poor examples of project planning and execution/no examples submitted
- Little evidence of original musical ideas demonstrated which are relevant to the community music setting

7.2 Examination Panels

Assessments of all modules will be conducted by an exam panel consisting of:

- The Director of RIAM
- The relevant teacher
- The Chairperson of the Diploma in Community and Group Music Teaching Committee
- The overall Extern examiner

7.3 Re-sit assessments

Students who fail to attend all lectures will repeat the relevant sections of the Diploma for attendance and will cover the expense of that portion of the course. Students who fail an assignment will be allowed to re-submit the assignment. Failure to pass on attendance or assignment re-submission a second time will normally result in the students being asked to withdraw from the Diploma.

7.4 Marking Procedures

Students will receive copies of their results and detailed remarks in the case of Project Management and Placement by e-mail. This process ensures that students receive feedback on their strengths and areas for improvement.

End of Year results

The results of the individual assessed components for each student each year will be considered at a formally constituted Board of Examiners. This Board will consider all relevant matters to a student's level of performance and attainment at a particular session of examinations and declare a recommended result in respect of each student.

The Board of Examiners will consist of:

- Director of the RIAM (Chair)
- Overall External Examiner
- Administrative Officer [Registry]
- Chair of the Diploma in Community and Group Music teaching and Performance
- Teachers on the Diploma course

7.5 Appeals Procedure

A student may appeal in writing to the RIAM General Office Supervisor on the following grounds only:

- The student's case is not adequately covered by the ordinary regulations of the RIAM
- The regulations of the RIAM were not properly applied in the applicant's case
- Ad misericordiam grounds

7.6 Academic Progression

Students who successfully complete all compulsory components of the programme will receive the award of Diploma in Community and Group Music Teaching.

7.7 Awards

Successful Diploma in Community and Group Music Teaching and Performance will be awarded:

Pass with Distinction	70% and above
Pass	50% - 69%
Fail	0% - 49%

➤ **Note:**

- A percentage is given only in Module 2: Project Management and Educational Practice
- Modules 1, 3 and 4 are awarded on a Pass/Fail basis only

8. Diploma in Community and Group Music Teaching detailed module descriptors

	Module	Components within Modules	Assessment	Contact Hours	Student Workload Hours
1	Multi Instrument	Two Instruments selected from:- Flute Clarinet Saxophone Trumpet Trombone Guitar Violin Violoncello Cara Award [Rehearsal/exam]	Pass/Fail	7½ 6	41½ minimum
2	Project Management & Educational Practice	Group Tuition 12 Placement Sessions 45	Special Project Portfolio	57	100
3	Ensemble Performance	Group Tuition Self Study 3a 6 14 3b 6 14 3c 3 6 3d 3 3 3e 4½ 9½	Pass/Fail	22½	46½
4	Practical Musicianship	Group Tuition Self Study 4a 6 4 4b 6½ 13½ 4c 4 2 4d 4 4 4e 4 4	Pass/Fail	24½	27½
Total				115	216

