DIPLOMA IN MUSIC
TEACHING AND
PERFORMANCE
HANDBOOK 2018-2019
Undergraduate Programme in Music Performance
The Royal Irish Academy of Music

in association with
The University of Dublin, Trinity College Dublin

Undergraduate course title: Diploma in Music Teaching and Performance
[Special Purpose Award Level 7]

Credit value: 60 ECTS [1 ECTS = 25 student effort hours]

Academic year accreditation starts: 2014

Duration of the Diploma course: Full time 1 year

Closing date for applications: 1st December (Direct application to RIAM)

No. of students min/max: 5/12

Institution delivering the course: The Royal Irish Academy of Music

Head of Institution: Deborah Kelleher, Director

Accrediting Institution: Trinity College Dublin

Affiliation to School in Trinity College: School of Drama, Film and Music

A Note on this Handbook
This handbook will provide a guide to what is expected of you on this programme. Compliance with the requirements found in this handbook is the responsibility of the student. Please retain for future reference.

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.

Please note that, in the event of any conflict or inconsistency between the General Regulations published in the Academy Calendar and information contained in course handbooks, the handbook does not supersede the Academy’s regulations in the Academic Calendar and the provisions of the General Regulations will prevail.
Queries
For queries regarding the content of your Course Handbook, please contact any one of the following:-

- Frances Hogan Administrative Officer [Registry] or any member of the General Office staff, or your relevant Head of Faculty

Examinations and Assessments
Please note

- **Non-attendance penalties:** Students must attend all Principal Study lessons, Supporting Studies, RIAM Holistic Performance Classes, and group classes and academic lectures. Students who fail to attend without a certified and sanctioned excuse will have marks deducted from their end of year result.
- Students should consult your lecturer for submission dates for assignments etc.
- Students must submit all assignments relating to all components/modules each Academic Year
- Students will receive their examination timetables in advance of the dates of examinations. Please note once scheduled students cannot request a change to day/time allocated to them. No reminders will be sent to individual students.
- If a student is unable to sit an examination due to unforeseen circumstances, the General Office staff must receive the relevant form in advance so that the Administrative Officer can seek permission for the correct course of action [deferral, withdrawal etc.]
- An unexcused absence from an examination will result in a fail grade being recorded for the relevant examination
- **Use of photocopies**
  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].

Important Dates
Please refer to the Academic Calendar

Plagiarism
All student must go to http://tcd-ie.libguides.com/plagiarism to comply with TCD instructions regarding plagiarism
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Diploma in Music Teaching and Performance

1. **Introduction**

The Diploma in Music Teaching and Performance (60 ECTS credits) is a structured full-time course of one year’s duration. The primary emphasis of the course is on practical studies including both solo and ensemble work. These studies are supported by courses in musicianship and related studies in instrumental/vocal teaching and performing. Integral to the course are the ensemble activities of choir, orchestra, chamber music, and accompaniment.

Repertoire classes, seminars and masterclasses given by members of the Academy staff as well as other distinguished national and international musicians complement all of the above.

In designing this programme, the Academy has allocated to the student a significant amount of individual tuition from the instrumental/vocal teacher. The number of students admitted to the course is small and therefore will only be open to students of proven excellence. The RIAM provides the necessary vocal, instrumental and academic skills to provide a diploma of distinction in music teaching and performance.

2. **Rationale**

The primary emphasis of the course is on practical studies including both solo and ensemble work. These studies are supported by modules in Instrumental and Vocal Pedagogy, Aural Training, Compositional Techniques, History of Music and Professional Practice. These elements are designed to improve the quality of the student’s musicianship by developing aural, structural and stylistic awareness, and understanding of compositional techniques and the unique challenges of the music profession, particularly as an instrumental or vocal teacher.

Integral to the course are secondary studies in Chorale, Orchestra (for orchestral instruments), Accompaniment (for keyboard players) and Opera, Oratorio, Song Classes, Languages and Phonetics classes (for singers).

3. **Structure of Programme**

3.1 The following instruments/disciplines may be offered as Principal Study:

<table>
<thead>
<tr>
<th>Keyboard</th>
<th>String</th>
<th>Woodwind, Brass &amp; Percussion</th>
<th>Voice</th>
<th>Conducting</th>
</tr>
</thead>
<tbody>
<tr>
<td>Piano</td>
<td>Violin</td>
<td>Recorder</td>
<td>Soprano</td>
<td>Choral</td>
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<tr>
<td>Organ</td>
<td>Viola</td>
<td>Flute</td>
<td>Mezzo-soprano</td>
<td>Orchestral</td>
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<tr>
<td>Harpsichord</td>
<td>Violoncello</td>
<td>Oboe</td>
<td>Countertenor</td>
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<tr>
<td>Accordion</td>
<td>Double Bass</td>
<td>Clarinet</td>
<td>Tenor</td>
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<tr>
<td>Accompaniment/Direction</td>
<td>Concert Harp</td>
<td>Bassoon</td>
<td>Bass</td>
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<td></td>
<td>Irish Harp</td>
<td>French Horn</td>
<td>Baritone</td>
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<td></td>
<td>Classical Guitar</td>
<td>E flat Tenor Horn</td>
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<td>Trumpet</td>
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<td>Trombone</td>
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<td></td>
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<td>Euphonium</td>
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<td>Tuba</td>
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<td>Percussion</td>
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3.2 Aims and objectives

The aims and objectives of the programme are:

- To train students to a high level in performance and pedagogy, enabling them to qualify as instrumental/vocal teachers of the highest calibre suitable for teaching pupils at all levels on a one-to-one basis in established music institutions, or a peripatetic teacher(s) attached to either primary or secondary schools, or as community-based teacher(s) in private practice.

- To provide students with a wide musical knowledge through classes in performance, musicianship and repertoire as well as seminars and masterclasses.

- To enhance their instrumental/vocal teaching skills through related studies of educational psychology, various musical pedagogies (e.g. Kodaly and Dalcroze) and supervised teaching practice.

- To provide students with a broad experience of practical music-making, equipping them with the skills necessary to participate confidently in a wide variety of teaching performing situations from solo instrumental lessons to chamber music and larger ensemble coaching.

3.3 Programme Learning Outcomes

This programme leads to the award of a diploma at Level 7 of the National Framework of Qualifications. On successful completion of this programme students should be able to:

- Participate confidently in a wide variety of teaching performing situations from solo instrumental lessons to chamber music and larger ensemble coaching.
• Teach as instrumental/vocal specialists in a variety of settings from conservatories to private teaching environment and primary and secondary schools
• Communicate a strong artistic vision, supported by a sound technique and effective rehearsal strategies
• Work productively as part of a team within a variety of ensemble formats
• Compose and analyse short exercises using a wide range of compositional techniques
• Identify and describe in detail the major developments of music through study of the musical score and secondary sources
• Perform exercises which demonstrate awareness of the physical experience associated with movement
• Control anxiety and stress in performance
• Plan, reflect on and progress their careers as an instrumental or vocal teacher
• Critically reflect and articulate the main principles of educational psychology, and various musical pedagogies (such as Kodaly and Dalcroze)

4. Governance structure

4.1 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 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.

4.2 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.

4.3 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. 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.

4.4 Governance structure between TCD and RIAM
The governance structure of the validated course will be via the RIAM Associated College Degrees Committee. RIAM plans to integrate the RIAM Associated College Degrees Committee by having a Committee representative on the Examination Board.

5. Admissions
Admissions to the Diploma in Music Teaching and Performance programme at The Royal Irish Academy of Music will be administered through direct application to the RIAM. The closing date for applications is December 1st. Entry is possible only at the beginning of the Academic Year, in September.

Applications
All prospective applicants must submit the following to the General Office, RIAM by 1st December:
• A completed application form (available from RIAM website or upon enquiry)
• The relevant non-refundable application fee
• A detailed Curriculum Vitae which should include details of your performing career to date e.g. Concerts, Recitals, Feiseanna, Broadcasts, Orchestral/Chamber Music/Ensemble experience etc., as well as the applicant's examination record and any other information they would consider helpful to your application
• Proof of competence in English in the case of students for whom English is not the first language
• Proof of Grade 8 practical exam or its equivalent
• Written recommendations from two musicians, who may be the applicant's teachers, confirming the suitability of the applicant for the course
• Applicants may submit an unedited DVD of a recent performance [optional]
• A personal statement may be included. Applicants may choose to indicate why they wish to undertake this programme, what they hope to achieve and why they specifically wish to study at the Royal Irish Academy of Music

Short-listed applicants will be notified of the day and time of their audition and interview.

5.1 Minimum/maximum numbers
Minimum 5 EU/non EU fee paying applicants each Academic Year
Maximum 12 EU/non EU fee paying applicants each Academic Year

5.2 Admission Requirements
Qualifications or equivalent
Applicants for the course are required to have:
• 85% or higher in the Grade VIII RIAM Local Centre examination, or Associated Board of the Royal Schools of Music, or Guildhall school of Music London, or Trinity College London, or from comparable institutions in other countries*

  or

Successfully passed the RIAM Access Course.

* Where a student has not attained the required audition requirements, he/she may apply with a recommendation from his/her teacher.

Matriculation requirements
To be considered for admission to the course applicants must have received the minimum matriculation requirements as denoted by TCD [please visit www.tcd.ie/study/apply/admission-requirements/undergraduate/]

In exceptional circumstances where the candidate shows a high level of musical ability but does not meet the matriculation requirements, such candidates may be accepted subject to the approval of the Senior Lecturer, TCD.

Mature Applicants:
An exemption from Leaving Certificate or equivalent academic requirements may be made in the case of mature students who have reached the age of 23 before commencing the course. Mature EU/EEA (including Swiss, Norwegian and Icelandic) candidates for full-time study should apply to the Royal Irish Academy of Music by 1st December in the year of entry.

Competence in the English language - all classes/lectures/seminars are conducted through English. Students whose first language is not English and who have not been educated through the medium of English must present one of the qualifications in the English language denoted on TCD’s website

Note:
➢ Students whose standard is at IELTS 5.5 or 6 or equivalent may be made a conditional offer, and will be required to take part in TCD’s 8 week IELTS Pathway Programme (or similar programme) prior to taking up the place in September. They must be certified at IELTS 6.5 by the time of starting the degree. Failure to reach 6.5 means that the student must relinquish or defer their offer

5.3 Audition Procedures
Audition/interview
The audition/interview panel will normally consist of a selection of the following RIAM personnel:
• The Director or her/his nominee
• Heads of Faculty or their nominees:
  - Head of Keyboard
  - Head of Musicianship
  - Head of Strings
  - Head of Vocal
  - Head of Wind Brass and Percussion
• Such specialist(s) as the Course Committee may consider necessary to appoint in an examining or advisory capacity

Applicants will be selected on the strength of their performing ability and on the basis of written application with only the best-qualified applicants accepted. Short-listed applicants will be notified of the day and time of their audition and interview. Auditions are usually held in person in late January.

Performance audition
All successful applicants called for audition will be required to:-
• Perform, at audition, a balanced and stylistically contrasting programme of 15 minutes music, consisting of not less than two works/songs.
• The panel may, at their discretion, require the applicant to sight-read/sightSing a piece of suitable difficulty.

The audition/interview panel reserves the right to hear all or part of any work presented. Applicants must provide their own Accompanist if required.

Interview
The interview will normally take approximately 10 - 15 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 particular technical issues they might wish to work on, repertoire they might like to specialise in, and more.

Diploma in Music Teaching and Performance
Written examination
To sit a written paper, which will include rudiments, melody writing and a harmony question in simple choral style of approximately the current Leaving Certificate (higher-level paper) standard of difficulty. Candidates will also sit an aural paper. Applicants are required to pass in both the written paper and the aural tests in order to be considered for admission to the course. *

* Note:
In exceptional circumstances, a complementary pass may be awarded to applicants at the discretion of the audition/interview panel, subject to the following conditions being fulfilled:
- The applicant must display exceptional flair and potential
- The applicant must have obtained a mark within the compensatory range of 30% - 40% in both written and aural tests
- Applicants admitted to the course under these conditions will be required to attend supplementary lectures as deemed necessary by the interview/audition panel in order to satisfy the requirements of the course.

In very exceptional circumstances (and where outstanding flair and ability have been demonstrated), candidates who fail to meet these requirements at their initial attempt may present themselves for further assessment at the beginning of the Academic Year [September] in which they wish to enter the course.

Audition/interview results
The panel produces a list of successful applicants in order of merit. Successful applicants who are offered a place on the programme (subject to attaining the relevant academic qualifications) receive a conditional letter of offer from the Academy within 10 working days of the auditions.

5.4 Administrative support
Administration support includes admissions, examinations and student records.

5.5 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.

6. Academic quality assurance

6.1 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 Music Teaching and Performance Committee. Part of the review to ensure the programme is meeting the needs of students and lecturers, 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.

6.2 Evaluation/Student feedback
Student feedback on module content, assessment, and teaching is sought directly from students. The questionnaire 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 about the implementation of these changes.

This questionnaire is supplemented by group feedback sessions with RIAM staff and both sets of data are added to the on-going quality assurance processes for this degree.

6.3 Role of External Examiner
The appointment of all External Examiners shall be made following nomination by the Course Committee, and approval by the Board of Studies.

6.4 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.

Library
The RIAM library provides access to the electronic and printed research resources required for The Diploma in Music Teaching and Performance. As well as providing an Induction Day tour for new students, the library offers a series of tutorials on research and library skills, focusing on research resources, database searching, and electronic journals and sourcing and evaluating scholarly resources on the internet.

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.

Use of computers
Valid usernames and passwords will give each student access to Moodle, the Internet, MS Word, music technology software and personal folders on the Student Server (RIAMTLS) to store course-related work, created on PCs [20] which are connected to the Student Network and installed in the Library and in the Computer Room.

7. Course Committee

7.1 Structure of Course Committee
The Diploma in Music Teaching and Performance 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 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 thirteen ex officio members:

- Director or her/his nominee
- Chairperson of the Course Committee [elected from the Course Committee each Academic Year]
- Heads of Faculty:
  - Head of Keyboard Faculty
  - Head of Musicianship Faculty
  - Head of Strings Faculty
  - Head of Vocal Faculty
  - Head of Wind, Brass and Percussion Faculty
- A representative of the RIAM Board of Studies
- Administrative Officer [Registry]
- One student representative

In addition, Lecturers of registered students on the Diploma in Music Teaching and Performance are automatically members of the Course Committee.

The Course Committee will convene at least four times annually. The committee will be chaired by a member of the Course Committee who is nominated and elected each Academic Year.

7.2 Membership of the Admission Sub-committee

- Director or her/his nominee
- Heads of Faculty
  - Keyboard Faculty
  - Musicianship Faculty
  - Strings Faculty
  - Vocal Faculty
  - Wind, Brass and Percussion Faculty
- Administrative Officer [Registry]

7.3 Examination Results Liaison Representative
A nominee from the General Office of the RIAM will liaise with the Student Records Office (SRO) in Trinity College Dublin. The Examinations Results Liaison Representative will effectively deal with any queries and will ensure submission of results to the SRO in a timely manner. The deadline for submission of annual examination results is the end of July and of supplemental results by the end of September.
1. **Academic Year and Terms**

**Principal Study**
The RIAM Academic Year consisting of 30 weeks of tuition commences on the second Monday of September each year. Students may be required to take lessons outside the working hours of 9am - 6pm and at weekends to accommodate those who work in orchestras and have other commitments.

**Performance Ensembles**
The 30 week RIAM Academic Year includes 6 intensive Performance Spotlight weeks for intensive ensemble study [Performance projects may include weekends and evening hours]

**Supporting Studies**
The RIAM Academic Year consisting of 24 weeks of lectures and 2 reading weeks

**Examinations**
Chamber Music examinations are held in December
Mid-year examinations are held in February
End-of-year examinations are held in May/June
Supplemental periods for repeat exams is normally last week in August and first week in September.

2. **Module Co-ordinators/Lecturers**
The Diploma in Music Teaching and Performance Course Committee design, implement and monitor the delivery of the degree.

