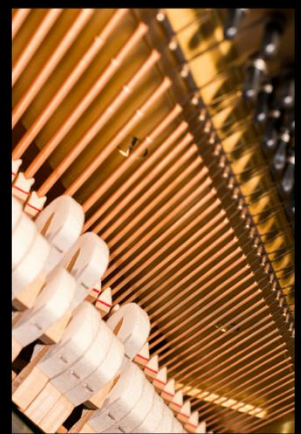


RIAM

Royal Irish
Academy of Music



DipRIAM HANDBOOK



FROM JULY 2017

WELCOME FROM THE DIRECTOR



The Irish Academy of Music was founded in 1848, serving to re-establish and support a vibrant music scene, which had previously been enjoyed by audiences in eighteenth-century Dublin. The Academy was re-organised in 1856, striving for an institution with national focus. It was equally forward-looking, however; the appointment of the female piano teacher Fanny Robinson could be rivalled by no other conservatoire in Europe with the exception of Leipzig, where Clara Schumann taught. In 1872, 'Royal' was added to make the conservatoire the Royal Irish Academy of Music, as we know it today. Nevertheless, the progressive nature of the Academy remained and in 1894 a group of visionaries set up the Local Centre Exam System to encourage music making and enjoyment amongst the general public, while providing and acknowledging a standard of music. Since then the RIAM has examined around one million

candidates, all of whom were prepared with dedication by their many thousands of teachers.

Ever looking towards the future, the Academy recognise the need to continue to support public music education. I am therefore proud to present the DipRIAM. This new diploma celebrates teachers' abilities and experiences, and encourages them to strive towards ever higher professional standards for the benefit of their students. The assessment structure is fresh, varied, and designed to encourage learning in a supportive way. I have no doubt that the DipRIAM will inspire generations of reflective music practitioners to nurture a love of music making and enjoyment in musicians across Ireland. We look forward to working with you and your students.

A handwritten signature in black ink that reads "Deborah Kelleher". The script is fluid and cursive.

Deborah Kelleher

Director, Royal Irish Academy of Music

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NOTE FROM THE PROJECT LEADERS

The DipRIAM is a new instrumental/vocal teaching diploma that focuses primarily on the process of teaching and learning and qualifies the successful candidate to teach students up to and including Grade V. The strength of the DipRIAM is the extent to which it acknowledges and values the role of the teacher, as well as the importance of creating an effective teaching and learning environment. By using videos and case studies as part of the basis for assessment, the DipRIAM represents an exciting and innovative approach to achieving a teaching qualification.

The practical demonstration element of the diploma requires candidates to prepare six pieces from the RIAM Grade V syllabus. We believe that there are sufficient technical and musical demands in these pieces to test a candidate's ability to teach up to this level.

Throughout the syllabus much emphasis is placed on cultivating a musical approach to teaching and learning. The syllabus also acknowledges the fact that successful teachers can differ widely in their approach and so it encourages teachers to find and explore the style and methods of teaching most suitable to them. The cycle of planning, reflecting, and evaluating encourages teachers to think about how to approach specific techniques, and how to cultivate musicality in their students.

The syllabus is deliberately tailored around the Local Centre graded exams syllabus. Consequently, many of the online resources provided by the RIAM Teaching and Learning Network will be of direct relevance and assistance to DipRIAM candidates. We strongly recommend that you keep checking the [Teaching and Learning Network](#) website for supports that will help guide you in the preparation of the case studies, videos, and Grade V pieces.

We are really excited about this new approach to building a qualification and believe that it will be a rewarding, enlightening, and stimulating journey for the pupils, candidates, and examiners.

We would like to take this opportunity to thank Brian Beckett, Majella Boland, Lorna Horan, Dorothy McCauley, and Jenny O'Connor-Madsen for their input on this diploma.