Module 1: Multi-instrument lessons - Students study 2 instruments

- 1. Module Size**
5 x 45 minute group lessons over 6 weekends of course per instrument (7½ hours total)
Self-study: 41½ hours total
- 2. Rationale and Aims**
Rationale
A practical knowledge and understanding of the technical aspects and demands of an instrument is very useful in pedagogical terms when teaching groups or ensembles.
Aims
 - Provide participants with a practical knowledge of the instrument.
 - Provide participants with basic fingering and technique of each instrument. (bow hold, embouchure)
 - Provide participants with an understanding of the initial limitations when learning an instrument.
- 3. Learning Outcomes**
On successful completion of this module, the student should be able to:
 - Demonstrate a working knowledge of the basic techniques of the instrument.
 - Demonstrate the full range of notes required for grade III standard (approx).
 - Demonstrate a basic musical competence to grade II/III level
- 4. Course Content and Syllabus**
 - i. Participants will be introduced to the basic techniques of instrumental learning
 - ii. Participants will learn the basic fingering technique of the instrument
 - iii. Participants will be introduced to music notation associated with the instrument
 - iv. Participants will learn basic major and minor scales of the instrument
- 5. Teaching and Learning Methods**
Group sessions with expert tutor
Demonstrations in lessons from expert tutor.
Individual time with expert tutor.
Peer group learning: interaction with other students to attain educational goals.
- 6. Required Equipment and Resources (if applicable)**
Instrument and associated equipment. (e.g. reeds, mouthpieces, mutes)
Recommended Tutor book
- 7. Methods of Assessment (for example, essay, seminar paper, examination, presentation)**
Continuous Assessment based on attendance, participation, engagement in group classes.
Demonstrate a reasonable command of the instrument at the end of 2nd term.
All students will sit the RIAM 'Cara' Group Examinations.
- 8. Pass Requirement**
Pass/Fail
- 9. Method of Supplemental Assessment**
Re-submission of assignment if appropriate, repeat relevant module of Diploma year for attendance. Failure to pass this component in the following year will normally result in the student being asked to withdraw from the course.
- 10. Evaluation**
Students are required to fill in a questionnaire. This questionnaire is supplemented feedback sessions with RIAM staff and both sets of data are added to the on-going quality assurance processes for this diploma.

Module 2: Project Management and Educational Practice

1. **Module Size**

12 lecturing hours x 6 weekends over Academic Year

Assignment involves 15 workshop/teaching sessions of approximately 3 hours each

Self-study: 100 hours

2. **Rationale and Aims**

Rationale

Teaching and learning is an active process that entails a range of competencies including the ability to synthesise various sources of information, to construct personal meanings that support knowledge acquisition and to develop analytical faculties. Project management is a practical distillation of these skills.

Aims

- To develop students' awareness of current trends in group teaching/education
- To support students' capacity for planning and delivery of group projects
- To encourage students' to critically reflect on their professional practice

3. **Learning Outcomes**

On successful completion of this module, the student shall be able to demonstrate:

- Critically evaluate educational issues including teaching methodologies
- Exemplify best practice in planning and project management
- A practical understanding of action research
- Collaborative working strategies
- A high level of communication skills (listening/responding/organising)
- Design and delivery of a music project

4. **Course Content and Syllabus**

- i. The Craft and Dynamics of Teaching in Groups
- ii. Skills for Group Music Teaching
- iii. Lesson planning, Practice & Ensemble Work
- iv. Psychology of Group Music Teaching
- v. Logistics & Problem solving
- vi. Time Lines-dates, places
- vii. Crisis Management
- viii. Working with people-Liaising and Contracting
- ix. Public Relations
- x. Teaching and Learning Methods
- xi. Lectures-featuring active learning modalities; Laboratory process; Underpinned by a ethos of inclusive learning on an egalitarian footing where knowledge is communicated and mediated at a variety of levels.
- xii. Methods of Assessment (for example, essay, seminar paper, examination, presentation)
- xiii. Action-Research Project
- xiv. Reflective Journal
- xv. Class plans and reviews

5. **Method of Assessment**

Action-Research Project

Reflective Journal

Class plans and reviews

6. **Pass Requirement**

Pass/Fail

7. **Method of Supplemental Assessment**

Re-submission of assignment if appropriate, repeat relevant module of Diploma year for attendance. Failure to pass this component in the following year will normally result in the student being asked to withdraw from the course.

8. Recommended Reading Materials / Indicative Resources

Small, Christopher: *Music, Society, Education*

Westney, William: *The Perfect Wrong Note-Learning to Trust Your Musical Self*

Green, Lucy: *How Popular Musicians Learn-A Way Ahead for Music Education*

Levithin, Danies: *This is Your Brain on Music*

Various music education systems to assess including:

Kodaly, Dalcroze, Suzuki, Orff

9. Evaluation

Students are required to fill in a questionnaire. This questionnaire is supplemented feedback sessions with RIAM staff and both sets of data are added to the on-going quality assurance processes for this diploma.