**Note:**
- Each lecturer reserves the right to alter the course module at any stage during the Academic year.

3. **Assessment Procedures**

3.1 **Diploma in Music Teaching and Performance Assessment Procedures/Marking Criteria**
The proportion of marks allocated to each of the components for the purposes of arriving at the overall percentage will be as follows:

<table>
<thead>
<tr>
<th>Modules</th>
<th>100%</th>
<th>Overall %</th>
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<tbody>
<tr>
<td>Performance</td>
<td></td>
<td>60%</td>
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<tr>
<td><strong>Module 1: Principal Study</strong></td>
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<td>55%</td>
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<tr>
<td>Mid-year Examination</td>
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<td>End-of-year Examination</td>
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<tr>
<td>Continuous Assessment</td>
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<td><strong>Module 2: Chamber Music</strong></td>
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<td>5%</td>
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<tr>
<td>End-of-year Examination</td>
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<tr>
<td>Continuous Assessment</td>
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<td><strong>Module 3: Performance Electives</strong></td>
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<td>0%</td>
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<tr>
<td>Continuous assessment and or examination</td>
<td>Pass/Fail</td>
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<tr>
<td>Supporting Studies</td>
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<td>20%</td>
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<tr>
<td><strong>Module 4a: Compositional Techniques</strong></td>
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<tr>
<td>3 Portfolios</td>
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<tr>
<td>End-of-year Written Examination</td>
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<tr>
<td><strong>Module 4b: Aural Training/Sight-Singing</strong></td>
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<tr>
<td>Mid-year Assessment</td>
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<tr>
<td>End-of-year Written Examination</td>
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<tr>
<td><strong>Module 4c: History of Music</strong></td>
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<tr>
<td>Course Work</td>
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<tr>
<td>Academic Writing/Research Skills</td>
<td>5%</td>
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<tr>
<td>2 short Essays @ 5% each</td>
<td>10%</td>
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<tr>
<td>1st Listening test</td>
<td>20%</td>
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<td>Essay Oepra</td>
<td>20%</td>
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<tr>
<td>Essay Keyboard</td>
<td>20%</td>
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<tr>
<td>2nd Listening test</td>
<td>25%</td>
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<tr>
<td><strong>Related Studies</strong></td>
<td></td>
<td>20%</td>
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<tr>
<td><strong>Module 5a: Instrumental Pedagogy</strong></td>
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<tr>
<td>Course work</td>
<td>50%</td>
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<tr>
<td>Semester 1</td>
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<tr>
<td>Instrumental Presentation (December)</td>
<td>10%</td>
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<td>Semester 2</td>
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<tr>
<td>Pedagogy Presentation</td>
<td>25%</td>
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<tr>
<td>Pedagogy Portfolio/Report</td>
<td>15%</td>
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<tr>
<td>(Will be linked to module 5b)</td>
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</table>

**Diploma in Music Teaching and Performance**
Micro Teaching  
Module 5 b: Demonstration Lesson/Viva Voce  
Course work  
Pass/Fail  
Case Study  
Demonstration Lesson  
Viva-voce  
Module 6: RIAM Holistic  
Continuous assessment/attendance and project  
Pass/Fail

Note:
- Each weighted element shall be marked out of 100 initially and weighted subsequently to conform to the overall percentages listed above.
- **Non-attendance penalties:**
  100% attendance is expected in all modules or components within modules. Students who fail to attend without a certified and sanctioned excuse will have marks deducted as follows:
  - **Instrumental/Keyboard Performance Classes; Group classes; Chamber Music, Languages classes etc.**
    - The following penalties will apply to the relevant module/component within a module: 2½% for any 2 absences; 5% for any 4 absences; 7½% for any 6 absences etc. Penalties incurred for Performance Classes [Keyboard/Intrumental] will be deducted from the overall Performance mark [weighted at 60% of their year’s total marks].
  - Such deductions shall be made for all absences [without a certified and sanctioned excuse] without limit, and persistent non-attendance could result in failing the year

**Supporting Studies**  
100% attendance is expected in all Academic lectures. Failure to do so will result in the following penalties: 5% will be deducted from the relevant module/component where students only attend a minimum of 75%; an additional 1 mark for each lecture missed thereafter will be deducted from the relevant module/component.

**RIAM Holistic**  
Students should attend all Holistic lectures. Failure to do so will result in the following penalties:
If an aggregate a student’s attendance drops to 75% a 5% deduction will be applied to the weighted overall supporting studies mark

**Performance Electives Assessment penalties [including Chorale]:**
- Full (100%) attendance is compulsory for all RIAM ensembles. Performance projects may include weekends and evening hours.
- Except where there is a 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 of their overall performance mark (weighted at 60% of their year’s total marks).
- A further 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.

- All programmes must be approved by the student’s principal study tutor, the relevant Head of Faculty and the relevant Course Committee.
- Where a student does not submit their exam programme by the given deadline [please refer to the Academic Calendar] and as required by the Course Committee a deduction of 5 marks for that exam will be imposed as a penalty.
- Repertoire may be substituted [on the relevant form] subject to approval by the relevant Head of Faculty.
- Throughout the entire course, any work or study performed at examination may not be repeated again in any subsequent examination unless the work or study has only been performed in part and not as a whole in a previous examination. Urtext editions are recommended where possible and available.
- All performances will be open to the public.
- Where a student does not satisfactorily present Programme Notes for a performance exam, a penalty reduction of 5 marks will be imposed.
- Use of sheet music:-
  - **Pianoforte**
    - Students have no memory requirements, except for the Quick Memorisation tests in the Mid-Year Examination
  - **Harpisichord**
    - Students have no memory requirements.
  - **Accordion**
    - Students must perform from memory the virtuoso Scarlatti Sonatas and at least one work from End-of-year repertoire list.
Organ
Organ students must perform from memory any Schübler chorale (BWV 645-650) in the Mid-year examination of year 3.

String students will be required to perform at least one piece from memory.

Wind, Brass, Percussion students are not required to perform their examination programmes from memory but are encouraged to do so.

- Relevant Keyboard and Vocal students required to perform from memory [this does not include Chamber Music] who use sheet music without prior permission of the Course Committee, will incur the following penalties:-
  - Up to 10 minutes of platform time students will incur a deduction of 2 marks
  - Up to 20 minutes of platform time students will incur a deduction of 3 marks
  - Up to 30 minutes of platform time students will incur a deduction of 4 marks
  - Over 30 minutes of platform time students will incur a deduction of 5 marks

Students may apply to the Course Committee for an exemption from this sanction, and this request will be reviewed in light of the demands of the works in question. [See Appendix 3a - 3c].

- String students required to perform a piece from memory [this does not include Chamber Music] who use sheet music without prior permission of the Course Committee, will incur a penalty of 5 marks. Students may apply to the Course Committee for an exemption from this sanction, and this request will be reviewed in light of the demands of the works in question.

- Students who play over 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.

- 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.

- Students must submit all work assigned for academic modules in the RIAM. No extensions regarding due dates or specific assignments will be granted.

- Any academic 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 academic 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 academic work that is received later than two weeks from the official due date will receive a mark of zero for that assignment.

- Students will be required to carry out such assignments in all areas of the course, as determined by the lecturer, and to submit complete portfolios of all assignments for assessment.

- 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 Rules and Regulations handbook for appeals criteria.

The following are the modes of assessment for each Module:-
**Performance** [proportion of overall marks = 60%]

**Module 1:**

- **Principal Study** [proportion of overall marks = 55%]
  - Continuous assessment by the student’s principal study teacher 25%
  - Performance 75%

Division of Performance marks are as follows:
- Mid-year Technical Requirements** = 30%
- End-of-year Recital* = 70%

** Where applicable, the Technical Requirements shall consist of scales, arpeggios, studies, orchestral excerpts, sight-reading, and transposition [See Appendix 3a – 4c for Keyboard/Instrumental Syllabii and Appendix 4 for Vocal Syllabus]

Students must obtain the minimum pass mark of 40% in each section of their Principal Study examination (Performance and Technical Requirements) and in their continuous assessment by their Principal Study Teacher, in order to pass this module overall. There is no compensation between sections in the examination. Each section in the examination shall be marked out of 100 initially and weighted subsequently to conform to the overall percentages listed above.

**Module 2:** **Chamber Music / Accompaniment** [proportion of overall marks = 5%]

Diploma in Music Teaching and Performance
Diploma in Music Teaching and Performance

Module 3: **Performance Electives**
Continuous assessment and/or examination on a Pass/Fail basis, by the relevant conductor(s)/director(s)/class tutors.

**Supporting Studies** [proportion of overall marks = 20%]
There are three Modules which are marked as follows:

Module 4a: **Harmony and Counterpoint**
- Portfolios = 40%
- End-of-year Examination = 60%

Module 4b: **History of Music**
- Semester 1 course work:
  - Score study/Essay/ListeningTest = 50%
- Semester 2 course work:
  - Score study/Essay/Listening Test = 50%

Module 4c: **Aural Training**
- Mid-year Examination = 50%
- End-of-year Examination = 50%

Students must obtain the minimum pass mark of 40% in each section of their Supporting Studies’ examination (Harmony and Counterpoint, History of Music and Aural Training) and in their continuous assignments/portfolios/essays etc, in order to pass this component overall. There is no compensation between sections in the examination. Each section in the examination shall be marked out of 100 initially and weighted subsequently to conform to the overall percentages listed above.

**Related Studies** [proportion of overall marks = 20%]
Each section of this component shall be weighted as follows:

Module 5a: **Instrumental Pedagogy**
- Course work 50%
  - Semester 1
    - Instrumental Presentation (December) = 10%
  - Semester 2
    - Pedagogy Presentation = 25%
    - Pedagogy Portfolio/Report = 15%
      (Will be linked to module 5b)
    - Micro Teaching = Pass/Fail

Module 5b: **Demonstration Lesson/Viva Voce**
- Course work 50%
  - Semester 1
    - Observation = Pass/Fail
  - Semester 2
    - Case study = 15%
    - Demonstration Lesson = 20%
    - Viva-voce = 15%

Module 6: **RIAM Holistic**
Continuous assessment and/or examination on a Pass/Fail basis, by the relevant class tutors

**Note:**
- Students must obtain the minimum pass mark of 40% in 5a and 5b in order to pass the Related Studies component.
- Each weighted element shall be marked out of 100 initially and weighted subsequently to conform to the overall percentages listed above.

**Module 5a**
**Semester 1, Duration: 11 weeks.** Students will attend and actively participate in a series of lectures. Topics may include the following areas:
- The Instrumental/Vocal Teacher in the 21st Century
- Planning and Profiling: A Practical Approach
- Assessment in Instrumental/Vocal Teaching
- Principles and Philosophies relating to Kodály, Dalcroze, Suzuki and Orff
- Music Potential and related theories of Musical Development
- Learning Styles, Memory, Practice and Sight-reading
• Learning Difficulties
• Performance Anxiety

The Instrumental presentation will be assessed at the end of Semester 1 (Assessment week - December). Students must obtain a minimum pass mark of 40%.

**Semester 2, Duration: 13 weeks.**

Semester two will explore the topics introduced in Semester 1 in greater detail with an increased focus on reflective practice and peer based learning. Students will explore the area of teacher identity and gather the necessary practical tools to assist them in the transition from theory to practice. During this module students will participate in a microteaching session (pass/fail) and will have an opportunity to observe and critique their developing teacher identities. Preparation for the pedagogic presentation, pedagogy portfolio/report and related parts of the viva-voce (module 5b) will also be explored – all of which will be assessed during the second semester.

**Module 5b**

**Semester 1, Duration 11 weeks. A total of 5 hours 30 minutes’ duration over the Semester, which may be articulated via 30 minutes each week. [The practical teacher is responsible for this].**

The Dip/Mus student will also observe their practical teacher, teaching a variety of student levels. The practical teacher will work with the Dip/Mus student on how to teach specific issues; addressing the ‘nuts & bolts’ of teaching [eg piano – hand position/pedalling]. Attendance is obligatory. Pass/Fail.

**Semester 2, Duration 12 weeks. A total of 6 hours 30 minutes duration over the Semester, which may be articulated via 30 minutes each week. [The practical teacher is responsible for this].**

**Case Study:** The Dip/Mus student will take on 1 pupil which will be the case study (from Elementary Grade up to Grade V). It should focus on the teaching and learning process over 12 consecutive weeks. Each case study write-up must provide information about the student, evidence of preparation for the term and evidence of weekly planning and reflection.

This will involve the following:

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

The case study will be monitored by the Dip/Mus practical teacher. The completed case study write-up will be presented to the practical teacher and pedagogy lecturer (2 copies), to be submitted on the **first Friday of May**.

**The Demonstration Lesson, and Viva - Voce:**

The student will be required to present the ‘case study’ pupil for a demonstration lesson at the end of the year. The Dip/Mus student will be required to give a demonstration lesson to this pupil of not more than 20 minutes duration. The Viva - Voce shall include questions on the demonstration lesson and case study pupil and allow the candidate to show an understanding of the following areas:

- Cultivating a musical approach to learning and practice
- Establishing a successful teaching and learning environment.
- The teaching of particular techniques:
  - **Piano/ Keyboard:** finger technique, tone production, scales and arpeggios, sight-reading, aural and/or rhythmic awareness, pedalling, practicing strategies, phrasing, and posture.
  - **Strings:** fingering, tone production, scales and arpeggios, sight-reading, aural and/or rhythmic awareness, harmonics, articulation, pedal technique, vibrato, intonation, practicing strategies, phrasing and posture.
  - **Wind, Brass and Percussion:** tone production, scales and arpeggios, sight-reading, aural and/or rhythmic awareness, tonging, breathing, intonation, practicing strategies, phrasing and posture.
  - **Voice:** tone production, scales and vocal exercises, sight-singing, aural and/or rhythmic awareness, support, legato singing, practicing strategies, phrasing and posture.

Students must obtain the minimum pass mark of 40% in each section of 5a and 5b in order to pass the Instrumental Pedagogy component.

**9.2 Examination Panels**

**Module 1: Principal Study**

The Mid-year and End-of-year examination will be conducted by an exam panel consisting of:-

- The External Examiner who will act as Chairperson of the Panel of Examiners
- The Relevant Head of Faculty or his/her nominee

**Note:**

- The Principal Study Teacher of each student may be in attendance at the examination and at the subsequent examination panel meeting.
The End-of-year examination panels shall meet at the conclusion of each examination session to consider all relevant matters to a student’s level of performance and attainment at this particular examination and declare a recommended result for each student concerned.

**Module 2: Chamber Music and Accompaniment where applicable**
The End-of-year examinations for this component will be conducted by a panel consisting of:
- Head of Faculty or their nominee
- External specialist examiner

**Module 4: Supporting Studies**
The End-of-year examinations for this component will be conducted by a panel consisting of:
- The student’s Supporting Studies’ lecturer
- An internal examiner from within the Musicianship faculty

**Module 5b: Related Studies**

**Demonstration Lesson/Viva Voce Examination**
The end-of-year examination will be conducted by an exam panel consisting of:
- The extern
- The Relevant Head of Faculty or his/her nominee
- The Music Education Lecturer

**Note:**
- The Head of Faculty will only be required to attend the examination for his/her specific discipline

### 9.3 Re-sit Assessments

**Note**
- The results of a repeat examination will be judged on a pass/fail basis [pass = 40%].

**Module 1: Practical Study**
A student who fails this component will be required to re-sit the end-of-year examination in full at the repeat examination session in the September immediately following his/her first attempt. A failure in this component at the repeat examination, or failure in the repeat examination as a whole, will require the student to repeat the year in full. A third failure will normally require the student to terminate his/her studies at this point. A re-sit examination fee is applicable.

**Module 2: Chamber Music**
Candidates who fail to meet the pass requirements may be permitted, subject to the approval of the Board of Examiners, to retake the outstanding examination(s) in August/September period immediately following the first attempt. Candidates who fail to meet the pass standards at this subsequent attempt or who have not been permitted to take the repeat examinations referred to above, may be given, at the discretion of the Course Committee, a final opportunity to pass the outstanding examination(s) at the next available opportunity which will be May/June of the next academic year. A re-sit examination fee is applicable.

**Module 3: Performance Electives**
In the event of failure in any Performance Electives, that student will be deemed to have failed the year and will be required to repeat the Performance Elective with 100% attendance the following year and attend another non-compulsory Performance Elective. A further failure will normally require the student to terminate their studies at this point.

**Modules 4 and 5: Supporting Studies and Related Studies**
A student, who fails their Case Study, Demonstration Lesson or Viva Voce, will be required to repeat these elements at the re-sit session in the September immediately following his/her first attempt. A failure in this component at the repeat examination, or failure in the repeat examination as a whole, will require the student to repeat the year in full. A third failure will normally require the student to terminate his/her studies at this point. A re-sit examination fee is applicable.

**Module 6: RIAM Holistic**
In the event of failure in any component of RIAM Holistic, a compensatory pass may be awarded at the discretion of the Board of Examiners where the student has full attendance in other components. Where this condition is not fulfilled, that student will be deemed to have failed the year and will be required to repeat the module with full attendance the following year. A further failure will normally require the student to terminate their studies at this point.