Réamonn Keary and Gráinne Deery

EXAM STRUCTURE

**CANDIDATES MUST COMPLETE ALL COMPONENTS,
INCLUDING PARTS 1 AND 2 FROM COMPONENT 1.**

		Marked out of
COMPONENT 1		40
Part 1	Case Studies	(25)
Part 2	Video of Teaching Practice	(15)

COMPONENT 2	25
Practical Demonstration	

COMPONENT 3	35
Viva Voce	

Total	100
(Pass Mark 70)	

IMPORTANT INFORMATION

THE QUALIFICATION

- The successful candidate will have the right to use the letters DipRIAM.
- The DipRIAM is an instrumental/vocal teaching diploma that qualifies the candidate to teach students up to and including Grade V.

PREREQUISITES

- Candidates must be aged 18 years or over on the 1st January in the year of the exam.
- Candidates must have been awarded a minimum of Honours in the RIAM Local Centre Grade VI Theory and Harmony exam (or RIAM internal musicianship exams). Exemptions do not apply.
- Candidates must have achieved a minimum of Honours or equivalent in a Grade VIII practical in the instrument/voice relevant to this diploma.

EXAM STRUCTURE

- All three components of the DipRIAM must be completed in the same session.
- The exam will last approximately 40 minutes.
- The Diploma is marked out of 100: the pass mark is 70, Honours (80–89), and Distinction (90+).
- Unsuccessful candidates wishing to repeat will be required to sit the exam in its entirety. In such cases, new case studies and video material will be required.

APPLYING FOR THE EXAM

- There are three sessions per year, in line with the Local Centre Exams. For closing dates, please refer to the [Local Centre Exam Office](#).
- Late entries will not be accepted.
- The DipRIAM can only be applied for online and all correspondences will be conducted via email.

COMPONENTS 1–3

COMPONENT 1: PART 1 Case Studies

For the DipRIAM two case studies will be required, each one focusing on a different pupil. The motivation behind these case studies is to enable you to plan, deliver, reflect on, and evaluate your teaching. Consequently, you will engage with pedagogical/teaching material and theories on teaching/education that will develop your teaching skills further.

- Case studies must include two pupils, preferably at different stages of learning, and ranging between RIAM Local Centre Elementary (or the appropriate beginner grade on your instrument) to Grade V.
- Case studies should focus on the teaching and learning process over a period of 12 consecutive lessons (minimum 30 minutes per lesson).
- Each case study must provide information about the student, evidence of preparation for the term, and evidence of weekly planning, and reflection.
- Each case study should show evidence of the following key areas: teaching particular techniques (see [Appendix](#)), cultivating a musical approach to teaching and learning, and establishing a successful teaching and learning environment.
- The completed case studies must be presented in PDF format (one single PDF file per case study) and submitted via the application webpage at the time of application.
- Supporting documentation, such as extracts from homework notebooks or records of any Local Centre graded exam taken by the student during the case-study period, may be included with the application. Documents must be scanned and submitted via the application webpage.

PLEASE CONSULT [‘PREPARING THE CASE STUDIES’](#) IN THE GUIDELINES SECTION.

COMPONENT 1: PART 2 Videos of Teaching Practice

Two videos of teaching practice must be submitted with the application.

- The same pupil must appear in both videos and feature in one of the case studies.
- The duration of each video must be approximately between 12–15 minutes.
- The submitted videos must be continuous, recorded on one device, and not edited.
- If the videos fail to meet the criteria as set out in the syllabus, the application will not be accepted.
- All dialogue between teacher and pupil must be clearly audible.
- Every effort should be made to ensure that the pupil's hands and teacher's face are visible throughout.
- Each video must demonstrate your approach to at least two of the listed particular techniques (see [Appendix](#)).

A signed consent form must be completed by the parent or guardian of any pupil under 18 that appears in video. This consent form must be submitted at the time of application. A downloadable consent form, and instructions on how to upload it, can be found [here](#).

PLEASE CONSULT [‘PREPARING THE VIDEOS OF TEACHING PRACTICE’](#) IN THE GUIDELINES SECTION.