Module 3: Ensemble Performance

Module 3a & b: Ensemble Performance - Foundations in Conducting and Supervised Ensemble

- 1. Module Size**
6x2 hour group classes (Total 12 hours)
Self-study 28 hours
- 2. Rationale and Aims**
Rationale
To provide course participants with the fundamentals of conducting technique
Aims
 - To provide the participating students with ample information and knowledge to rehearse and conduct in a school and amateur setting
- 3. Learning Outcomes**
On completion of this module, the student will be able to;
 - Understand the use of the baton and execute accordingly.
 - Conduct basic time signatures in 2,3 and 4 in a bar.
 - Use their knowledge to communicate preparatory beats, tempo and tempo alterations.
 - Use their technique to communicate diversity in dynamics.
 - Use their technique to express varieties of articulation, e.g. legato as opposed to marcato.
- 4. Course Content and Syllabus**
Stance
Body language including eye contact
Holding the baton
The concept of the isthmus
Beat directions
The importance and implications of preparatory beat
Conducting dynamics
- 5. Teaching and Learning Methods**
This will be in a group/class environment where students will conduct and provide their own choir/orchestra. Comment and mutual observation by colleagues is actively encouraged. Material used is short examples of orchestral and choral excerpts each of which highlight various aspects of conducting technique. Students are consistently required to submit written music compositions which deal with the current topics and which they will conduct in class
- 6. Required Equipment and Resources (if applicable)**
Baton and instrument
Methods of Assessment (for example, essay, seminar paper, examination, presentation)
Pass/fail Based on class work, assignments, attendance and progress
- 7. Method of Assessment**
Based on class work, assignments, attendance and progress
- 8. Pass Requirement**
Pass/Fail
- 9. Method of Supplemental Assessment**
Re-submission of assignment if appropriate, repeat relevant module of Diploma year for attendance. Failure to pass this component in the following year will normally result in the student being asked to withdraw from the course.
- 10. Evaluation**
Students are required to fill in a questionnaire. This questionnaire is supplemented feedback sessions with RIAM staff and both sets of data are added to the on-going quality assurance processes for this diploma.

Module 3c: Ensemble Performance - Arrangement

- 1. Module Size**
2 x 90 minute workshops
Self-Study 6 hours

- 2. Rationale and Aims**
Rationale
Community settings will often feature a variety of instruments in a group which are not covered by existing or conventional arrangements. This module develops the skills to make coherent pieces of music involving a variety of ensembles.

Aims
This module will give participants a working knowledge a variety of instrument whilst also exploring best practice arrangements. It will also do some preparatory work on arranging using Sibelius/Finale programmes

- 3. Learning Outcomes**
On successful completion of this module the student should be able to:
 - Demonstrate a working knowledge of the basic techniques arrangement
 - Create an arrangements specific to their own situation

- 4. Course Content and Syllabus**
 - Participants will be introduced to all the basic techniques of arrangements
 - Participants will use their experience of the workshops to complete a short arrangement for a grouping of their choice.

- 5. Teaching and Learning Methods**
Interactive lecture with demonstrations from the tutor

- 6. Method of Assessment**
Attendance and participation in the two workshops
Submission of a short arrangement

- 7. Pass Requirement**
Pass/Fail

- 8. Method of Supplemental Assessment**
Re-submission of assignment if appropriate, repeat of Diploma year for attendance. Failure to pass this component in the following year will normally result in the student being asked to withdraw from the course.

- 9. Evaluation**
Students are required to fill in a questionnaire. This questionnaire is supplemented feedback sessions with RIAM staff and both sets of data are added to the on-going quality assurance processes for this diploma.