### 9.4 Result procedures
Students will receive copies of their results and detailed remarks in the case of Principal study and chamber music from specialist extern by e-mail sent from the General Office and copied to the relevant lecturer. This process ensures students receive feedback on their strengths and areas for improvement.
9.5 End-of-year results
The results of the individually assessed components for each student will be considered by a formally constituted Board of Examiners. This Board will consider all relevant matters pertaining to a student’s level of performance and attainment at the diet of examinations and declare a recommended result in respect of each student. Such results, certified by the Director or Administrative Officer [Registry] of the RIAM, will be e-mailed as soon as possible following the deliberations of the Board of Examiners.

The following will be invited to attend the Board of Examiners:-
- Overall External Examiner
- Administrative Officer [Registry]
- Heads of Faculty:
  - Head of Keyboard
  - Head of Musicianship
  - Head of Strings
  - Head of Vocal
  - Head of Wind, Brass and Percussion
- Academic lecturers/Principal tutor
- Internal Examiners
- A representative from the RIAM Associated College Degrees Committee

9.6 Appeals procedure
Please refer to the RIAM Regulations and Policy Documents for full-time students

9.7 Academic progression
Students who achieve a minimum of a P2 (60%-69%) in their performance examinations and who pass all other examinations may apply to enter year 2 of the Bachelor in Music Performance. Such applicants MUST meet the minimum matriculation and English language proficiency criteria laid out by Trinity College, Dublin, and will undertake an audition and interview at the RIAM. Places will be made available through this route according to the maximum class sizes. In the event that more applicants apply than there are available places, such places will be allocated according to a competitive audition process

9.8 Awards
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.

Distinction 70% and above
P1 60% - 69%
P2 50% - 59%
P3 40% - 49%
10. **Diploma in Music Teaching and Performance - Keyboard/Instrumental Modules**

1 ECTS Credit = 25 hours  
60 ECTS Credits = 1500 hours

**Note:**  
- Lecturers reserve the right to alter the course module at any stage during the year

<table>
<thead>
<tr>
<th>Module</th>
<th>Components within Modules</th>
<th>Assessment</th>
<th>Overall %</th>
<th>Contact Hours</th>
<th>Student Workload</th>
<th>ECTS</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Performance</strong></td>
<td></td>
<td></td>
<td>60%</td>
<td></td>
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</tr>
<tr>
<td>1</td>
<td>Principal Study [Keyboard]</td>
<td>Main Instrument/Performance Class</td>
<td>Mid-year End-of-year Continuous Assessment</td>
<td>55%</td>
<td>70 approx</td>
<td>430</td>
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<td>2</td>
<td>Principal Study [Instrumental]</td>
<td>Main Instrument/Performance Class/ Accompanying</td>
<td>Exam Mid-year End-of-year Continuous Assessment</td>
<td>55%</td>
<td>80 approx</td>
<td>420</td>
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<tr>
<td>2</td>
<td>Chamber Music</td>
<td>Main Instrument</td>
<td>Exam Continuous Assessment</td>
<td>5%</td>
<td>20 approx</td>
<td>105</td>
</tr>
</tbody>
</table>
| 3 | Performance Electives | Chorale [Compulsory for keyboard/non-instrumental students]  
Instrumental Students must attend the relevant Orchestra or ensemble they are assigned. It is also compulsory for bowed string students to attend Chamber Orchestra | Pass/Fail | 0% | *48 approx | 77 | 5 |
| | | | | | **105 approx** | 20 | 45 |
| | | | | | *** 80 approx** | 45 |
| **Supporting Studies:** | | | | | 20% | |
| 4a | Compositional Techniques | Harmony & Counterpoint | Portfolio End-of-Year Examination | 45 | 80 | 5 |
| 4b | Aural Training/Sight-Singing | | Mid-Year Examination End-of-year Examination | 30 | 95 | 5 |
| 4c | History of Music | | Academic Writing / Research Skills  
2 short Essays  
1st Listening test  
Essay Opera  
Essay Keyboard  
2nd Listening test | 38 | 87 | 5 |
| **Related Studies** | | | | | 20% | |
| 5a | Instrumental Pedagogy | Assignments  
Instrumental Presentation  
Pedagogy Presentation  
Pedagogy Portfolio/Report  
Micro Teaching | | 30 | 95 | 5 |
| 5b | Case study/Demonstration Lesson/Viva Voce | Main Instrument | End-of-year Assessment & Examination | 15 | 110 | 5 |
| 6 | RIAM Holistic | Performance Psycology  
Career Strategy  
Feldenkrais | Pass/Fail | 0% | 9  
12  
15 | 89 | 5 |
| | | | | | *332**  
**399**  
*** 374** | 
**1168**  
**1101**  
*** 1126*** | 60 |
Diploma in Music Teaching and Performance - Vocal Modules

1 ECTS Credit = 25 hours
60 ECTS Credits = 1500 hours

Note:
➢ Lecturers reserve the right to alter the course module at any stage during the year

10.1 Module delivery Overview

<table>
<thead>
<tr>
<th>Module</th>
<th>Components within Modules</th>
<th>Assessment</th>
<th>Overall %</th>
<th>Contact Hours</th>
<th>Student Workload</th>
<th>ECTS</th>
</tr>
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<tbody>
<tr>
<td><strong>Performance</strong></td>
<td></td>
<td></td>
<td>60%</td>
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<td>1 Principal Study</td>
<td>Main Instrument</td>
<td>Mid-year Examination</td>
<td>55%</td>
<td>40 approx</td>
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<td>End-of-year Examination</td>
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<td>Continuous Assessment</td>
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<tr>
<td>2 Chamber Music</td>
<td>Main Instrument</td>
<td>Exam</td>
<td>5%</td>
<td>20 approx</td>
<td>105</td>
<td>5</td>
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<td></td>
<td>Continuous Assessment</td>
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<tr>
<td>3 Performance Electives</td>
<td>Chorale</td>
<td>Pass/Fail</td>
<td>0%</td>
<td>158 approx</td>
<td>92</td>
<td>10</td>
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<tr>
<td></td>
<td>Junior Song Class</td>
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<td>Baroque/Oratorio Class</td>
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<tr>
<td></td>
<td>Phonetics</td>
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</tbody>
</table>

Supporting Studies:

4a Compositional Techniques Harmony & Counterpoint Portfolio End-Exam-Examination 45 80 5

4b Aural Training/Sight-Singing | | Mid-Year Examination | 30 | 95 | 5 |
| | | End-Exam-Examination | | | | |

4c History of Music | | Academic Writing / Research Skills 2 short Essays 1st Listening test Essay Opera Essay Keyboard 2nd Listening test | 38 | 87 | 5 |

Related Studies:

5a Instrumental Pedagogy | | Assignments Instrumental Presentation Pedagogy Presentation Pedagogy Portfolio/Report Micro Teaching | 30 | 95 | 5 |

5b Case Study/Demonstration Lesson/Viva Voce Main Instrument End-of-year Assessment & Examination 15 110 5

6 RIAM Holistic Performance Psychology Career Strategy Feldenkrais Pass/Fail 0% 9 12 15 89 5

Total 100% 415 1085 60

Students will be required to successfully complete the following modules:

**Performance**
Module 1: Principal study
Module 2: Chamber Music/Accompaniment where applicable
Module 3: Performance Electives

**Supporting Studies**
Module 4a: Compositional Techniques
Module 4b: Aural Training
Module 4c: History of Music

**Related Studies**
Module 5a: Instrumental Pedagogy
Module 5b: Performance Classes
RIAM Holistic
Module 6: Feldenkrais
   Performance Psychology
   Career Planning

10.2 Module descriptors introductory notes

Module 1: Principal Study
A generous amount of time has been set aside for intensive study of the student’s instrumental discipline. These 60
minute lessons, delivered on a one-to-one basis, are the foundation for establishing the appropriate technical and
artistic skill.

* As part of the principal study an additional 30 minutes per week is devoted to the study of instrumental methodology
and repertoire, under the supervision of the student’s principal study teacher - part of Related Studies - Module 5b.

Module 2: Chamber Music
Chamber music forms a core part of many performing musicians’ lives. The ability to perform in a small group requires
different skills to solo repertoire or the demands of orchestral playing. It requires all the technical and musical
competence necessary in other repertoire, but in addition demands deep listening and coordination between complex
and interwoven parts.

Module 3: Performance Electives

Note:
Keyboard/Composition students
   ➢ Chorale is compulsory

The student will sing in a number of works of different styles and period both a capella and accompanied. Emphasis
will be placed on cultivating the ability to pitch, sight-sing and listen critically as part of a vocal ensemble.

Instrumental Students
It is compulsory for all string, woodwind, brass and percussion students to attend orchestra/wind ensemble. The student
will be afforded the opportunity of performing as much as possible of the standard orchestral and choral repertoire
playing.

Instrumental students will participate each academic year in orchestras/ensembles they are assigned to:
   • RIAM Philharmonia (to include RIAM New Music Ensemble, RIAM Opera Orchestra and RIAM Early Music
     Ensemble)
   • RIAM Chorale
   • RIAM Jazz Ensemble
   • RIAM Chamber Orchestra [compulsory for all bowed string students]
   • RIAM Wind Ensemble

Vocal Students
The following Electives are compulsory
   • RIAM Chorale
   • Junior Song Class
   • Baroque and Oratorio Class
   • Phonetics
   • Languages
      Students are required to attend at least one of the languages over the course of the programme
      French
      German
      Italian

Students who are required for only a portion of the year in a given ensemble may be redeployed, at the discretion of
the conductors of the performing groups, to another ensemble.

Note:
➢ All non-orchestral students (including keyboard and singers) must attend Chorale
➢ All orchestral instrumentalists must attend orchestra unless otherwise assigned. Students are encouraged to
attend both Chorale and Orchestra where possible
➢ All bowed stringed students must also attend RIAM Chamber Orchestra
➢ All singing students are required to attend, Junior Baroque/Oratorio, Junior Song Class, one of the three
Languages offered and Phonetics
Students assigned to Chorale/Orchestra/Ensembles must attend all rehearsals and concerts of the performing group to which they have been assigned. [As stated in Performing groups regulations which are circulated to students each Academic Year.

Students who are assigned a performing group for one portion of the year may, as the discretion of the performing group conductor, be redeployed to another performing group for the remainder of the year.

**Module 4a: Compositional Techniques Harmony & Counterpoint**

To consolidate the basic harmonic vocabulary involving writing for SATB with and without figured bass. To understand and write elementary counterpoint in two parts (instrumental).

**Module 4b: Aural Training/Sight-Singing**

This will include melodic, rhythmic and chordal dictation, perception of historical style, recognition of cadences and instrumental timbre sight singing and sight clapping.

**Module 4c: History of Music**

This module aims to give students a broad view of the main musical developments from 1600 to the current day. To introduce students to the main musical genres throughout music history. To equip them aurally to identify genres, styles and techniques; to be able to write about this music in an informed and critical way; and it aims to equip students to undertake independent historical and musical investigation.

**Module 5a: Instrumental Pedagogy**

A theoretical component called Instrumental Pedagogy has been designed to support and complement the study of instrumental methodology, and is taught by a lecturer in Music Education.

**Module 5b: Observation/Case Study/Demonstration Lesson/Viva Voce**

- Semester 1: Observation – [A total of 5 hours 30 minutes, practical teacher]. The Dip/Mus student will be required to observe their practical teacher, teaching a variety of student levels. Attendance is obligatory - Pass/Fail.
- Semester 2: Case Study/Demonstration Lesson/Viva voce – [A total of 6 hours 30 minutes per year, practical teacher]. The Dip/Mus student will take on a pupil - the case study, and consult with the Dip/Mus practical teacher regarding the various aspects involved in teaching. The case study will be monitored by the practical teacher. The student will be required to present the case study pupil for examination at the end of the year. The Dip/Mus student will be required to give a demonstration lesson to this pupil of not more than 20 minutes duration. The standard of the pupil should be within the range of beginner grade up to grade six.

The Viva - Voce shall include questions on the demonstration lesson and allow the candidate to show an understanding of the following areas:

- Cultivating a musical approach to learning and practice
- Establishing a successful teaching and Learning environment
- Knowledge of teaching repertoire and performance style
- The teaching of particular techniques:
  - **Piano/ Keyboard**: finger technique, tone production, scales and arpeggios, sight-reading, aural and/or rhythmic awareness, pedalling, practicing strategies, phrasing, and posture.
  - **Strings**: finger technique, tone production, scales and arpeggios, sight-reading, aural and/or rhythmic awareness, harmonics, articulation, pedal technique, vibrato, intonation, practicing strategies, phrasing and posture.
  - **Wind, Brass and Percussion**: tone production, scales and arpeggios, sight-reading, aural and/or rhythmic awareness, tonging, breathing, intonation, practicing strategies, phrasing, and posture.
  - **Voice**: tone production, scales and vocal exercises, sight-singing, aural and/or rhythmic awareness, support, legato singing, practicing strategies, phrasing and posture.

The principal study teacher will liaise with the lecturer in music education to ensure continuity between the student's practical lesson and the theoretical elements of the component.

**Module 6: RIAM Holistic**

All Diploma in Music Teaching and Performance students are required to attend scheduled RIAM Holistic seminars, which are geared towards skills which will inform a musician's professional life in a range of situations. Subjects included are: Feldenkrais, Performance Psychology, and Career Strategy. Attendance is compulsory for all students.

- **Feldenkrais**
  - The Feldenkrais Method is designed to improve movement repertoire aiming to expand the use of self through awareness in order to reduce pain or limitations in movement and promote general wellbeing. These lessons are designed to provide concrete information for attending to and learning about the physical experience associated with movement.

- **Performance Psychology**
  - This section of Professional Practice focuses on the psychology of performance. It aims to raise awareness of the necessity for emotional and mental well-being in the quest to reach peak performance.
Career Strategy
Students are taken through an introduction to taxation, instrumental pedagogy, concert planning and promotion, biography writing, CV writing, mock auditions, leadership skills and interviews.

Masterclasses
In addition to the components listed above, students will be required to attend and/or participate in such masterclasses as are deemed beneficial to their study by the relevant principal study teacher(s) or lecturer(s).

Masterclasses given by national and international musicians are a regular feature of the RIAM's musical life. Recent visiting artists have included John Wallace, Elizabeth Powell, Andras Adjaran, Stephen Doane, Mikael Elieson, Philippe Cassard, Paul Gregory, Michael Collins, Pnina Salzman, Ann Murray, Sir Thomas Allen and the Vanbrugh String Quartet. Students on this course will therefore have access to the widest range of musical excellence provided by distinguished performers from all musical disciplines.
Module 1: Principal Study [Keyboard/Instrumental]

1. Module Code

2. Module Size
   Keyboard
   Tuition 1 hour per week x 30 weeks *
   Performance Classes approximately 40 hours over year
   Self-study 430 hours per year
   Instrumental
   Individual tuition 1 hour per week x 30 weeks *
   Accompaniment approximately 10 hours per year
   Performance Class approximately 40 hours per Academic Year
   Self-study 420 hours per year

3. ECTS Value
   20

4. Rationale and Aims
   Rationale
   A generous amount of time has been set aside for intensive study of the student’s instrumental discipline.
   These lessons, delivered on a one-to-one basis, are the foundation for establishing the appropriate technical
   and artistic skill.

   * As part of the principal study an additional 30 minutes per week is devoted to the study of instrumental
   methodology and repertoire, under the supervision of the student’s principal study teacher. [See Module 5b:
   Related Studies - Demonstration Lesson/Viva Voce]

   The student will be required to assemble a portfolio containing a record of music studied and performed,
   tutorials, programme notes, related performing activities and other external stimuli.

   The repertoire appropriate to the instrument will be covered in depth, and this broad range of study will be
   reflected in the student’s programmes presented for examination. Such programmes must be balanced and
display contrasting styles and period and approved by the student’s teacher, Relevant Head of Faculty, and
the Course Committee.

   Aims
   - To develop students' musical awareness for performance
   - To establish the foundation to achieve productive practice and independent learning
   - To develop students' study of a variety of repertoire
   - To develop confidence in stylistic and interpretive issues

5. Learning Outcomes
   On successful completion of this module students should be able to:
   - Demonstrate independent learning through practice and preparation of required musical texts
   - Identify and address the technical challenges in a given work from syllabi designed at the appropriate
     level for Diploma students
   - Perform with confidence, technical exercises appropriate to their level
   - Display the foundations of good instrumental technique
   - Choose and prepare pieces to produce a varied and balanced programme

6. Module Content and Syllabus
   For syllabi, appropriate to the range of instruments see Appendices 3a - 3c

7. Teaching and Learning Methods
   One-to-one tuition with principal study teacher
   One-to-one Accompanying with RIAM Accompanist - Instrumental Students

8. Methods of Assessment [Performance Marking Criteria see Appendix 1]
   Exams Overall proportion of programme course = 55%:
   Principal Study:
   Mid-year Exam
   End-of-year Exam
Continuous assessment
Portfolio
Containing a record of music studied and performed, tutorials, programme notes, related performing activities and other external stimuli.