COMPONENT 2 Practical Demonstration

The candidate is required to prepare six pieces from the [RIAM Local Centre](#) Grade V syllabus from either the year of application of the DipRIAM or the previous year. In the case of the piano, this means performing all pieces in the piano album. For other instruments, however, this requires preparing two pieces from each list in the syllabus, i.e. Lists A, B, and C.

The candidate should be prepared to play all six pieces in their entirety. On the day, the examiner may choose not to hear every piece in its entirety.

COMPONENT 3 VIVA VOCE

The *viva voce* is an oral rather than written exam. In this part, the candidate will be required to discuss the case studies, video submissions, and pieces presented in the practical demonstration.

- The *viva voce* will begin with an exploration of teaching and learning issues relating to the pieces presented (Component 2).
- The *viva voce* will also explore relevant issues arising from the case studies and videos presented (Component 1).
- The discussion will focus on three main areas: teaching of particular techniques (see [Appendix](#)), cultivating a musical approach to learning and practise, and establishing a successful teaching and learning environment.

CANDIDATES ARE ENCOURAGED TO DEMONSTRATE THESE TECHNIQUES AND SHOULD BE PREPARED TO ACT AS A TEACHER TO THE EXAMINER FOR THE PURPOSE OF DEMONSTRATING A TEACHING PRINCIPLE.

PLEASE CONSULT [‘PREPARING FOR THE VIVA VOCE’](#) IN THE GUIDELINES SECTION.

GUIDELINES

Preparing the Case Studies

The case studies provide a meaningful opportunity for you to plan, deliver, reflect on, and evaluate your teaching. It also provides you with an opportunity to show how you approach particular techniques (see [Appendix](#)), cultivate a musical approach to teaching and learning, and establish a successful teaching and learning environment. There are many ways to present the case studies and the candidate is encouraged to choose an approach that most naturally reflects the teaching and learning environment in question.

It is recommended that each case study should provide the following:

- A pupil profile
- Planning outlines
- Lesson plans and evaluations

Pupil Profile

It is important to build a profile about the pupil, which will be an on-going process. Approaching this in two stages may be helpful, in particular if you are working with a new pupil.

- Stage 1: Include the age of the pupil, provide details of any previous musical experience he/she may have had, and include any other relevant observations about the pupil.
- Stage 2: Include specific observations about some or all of the particular techniques (see [Appendix](#)). These observations may assist you in developing your planning outlines, lesson plans, and evaluations.

Planning outlines

Planning for the term is an important part of the teaching process. A planning outline provides the teacher with the opportunity to set appropriate goals for the pupil. For the purpose of the DipRIAM two planning outlines per pupil are recommended. The first outline should be completed at the start of the term. Having completed a number of lessons, the second planning outline will enable you to reflect on, and develop your first planning outline. Your outlines should include a list of broad objectives (for example, what you would like the pupil to be able to achieve) and possible teaching activities, where appropriate, to support the intended objectives.

Lesson Plans and Evaluations

Each lesson plan should include a short list of objectives (for example, technical or musical goals) and lesson notes (for instance, lesson stages, strategies, and approaches you wish to use). It is advisable that explored strategies include references to some of the listed particular techniques (see [Appendix](#)).

A flexible approach to planning is crucial in allowing you the freedom to best reflect the lesson in question. Lesson plan content may vary from week to week, so the length of the sections will also vary.

A post-lesson evaluation is an important part of every lesson. This should be an honest account of your observations, and may include reference to the progress made by the pupil and/or reflections relating to your own teaching approach/style. The evaluation should address any key issues emerging from the lesson, and, as appropriate, explore new strategies.

In planning your response to the lessons it may be useful to refer to your planning outline(s), the pupil's profile, and consider the following key areas: particular techniques (see [Appendix](#)), cultivating a musical approach to learning and to practice and establishing a successful teaching/learning environment.

Examiners will expect to see a lesson plan and evaluation for each lesson. The combined word count for each of these lesson plans and evaluations must be a minimum of 200 words.

Preparing the Videos of Teaching Practice

The Videos of Teaching Practice provide a snapshot of the teaching and learning environment and support the material presented in the Case Studies.