Module 3d: Ensemble Performance - Voice Training

1. **Module Size**

2 x 90 minute workshops
Self Study 3 hrs

2. **Rationale and Aims**

Rationale

Good vocal production is a vital component in the development of healthy and good quality choirs. Tips on avoiding vocal strain and ill-health are included in this module, as are discussions on sourcing enjoyable repertoire for solo and ensembles singers.

Aims

This module will give participants a working knowledge of good vocal production whilst also exploring interesting repertoire for solo and group singing.

3. **Learning Outcomes**

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

- Demonstrate a working knowledge of the basic techniques of good vocal production.
- Direct ensemble and solo vocal sessions.
- Be aware of tips to ensure good vocal health

4. **Course Content and Syllabus**

- i. Participants will be introduced to warm up exercises for voice
- ii. Participants will learn exercises to develop good pitch and breath control
- iii. Some group and part singing will be experienced in the workshops

5. **Teaching and Learning Methods**

The group will be used to experience the basic techniques of singing. The students will experience group and part singing and help to conduct a class type situation.

6. **Method of Assessment**

Attendance and participation in the workshops

7. **Pass Requirement**

Pass/Fail

8. **Method of Supplemental Assessment**

Re-submission of assignment if appropriate, repeat of Diploma year for attendance. Failure to pass this component in the following year will normally result in the student being asked to withdraw from the course.

9. **Evaluation**

Students are required to fill in a questionnaire. This questionnaire is supplemented feedback sessions with RIAM staff and both sets of data are added to the on-going quality assurance processes for this diploma.

Module 3e: Ensemble Performance - pBuzz

1. Module Size

3 x workshops (Total 4½ hours)

Self-study: 9½ hours

2. Rationale and Aims

Rationale

pBuzz is very useful beginner's instrument in pedagogical terms to get students learning to play on a pitched instrument. The pBuzz offers a beginner an opportunity to read music, to enjoy the experience of playing a pitched instrument after a short period of time and to explore opportunities to work in groups.

Aims

- This module will give participants a working knowledge of playing whilst also exploring interesting repertoire for class teaching. It will also do some preparatory work on arranging for beginner classes.

3. Learning Outcomes

On successful completion of this module the student should be able to:

- Demonstrate a working knowledge of the basic techniques.
- Negotiate the spectrum of notes required to teach beginners.
- Arrange and conduct classes in group and part playing.

4. Course Content and Syllabus

- i. Participants will be introduced to all the basic techniques in pBuzz playing.
- ii. Participants will learn the starter notes required for group teaching.
- iii. Some group and part playing will be experienced in the workshops.
- iv. Participants will use their experience of the part playing to complete a short arrangement for classroom context.

5. Teaching and Learning Methods

The group will be used to experience the basic techniques.

The students will experience group and part playing and help to conduct a class type situation.

6. Required Equipment and Resources (if applicable)

pBuzz

Methods of Assessment (for example, essay, seminar paper, examination, presentation)

Attendance and participation in the two workshops

Submission of a short arrangement for the class

7. Method of Assessment

Attendance and participation in the three workshops

Submission of a short arrangement for class

8. Pass Requirement

Pass/Fail

9. Method of Supplemental Assessment

Re-submission of assignment if appropriate, repeat of Diploma year for attendance. Failure to pass this component in the following year will normally result in the student being asked to withdraw from the course.

10. Evaluation

Students are required to fill in a questionnaire. This questionnaire is supplemented feedback sessions with RIAM staff and both sets of data are added to the on-going quality assurance processes for this diploma.