9. **Pass Requirement**
Students must reach 40% in each element which is marked in order to pass.

10. **Method of Supplemental Assessment**
Re-sit of formal examination and coursework

11. **Module Teaching Team**
Relevant principal study lecturers
Module 1: Principal Study [Voice]

1. **Module Code**
   DIPMUSV1

2. **Module Size**
   Individual tuition 1 hour per week x 30 weeks *
   Coaching up to a maximum of 10 hours per year
   Self-study 335 hours per year

3. **ECTS Value**
   15

4. **Rationale and Aims**
   **Rationale**
   A generous amount of time has been set aside for intensive study of the student’s instrumental discipline. These lessons, delivered on a one-to-one basis, are the foundation for establishing the appropriate technical and artistic skill.

   *As part of the principal study an additional **30 minutes** per week is devoted to the study of instrumental methodology and repertoire, under the supervision of the student’s principal study teacher. [See Module 5b

   The student will be required to assemble a portfolio containing a record of music studied and performed, tutorials, programme notes, related performing activities and other external stimuli.

   The repertoire appropriate to the instrument will be covered in depth, and this broad range of study will be reflected in the student’s programmes presented for examination. Such programmes must be balanced and display contrasting styles and period and approved by the student’s teacher, Relevant Head of Faculty, and the Course Committee.

   **Aims**
   - To develop students’ musical awareness for performance
   - To establish the foundation to achieve productive practice and independent learning
   - To develop students’ study of a variety of repertoire
   - To develop confidence in stylistic and interpretive issues

5. **Learning Outcomes**
   On successful completion of this module students should be able to:
   - Demonstrate independent learning through practice and preparation of required musical texts
   - Illustrate through performance a healthy vocal production and the fundamentals of a good vocal technique
   - To perform an appropriate range of repertoire in the required languages see  indicative syllabus Appendix 4]
   - Demonstrate practice and rehearsal techniques
   - Control anxiety and stress in performance

6. **Module Content and Syllabus**
   For syllabus s Appendix 3

7. **Teaching and Learning Methods**
   One-to-one tuition with principal study teacher
   One-to-one coaching with RIAM répétiteur - Vocal Students

8. **Methods of Assessment** [Performance Marking Criteria see Appendix 1]
   Exams Overall proportion of programme course = 55%:
   - Principal Study:
   - Mid-year Exam
   - End-of-year Exam
   Continuous assessment
   Portfolio - Containing a record of music studied and performed, tutorials, programme notes, related performing activities and other external stimuli.
9. **Pass Requirement**  
Students must reach 40% in each element which is marked in order to pass.

10. **Method of Supplemental Assessment**  
Re-sit of formal examination and coursework

11. **Recommended Book Resources:**  

12. **Module Teaching Team**  
Relevant principal study lecturers and RIAM répétiteurs/Accompanists
Module 2: Chamber Music Performance

Note:
- Chamber Music Exams will be held in December and programme of works presented for examination will be chosen by the Head of Chamber Music in consultation with the relevant Heads of Faculty. Groups will be formed by the Head of Chamber Music and students will receive notification regarding their assigned group and works to be performed.

1. **Module Code**
   - MIPMUS2

2. **Module Size**
   - Coaching up to 8 hours over 8 weeks
   - Masterclass [attendance and performance] 12 hours over the year
   - Self-study/group rehearsal approx. 3½ hours per week x 30 weeks

3. **ECTS Value**
   - 5

4. **Rationale and Aims**
   - Chamber music forms a core part of many performing musicians' lives. The ability to perform in a small group requires different skills to solo repertoire or the demands of orchestral playing. It requires all the technical and musical competence necessary in other repertoire, but in addition demands deep listening and coordination between complex and interwoven parts.

   **Aims**
   - To develop students' musical awareness for chamber music
   - To establish the foundation for productive practice in a small group
   - To introduce students to a wide variety of chamber music repertoire

5. **Learning Outcomes**
   - On successful completion of this module students should be able to:
     - Critically discuss a wide variety of chamber music repertoire
     - Perform with artistic and interpretive confidence in chamber music repertoire appropriate to their developmental level
     - Perform chamber music repertoire with a sense of communication and value
     - Engage in leadership, team work and negotiation in relation to small ensemble work

6. **Module Content and Syllabus**
   - Students will work on a programme of chosen works, selected by the Head of Chamber Music in consultation with the relevant Heads of Faculty. Students may work on other chamber music projects throughout the year subject to approval of the Head of Chamber Music.

7. **Teaching and Learning Methods**
   - Masterclasses with visiting guest artists
   - Group performance classes with a range of RIAM staff
   - Small group with designated chamber music tutor

8. **Method of Assessment**
   - Chamber Music Exam timings:
     - 15 minutes duration [group may consist of a duo]
     - Vocal Students can elect to be examined on either Operatic Ensemble or Chamber Music or a combination of both.
   - Overall proportion of programme course = 5%
   - End of Academic Session Formal Examination [performance criteria see Appendix 3]  87½%
   - Continuous assessment [Coaches mark]  12½%

9. **Pass Requirement**
   - Students must reach 40% in each element which is marked in order to pass.

10. **Method of Supplemental Assessment**
    - Re-sit of formal examination
11. Module Teaching Team
   Relevant Chamber Music Coaches
Module 3: Performance Electives - Keyboard/Instrumental

1. Module Code
   DIPMUS3

2. Module Size
   Group rehearsal approximately 2 hours per week x 30 weeks
   Self-Study 65 hours over 30 weeks
   **Bowed string students**
   Group rehearsal approximately 105 hours over Academic Year
   Self-Study 20 hours over 30 weeks

3. ECTS Value
   5

4. Rationale and Aims
   **Rationale**
   Participation in an officially recognised ensemble performance activity is compulsory for all students. Performance projects and concerts are devised each year to explore representative repertoire for the following groupings:

   - RIAM Chorale (compulsory for non-orchestral players - Keyboard and Vocal Students)
   - RIAM Philharmonia (compulsory for orchestral players unless assigned to one of the following ensembles)
   - RIAM Symphony Orchestra
   - RIAM Jazz Band
   - RIAM Senior Concert Band
   - RIAM Chamber Orchestra (compulsory for bowed string students)

   Orchestral players are encouraged to join the RIAM Choral Ensemble in addition to their own instrumental group and full attendance is compulsory for all rehearsals and performances.

   **Aims**
   - To develop students’ musical awareness for large ensemble music
   - To establish the foundation for productive practice in a large group
   - To encourage students to explore a wide variety of large ensemble music repertoire

5. Learning Outcomes
   On successful completion of this module students should be able to:
   - Critically discuss a wide variety of large ensemble music repertoire
   - Rehearse large ensemble music pieces using quick study musical reading skills
   - Follow a conductor’s beat
   - Discuss critically issues concerning large ensemble rehearsal technique and performance practice
   - Work with others on joint projects and activities as a team member

6. Module Content and Syllabus
   Works are assigned by the ensemble conductors at the beginning of the academic year for study

7. Teaching and Learning Methods
   Intensive work with RIAM staff conductor
   Workshop sessions with visiting guest conductors

8. Methods of Assessment [choose one]
   - RIAM Chorale Ensemble (compulsory for non-orchestral players)
   - Continuous Assessment/attendance
   - RIAM Philharmonia or other (compulsory for orchestral players)
   - Continuous Assessment/attendance
   - RIAM Chamber Orchestra (compulsory for bowed string students)
   - Continuous Assessment/attendance
   - RIAM Jazz Band
   - Continuous Assessment/attendance
   - RIAM Senior Concert Band
   - Continuous Assessment/attendance

9. Pass Requirement
   - RIAM Chorale (compulsory for non-orchestral players)
   - Pass/Fail
   - RIAM Philharmonia or other (compulsory for orchestral players)
   - Pass/Fail
   - RIAM Chamber Orchestra (compulsory for bowed string students)
   - Pass/Fail
   - RIAM Jazz Band
   - Pass/Fail
   - RIAM Senior Concert Band
   - Pass/Fail
10. **Method of Supplemental Assessment**  
Repeat the module with 100% attendance and attend another non-compulsory Performing Elective

11. **Module Teaching Team**  
Relevant conductor/director
Module 3: Performing Electives - Vocal [* = Compulsory]

ECTS Value
10 [Students must pass all performance components to achieve the 10 credits]

Vocal students must study the following range of performance related electives:

- RIAM Chorale
- Junior Song Class
- Baroque and Oratorio Class
- Phonetics

Students are required to attend at least one of the languages over the course of the programme

- French diction
- German diction
- Italian diction
Module 3a: RIAM Chorale

1. **Module Code**
   DIPMUS3CH

2. **Module Size**
   Preparation of music and text 10 hours
   Attendance at classes 3 hours per week x 2 RIAM Spotlight Performance Weeks in November and February to a total of 30 hours
   2 hours concert rehearsal x 2 Performances and 2 Performances x 2 hours

3. **ECTS Value**
   10 [Total for all performance modules]

4. **Rationale and Aims**
   **Rationale**
   Chorale is compulsory for all singing students on the course. The student will sing in a number of works of different styles and period both a cappella and accompanied. Emphasis will be placed on cultivating the ability to pitch, sight-sing and listen critically as part of a vocal ensemble. There will be two main performance projects per year: one at Christmas and the other in March as part of the RIAM Gala Concert. Soloists for these performances will be chosen by audition from within the RIAM Chorale. In addition students will have opportunities to sing as part of a Chamber Choir selected from the Chorale by audition.

   Bachelor in Music Performance Vocal Studies year 4 students can nominate a solo role with the RIAM Chorale for examination, to fulfil their requirement for “Voice and Orchestra repertoire”.

   **Aims**
   - To develop in students an increased ability to sight sing
   - To encourage students to blend as part of a large vocal ensemble
   - To train students to follow a conductor

5. **Learning Outcomes**
   On successful completion of this module students should be able to:
   - Rehearse reading musical notation skills
   - Listen critically as part of a vocal ensemble
   - Pitch accurately as part of a vocal ensemble
   - Sing with confidence as part of a vocal ensemble
   - Work with others on joint projects or activities

6. **Module Content and Syllabus**
   The student will sing in a number of works of different styles and period both a cappella and accompanied. Emphasis will be placed on cultivating the ability to pitch, sight-sing and listen critically as part of vocal ensemble. There will be two main performance projects per year: One at Christmas and the other in March as part of the RIAM Gala Concert. Repertoire in recent years has included Handel’s “Messiah”; Mozart’s “Coronation Mass”; Beethoven’s “Mass in C”; Haydn’s “Nelson Mass”; Durufle’s “Requiem”; Bach’s “Christmas Oratorio” and Mozart’s “Requiem”.

7. **Teaching and Learning Methods**
   Group performance classes
   Study of the score

8. **Methods of Assessment**
   **Course work** 100%
   **Continuous Assessment** 50%
   Regular attendance and participation in Chorale Performance 50%
   Confident ensemble singing

9. **Pass Requirement**
   Pass/Fail

10. **Method of Supplemental Assessment**
    Repeat
11. **Recommended Book Resources:**


12. **Module Teaching Team**

Relevant principal study lecturers and RIAM répétiteurs
Module 3b: Junior Song Class

1. **Module Code**
   DIPMUS3JSC

2. **Module Size**
   Group tuition 1½ hours per week x 24 weeks
   Background research, preparation of translations, phonetics and music 10 hours
   Own independent practice and collaboration with a pianist 24 hours

3. **ECTS Value**
   10 [Total for all performance modules]

4. **Rationale and Aims**
   **Rationale**
   Required of all Diploma in Music and Performance Vocal students. The repertoire to be performed includes English Art Songs by 19th and 20th century composers, Irish folksongs and an introduction to German Lieder. All participants will perform regularly. Students are required to research background information on the songs performed as well as phonetic transcriptions and translations for the German Lieder. This class is also open to Bachelor in Music Performance year 2 piano students as part of the Accompaniment Module. Student singers and pianists are expected to collaborate outside of class to prepare class performances. There will be two open class recitals during the year.

   **Aims**
   - To provide students with a platform to perform for their peers and RIAM faculty on a regular basis
   - To work with student pianists on a variety of repertoire

5. **Learning Outcomes**
   On successful completion of this module students should be able to:
   - Prepare songs and texts for performance in front of a small audience
   - Perform a repertoire of English Art Songs, Irish Folksongs and German Lieder
   - Translate the texts of the songs sung
   - Interpret the text and music of songs sung
   - Collaborate with a pianist in the performance of songs
   - Present their performance to a small audience

6. **Module Content and Syllabus**
   The class will focus on the interpretation and performance of English Art Songs by 19th and 20th century composers; Irish folksongs; and German Lieder by Mozart, Schubert, Schumann and Mendelssohn. Students will be encouraged to develop their sense of imagination in the interpretation of songs. They will learn how to express the meaning of the text through sensitivity of emotional expression and nuances of language. They will develop skills in translating and understanding poetic language. Students will observe the structure of the vocal and piano parts in the songs performed and will learn how to collaborate with a pianist as a duo partner in the performance of songs. They will also learn presentation skills and the ability to critique their own and other’s performances.

7. **Teaching and Learning Methods**
   Group class with designated relevant Song Class lecturer
   Collaborate with a pianist as a duo partner in the performance of songs.

8. **Methods of Assessment**
   Portfolio and Formal Examinations 100%
   - Project
   - Portfolio May 20%
   - Class Recital Performance
   - Performance 1 December 40%
   - Performance 2 May 40%
   Portfolio to include background research, phonetic transcriptions, translations and record of songs performed in class

9. **Pass Requirement**
   40%
10. Method of Supplemental Assessment
Repeat examination or coursework as appropriate

11. Recommended Book Resources:
Other:

12. Module Teaching Team
Relevant Vocal lecturer
Module 3c: Oratorio/Baroque Class

1. Module Code
   DIPMUS3D

2. Module Size
   Lecture 1½ hours per week x 24 weeks
   Background research, preparation of Text (translations and phonetics) and Music 10 hours
   Independent practice and collaboration with a pianist 12 hours

3. ECTS Value
   10 [Total for all performance modules]

4. Rationale and Aims
   Rationale
   Through performance in class students will examine a broad array of practical issues relating to the
   performance of baroque vocal repertoire. All participants will perform regularly. This class is also open to
   BMus Perf and M Mus in Performance harpsichord, guitar, continuo and instrumental students preparing
   baroque repertoire with singers. There will be two open class concerts during the year. Students will be
   required to compile a Portfolio including background research, phonetic transcriptions, translations and record
   of songs performed in class.

   Aims
   - To introduce students to baroque vocal repertoire
   - To encourage reflection on stylistic aspects of music found in this era

5. Learning Outcomes
   On successful completion of this module students should be able to:
   - Prepare songs and texts for performance in front of a small audience
   - Perform a repertoire of baroque songs and arias
   - Translate the texts of the songs sung
   - Interpret the text and music of songs sung
   - Collaborate with a pianist/ensemble in the performance of songs
   - Present their performance to a small audience

6. Module Content and Syllabus
   Through performance in class students will examine a broad array of practical issues relating to the
   performance of baroque vocal repertoire. This will include English song from Purcell and Arne; English lute
   songs; 16th, 17th and 18th century Italian arias; arias and recitatives from the oratorios of Handel and the
   Passions of Bach; and baroque ornamentation and style.

7. Teaching and Learning Methods
   Group tuition with the relevant vocal lecturer

8. Methods of Assessment
   Portfolio and Formal Examinations 100%
   Project
   Portfolio May 20%
   Class Recital Performance
   Performance 1 December 40%
   Performance 2 May 40%
   Portfolio to include background research, phonetic transcriptions, translations and record of songs
   performed in class

9. Pass Requirement
   40%

10. Method of Supplemental Assessment
    Re-sit of formal exam and course work
11. **Recommended Book Resources**

**Baroque music**

**Oratorio: History**

**English song**

**Handel and Oratorio**

**Bach and Passion Music**

12. **Module Teaching Team**

Relevant Vocal lecturer
Module 3: English/Phonetics

1. **Module Code**
   DIPMUS3E

2. **Module Size**
   Lecture 2 hours x 12 sessions
   Self-study 14 hours

3. **ECTS Value**
   10 [Total for all performance modules]

4. **Rationale and Aims**
   **Rationale**
   Classes 1 - 6: A foundation course dealing with the elements of lyric diction. Singers become familiar with the International Phonetic Alphabet (IPA) as used in standard English. This class is open to Diploma in Music Teaching and Performance, Recital Artist and M Mus singers where appropriate.