- Two videos in which you appear teaching a student must be submitted.
- The duration of each video must be approximately between 12 and 15 minutes.
- Each video must be continuous, recorded on a single device, and not edited.
- The piano and all dialogue must be clearly audible throughout.
- The image from the video should be still. Aim to situate your recording device on a tripod, or other suitable stand.
- Good quality of sound and pictures is vital for the submitted video. Considering the gamut of technological recording options available, certain devices are inevitably superior to others. Whatever recording device is used, it is important that the instruction from the teacher, and dialogue between the teacher and pupil, are audible, and that the images are clear. Moreover, consideration of the length of the video (12 to 15 minutes) may dictate the recording device used.
- Videos must be uploaded at the time of application.
- If the video fails to meet the criteria outlined here, your application will not be accepted.

General Advice

Recording a number of videos of your teaching is strongly advised, in particular if you have never done so before; this may help you feel less self-conscious. Take the opportunity to experiment with various recording devices to secure a suitable sound and image quality. Do make sure to submit the correct version, and only one version.

Preparing for the Viva Voce

The *viva voce* will comprise two parts.

In the first part, you will be asked questions relating to the six pieces presented in the practical demonstration (Component 2).

- The discussion will focus on two key areas; teaching particular techniques (see [Appendix](#)) and cultivating a musical approach to learning and practice.
- Candidates are encouraged to prepare for this section by considering the teaching demands specific to each piece.
- Candidates are expected to show an awareness of the stylistic aspects of the pieces presented.
- Candidates are encouraged to demonstrate on their instrument where appropriate.

In the second part of the *viva voce* relevant aspects of the case studies and videos presented (Component 1) will be explored.

- Three key areas will be reflected in the discussion: teaching particular techniques (see [Appendix](#)), cultivating a musical approach to learning and practice, and establishing a successful teaching and learning environment.
- Candidates will be asked questions relating to the progress of the case-study students and the approaches employed within the case studies and videos.
- Candidates are advised to look closely at the student profiles (any strengths, weaknesses and objectives/goals identified) and carefully consider how these aspects were addressed throughout the term.
- In the case of particular techniques (see [Appendix](#)), the candidate is advised to consider how to break down the relevant techniques in a step-by-step manner. Candidates are encouraged to show their approach by demonstrating on their instrument.

Sample themes which may be explored in the viva voce:

- Technique,
- Planning (short term, medium term, long term),
- Practice methods,
- Creative problem solving,
- Repertoire,
- Developing theoretical and historical knowledge,
- Developing aural skills,
- Sight-reading.

ASSESSMENT FROM THE EXAMINER'S PERSPECTIVE

Introduction

The examiners recognise that each teacher will have a unique approach, manner, and methodology. If such approaches are effective, they will be taken into consideration by the examiners rather than looking for a specific style. Evidence of meaningful interaction between the teacher and pupil, the teacher's ability to elicit a musical and technically secure performance, ability to develop the pupil's competence, confidence, love of music, and performance is desired.

As the examiner reviews elements of component 1, he/she will form an overview of the candidate's teaching ability, as well as his/her strengths and weaknesses, which will be further probed in components 2 and 3.

The practical exam primarily focuses on the candidate's musical and technical understanding. The examiners will assess the candidate's potential and expertise as teachers rather than performers.

Component 1

Case Studies

The examiner will assess the candidate's:

- ability to structure lessons effectively,
- grasp of technical fundamentals and knowledge of style,
- level of planning and preparation for lessons,
- ability to motivate,
- ability to reflect on, evaluate, and respond effectively to the pupil's needs,
- ability to cultivate a musical approach to learning and to practicing,
- choice of material and resources.

Videos

The examiner will assess the candidate's:

- ability to engage with their pupils in a creative and imaginative manner,
- clarity of instruction and problem-solving skills,
- effectiveness in demonstration,
- ability to motivate,
- sense of structure and lesson time management.