Module 4: Practical Musicianship
Module 4a: Practical Musicianship - Improvisation

1. Module Size

3 x 2 hour lectures
Self-study: 4 hours

2. Rationale and Aims

Rationale

The ability to improvise in both music and life is an important feature of living in the 21st century. At heart this is both conceptual and attitudinal. This module explores improvisation as an integral part of life

Aims

- To develop students' confidence in their own ability for self-directed creative discovery
- To support students' to communicate improvisatory concepts and skills in group environments
- To encourage students' to devise a core set of resources for practical work

3. Learning Outcomes

On successful completion of this module, the student should be able to demonstrate:

- Rhythmic coordination
- Group leading in improvisation
- Compositional strategies for group work
- Musical competence vocally and instrumentally
- Adaptive skills to overcome group challenges
- Communication skills for working in groups

4. Course Content and Syllabus

- i. Listening (focused)
- ii. Group composition
- iii. Workshop games/exercises
- iv. Performing

5. Teaching and Learning Methods

Workshop-style group seminars with active participation throughout

6. Methods of Assessment (for example, essay, seminar paper, examination, presentation)

Continuous Assessment based on attendance, participation, engagement in discussion.
Demonstration of ability to assimilate materials to rework and adapt to set assignments.

7. Pass Requirement

Pass/Fail

8. Method of Supplemental Assessment

Repeat relevant component of Diploma year for attendance. Failure to pass this component in the following year will normally result in the student being asked to withdraw from the course.

9. Recommended Reading Materials / Indicative Resources

List the primary reading materials and/or web resources that students might use to support their learning.

Nachmanovitch, Stephen: Free Play-Improvisation in Life and Art

Bailey, David: Improvisation-Its nature and Practice in Music

Runswick,Daryl: The Improvisation Continuum

[Available from <http://www.darylrunswick.net/article.html>]

10. Evaluation

Students are required to fill in a questionnaire. This questionnaire is supplemented feedback sessions with RIAM staff and both sets of data are added to the on-going quality assurance processes for this diploma.

Module 4b: Practical Musicianship - Introduction to Pre-instrumental Training

1. Module Size

Lecture hours: 3 Lectures totalling 5 hours

Self-study: 13½ hours

2. Rationale and Aims

Rationale

Pre-instrumental tuition represents a unique and invaluable opportunity to awaken the musical interest of the child, and lay a solid foundation for success in subsequent instrumental studies. Early development of skills necessary for further musical tuition enhances the child's experience of same, and maximises their innate musical potential.

Aims

- To provide students with a solid foundation of knowledge regarding the principles of pre-instrumental training
- To outline the various skills developed in pre-instrumental training, and suggest methods to effectively achieve skill-development
- To provide a model of best practice in pre-instrumental tuition
- To provide students with criteria for selecting appropriate musical repertoire and activities for the pre-instrumental class
- To outline the appropriate teaching processes for pre-instrumental tuition
- To enable students to appropriately plan and sequence a pre-instrumental class

3. Learning Outcomes

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

- Demonstrate an understanding of the rationale behind pre-instrumental training
- Demonstrate a knowledge and understanding of the principles of pre-instrumental training, and apply these to their own teaching practice.
- Be aware of the various skills developed in the pre-instrumental class and activities through which skill development can be achieved.
- Be able to set appropriate long and short-term goals for pre-instrumental classes.
- Should be able to apply their knowledge skills regarding pre-instrumental training in a classroom context.
- Be able to select repertoire and activities to achieve skill-development, appropriate to the age and ability of their students.

4. Course Content and Syllabus

- i. The rationale behind pre-instrumental training, its role in music education, and a discussion of its benefits.
- ii. Goals of pre-instrumental training.
- iii. The philosophy of music education of Zoltan Kodály
- iv. The pedagogical principles of pre-instrumental training, based on Kodály's philosophy.
- v. Musical skills developed in pre-instrumental training, and activities through which skill development can be achieved.
- vi. Necessary pedagogical processes
- vii. Selecting repertoire and activities which best supports skill-development.
- viii. Lesson planning/sequencing.

5. Teaching and Learning Methods

The module will alternate between lecture and workshop-style format, with the direct participation of the students.