   Classes 7 - 12: The second stage of this course deals with the application of the IPA to accent and dialect with on-going reference to foreign languages in accordance with the students’ language studies. Singers also commence the study of textual analysis and communication of ideas/emotions based on the spoken word. This class is open to M Mus singers where appropriate.

   **Aims**
   - To train students in the use of the International Phonetic Alphabet (IPA)
   - To apply this knowledge to a range of repertoire in the English language

5. **Learning Outcomes**
   On successful completion of this module students should be able to:
   - Classify, articulate and use the International Phonetic Alphabet to transcribe vowels and consonants as used in standard English
   - Demonstrate clear fluent diction as the basis of meaningful communication of text in vocal performance
   - Critically discuss articulation and the basic musculature of the mouth.
   - Apply standard English pronunciations to solo vocal repertoire with regard to clarity, expression and interpretive values
   - Accurately notate an English language dialect or accent in relation to its deviation from Standard English
   - Apply dialect related skills to the study of foreign languages
   - Extend articulation of Standard English and/or a chosen dialect to an interpretation of spoken text for performance
   - Match voice to gesture and movement in relation to the spoken word
   - Perform a spoken version of an aria or song appropriate to the use of word to enhance drama

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

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

7. **Teaching and Learning Methods**
   Group classes
   Course assignment and notes
8. **Methods of Assessment**
   - Course work 100%
   - Portfolio
   - Phonetic Transcription 30%
   - Oral Continual Assessment
   - Performance/Text 70%

9. **Pass Requirement**
   - 40%

10. **Method of Supplemental Assessment**
    - Re-sit of formal exam and course work

11. **Recommended Book Resources**
    - Punt, Arthur: *The Singers and Actors Throat*

12. **Module Teaching Team**
    - Relevant lecturer
Module 3e: French Diction

1. **Module Code**
   DIPMUS3F

2. **Module Size**
   Lecture 1 hour per week x 24 weeks
   Self-study 20 hours

3. **ECTS Value**
   10  [Total for all performance modules]

4. **Rationale and Aims**
   **Rationale**
   One of three languages offered to students on the Diploma in Music Teaching and Performance Course.

   **Aims**
   To introduce students to the fundamentals of French Lyric Diction

5. **Learning Outcomes**
   On successful completion of this module students should be able to:
   - Pronounce and articulate French vowels and consonants
   - Use a dictionary to translate simple phrases
   - Use phonetics as an aid to pronunciation
   - Sing French Mélodies with clear enunciation of the text

6. **Module Content and Syllabus**
   (i) The emphasis will be on lyric diction, i.e. “singing diction” in French. The focus will be on pronunciation and enunciation of the text. Phonetics will be used as an aid to pronunciation.
   (ii) Simple translation skills - dictionary skills.
   (iii) Reading aloud texts and singing Mélodies in French.

7. **Teaching and Learning Methods**
   Group tuition
   Course assignments and notes
   Performance - reading and singing in French

8. **Methods of Assessment**
   Couse work 100%
   Project
   Course Assignments and notes 50%
   Performance
   Reading and singing in French 50%
   End of Academic Session Formal Examination
   This exam will constitute 20% of the Mid-year Technical mark

9. **Pass Requirement**
   40%

10. **Method of Supplemental Assessment**
    Re-sit of formal exam and course work

11. **Recommended Book Resources**

12. **Module Teaching Team**
    Relevant Vocal lecturer
Module 3f: Italian Diction

1. **Module Code**
   DIPMUS3G

2. **Module Size**
   Lecture 1 hour per week x 24 weeks
   Self-study 20 hours

3. **ECTS Value**
   10 [Total for all performance modules]

4. **Rationale and Aims**
   **Rationale**
   One of three languages offered to Vocal Diploma in Music Teaching and Performance students. The emphasis will be on lyric diction, i.e. “singing diction” in Italian. The focus will be on pronunciation and enunciation of the text. Phonetics will be used as an aid to pronunciation.
   **Aims**
   To introduce students to the fundamentals of Italian Lyric Diction.

5. **Learning Outcomes**
   On successful completion of this module students should be able to:
   - Pronounce and articulate Italian vowels and consonants
   - Translate simple phrases with the aid of a dictionary
   - Use phonetics as an aid to pronunciation
   - Sing Italian songs/arias with clear enunciation of the text

6. **Module Content and Syllabus**
   The emphasis will be on lyric diction, i.e. “singing diction” in Italian. The focus will be on pronunciation and enunciation of the text. Phonetics will be used as an aid to pronunciation. Simple translation skills - dictionary skills. Reading aloud texts and singing songs in Italian.

7. **Teaching and Learning Methods**
   Group tuition
   Course assignments and notes
   Reading and singing in Italian

8. **Methods of Assessment**
   Course work 100%
   Project
   Course Assignments and notes 50%
   Performance
   Reading and singing in Italian 50%

9. **Pass Requirement**
   40%

10. **Method of Supplemental Assessment**
    Re-sit of formal exam and course work

11. **Recommended Book Resources**
    Adams, David: *A Handbook of Diction for Singers*, Oxford University Press
    ISBN 0-02-870620-X

12. **Module Teaching Team**
    Relevant Vocal lecturer
Module 3g: German Diction

1. **Module Code**
   DIPMUS3H

2. **Module Size**
   Lecture 1 hour per week x 24 weeks
   Self-study 20 hours over 24 weeks

3. **ECTS Value**
   10 [Total for all performance modules]

4. **Rationale and Aims**
   **Rationale**
   One of three languages offered to Vocal Diploma in Music Teaching and Performance students. The emphasis will be on lyric diction, i.e. “singing diction” in German. The focus will be on pronunciation and enunciation of the text. Phonetics will be used as an aid to pronunciation.

   **Aims**
   To introduce students to the fundamentals of German Lyric Diction.

5. **Learning Outcomes**
   On successful completion of this module students should be able to:
   - Pronounce and articulate German vowels and consonants
   - Use a dictionary to translate simple phrases
   - Use phonetics as an aid to pronunciation
   - Sing German Lieder with clear enunciation of the text

6. **Module Content and Syllabus**
   The emphasis will be on lyric diction, i.e. “singing diction” in German. The focus will be on pronunciation and enunciation of the text. Phonetics will be used as an aid to pronunciation. Simple translation skills - dictionary skills. Reading aloud tests and singing Lieder in German.

7. **Teaching and Learning Methods**
   Group tuition
   Course assignments and notes
   Performance - reading and singing in German

8. **Methods of Assessment**
   Course work 100%
   Project
   Course Assignments and notes 50%
   Performance
   Reading and singing in German 50%

   End of Academic Session Formal Examination
   This exam will constitute 20% of the Mid-year Technical mark

9. **Pass Requirement**
   40%

10. **Method of Supplemental Assessment**
    Re-sit of formal exam and course work

11. **Recommended Book Resources**

12. **Module Teaching Team**
    Relevant Vocal lecturer
Module 4a: Compositional Techniques [Harmony & Counterpoint]

1. **Module Code**
   DIPMUS4A

2. **Module Size**
   **Compositional Techniques:**
   Lectures 1½ hours per week x 24 weeks contact + 2 reading weeks
   Self-study 70 hours over 26 weeks

3. **ECTS Value**
   5

4. **Rationale and Aims**
   **Rationale**
   **Compositional Techniques:**
   Classes are designed to improve the quality of the student's performance by developing structural and stylistic awareness, and an understanding the harmonic language encountered in the relevant literature being studied in the practical areas.

   **Aims**
   - To develop an understanding of functional tonal harmony for SATB
   - To develop stylistic composition in the form of Baroque counterpoint

5. **Learning Outcomes**
   **Compositional Techniques**
   On successful completion of this module students should be able to:
   - Write 4-part tonal harmony
   - Respond to and articulate 4-part harmony via figured bass
   - Compose in a manner that evinces an understanding of melodic and rhythmic control in two-part textures

6. **Module Content and Syllabus**
   **Consolidation of basic harmonic vocabulary**
   Understand and write 4-part harmony for SATB using figured bass
   Elementary counterpoint in two parts - instrumental

7. **Teaching and Learning Methods**
   **Compositional Techniques**
   Class demonstration and weekly assignments are the core elements. Students will be given individual attention specific to their needs. Support of this nature is essential in securing a solid foundation and building student confidence.

8. **Methods of Assessment**
   **Course work (40%)**
   - 4-part vocal harmony via figured bass
   - 4-part vocal harmony to include modulation to related keys
   - 2-part instrumental counterpoint, to include imitation, sequence and modulation

   Students will be required to carry out such assignments in all areas of the course, as determined by the lecturer, and to submit three specific portfolios of all assignments for assessment by the lecturer, and the extern examiner.

   **3 Portfolios**
   - Harmony via figured bass for SATB
   - Harmony for SATB without figured bass
   - Counterpoint in 2 parts

   **End of Academic Session Formal Examination (60%)**
   - 3 components - Answer all 3 questions
     - Harmony via figured bass
     - Harmony without figured bass
     - Instrumental counterpoint in 2 parts
9. **Pass Requirement**  
**Compositional Techniques**  
Pass mark required for Portfolios is 40% and for End-of-year examination 40%

10. **Method of Supplemental Assessment**  
**Compositional Techniques**  
Re-submission of portfolios  
Resit of End-of-year examinations

11. **Recommended Reading Materials / Indicative Resources**  
**Compositional Technique**  
ISBN: 1854728334  
*Music Workout*, Grade 8. Jean Archibald and Bernadette Marmion (Royal Irish Academy of Music)

13. **Module Teaching Team**  
Relevant Musicianship lecturer
Module 4b: Aural Training/Sight-Singing

1. **Module Code**
   DIPMUS4B

2. **Module Size**
   Lecture 1 hour per week x 24 weeks + 2 reading weeks
   Self-study 70 hours over 26 weeks

3. **ECTS Value**
   5

4. **Rationale and Aims**
   **Rationale**
   Aural training supports the skills needed in compositional techniques and performance, by developing in the student the ability to accurately read the musical score without recourse to an instrument.

   **Aims**
   - To build a secure foundation with regard to the approach to sight singing
   - To achieve proficiency in the dictation of pitch and rhythm
   - To sing and take dictation in two-part textures

5. **Learning Outcomes**
   On successful completion of this module students should be able to:
   - Notate with proficiency pitch and rhythm and recognise intervals and triads and chordal progressions
   - Sight sing tonal melodies in major and minor keys with basic modulation
   - Recreate/notate rhythmic patterns which include syncopation in simple, compound and irregular time signatures via clapping and dictation
   - Dictate two-part melodies with basic modulation
   - Memorise short melodic and rhythmic strands
   - Notate diatonic melodies with basic modulation in single line and two-part
   - Identify cadences, form, instrumental timbre and recognise musical eras

6. **Module Content and Syllabus**
   This will include the following:
   - Melodic, Rhythmic and Chordal dictation
   - Perception of Historical Style
   - Detection of cadences and instrumental timbres
   - Sight Singing and sight clapping
   - Sight singing: systematic training in sight singing based on the use of tonic solfa - (movable doh), involving a progression from simple diatonic major and minor tonalities to more complex melodies incorporating modulation (single line & two-part).
   - Dictation: systematic instruction in both melodic and rhythmic dictation. The rhythmic dictation will involve the recognition of beats, division of beats and internal beat patterns in simple, compound, and irregular time signatures in single strands and 2-part rhythmic dictation. The melodic dictation will progress from simple diatonic major and minor tonalities to more complex melodies incorporating modulation (single line & two-part).
   - Both melodic and rhythmic dictation will be closely linked into and feed off the sight singing and sight clapping strands.
   - The recognition of intervals, triads and chordal progressions. Active class participation and weekly preparation of material is essential.

7. **Teaching and Learning Methods**
   Class demonstration and weekly assignments are the core elements. Students will be given individual attention specific to their needs. Support of this nature is essential in securing a solid foundation and building student confidence.
8. **Methods of Assessment**
   
   **Weekly Assignments**
   Weekly work based on the topics covered - sight singing, sight clapping, intervallic work, melodic & rhythmic dictation, memory work, cadences and chordal progressions. Class participation is essential.
   
   **Mid-year formal examination (50%)**
   Dictation covering all the elements above. Sight clapping and sight singing elements will also be included. This mid-year examination contributes 50% towards the final grade of the Aural Module.
   
   **End-of-year formal examination (50%)**
   Dictation covering the above elements. Sight clapping and sight singing. This end of year examination contributes 50% towards the final grade of the Aural Module.

9. **Pass Requirement**
   40% is required to pass the Aural Module.

10. **Method of Supplemental Assessment**
    Re-sit formal examination

11. **Recommended Reading Materials / Indicative Resources**
    Class work sheets for tonal and rhythmic practice at all levels.

12. **Module Teaching Team**
    Relevant Musicianship lecturer
Module 4c: History of Music

1. **Module Code**  
   BAHOMJF1

2. **Module Size**  
   **History of Music**  
   Academic writing & research skills 2 hours x 4 weeks  
   Lecture 1 ½ hours per week x 20 weeks + 2 reading weeks  
   Self-study 87 hours over 26 weeks

3. **ECTS Value**  
   5

4. **Rationale and Aims**  
   **Rationale**  
   This module introduces students to the necessary standards required in academic writing & basic research skills. It aims to give students a broad overview of the main historical eras and musical developments from the Renaissance to the current day; and to explore and understand the musical evolution of two topics in detail – Opera and Keyboard. To equip students aurally to identify genres, styles and techniques; to be able to write about this music in an informed and critical way; and it aims to equip students to undertake independent historical and musical investigation.

   **Aims**  
   - To be able to write coherently with a sense of style developing  
   - To engage with a variety of resources and encourage independent study  
   - To introduce eras, genres, composers and styles of music  
   - To identify techniques and styles in music  
   - To trace the development and evolution of 2 topics in detail

5. **Learning Outcomes**  
   On successful completion of this module students should be able to:  
   - Communicate effectively through the written word  
   - Use library catalogues, online journals, databases and the web for research  
   - Posses a global understanding of the general musical developments from 1400 to date  
   - Critically discuss the evolution of Opera and Keyboard from the period 1600 to date  
   - Give a detailed account of the relevant repertoire, comment on scores, texts and other sources

6. **Module Content and Syllabus**  
   **Writing and research skills:**  
   To enable students to undertake historical and musical investigation. Topics will include sentence construction, grammar and syntax; the reading and extraction of information from artist biographies, CD liner notes and programme notes. To familiarise students with library catalogues, online journals and databases; to use the web for research; plagiarism and copyright issues, the production of references and citations.

   **Historical Survey:**  
   To furnish the students with the main musical developments from the Renaissance to the current day. Topics will include a general study of the main musical eras, composers, chief genres of composition and general stylistic features of each era.

   **Opera and Keyboard:**  
   To study in detail, tracing the development and evolution of these two topics from the Baroque period to the current day developing students’ knowledge of the relevant repertoire through score study, texts and other sources. To highlight and study representative works chosen from the period, as a means of understanding the evolution and musical particulars of the two strands, and as far as possible be relevant to the instrumental/vocal capabilities of the class.

   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.

7. **Teaching and Learning Methods**  
   **Semester 1:**  
   Commencing with an initial 4-week block, students will be introduced to the necessary standards required in academic writing & basic research skills. Learning activities will include demonstration and in-class exercises;
short reading exercises, short writing exercises, editing and reviewing their own work, peer review, writing short programme notes on pieces they have performed, using appropriate electronic communication e.g. (moodle/email), using the web to research, finding online journals and search databases.

A general survey of the history of Music from the Renaissance to the current day will follow, divided into two blocks: Survey Part 1 (3 weeks), Survey Part 2 (4 weeks), introducing the main musical eras, composers, chief genres of composition and general stylistic features of each era. Learning activities will include class discussion, reading, discovering, listening, score study, assessing and writing about music of these eras. Assigned reading and listening, relevant to the specific musical eras will also form part of the course content. Students are encouraged to contribute to class discussion.

**Semester 2:**
Baroque to the current day. Two strands will be explored Opera (7 weeks) and Keyboard (6 weeks). Learning activities will include class discussion, reading, discovering, listening, score study, assessing and writing about the aforementioned topics. Assigned reading and listening, relevant to the specific musical topics/eras will also form part of the course content. Students are encouraged to contribute to class discussion.