Component 2

Practical Demonstration

The examiner will assess the candidate's:

- musicality,
- knowledge of historical style,
- understanding of technique,
- fluency,
- quality of preparation,
- ability to communicate creatively in their playing.

Component 3

Viva Voce

The examiner will assess the candidate's:

- knowledge and understanding of the teaching and learning environment,
- knowledge and understanding of particular techniques (see [Appendix](#)),
- ability to cultivate a musical approach to learning and practice,
- knowledge of performance styles,
- ability to articulate and/or demonstrate appropriate methods and approaches,
- ability to problem solve,
- ability to reflect and evaluate.

READING LIST

The following is a suggested, not exhaustive, reading list for candidates preparing for the DipRIAM. There are many additional excellent publications available; candidates are welcome and encouraged to explore/replace these readings with other relevant publications.

GENERAL

- Harris, P. *Improve Your Teaching* (London, Faber, 2008).
- Harris, P. *Improve your Teaching!: An Essential Handbook for Singing and Instrumental Teaching* (London: Faber, 2006).
- Harris, P. *Simultaneous Learning* (London: Faber, 2014).
- Harris, P. and Crozier, R. *The Music Teacher's Companion* (ABRSM, 2000).
- Mills, J. *Instrumental Teaching* (Oxford: Oxford University Press, 2007).

PIANO

- Agay, D. *The Art of Teaching Piano* (New York: Yorktown Music Press, 2004).
- Coats, S. *Thinking as You Play: Teaching Piano in Individual and Group Lessons* (Bloomington: Indiana University Press, 2006).
- Camp, M. W. *Teaching Piano: the Synthesis of Mind, Ear and Body* (Los Angeles: Alfred Publishing, 1992).
- Last, J. *Freedom in Piano Technique* (New York: Oxford University Press, 1980).
- Last, J. *The Young Pianist: A New Approach for teachers and Students* (London: Oxford University Press, 1985).
- Newman, W.S. *The Pianist's Problems* (New York: Da Capo Press, 2006).
- Waterman, F. *On Piano Teaching and Performing* (London: Faber, 1983).

VOICE

- Chapman, J. L. *Singing and Teaching Singing: A Holistic Approach to Classical Voice* (San Diego: Plural Publishing, 2006).
- Harrison, Scott D, & O'Bryan, Jessica. *Teaching Singing in the 21st Century* (Dordrecht: Springer, 2014).

WOODWIND INSTRUMENTS

- Ely, M. C. *Wind Talk for Woodwinds: a Practical Guide to Understanding and Teaching Woodwind Instruments* (Oxford: Oxford University Press, 2009).
- Trevor Wye. *Proper Flute Playing* (Novello, 2004).

BRASS INSTRUMENTS

- Steenstrup, K. *Teaching Brass* (Aarhus: The Royal Academy of Music, 2007).
- Ely, Mark C. & Van Deuren, Amy. *Wind Talk for Brass: A Practical Guide to Understanding and Teaching Brass Instruments* (New York: Oxford University Press, 2009).

STRING INSTRUMENTS

- Rolland, P. *The Teaching of Action in String Playing: Violin and Viola*. (London: Boosey and Hawkes, 1974).
- Young, P. *Playing the String Game: Strategies for Teaching Cello and Strings*. (Austin, Texas: University of Texas Press, 1979).
- Young, P. *The String Play: the Drama of Playing and Teaching Strings*. (Austin: University of Texas Press, 1986).

GENERAL REGULATIONS

PREREQUISITES

- Candidates must be aged 18 years or over on the 1st January in the year of the exam.
- Candidates must have been awarded a minimum of Honours in the RIAM Local Centre Grade VI Theory and Harmony exam (or RIAM internal musicianship exams). Exemptions do not apply.
- Candidates must have achieved a minimum of Honours or equivalent in a Grade VIII practical in the instrument/voice relevant to this diploma.

EXAM STRUCTURE

All three components of the DipRIAM must be completed in the same session. The pass mark is 70. Unsuccessful candidates wishing to repeat will be required to sit the exam in its entirety. In such cases, new case study and video material will be required.