6. Methods of Assessment (for example, essay, seminar paper, examination, presentation)

Students will be asked to write two lesson plans and to submit a 500 word essay reflecting on aspects covered in the module and their application in their own practice.

7. Pass Requirement

Pass/Fail

8. Method of Supplemental Assessment

Due to the short and highly interactive nature of the class, supplemental assessment will not be possible if attendance is less than required.

Re-submission of essay if appropriate.

9. Recommended Reading Materials / Indicative Resources

Forrai, Katalin "Music in the Preschool"

Houlihan Michael and Tacka, Phillip, "Kodály Today"

10. Evaluation

Students are required to fill in a questionnaire. This questionnaire is supplemented feedback sessions with RIAM staff and both sets of data are added to the on-going quality assurance processes for this diploma.

Module 4c: Practical Musicianship - Instrument Maintenance

1. Module Size

2 x 120 minute workshops

Self-study: 2 hours

2. Rationale and Aims

Rationale

The ability to make rudimentary repairs is a vital tool for any community musician. These two seminars cover the basic accidents which can occur to string and wind/brass instruments.

Aims

- To give students a working knowledge of a selection of orchestral instruments.
- To give students the confidence to fix small instrument problems and diagnose larger ones

3. Learning Outcomes

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

- Demonstrate a working knowledge of the basic orchestral instruments
- Effect basic repairs to a range of instruments

4. Course Content and Syllabus

Participants will be introduced to a selection of orchestral instruments and their working.

Participants will learn to make basic repairs and identify larger problems.

5. Teaching and Learning Methods

Lecture and Q & A format

6. Methods of Assessment (for example, essay, seminar paper, examination, presentation)

Attendance and participation in the two workshops

7. Pass Requirement

Pass/Fail

8. Method of Supplemental Assessment

Re-submission of assignment if appropriate, repeat of Diploma year for attendance. Failure to pass this component in the following year will normally result in the student being asked to withdraw from the course.

9. Evaluation

Students are required to fill in a questionnaire. This questionnaire is supplemented feedback sessions with RIAM staff and both sets of data are added to the on-going quality assurance processes for this diploma.

Module 4d: Practical Musicianship - Music Technology

1. **Module Size**

2 workshops of 2 hours (Total 4 hours)

Self-study: 4 hours

2. **Rationale and Aims**

Rationale

An introductory presentation on methods for incorporating Music Technology into a classroom environment

Aims

- Use of free software and low cost/readily available hardware as a means of incorporating technology
- Introducing simple yet fun and engaging projects that make use of technology as a means of creativity
-

3. **Learning Outcomes**

On successful completion of this module, the student should be able to

- Available online resources to enable them to Create acousmatic music
- Demonstrate the ability to create their own individual acousmatic projects
- Demonstrate the confidence to devise a recording-based project for others

4. **Course Content and Syllabus**

Students are introduced to two potential music technology orientated projects:

“Sonic Postcards”

Is a recording based project that attempts to capture the sonic footprint of an environment. These can be single take field recordings or a mix of various sources creating a composite sonic image. Students are introduced to various methods of capturing and editing audio through a combination of portable recorders, smartphone apps and homemade microphones.

“Sound Design for Film”

Is a recording and post-production project that uses a silent film over which students record and/or locate foley recordings to sync to the image. 90% of all audio (footsteps, gunshots, clothes rustling) is produced by a dedicated team of sound designers and foley artists after the principle filming and editing has taken place on the film. This re-production of the audio environment lends a believability to the film and also allows the film makers to control the audio environment, altering it for creative effect or excluding unwanted distractions (wind machines, airplane flyovers).

5. **Teaching and Learning Methods**

The initial session of two hours is an informal presentation discussing the two projects and listening to and viewing examples with some demonstration of equipment and techniques involved in the creative process.

The second session gives the students a hands-on opportunity to work with sound design for film. A short silent will be provided and students will be shown how to apply audio to the project.