8. **Methods of Assessment**

Overall proportion of programme course = 10%

**History of Music**

**Academic Writing**
Due before the end of academic week 7
1 precis of a musical article

**Research Skills**
Due before the end of academic week 7
1 exercise on selecting & using research resources and producing bibliography and footnotes.

**Historical Survey**
- 2 short writing assignment (250 words) 5% for each assignment
Possibilities include a concert review that you have attended, writing about a topic of interest in the survey…

**End of Semester 1**
Covering Historical survey
Listening test 20%

**Opera**
1 essay - emphasis on using different resources (1500 words) 20%

**Keyboard**
1 essay - emphasis on using different resources (1500 words) 20%

**End of Semester 2**
Covering Opera and Keyboard
Listening test 25%

9. **Pass Requirement**
Pass 40% for each component

10. **Method of Supplemental Assessment**

Academic writing and research skills: students to resubmit exercise by the end of academic week 10.
2 short writing assignments and 2 history essays: resubmit in September.
2 listening tests: retake in September.
A second failure will normally result in the student being required to terminate his/her studies.
With all academic electives students who fail on attendance will be required to repeat the year.

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

**General:**


Bianconi, Lorenzo, David Bryant (trans), Music in the seventeenth century (Cambridge: Cambridge University Press, 1987)


Einstein, Alfred, Music in the romantic era (New York & London: W. W. Norton, 1947)


Morgan, Robert, Twentieth century music: a history of musical style in modern Europe and America (New York: Norton, 1991)


Nyman, Michael, Experimental music: Cage and beyond, 2nd ed. (Cambridge: Cambridge University Press, 1999)


**OPERA**


**KEYBOARD**


Ferguson, Howard, Keyboard interpretation from the 14th to the 19th century: an introduction, (Oxford: Oxford University Press, 1975)


Russell, Raymond, Early keyboard instruments, (London: Her Majesty's Stationery Office, 1959)


12. **Module Teaching Team**

Relevant Librarian lecturer

Relevant Musicianship lecturers
Module 5a: Related Studies - Instrumental Pedagogy

1. **Module Code**
   DIPMUS5B

2. **Module Size**
   Group tuition 1 hour per week x 24 weeks + 2 reading weeks
   Self Study 50 hrs over 24 weeks

3. **ECTS Value**
   5

4. **Rationale and Aims**
   **Rationale**
   This module has been designed to support and complement the study of instrumental methodology.

   **Aims**
   - To introduce students to general pedagogical principles
   - To prepare students for the instrumental teaching and learning environment
   - To broaden student knowledge of literature and research relating to the teaching and learning environment

5. **Learning Outcomes**
   On successful completion of this module students should be able to:
   - Articulate the role of the instrumental teacher from a theoretical and practical perspective
   - Articulate general pedagogical principles
   - Develop a clear personal teaching philosophy
   - Plan and evaluate instrumental lessons pre-college instrument/vocal students
   - Identify and describe in detail the stages of musical development in the context of instrumental teaching
   - Competently deal with common issues that can arise in the instrumental lesson
   - Undertake research and present findings in oral and written format to peer groups and/or other specialist/non-specialist audiences

6. **Module Content and Syllabus**
   **Semester 1, Duration: 11 weeks.** Students will attend and actively participate in a series of lectures.
   Topics may include the following areas:
   - The Instrumental/Vocal Teacher in the 21st Century
   - Planning and Profiling: A Practical Approach
   - Assessment in Instrumental/Vocal Teaching
   - Principles and Philosophies relating to Kodály, Dalcroze, Suzuki and Orff
   - Music Potential and related theories of Musical Development
   - Learning Styles, Memory, Practice and Sight-reading
   - Learning Difficulties
   - Performance Anxiety
   The Instrumental presentation will be assessed at the end of Semester 1 (Assessment week - December). Students must obtain a minimum pass mark of 40%.
   **Semester 2, Duration: 13 weeks.**
   Semester two will explore the topics introduced in Semester 1 in greater detail with an increased focus on reflective practice and peer based learning. Students will explore the area of teacher identity and gather the necessary practical tools to assist them in the transition from theory to practice. During this module students will participate in a microteaching session (pass/fail) and will have an opportunity to observe and critique their developing teacher identities. Preparation for the pedagogic presentation, pedagogy portfolio/report and related parts of the viva-voce (module 5b) will also be explored – all of which will be assessed during the second semester.

7. **Teaching and Learning Methods**
   An inclusive curriculum is ensured by:
   Using PowerPoint presentations
   Providing handouts to summarise lecture content as appropriate
Including a wide range of weekly readings (compulsory and suggested additional reading) to include books, peer-reviewed journals, music magazines and official reports. Video based resources are also suggested where appropriate.
Providing a reference folder to ensure access to all information.
Allocating class discussion time.
Setting individual and group tasks as appropriate.

8. **Methods of Assessment**
   Overall proportion of programme course = 20%
   Each section of this component shall be weighted as follows:

   **Module 5a: Instrumental Pedagogy**
   - Course work 50%
   - Semester 1
     - Instrumental Presentation (December) 10%
   - Semester 2
     - Pedagogy Presentation 25%
     - Pedagogy Portfolio/Report 15%
     (Will be linked to module 5b)
     - Micro Teaching Pass/Fail

   **Module 5b: Demonstration Lesson/Viva Voce**
   - Course work 50%
   - Semester 1
     - Observation Pass/Fail
   - Semester 2
     - Case study 15%
     - Demonstration Lesson 20%
     - Viva-voce 15%

   There is no compensation between sections in the examination. Each section in the examination shall be marked out of 100 initially and weighted subsequently to conform with the overall percentages listed above.

9. **Pass Requirement**
   40%

10. **Method of Supplemental Assessment**
    Student will be required to repeat the examination at the re-sit session in the September immediately following his/her first attempt.

11. **Recommended Book Resources**
    Harris, P. *Improve your Teaching* (London, Faber, 2008).
    Harris, P. *Simultaneous Learning* (London: Faber, 2004).
    Harris, P and Crozier, R. *The Music Teacher’s Companion* (ABRSM, 2000).

12. **Module Teaching Team**
    Relevant lecturers
Module 5b: Related Studies - Demonstration Lesson/Viva Voce

1. **Module Code**
   DIPMUS5BB

2. **Module Size**
   30 minutes per week of observation of Principal study lesson [15 hours]

3. **ECTS Value**
   5

4. **Rationale and Aims**
   **Rationale**
   This course is designed to give students an opportunity to study the area of instrumental methodology and repertoire under the supervision of the student's principal study teacher.

   **Aims**
   - To explore the primary teaching principles, methodologies and repertoire relating to the students' chosen instrument.
   - To gain practical experience of the instrumental teaching and learning environment under the guidance and supervision of the principal study teacher.
   - To observe, evaluate and participate in the instrumental teaching and learning environment.

5. **Learning Outcomes**
   On successful completion of this module students should be able to:
   - Articulate the specific pedagogical principles relating to his/her chosen instrument.
   - Plan, conduct and evaluate appropriate instrumental lessons.
   - Select repertoire for students appropriate to their level.

6. **Module Content and Syllabus**
   **Module 5b**
   A total of 15 hours the year, which can be articulated via 30 minutes each week. [The practical teacher is responsible for this].

   The Dip/Mus student will observe their practical teacher, teaching a variety of student levels. The practical teacher will work with the Dip/Mus student on how to teach specific issues; addressing the 'nuts & bolts' of teaching [e.g., piano – hand position/pedalling]. Attendance is obligatory. Pass/Fail.

   **Case Study:** The Dip/Mus student will take on 1 pupil which will be the case study (from Elementary Grade up to Grade V). It should focus on the teaching and learning process over 12 consecutive weeks. Each case study write-up must provide information about the student, evidence of preparation for the term and evidence of weekly planning and reflection.

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

   The case study will be monitored by the Dip/Mus practical teacher. The completed case study write-up will be presented to the practical teacher and pedagogy lecturer (2 copies), to be submitted on the first Friday of May.

   **The Demonstration Lesson, and Viva - Voce:**
   The student will be required to present the 'case study' pupil for a demonstration lesson at the end of the year. The Dip/Mus student will be required to give a demonstration lesson to this pupil of not more than 20 minutes duration. The standard of the pupil should be within the range of beginner grade up to grade six.

   The Viva - Voce shall include questions on the demonstration lesson and case study pupil and allow the candidate to show an understanding of the following areas:
   - Cultivating a musical approach to the learning and practice
   - Establishing a successful teaching and learning environment

   The teaching of particular techniques:
   - **Piano/Keyboard:** finger technique, tone production, scales and arpeggios, sight-reading, aural and/or rhythmic awareness, pedalling, practicing strategies, phrasing, and posture.
   - **Strings:** fingering, tone production, scales and arpeggios, sight-reading, aural and/or rhythmic awareness, harmonics, articulation, pedal technique, vibrato, intonation, practicing strategies, phrasing and posture.
Wind, Brass and Percussion: tone production, scales and arpeggios, sight-reading, aural and/or rhythmic awareness, tonging, breathing, intonation, practicing strategies, phrasing, and posture. Voice: tone production, scales and vocal exercises, sight-singing, aural and/or rhythmic awareness, support, legato singing, practicing strategies, phrasing and posture.

Students must obtain the minimum pass mark of 40% in each section of their Related Studies: Case study, demonstration and viva-voce, in order to pass this component. There is no compensation between sections in the examination. Each section in the examination shall be marked out of 100 initially and weighted subsequently to conform with the overall percentages listed above.

7. Teaching and Learning Methods
   Individual tuition

8. Methods of Assessment
   Demonstration Lesson/Viva Voce
   The student will be required to present the ‘case study’ pupil for a demonstration lesson at the end of the year. The Dip/Mus student will be required to give a demonstration lesson to this pupil of not more than 20 minutes duration. The Viva - Voce shall include questions on the demonstration lesson and case study pupil and allow the candidate to show an understanding of the areas highlighted in Item 6.

   Students must obtain the minimum pass mark of 40% in each section of their Related Studies: Case study, demonstration and viva-voce, in order to pass this component. There is no compensation between sections in the examination. Each section in the examination shall be marked out of 100 initially and weighted subsequently to conform with the overall percentages listed above.

9. Pass Requirement
   40%

10. Method of Supplemental Assessment
    Student will be required to repeat the examination at the re-sit session in the September immediately following his/her first attempt.

11. Module Teaching Team
    Relevant lecturer
Module 6a: RIAM Holistic - Performance Psychology

1. **Module Code**
   BAHPPJF1

2. **Module Size**
   6 Lectures x 1½ hours
   Self study 96½ over Academic Year for RIAM Holistic Modules a - c

3. **ECTS Value**
   5 [Total credits for all Holistic modules]

4. **Rationale and Aims**
   **Rationale**
   This module focuses on developing student awareness and understanding around psychological health and its impact on the ability to meet the demands of the profession.

   **Aims**
   - To realise the importance of psychological health
   - To develop self-awareness around psychological health
   - To identify needs
   - To develop a sense of self-acceptance.
   - To develop a sense of positive regard in relation to self and others.

5. **Learning Outcomes**
   On successful completion of this module students should be able to:
   - Understand the importance of psychological health
   - Develop an acute awareness around psychological health and the necessity for the mind and body to be in tune with each another.
   - Develop self-acceptance
   - Have an awareness of the impact of the psychological state on the outcome of a performance
   - Be equipped with some basic strategies to help in dealing with issues around performance and performance anxiety.

6. **Module Content and Syllabus**
   In year 1 topics such as environmental influences, brain mechanism, emotional communication and family and peer influences will be discussed. Students will be asked to fill in a questionnaire to determine their understanding of performance anxiety and how it might relate to them at this time in their lives. Manifestations of performance anxiety are explored and behavioural and cognitive coping strategies are practised.

7. **Teaching and Learning Methods**

8. **Methods of Assessment**
   Attendance and engagement in the process of the class.

9. **Pass Requirement**
   Students are awarded pass/fail based on attendance and observations of the lecturer

10. **Method of Supplemental Assessment**
    Repeat module with attendance

11. **Recommended Reading Materials:**
    Kerr, V. 2014 *Stage Fright*. Dublin: Turning Point Training Institute
    Gallway, T. with Green, B. 1986 *The Inner Game of Music* New York: Doubleday & Company Inc
12. Module Teaching Team
Relevant Lecturers
Module 6b: RIAM Holistic - Career Strategy

1. **Module Code**
   BAHCSJF1

2. **Module Size**
   6 Lectures x 2 hours
   Self study 96½ over Academic Year for RIAM Holistic Modules a - c

3. **ECTS Value**
   5 [Total credits for all Holistic modules]

4. **Rationale and Aims**
   **Rationale**
   Careers in music are more diverse and multi-faceted than ever before. The Career and Enterprise skills module is designed to equip students with the tools and techniques required to meet the demands and realities of a fast-moving 21st century music profession. Students are given a comprehensive entrepreneurial toolkit to support a 21st century ‘portfolio’ career.

   **Aims**
   - To develop new ideas.
   - To become business savvy.
   - To develop negotiation and communication skills.
   - To self-promote effectively through new technologies.
   - To manage the financial aspects of self-employment.
   - To become tech savvy.

5. **Learning Outcomes**
   On successful completion of this module students should be able to:
   - Demonstrate presentation skills.
   - Show a willingness to engage in new ideas and ventures.
   - Demonstrate skills in leadership, teamwork, organisation and problem-solving.
   - Demonstrate effective communication skills.
   - Show knowledge and understanding of social media and technology.
   - Market themselves through a variety of different channels.
   - Sustain ‘portfolio’ careers in the 21st century music industry.

6. **Module Content and Syllabus**
   In year 1, students will produce a press kit which will include a CV, biography and a sample press release. Various career pathways will be explored with the emphasis on career sustainability and diversity.

7. **Teaching and Learning Methods**
   Learning activities will include class discussion, role play, guest lectures and written work.
   Individual career advice sessions will be offered by RIAM staff.
   Interactive workshop based classes will be delivered.
   Students will be encouraged to keep up to date with current music industry trends by engaging with relevant websites and bloggers.
   Students will deliver short presentations to the class on various topics to solidify and clarify their learning.

8. **Methods of Assessment**
   Continuous assessment/attendance 100%

9. **Pass Requirement**
   Students are awarded pass/fail based on the observations of the lecturers

10. **Method of Supplemental Assessment**
    Repeat module with attendance

11. **Reading Materials**
http://www.savvymusician.com/blog/
http://lateralaction.com/

12. **Module Teaching Team**
Relevant lecturers
Module 6c: RIAM Holistic - Feldenkrais

1. **Module Code**
   BAHFJF1

2. **Module Size**
   12 sessions of 1¼ hours
   Self study 89 over Academic Year for RIAM Holistic Modules a - c

3. **ECTS Value**
   5 [Total credits for all Holistic modules]

4. **Rationale and Aims**
   **Rationale**
   Life as a professional musician is exciting and arduous. Students on this course of Feldenkrais lessons will learn how to protect themselves from excessive physical strain. Over the years, the long hours of rehearsal and the poor chair designs both contribute to discomfort, and indeed pain. An understanding of how the body works best is crucial in enabling students to perform well.

   **Aims**
   - To have a clear idea of the skeletal structure of the body
   - To understand through experience, the benefits of better usage
   - To become aware of those habits which result in unnecessary tensions
   - To learn to use positive and effective effort in performance.
   - To understand the best movement is that which combines minimum effort with maximum output

5. **Learning Outcomes**
   On successful completion of this module students should be able to:
   - Have gained knowledge of personal habits of tensions in performance and have learned how to deal with them
   - Have achieved greater freedom of expression through more developed self-awareness
   - Be enabled to explore these aspects further through the notes provided from the lessons

6. **Module Content and Syllabus**
   In year 1, Students will develop their sensory perception and be guided into greater self-awareness. This will then be applied to performance on their particular instrument. Lessons will be targeted to the physical involvement of performance. Students will explore breathing, jaw, shoulders, and balance as part of the whole-body participation.

7. **Teaching and Learning Methods**
   Lessons are taught in class; they are carefully constructed to address the specific needs of musicians. The students are encouraged to think beyond common assumptions, to explore the habits they form, and to question them. Lessons will be targeted to singers, and to wind players, string players, pianists and percussionists in individual groups. Time will be allotted for any individual student wishing to seek advice on their own issues.