EXAM DATES

For closing dates, please refer to the [Local Centre Exam Office](#).

N.B. LATE ENTRIES WILL NOT BE ACCEPTED.

APPLYING FOR THE EXAM

The DipRIAM can only be applied for online and all correspondences will be conducted via email. At the time of application candidates must submit their case studies (as one single PDF file) and supply their video submissions. Any additional material (e.g. scans of homework notebooks, manuscripts, and scores) must also be uploaded at the time of application in PDF format.

Applicants must check the [RIAM Teaching and Learning Network](#) website to ensure that they are complying with the most recent version of the DipRIAM syllabus. Entries for exams will only be accepted by the Academy in accordance with the conditions and regulations stated in this syllabus, and on the understanding that in all matters the decision of the examiner must be accepted as final.

CONDUCT OF EXAMS

One examiner will assess all components of the exam. The examiner will have reviewed the case studies and video of teaching practice in advance of the exam. The RIAM will endeavour to provide an examiner with a specialist in the candidate's instrument. Where this is not possible, the examiner will be a specialist in that family of instruments.

Training/monitoring sessions take place in the Academy occasionally, which means that up to three trainees may be in the exam room with a Senior Examiner. The Senior Examiner conducting the session will always be the official examiner.

The Diploma is marked out of 100: the pass mark is 70, Honours (80–89), and Distinction (90+).

Candidates must perform from original copies of the relevant Local Centre Grade V pieces. Photocopies may only be used to facilitate page-turns.

Candidates may be required to provide proof of identification to the examiner.

CANDIDATES WITH SPECIAL NEEDS

The RIAM is sensitive to candidates with special needs and will endeavour to take all appropriate and reasonable steps to ensure that the needs and special requirements for each candidate are put into place.

It is essential that candidates with special needs submit all relevant details at the time of entry. This should include details of the candidate's special requirements, along with a request for any particular alteration to standard exam procedure as appropriate. Documentary evidence relating to the candidate's special needs from an authorised source (for example, doctor, psychotherapist or psychologist) must also be included. Such information will be treated with strict confidence. While every effort will be made to accommodate such requests, it may not be possible to meet all special needs requirements.

ABSENCE

Candidates who are unable to attend the exam due to unforeseen circumstances should inform the Local Centre Office immediately. Any candidate failing to attend the exam the appointed day and time will forfeit the entry fee. In cases of serious illness/injury candidates will be re-

scheduled within a twelve-month period provided written notification is received within 14 days of the scheduled exam, accompanied by a medical certificate. In other cases of re-entry, the fee must be paid in full.

RESULTS

The results of the exam, with particulars of the marks gained, will be forwarded to candidates as soon as possible. Diploma certificates for successful candidates will be forwarded with the exam results. The decision of the examiner, in every case, is final. Correspondence will not be entered into in any circumstances.

QUALIFICATION

The DipRIAM is an instrumental/vocal teaching diploma that qualifies the candidate to teach students up to and including Grade V. The successful candidate will have the right to use the letters DipRIAM.

APPENDIX

PARTICULAR TECHNIQUES

Piano/Keyboard: finger technique, tone production, scales and arpeggios, sight-reading, aural and/or rhythmic awareness, pedalling, practicing strategies, phrasing, articulation, and posture.

Strings: change of position, tone production, scales and arpeggios, sight-reading, aural and/or rhythmic awareness, harmonics, articulation, pedal technique for harp, vibrato, intonation, practicing strategies, phrasing, and posture.

Wind, Brass, and Percussion: tone production, embouchure development, scales and arpeggios, sight-reading, aural and/or rhythmic awareness, tonguing, breathing, intonation, practicing strategies, phrasing, posture, and vibrato where appropriate. Percussionists to include roll development, cross-sticking, and double-stroke technique.

Voice: posture, breathing exercises, tone production, scales and vocal exercises, breath support, legato singing, practicing strategies, phrasing, general organisation skills, motivation, reading skills, and aural skills (pulse, rhythm, and pitch).