6. **Methods of Assessment (for example, essay, seminar paper, examination, presentation)**

Attendance and participation in the two workshops

7. **Pass Requirement**

Pass/Fail on attendance

8. **Method of Supplemental Assessment**

Repeat relevant component of Diploma year for attendance. Failure to pass this component in the following year will normally result in the student being asked to withdraw from the course.

9. **Recommended Reading Materials / Indicative Resources**

Sound Design for Film resources:

Free Sound Project (www.freesound.org)

Documentaries – Peter Jackson, Production Diaries from “King Kong” (Special Edition DVD)

Ben Burtt - Designing worlds from the sound up, a look at the sound design of Disney/Pixar’s “Wall-E”

Sonic Postcard resources:

London Sonic Postcard (from Tate Britain)

Chris Watson recordings on Touch, including Touch Radio Documentaries

Emily Richardson “Cobra Mist”

Jonathan Nangle - Coastal Field Recordings, Field Recordings, Audio Slideshows

10. Evaluation

Students are required to fill in a questionnaire. This questionnaire is supplemented feedback sessions with RIAM staff and both sets of data are added to the on-going quality assurance processes for this diploma.

Module 4e: Practical Musicianship - Percussion Instruments in the School Environment

1. Module Size

Two classes of 2 hours duration each (Total 4 hours)

Self-study: 4 Hours

2. Rationale and Aims

Rationale

Basic competence on group percussion is a crucial element in the skills set of anyone involved in community music.

Aims

- Developing the students' self confidence in their own ability for leading school/group percussion classes
- Giving the students the basic/necessary communication and technical skills to flourish in the school environment
- The development of improvisational skills in a group. This involves encouraging the students to "think off of the page" musically

3. Learning Outcomes

On successful completion of this module, the student should be able to demonstrate

- Basic Rhythmic techniques relating to percussion
- Improvisational techniques on standard, school, and homemade percussion
- Compositional ideas for percussion ensemble
- Musical competence on standard percussion instruments
- Strategies for adapting to differing skill levels and/or age groups
- Communicating basic percussion skills in a group setting

4. Course Content and Syllabus

"Percussion instruments in the school environment", will be primarily about covering the basic techniques of the various percussion instruments commonly found in schools. This will include standard percussion instruments (drum set, snare drum, glockenspiel, timpani) and standard" education pack percussion". In addition we will discuss how simple percussion instruments can be constructed using bottles, pipes, buckets etc. During each class, I will hand out parts for a simple percussion ensemble piece that we as a class will discuss and rehearse. This piece will include standard, education pack, and constructed instruments. It is the goal of each class is to conclude with a successful performance of the piece.

5. Teaching and Learning Methods

Workshop style group classes with active participation throughout. They will highly interactive and will include short lectures and instrumental demonstrations on my part, and questions/answers and in-class performance/participation on the part of the students.

6. Required Equipment and Resources

All required equipment, materials and resources will be made available in the module handbook and/ or class.

7. Methods of Assessment

The module will be graded by continuous Assessment, based on attention, attendance, participation and engagement in all aspects of the class. It is the responsibility of each student to have prepared all of the materials included in the weekly student handbook. As these materials will form the basis of each of the modules content, it is extremely important and will be assessed in class.

8. Pass Requirement

Pass/Fail

9. Method of Supplemental Assessment

Due to the short and highly interactive nature of the class, supplemental assessment will not apply

10. Recommended Reading Materials / Indicative Resources

Modern School for snare drum – Morris Goldenberg

Modern School for xylophone – Morris Goldenberg

[Percussion for Musicians: A Complete, Fundamental Literature and Technique ...Robert M. McCormick](#)

11. Evaluation

Students are required to fill in a questionnaire. This questionnaire is supplemented feedback sessions with RIAM staff and both sets of data are added to the on-going quality assurance processes for this diploma.

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riam.ie