8. **Methods of Assessment**
   Continuous assessment/attendance 100%

9. **Pass Requirement**
   Students are awarded pass/fail based on the observations of the lecturers

10. **Method of Supplemental Assessment**
    Repeat module with attendance Recommended

11. **Reading Materials**
    *Relaxercise*: David Zemach-Bersin; HarperCollins
    *Singing with Your Whole Self*: SH Nelson and E Blades-Zeller; Scarecrow Press
    *Awareness through Movement*: Moshe Feldenkrais; Penguin
    *The Thinking Body*: Mabel Todd; Dance Horizons, Princeton Book Company
12. **Module Teaching Team**

Relevant lecturers
Appendix 1: Performance Marking Criteria

Distinction
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

P1
66% - 69%
- Technique
  - Mostly technically assured
  - Some issues/lapses of control but not many
  - In some short passages the performance may have been slightly marred by technical glitches
- Interpretation
  - Good understanding of style
  - Has individuality but more subtlety of imagination required
  - Has some degree of insight; quite convincing in this regard
- Performance
  - Demonstrates commitment and concentration
  - Displays confidence and poise and was communicative
  - 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
  - Evidence of some flair
  - Signs of some restriction which limits a sense of flair; shows good potential though

P2
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

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

P3

Technique
- Technically limited
- 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

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
Appendix 2: 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. All student must go to http://tcd.ie.libguides.com/plagiarism to comply with TCD instructions regarding plagiarism

1. Fabrication

1.1 Fabrication is making up data or results and recording or reporting them

1.2 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.

1.3 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 addressed separately in section 2.

2 Plagiarism

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.

2.1 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.

2.2 How can plagiarism arise?

Plagiarism can arise from deliberate actions and also 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.

2.3 Is information available about plagiarism?

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.

3 Policy and procedure for inquiring into allegations of research misconduct

If research misconduct is suspected, there will be an informal meeting with the student, their lecturer, The Head of Faculty and the Administrative Officer [Registy] to give the student a chance to answer. The student may bring a representative from the Students’ Union with them instead of their lecturer.

If it is decided that research misconduct has been committed, they must inform the Director in writing, and include all the information about the case as well as suggestions as to how the problem can be rectified. The Director will interview the student if there is any disagreement. The Administrative Officer [Registy] shall then follow the following steps e.g. the student shall be returned as Fail by the Board of Examiners and shall be required to re-submit work as determined by the Board of Examiners. The grade of the second attempt allowed shall not exceed 40%. Only those directly involved in the inquiry should be aware that the process is being conducted or have access to any information during the course of the investigation.

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Appendix 3a: Keyboard Syllabus

Please note:

- All programmes must be approved by the student’s principal study tutor, the relevant Head of Faculty and the relevant Course Committee.
- Where a student does not submit their exam programme by the given deadline [please refer to the Academic Calendar] and as required by the Course Committee a deduction of 5 marks for that exam will be imposed as a penalty.
- Repertoire may be substituted [on the relevant form] subject to approval by the relevant Head of Faculty.
- Throughout the entire course, any work or study performed at examination may not be repeated again in any subsequent examination unless the work or study has only been performed in part and not as a whole in a previous examination. Urtext editions are recommended where possible and available.
- All performances will be open to the public.
- Where a student does not satisfactorily present Programme Notes for a performance exam, a penalty reduction of 5 marks will be imposed.
- Use of sheet music:

  **Pianoforte**
  Students have no memory requirements, except for the Quick Memorisation tests in the Mid-Year examinations of years 1 and 2
  **Harpischord**
  Students have no memory requirements.
  **Accordion**
  Students must perform from memory the virtuoso Scarlatti Sonatas and at least one work from End-of-year repertoire list.
  **Organ**
  Organ students must perform from memory any Schübler chorale (BWV 645-650) in the Mid-year examination of year 3.
- Relevant Keyboard and Vocal students required to perform from memory [this does not include Chamber Music] who use sheet music without prior permission of the Course Committee, will incur the following penalties:
  - Up to 10 minutes of platform time students will incur a deduction of 2 marks
  - Up to 20 minutes of platform time students will incur a deduction of 3 marks
  - Up to 30 minutes of platform time students will incur a deduction of 4 marks
  - Over 30 minutes of platform time students will incur a deduction of 5 marks

  Students may apply to the Course Committee for an exemption from this sanction, and this request will be reviewed in light of the demands of the works in question. [See Appendix 3a - 3c].
- String students required to perform a piece from memory [this does not include Chamber Music] who use sheet music without prior permission of the Course Committee, will incur a penalty of 5 marks. Students may apply to the Course Committee for an exemption from this sanction, and this request will be reviewed in light of the demands of the works in question.
- Students who play over 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.
- 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.
- Students must submit all work assigned for academic modules in the RIAM. No extensions regarding due dates or specific assignments will be granted.
- 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 Rules and Regulations handbook for appeals criteria
- The Portfolio (Instrument/voice) will be assessed annually on a pass/fail basis by the appropriate teacher.
- All elements (including the Portfolios) must be passed in order for the candidate to graduate.
- In all examinations, the examiners’ decision is final. Please consult RIAM Regulations and Policy Documents Handbook for appeals criteria.
Keyboard Faculty - Piano

Mid-year Examination - Technical requirements

1) At least two technically demanding studies by composers such as Czerny, Cramer, Moscheles, Moszkowski, Chopin etc., in which scale and passage-work occurs. The range of studies should reflect a balanced testing of independence, dexterity, fluency, stamina and control of finger technique in both hands.

2) Either one study in thirds or one study in octaves or the following scales and arpeggios:
   Scales: Major, melodic and harmonic minor scales in all keys, hands an octave apart and a third apart, legato and staccato, similar motion, four octaves; Major and harmonic minor scales in all keys, contrary motion, two octaves; Major scales in double thirds in all keys, separate hands, two octaves; Major scales in double octaves in all keys, similar motion, two octaves.
   Arpeggios: Major and minor common chords, root position and inversions, four octaves; Dominant and diminished 7th chords, root position only, four octaves.

3) Sight Reading:
   To play at sight a short piece, the music of which will be made available to the candidate 10 minutes in advance of the examination.

4) Quick Memorisation:
   To perform a solo work from memory the music of which will be made available to the candidate one week before the examination.

End-of-year Examination - Recital [30-35 minutes duration] -

1) A prelude and fugue from the W T Klavier by J.S. Bach
2) A sonata, or a movement or movements therefrom to include a sonata form movement, by a composer of the first Viennese School
3) One or more works by romantic/late-romantic or impressionist composers and/or
   One or more works published after 1st January 1920
Keyboard Faculty - Harpsichord

Mid-year Examination
1) J.P. Sweelinck - One of the following Toccatas (Dover Ed. 24935-2) No.20, No.21, No.22 or No. 31
2) J.P. Sweelinck - One of the following Echo Fantasias (Dover) No. 14, No.15, or No.19
3) Realization of Figured Bass -
   a) Prepared:
      The student will be required to play any of the following exercises from Handel’s ‘Figured Bass Exercises’ (O. U. P., ed. D. Ledbetter): No’s. 10-22
   b) At Sight:
      A suitable 16-bar test
4) Sight Reading - 17th Century

End-of-year Examination - approximately 35 minutes duration
1) Either:
   J. Froberger - one of the following Toccatas: FbWV 101, 102, 103 or 104. (Livre de 1646 - Bärenreiter Ed.)
   or
   G. Frescobaldi - A Toccata from Toccate d’Involatura (1637),
2) 2. Fitzwilliam Virginal Book (Dover Ed.): Choose either:
   a) A Fantasia
   or
   b) A Pavan / Galliard Pair
   or
   c) A Selection of Pieces (8-10 mins)

Note:
➢ A work by Sweelinck may not be selected
3) J. S. Bach - Any 2 of the 3-part Inventions (Sinfonias)
4) Either:
   J. Duphly - 2 contrasting pieces from ‘Pièces pour Clavecin’ (Heugel)
   or
   J.Ph. Rameau - 2 contrasting pieces from the following list (Bärenreiter 3800):
   a) L’Enharmonique
   b) La Poule
   c) L’Egyptienne
   d) La Livri
   e) La Timide
   f) La Dauphine
Keyboard Faculty - Classical Accordion

Mid-year Examination - Technical Requirements
1) Two contrasting virtuoso studies
2) Two contrasting Scarlatti sonatas (to be performed from memory)
3) Quick Study: To perform a solo work from memory, the music of which will be made available to the candidate one week before the exam

End-of-year Examination
Recital: 35 minutes duration
At least one work to be performed from memory
The programme should include a work by Bach and an original work composed after 1960
Keyboard Faculty - Organ

Mid-year Examination
1) Bach Trio Sonata in D minor, BWV 527, 2nd. Movt.
2) A realisation of a short figured bass
3) A short improvisation on a simple ground bass
4) Sight Reading

End-of-year Examination [approximately 35 minutes]
1) A Renaissance piece
2) A prelude and fugue by Bach
3) Two Brahms chorales
4) Alain, Fantasie 1 or 2, or Litanies
Appendix 3b: String Syllabus

Please note:

- All programmes must be approved by the student’s principal study tutor, the relevant Head of Faculty and the relevant Course Committee.
- Where a student does not submit their exam programme by the given deadline [please refer to the Academic Calendar] and as required by the Course Committee a deduction of 5 marks for that exam will be imposed as a penalty.
- Repertoire may be substituted [on the relevant form] subject to approval by the relevant Head of Faculty.
- Throughout the entire course, any work or study performed at examination may not be repeated again in any subsequent examination unless the work or study has only been performed in part and not as a whole in a previous examination. Urtext editions are recommended where possible and available.
- All performances will be open to the public.
- Repertoire may be substituted [on the relevant form] subject to approval by the Head of Faculty.
- Where a student does not satisfactorily present Programme Notes for performance exams, a penalty reduction of 5 marks will be imposed.
- Use of sheet music:

  String students will be required to perform at least one piece from memory.

- Students required to perform a piece from memory [this does not include Chamber Music] who use sheet music without prior permission of the Course Committee, will incur a penalty of 5 marks. Students may apply to the Course Committee for an exemption from this sanction, and this request will be reviewed in light of the demands of the works in question.

- Students who play over the maximum duration of a performance exam will incur the following penalties:-
  A 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.

- 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].

- The Portfolio (Instrument/voice) will be assessed annually on a pass/fail basis by the appropriate teacher.
- All elements (including the Portfolios) must be passed in order for the candidate to graduate
- In all examinations, the examiners’ decision is final. Please consult RIAM Regulations and Policy Documents Handbook for appeals criteria.
String Faculty - Violin

Mid-year Examination - Technical Requirements
1) One study selected from Kreutzer, Dont op.35, Rode, Fiorillo or Gavinies.
2) Sight Reading
3) (i) Scales and arpeggios, three octaves, slurred one octave per bow.
   Major, melodic and harmonic minor, and chromatic scales and major and minor arpeggios,
   dominant 7ths and diminished 7ths starting on:
   G, G sharp/A flat, A, B flat, B and C.
   G and A major scales slurred 3 octaves per bow.

   (ii) Double stops, separate bows, two octaves.
   One example of major and both minors in 3rds, 6ths and 8ths
   Choice of key. [Total 9 scales].

   (iii) One octave major or minor scale in 10ths, separate bows, one own choice key.

   All scales must be played from memory.

End-of-year Recital: (duration: 40 - 45 minutes)
Note:
- At least one piece from memory
  1) Concerto: First movement (with cadenza, where appropriate) of a major concerto
     (eg, Bach, Mozart, Kabalevsky, Barber: or a work of a similar standard).
  2) Duo Sonata: One substantial movement.
     (Bach, Mozart, Beethoven, Schubert, Schumann, Franck, or similar)
  3) Repertoire: A substantial concert piece
     (eg Kreisler, Sarasate, Wieniawski, Smetana, Bartok or similar)
  4) Solo Bach: One movement from Sonatas and Partitas BWV 1000/1006
String Faculty - Viola

Mid-year Examination - Technical Requirements

1) One study selected from Kreutzer or Rode
2) Sight-Reading
3) (i) Scales and arpeggios, three octaves, slurred one octave per bow
   Major, melodic and harmonic minors and chromatic scales, and major and minor arpeggios,
   diminished 7ths and dominant 7ths starting on:
   C, C sharp/D flat, D, E flat and F
   (ii) Double stops, separate bows. Two octaves.
   Two octave scales in 3rds, 6ths and 8ths
   Major and melodic and harmonic minor. One example of each prepared from the above keys.

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

End-of-year Recital: (duration 40 - 45 minutes)

Note:
- At least one work must be performed from memory
  1) First movement of a Concerto by J.C. Bach, Handel, Hoffmeister, Milhaud, K. Stamitz.
  2) Two contrasting movements from duo sonatas by Brahms, Glinka, Hindemith, Hummel,
     Schubert, Shostakovich
  3) Repertoire piece(s)
     Brahms: Sonatensatz
     Fauré: Elegie Op.24
     Rachmaninov: Vocalise
     Schumann: Adagio and Allegro
     Vieuxtemps: Elegie or Capriccio op. posth.
  4) At least one movement from any one of the six cello suites by J. S. Bach
String Faculty - Violoncello

Mid-year Examination - Technical Requirements

1) One study from each of the following:
   Popper High School
   Duport

2) Scales: Major and both minors of C, D flat and D (compass 4 octaves) and G, A flat and A (compass 3 octaves) played detached and one octave to a bow

   Arpeggios, Dominant 7ths and Diminished 7ths, same keys as for scales same compass (starting on G string - 3 octaves) - played detached and slurred 1 and 2 octaves to a bow

   Chromatics: Starting on above notes compass 3 octaves played detached and 12 notes to a bow

   Double stops: 2 scales - one major, one minor (harmonic or melodic) in 3rds, 6ths and 8ths played detached and slurred 2 notes to a bow (compass 2 octaves)

3) Sight-reading

End-of-year Recital: (duration 40 - 45 minutes)
To perform one work chosen from each of the following lists:

Note:
   ➢ At least one work must be performed from memory. It is possible to replace a work listed below with a suitable alternative.

1) A first movement from a Concerto
   Monn in G minor
   Saint-Saens in A minor
   J.C. Bach in C minor
   Boccherini in B flat major
   Lalo in D minor

2) J.S. Bach 2 contrasting movements from one Solo Suite

3) Duo Sonata
   Beethoven Sonata Op.5 no.1 Adagio/Allegro
   - OR Sonata Op.5 no.2 Adagio/Allegro
   Brahms in E minor Op. 38, 1st movement
   Grieg in A minor Op. 36, 1st movement
   Beethoven Variations on “Ein Mädchen” Op. 66

4) Repertoire piece(s)
   Schumann Fantasy Pieces or Adagio and Allegro
   Bloch Meditation (Hebrew)
   Boccherini Rondo
   Hindemith Phantasiestücke
   Granados Intermezzo
String Faculty - Double Bass

Mid-year Examination - Technical Requirements

1) One study from the following:
   Storch-Hrabe 57 Studies: Volume I or Volume II

2) Scales:
   E Major  Three octaves
   E Minor  Three octaves (harmonic only)

Note:
   ➢ The above should also be prepared in intervals. All separate bows

   Arpeggios:
   E Major  Three octaves
   E Minor  Three octaves

3) Orchestral Excerpts:
   Schubert - Unfinished Symphony
   Beethoven - Symphonies 1 & 2
   Mozart - Symphonies 39 & 41
   Mozart - Overtures ‘The Marriage of Figaro’
   ‘Magic Flute’

4) Sight Reading

End-of-year Recital: (duration 40 - 45 minutes)
One from each list to be played in recital:

1) Vivaldi:        Sonata 1, 2, 3, 4, 5 or 6
    Telemann:      Sonata in A Minor
    Sonata in E Minor

2) Eccles:        Sonata in G Minor
    Marcello:     Sonata 1, 2, 3, 4, 5, 6 or 7

3) Rachmaninov:  Vocalise
    Bottesini:    Elegy
    Bottesini:    Romanza Dramatica

4) Koussevitzky: Chanson Triste
    Koussevitzky: Valse Miniature
    Koussevitzky: Humoresque
String Faculty - Classical Guitar

Mid-year Examination - Technical Requirements
Scales
Arpeggios
Studies
Sight Reading

1) Scales
   All major, harmonic and melodic minor and chromatic scales, starting on E, F, Fsharp and G.
   i. Even and dotted rhythm and in repeated pairs and triplets
   ii. Apoyando and tirando
   iii. With right hand fingerings im, ma, ia, ima
   iv. Three octaves
Double stopping
   C major in 3rds, and 6ths two octaves
   C major in octaves and 10ths one octave
   A harmonic minor in 3rds and 6ths two octaves
   A harmonic minor in octaves and 10ths one octave

2) Arpeggios
   All major, minor and diminished 7ths on E, F, F sharp and G and dominant 7ths of A, B flat, B and C
   three octaves

3) Study
   Two studies to be chosen from the study repertoire of the following composers:
   Sor
   Aguado
   Coste
   Tarrega
   Giuliani
   Barrios
   Villa Lobos
   Brouwer
   Dwyer

4) Sight Reading
   A piece of suitable difficulty

End-of-year Recital (duration 40 - 45 minutes) to include:

Note:
- At least one piece from memory
  1) A piece from the Renaissance period
  2) J S Bach
     Two movements from any of the Lute suites, Cello suites or Violin sonatas or Partitas
  3) Any two of the following:
     Albeniz Mallorca
     Barrios Aconquiya
     Brouwer Danza del Atiplano
     Brouwer Canticum
     Brouwer Elogio de la Danza
     Dyens Valse en Skai
     Falla Homenaje: Le tombeau de Claude Debussy
     Ohana Tiento
     Ponce First movement of Sonatina Meridonadal
     Rodrigo En Los Trigales No 1 from Por los Campos de Espana
     Takemitsu Equinox
     Tarrega Recuerdos de la Alhambra
     Villa Lobos Gavotta Choros or Valsa Choro from Suite Bresilienne
     Villa Lobos Preludes no 5 and 6
     Walton Bagatelle no 2 and 3 from Bagatelles
     York Sunburst
  4) Own choice to complete the programme with works of a commensurate technical and musical
     standard as above
Appendix 3c: Wind, Brass and Percussion Faculty

Please note:

- All programmes must be approved by the student’s principal study tutor, the relevant Head of Faculty and the relevant Course Committee.
- Where a student does not submit their exam programme by the given deadline [please refer to the Academic Calendar] and as required by the Course Committee a deduction of 5 marks for that exam will be imposed as a penalty.
- Repertoire may be substituted [on the relevant form] subject to approval by the relevant Head of Faculty.
- Throughout the entire course, any work or study performed at examination may not be repeated again in any subsequent examination unless the work or study has only been performed in part and not as a whole in a previous examination. Urtext editions are recommended where possible and available.
- All performances will be open to the public.
- Where a student does not satisfactorily present Programme Notes for performance exams, a penalty reduction of 5 marks will be imposed.
- Use of sheet music:
  - Wind, Brass, Percussion students are not required to perform their examination programmes from memory but are encouraged to do so.
  - Students who play over the maximum duration of a performance exam will incur the following penalties:-
    A 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.
  - 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].
- The Portfolio (Instrument/voice) will be assessed annually on a pass/fail basis by the appropriate teacher.
- All elements (including the Portfolios) must be passed in order for the candidate to graduate.
- In all examinations, the examiners’ decision is final. Please consult RIAM Regulations and Policy Documents Handbook for appeals criteria.
Wind, Brass and Percussion Faculty - Flute

Mid-year Examination - Technical requirements:
1) Scales and Arpeggios
   Exercised Journaliers: Marcel Moyse
   Section A and B; (both without repeat) legato and tongued.
   Grand Exercises: Journalier Taffanel/Gaubert
   All of the above from memory
   Minimum crochet speed = 80
   One breath may be inserted in an appropriate place

2) Studies
   Any two studies chosen from the following list:
   - Henri Altes: Selected Etudes (Barrere)
   - Joachim Andersen: 24 Studies Op. 15
   - Theobald Boehm: 24 Caprices
   - Jacques Casterede: 12 Etudes (1,2,3,4,5,8)
   - Louis Drouet: 25 Etudes

3) Sight Reading

4) Orchestral Excerpts chosen from the following
   - Clarke: Orchestral Extracts
   - Smith: Orchestral Studies Vol 1-4
   - Wye/Morris: Orchestral Flute Practice Book Vol. 1 and 2
   - Wummer: Orchestral Excerpts Vol. 1-9

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
Recital: 30 minutes duration to include one work chosen from each of the following lists:

1) C.P.E. Bach: Any Sonata
   - J.S. Bach: Sonata in Eb BWV 1031
   - J.S. Bach: Sonata in G minor BWV 1020
   - Handel: Sonata in E minor Op. 1 No. 1b

2) One movement from a concerto (including cadenza) chosen from the following:
   - Quantz: Concerto in G
   - Mozart: Concerto in G K.313
   - Mozart: Concerto in D K. 314
   - Devienne: Concerto in G No. 4
   - Stamitz: Concerto in G
   - Vivaldi: Concerto "Il Cardellino" Op. 10
   - Vivaldi: Concerto "la Notte" Op. 10
   - The following to be performed complete:
     - Vivaldi: Concerto "Il Cardellino" Op. 10
     - Vivaldi: Concerto "la Notte" Op. 10

3) Godard: Suite
   - Hindemith: Sonata
   - Henza: Sonatina
   - Milhaud: Sonatina
   - Roussel: Joueurs de Flute

Note:
- Suitable substitutions may be made subject to approval by the Head of Faculty. Programme balance must be maintained.
Wind, Brass and Percussion Faculty - Recorder

Mid-year Examination - Technical requirements:

1) Scales
   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 to a 12th
   F minor 2 octaves
   Chromatic on all keys 1 octave, on F 2 octaves
   Dominant 7th in the key of D flat, E 1 octave
   Dominant 7th in the key of B flat, A 1 octave
   Diminished 7th in the key of F sharp, C sharp 2 octaves
   Arpeggios of the above for the ranges indicated
   Minors in both harmonic and melodic form

2) Studies
   Any two from:
   Bousquet book 1 for treble Bruggen Studies for treble
   C. Hand Inventions
   Quantz Caprices and Fantasies

3) Sight-Reading

End-of-year Examination

Recital: 30 minutes duration choosing at least 3 works from 3 of the selections below. Other own choice pieces may be included in this recital. Individual movements may be selected from complete works.

1) Early Baroque:
   Castello, Fontana, Frescobaldi, Marini, Cima etc

2) Unaccompanied:
   Jacob van Eyck, Telemann Fantasies etc

3) Italian Sonatas:
   Mancini, Bellinzani, Marcello, Sammartini, Vivaldi etc

4) Variations:
   Matteis, Anon etc.

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

6) Modern Work:
   Buckley No 1, Norman Fulton Scottish Suite, Bergmann Sonata, Rubbra Meditations, Linde Amarilli or Sonata, Andriessen Sweet

Note:
- Suitable substitutions may be made subject to approval by the Head of Faculty. Programme balance must be maintained.
Mid-year Examination - Technical requirements:

1) 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 (B&H).

2) 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.
   All scales and arpeggios legato and staccato.
   Minimum crochet speed = 80

3) Studies:
   One chosen from each of the following lists:
   a) Perier 30 studies [Leduc]
   b) Muller 30 studies [except no 1] [Ricordi]
   c) Thurston and Frank Tutor for Clarinet [Boosey & Hawkes] Studies Pages 52, 60 or 76

4) Sight Reading

5) 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.

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

Recital: 30 minutes duration of a contrasting programme to be chosen from the following list:

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

   Hindemith Sonata
   Finzi Five Bagatelles Op. 23
   Poulenc Sonata
   Lutoslawski Dance Preludes
   Schumann Fantasiestucke Op. 73
   Arnold Sonatine (Lengnick)
   Grovéz Sarabande et Allegro (UMP)
   Honegger Sonatine (Salabert)
   Brahms Sonata Op 120 No 2 E flat
   Ries Ferdinand Sonata Eb 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 Toccata (solo)
   E. Maconchy Fantasia
   E. Farrell Six Candles on a Birthday Cake

Note:
- Suitable substitutions may be made subject to approval by the Head of Faculty. Programme balance must be maintained.
Wind, Brass and Percussion Faculty - Oboe

Mid-year Examination - Technical requirements:
1) All Scales:
   a) All major and minors (both forms) and chromatics.
   b) Whole-tone scales on B and B flat
   c) Scales in 3rds (major only).

2) Arpeggios:
   a) Major and minor, straight and broken in groups of 3.
   b) Scales and arpeggios to be played both legato and detached.
   c) All two octaves.

3) Sight Reading

4) 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.

5) Studies: One fast and one slow study from Ferling 48 Studies.

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
Recital: 30 minutes duration - two works to be chosen from list no. 1 and one work chosen from each of lists no. 2 and no. 3.

1) Handel
   Telemann
   Telemann

   Sonata in C minor
   Partita no. 2 in G
   Sonata in A minor

   Telemann
   Fantasia E minor

2) Cimarosa
   C.P.E. Bach

   Benjamin Concerto
   Sonata in G minor.

3) Grovlez
   Nielsen
   Jacob
   Seiber

   Sarabande et Allegro
   Zwei Fantasiestucke Op. 2
   Seven Bagatelles (unaccompanied).
   Improvisation

The entire repertoire for the year will be studied.

Note:
- Suitable substitutions may be made subject to approval by the Head of Faculty. Programme balance must be maintained.
Wind, Brass and Percussion Faculty - French Horn/Tenor Horn

Mid-year Examination - Technical requirements:
1) 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

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.

2) Study: Any one study 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

3) Sight Reading:
   Horn in F. Transposition: Horn in E, Eb and Horn in C.

4) 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.

End-of-year Examination
Recital: Approximately 20 - 25 minutes duration of a contrasting programme of not less than two works one to be chosen from each group.

Note
- Individual movements may be included for the purpose of timing

Group A
- Mozart: Concerto no. 3 in Eb K447 1st and 3rd movement
- Haydn: Concerto No. 2 in D 1st and 2nd movement with cadenza (BOO3205)
- Rosetti: Concerto in Eb 2nd and 3rd movement (MAST M)
- Carl Matys: Concerto No. 2 op. 24 1st and 3rd movement (Ed. Hans Pizka D 8011 Kirchheim)
- Franz Strauss: Nocturno op. 7 (UE1368)

Group B
- Bunting: Cortege and Toccata (THA 978089)
- Henry Busser: Piece en Re (Leduc)
- Hindemith: Sonata (1939) 1st and 2nd or 2nd and 3rd movement
- M. Arnold: Second movement from Concerto for Horn (Legnick)
- Richard Strauss: Andante (MO 60025303)

Note:
- Suitable substitutions may be made subject to approval by the Head of Faculty. Programme balance must be maintained.
Wind, Brass and Percussion Faculty - Tenor Trombone

Mid-year Examination - Technical requirements:

Scales:
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.

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)

Sight Reading

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.

Studies:
Kopprasch Sixty Selected Studies No: 12 or 14.
Andre Lafosse Methode Complete for Trombone No: 72b or 85b
J.Rochut Melodious Etudes for Trombone No: 6 or 12

End-of-Year Examination:

Recital: Approximately 20 - 25 minutes duration consisting of a varied and balanced programme from the following list:

J.S. Alschausky Fruhling-Romanze
A. Guilmant, Op. 88 Concert piece
C. Saint-Saens Cavatine
D. Dondieyne Cantabile et Caprice
K. Serocki Sonatina for Trombone and Piano
E. Bozza Hommage a Bach
J. E. Barat Andante and Allegro
Sulek Sonata 'Vox Gabrieli' for Trombone
J. S. Bach Cello Suite No.1. (two movements)
arr. Andre Lafosse

Note:
- Suitable substitutions may be made subject to approval by the Head of Faculty. Programme balance must be maintained.
Mid-year Examination - Technical requirements:

1) 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.

2) Study:
   Jean Baptiste Arban  Any study from “fourteen studies”
   Derek Bourgeois No.12, 13, 14, or 15 from Ace Of Trumpets

3) Sight Reading:
   Sight reading for Trumpet in B Flat and transposition for Trumpet in A and C

4) Orchestral Studies:
   Prepared excerpts chosen from Orchestral Studies for Trumpet Books 1 and 2. A list of not less than 10 must be submitted at the relevant time and approved by the teacher and Head of Faculty.

End-of-Year Examination

Recital: Approximately 20 - 25 minutes duration of a contrasting programme of not less than two works chosen from the following list:-

Note:
- At least one contemporary work must be included.

Bozza  Badinage
Donato  Prelude 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
Erod  Enjoying Life
From Contemporary music for Trumpet B&H
Haydn  Concerto 1st or 3rd Movements
Hummel  Concerto 1st or 3rd Movements
Damasc  Hymne
Ibert  Impromptu
Laue  Trumpet Concerto in F
Sanders  Square Dance

Note:
- Suitable substitutions may be made subject to approval by the Head of Faculty. Programme balance must be maintained.
Wind, Brass and Percussion Faculty - Tuba/Euphonium

Mid-year Examination - Technical Requirements:
All major, minor (harmonic & melodic) and chromatic scales and arpeggios
All dominant and diminished 7ths

Whole tone scales on B and Bb

Note:
- All the above 2 octaves. Detached or legato at the examiner’s discretion.

Sight Reading:
A short piece of suitable difficulty

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.

A study of suitable difficulty from:
Blazhevich 70 studies
Bordogni 43 bel canto studies

End-of-year Examination
Recital: A recital of approximately 30 minutes duration consisting of a varied, balanced programme from the following list:

Movements may be performed individually at candidates’ discretion.

- 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 Movs. from cello suites (trans Torchinsky)

Note:
- Suitable substitutions may be made subject to approval by the Head of Faculty. Programme balance must be maintained.
Wind, Brass and Percussion Faculty - Percussion

Mid-year Examination - Technical Requirements:
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

Snare Drum Rudiments
Long Roll - open & closed. pp & ff
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

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

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.

Sight Reading
Sight Reading on Snare Drum, Mallets, and Timpani;

End-of-year Examination
Recital: 20 minutes duration
A contrasting programme of three or four solo pieces of approximately 5-7 minutes each in length to be performed on the following instruments (with or without accompaniment).

Note:
- This selection must include a tuned percussion piece.
  1) Snare Drum
  2) Tuned Percussion
  3) Timpani
  4) Multiple percussion
  5) Drum Set
  6) World Percussion

Note:
- Suitable substitutions may be made subject to approval by the Head of Faculty. Programme balance must be maintained.
Appendix 4: Vocal Syllabus

Please note:

- All programmes must be approved by the student's principal study tutor, the relevant Head of Faculty and the relevant Course Committee.
- Where a student does not submit their exam programme by the given deadline [please refer to the Academic Calendar] and as required by the Course Committee a deduction of 5 marks for that exam will be imposed as a penalty.
- Repertoire may be substituted [on the relevant form] subject to approval by the relevant Head of Faculty.
- Throughout the entire course, any work or study performed at examination may not be repeated again in any subsequent examination unless the work or study has only been performed in part and not as a whole in a previous examination. Urtext editions are recommended where possible and available.
- All performances will be open to the public.
- Where a student does not satisfactorily present Programme Notes for performance exams, a penalty reduction of 5 marks will be imposed.
- Use of sheet music:
  - **Vocal students** will be required to perform from memory.
  - Students [this does not include Chamber Music] who use sheet music without prior permission of the Course Committee, will incur the following penalties:
    - Up to 10 minutes of platform time students will incur a deduction of 2 marks
    - Up to 20 minutes of platform time students will incur a deduction of 3 marks
    - Up to 30 minutes of platform time students will incur a deduction of 4 marks
    - Over 30 minutes of platform time students will incur a deduction of 5 marks
    Students may apply to the Course Committee for an exemption from this sanction, and this request will be reviewed in light of the demands of the works in question.
  - Students who play **over** the maximum duration of a performance exam will incur the following penalties:
    - A 3 minute latency 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:
    - A 3 minute latency 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 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].
  - The Portfolio (Instrument/voice) will be assessed annually on a pass/fail basis by the appropriate teacher.
  - All elements (including the Portfolios) must be passed in order for the candidate to graduate.
  - In all examinations, the examiners' decision is final. Please consult RIAM Regulations and Policy Documents Handbook for appeals criteria.
Vocal

Mid-year Technical Examination
- The student will be required to introduce and sing a 16th, 17th or 18th century Italian “Aria Antiche” (this piece may not be presented as part of end of year examination)
- Prepare study and excerpts listed below
- Quick Memorisation:
  A simple song to be given to the candidate two days in advance of the examination when it will be performed from memory

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

End-of-year Examination
Recital:
To submit a portfolio of work covered during the year to include:
- Three Folk Songs [one in Irish]
- Two Lute Songs
- Two arias in Italian from the 16th, 17th and 18th centuries
- Two English Songs of Purcell, Arne etc.
- Two Handel Arias
- Two 19th/20th Century English language Art Songs
- Two German Lieder or French Mélodies

To perform from memory chosen from the submitted portfolio a recital between 15 - 20 minutes duration which includes the natural breaks between pieces. This programme must be approved by the principal study tutor; the Head of Faculty and the relevant Course Committee.
Notes:
Notes:
Notes: