



THE ROYAL IRISH ACADEMY OF MUSIC  
LOCAL CENTRE EXAMS

PIANO SYLLABUS  
2019–2022

## EXAM TIMINGS

GRADES	RECITAL CERTIFICATE	THEORY AND HARMONY
Elementary, Preliminary, Primary, Grade I: 10 minutes	Junior: 5–10 minutes	Preparatory: 1 hour
Grade II: 12 minutes	Intermediate: 12–15 minutes	Grades 1 and 2: 1 ½ hours
Grade III: 15 minutes	Advanced: 20–25 minutes	Grades 3, 4, and 5: 2 hours
Grades IV and V: 20 minutes	<b>DUETS</b>	Grades 6, 7, 8, and Senior Certificate: 3 hours
Grades VI, VII, and VIII: 30 minutes	Preparatory: 10 minutes	
Senior Certificate: 45 minutes	Junior: 15 minutes	
Candidates who submit a special needs form are allocated additional time.	Intermediate and Senior: 20 minutes	

### Grades

Graded exams consist of the performance of 3 pieces, scales & arpeggios, sight-reading, aural tests, and theory questions. From Grade VI–Senior Certificate, the aural and theoretical sections are combined. For senior certificate only, there is a brief *viva voce* section.

All graded exams are marked out of 100. The pass mark is 60–69, pass with Merit 70–79, pass with Honours 80–89, and pass with Distinction 90+.

### Recital Certificate

The recital exams consist of the performance of pieces only. A minimum of two pieces must be performed at Junior level, while a minimum of three pieces must be performed at the Intermediate and Advanced levels; it is important to note that more pieces may be necessary to meet the time requirement. The recital certificates are marked out of 100. The pass mark is 70–79 for the awarding of a bronze medal, 80–89 for a silver medal, and 90+ for a gold medal.

### Duets

The duet exams consist of the performance of two pieces only from the list provided. The duets are marked out of 100. The pass mark is 60–69, merit 70–79, honours 80–89, and distinction 90+.

### Deadlines

The closing dates have been fixed (see Deadlines and Notifications under the section Exam). Should the date fall on a weekend, postal entries will be accepted on the following Monday.

### Grace Period

The grace period offers the candidate an opportunity to use the piano album and syllabus for an extra exam period i.e. the first session only of the following calendar year. You cannot mix and match pieces from different syllabuses or albums.

# RIAM

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Local Centre  
Exams

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# INTRODUCTION

Welcome to the Royal Irish Academy of Music Local Centre exam piano syllabus 2019–2022. Restructured to incorporate feedback from students, teachers, and examiners, this syllabus aims to support all those involved in preparing for the RIAM exams and strives to complement music tuition; it is not a music curriculum. This is a piano syllabus only as opposed to previous years when piano formed part of the keyboard syllabus: from 2019 the accordion, harpsichord, and organ, as well as percussion, will be combined in a separate booklet.

This syllabus aims to accommodate the different types of user: candidate, teacher, parent/guardian, examiner, and school administrator. For this reason, the following changes have been made:

- no two grades will appear opposite each other in the syllabus;
- all sections of the exam are listed under each grade, while their corresponding marks are also included;
- the titles of any RIAM supporting publications have been provided;
- all scales and arpeggios have been noted in full, and where applicable, listed in the order of the circle of fifths.

In response to misconceptions frequently encountered by our examiners in the exam room, a ‘General Theory’ section has been included. This will provide easy access to general theoretical information. It is a point of reference only and/or a starting point for further enquiry: it does not replace a music dictionary or theory book.

The change to the recital certificate should be carefully observed: candidates must now supply notes for their programme as opposed to only listing the pieces and composers chosen, as was the case in the previous syllabus. At each recital level (Junior, Intermediate, and Advanced), the requirement of the notes will vary: please consult this part of the syllabus closely. Programme notes as part of the recital have been added to enrich the candidate’s learning experience. Writing and researching programme notes will encourage candidates to think actively about, engage with, and participate in the programme selection, as well as to learn about the piano at the time in question, the musical world in which the relevant composer(s) lived, their compositional practise and style, and to think about the repertoire chosen. It encourages the candidate to take control of their musical journey.

The duet list has been extended to assist teachers and candidates in becoming more familiar with the repertoire, while offering variety within the levels to accommodate for children, teenagers, and adults. Duets are a fun way to participate in music making and offer additional learning outcomes to piano students such as emphasis on timing, balance, ensemble playing, and the importance of clean pedalling and neat execution. As piano students may not often have an opportunity to perform in a group context or to work with an accompanist (as is the case for many other instruments) duet playing encourages piano students to listen differently. Moreover, students are motivated by their peers and learn how to work in a team; if learning and working with a peer appeals to you, remember that it is also possible to register for a recital certificate with a programme of duets.

The section marked ‘The Exam’ takes you briefly through the exam process from the application form through to receiving results. Information under ‘Composing’ will be of interest to those who aspire to having their work published in the RIAM junior piano albums, while the section dedicated to

‘Professional Development’ directs you towards RIAM courses and diplomas that support upskilling. This syllabus aims to connect the various services, publications, and courses in the RIAM for a richer learning experience, and to support the educational development of both the Local Centre student and teacher.

The ‘Grace Period’, introduced in October 2017, will apply to all piano albums and the extended list for the senior grades for the entire duration of the syllabus. It allows the candidate to use their piano album/syllabus for an extra exam session i.e. the first session only of the calendar year. This gives the teacher and student greater flexibility when working towards a graded exam.

We look forward to working with you over the next four years and we hope you enjoy this new syllabus.

Dr Majella Boland (Senior Examiner) June 2018.

# GRADES

- ✓ The RIAM Grace Period permits the candidate to use the annual junior albums (Elementary–Grade V) for the **first** session of the following year: for example, the 2019 albums may also be examined in the first session only of 2020. The senior albums are valid until the first session only in 2023. The Grace Period will apply every year.
- ✓ You **may not** prepare a grade by selecting pieces from two different syllabuses/albums.
- ✓ For exams Elementary–Grade V, **only** the Royal Irish Academy of Music piano albums may be used.
- ✓ Grades VI–VIII the Royal Irish Academy of Music piano albums will last the duration of the syllabus (2019–2022), as well as the grace period. Alternative pieces for these grades are listed in the syllabus. Candidates must present three pieces for the relevant grade, **one from each list A, B, and C**.
- ✓ For Senior Certificate there is no piano album; candidates must choose three pieces, **one from each list A, B, and C**.
- ✓ The RIAM piano album should be in the room during the exam even if playing from memory. From Grades VI–VIII and for Senior Certificate, original copies of the works chosen from the syllabus list (i.e. those not in the piano album) should be in the exam room. Failure to do so will result in disqualification. A copy of the music that is not in the piano album should be supplied to the examiner.
- ✓ To avoid confusion between photocopies and legally downloaded sheet music, please make the examiner aware at the start of the exam that legally downloaded music will be used and provide proof where applicable.
- ✓ Repeats are **not** required for the exam, but where applicable *Da Capo* and *Del Segno* markings should be observed.
- ✓ Where applicable, remember to bring your successful RIAM Theory & Harmony result sheet and/or certificate to the practical exam if it corresponds with the grade, or is higher than the grade you are taking on the piano: you will be exempt from the theory or aural/theoretical observation section as appropriate.
- ✓ Keep informed with the RIAM Teaching and Learning Network <https://network.riam.ie/>



# ELEMENTARY

## SCALES (15 marks)

All similar motion scales are to be prepared with each hand separately and together (examiner's choice). All scales to be played legato and from memory.

SCALES	KEYS	OCTAVE
Similar motion	Major C, G	1
Contrary motion	C	1

*Complete Scales and Arpeggios Elementary to Grade V* edited by Réamonn Keary has been specifically designed for the RIAM piano exams and is available from music stockists.

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## PIECES (60 marks, 20x3)

Candidates must prepare three Elementary pieces from the RIAM *Elementary, Preliminary, and Primary Piano Album*, which is available from music stockists.

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## THEORY (5 marks)

The examiner will ask up to five questions in relation to any of the pieces performed.

### Name and explain

- Clefs, stave, bar lines, double bar lines, note values, tempo, dynamics, and articulations.

**Please note that on the presentation of a RIAM Theory & Harmony certificate for Preparatory grade or higher, candidates will be awarded a full five marks for this section in the practical exam.** The RIAM theory workbook *Music Workout: Preparatory* by Jean Archibald and Bernadette Marmion has been specifically designed for the RIAM theory preparatory level, and is available from music stockists.

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# ELEMENTARY

## AURAL (10 marks)

The aural tests comprise two sections (memory and reading)

### Memory

- Clap or tap from memory the rhythm of a two-bar melody in simple duple or triple time. The pulse will be provided after which the melody will be played three times; it will begin on the first beat of the bar.
- Sing the pitch of a selection of notes ranging from middle C to an octave above; each note will be played twice.

### Reading

- Clap or tap at sight a two-bar rhythm in either simple triple or quadruple time, consisting of crotchets and minims. The use of time names is also accepted.

For exam preparation, *Sample Aural Tests: Junior Grades for RIAM Local Centres and Schools* is available from music stockists.

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## SIGHT-READING (10 marks)

Candidate to **name and play** any white note on the piano from the following range as indicated by the examiner:



# PRELIMINARY

## SCALES AND ARPEGGIOS

(15 marks)

All similar motion scales are to be prepared with each hand separately and together (examiner's choice).

All scales and arpeggios to be played legato and from memory.

SCALES	KEYS	OCTAVE
Similar motion	Major	
Contrary motion	C, G, D, A, E	1
	C	1
ARPEGGIOS	C (hands separately only)	1

*Complete Scales and Arpeggios Elementary to Grade V* edited by Réamonn Keary has been specifically designed for the RIAM piano exams and is available from music stockists.

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## PIECES

(60 marks, 20x3)

Candidates must prepare three Preliminary pieces from the RIAM *Elementary, Preliminary, and Primary Piano Album*, which is available from music stockists.

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## THEORY

(5 marks)

The examiner will ask up to five questions in relation to any of the pieces performed.

### Name and explain

- Clefs, stave, bar lines, double bar lines, note values, simple time signatures, tempo, dynamics, and articulations.

**Please note that on the presentation of a RIAM Theory & Harmony certificate for Preparatory grade or higher, candidates will be awarded a full five marks for this section in the practical exam.** The RIAM theory workbook *Music Workout: Preparatory* by Jean Archibald and Bernadette Marmion has been specifically designed for the RIAM theory preparatory level, and is available from music stockists.

# PRELIMINARY

## AURAL (10 marks)

The aural test comprises three sections in Preliminary (aural observation, memory and reading).

### Aural Observation

- A short piece will be played twice. On the second playing the tempo and dynamics will be changed. Questions about the tempo and dynamics of either playing will be asked.

### Memory

- Clap or tap from memory the rhythm of a two-bar melody in simple duple or triple time. The pulse will be provided after which the melody will be played three times; it will begin on the first beat of the bar.
- Sing, hum, or whistle a two-bar major melody (range of a major third), which will be played three times. The pulse will be provided, as well as the tonic chord and starting note.

### Reading

- Clap or tap at sight a three-bar rhythm in either simple triple or quadruple time. It will consist of crotchets, minims, and semibreves. The use of time names is also accepted.

For exam preparation, *Sample Aural Tests: Junior Grades for RIAM Local Centres and Schools* is available from music stockists.

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## SIGHT READING (10 marks)

Hands separately only, two independent lines, five-finger positions. Four bars in simple duple time. Crotchets and minims only. Key of C major for the following range below:



The RIAM piano sight-reading book *Let's Get Reading: Preliminary* by Jean Archibald and Marie Moran has been specifically designed for the RIAM preliminary level and is available from music stockists.

# PRIMARY

## SCALES AND ARPEGGIOS

(15 marks)

All similar motion scales are to be prepared with each hand separately and together (examiner's choice).

All scales and arpeggios to be played legato and from memory.

SCALES	KEYS	OCTAVE
Similar motion	C, G, D, A, E, B, F	1
Contrary motion	C, G	1
ARPEGGIOS	C, G, F (hands separately only)	1

*Complete Scales and Arpeggios Elementary to Grade V* edited by Réamonn Keary has been specifically designed for the RIAM piano exams and is available from music stockists.

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## PIECES

(60 marks, 20x3)

Candidates must prepare three Primary pieces from the RIAM *Elementary, Preliminary, and Primary Piano Album*, which is available from music stockists.

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## THEORY

(5 marks)

The examiner will ask up to five questions in relation to any of the pieces performed.

### Name and explain

- Clefs, stave, bar lines, double bar lines, note values, simple time signatures, tempo, dynamics, and articulations.

**Please note that on the presentation of a RIAM Theory & Harmony certificate for Preparatory grade or higher, candidates will be awarded a full five marks for this section in the practical exam.** The RIAM theory workbook *Music Workout: Preparatory* by Jean Archibald and Bernadette Marmion has been specifically designed for the RIAM theory preparatory level and is available from music stockists.

# PRIMARY

## AURAL (10 marks)

The aural tests comprise three sections in primary (aural observation, memory and reading).

### Aural Observation

- A short piece will be played once, after which a question about the tempo (identify the speed, or a possible change) and the dynamics (how did it begin, how did it end, which half was louder or softer) will be asked.

### Memory

- Clap or tap from memory the rhythm of a two-bar melody in simple triple, quadruple, or compound duple time, which will be played three times. The pulse will be provided, and the melody will begin on the first beat of each bar.
- Sing, hum, or whistle a two-bar major melody (range of a major third), which will be played three times. The pulse will be provided, as well as the tonic chord and starting note.

### Reading

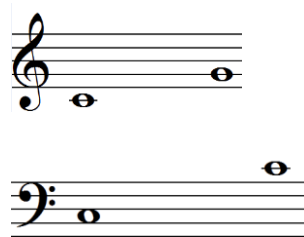
- Clap or tap at sight a four-bar rhythm in either simple triple or quadruple time, consisting of crotchets, minims, dotted minims, and semibreves. The use of time names is also accepted.

For exam preparation, *Sample Aural Tests: Junior Grades for RIAM Local Centres and Schools* is available from music stockists.

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## SIGHT READING (10 marks)

- Hands separately only, two independent lines, five-finger positions. Four bars in simple duple and triple time. Crotchets, minims, and dotted minims only. Key of C major for the range below:



The RIAM piano sight-reading book *Let's Get Reading: Primary* by Jean Archibald and Marie Moran has been specifically designed for the RIAM primary level.

# GRADE I

## SCALES AND ARPEGGIOS

(15 marks)

All similar motion scales are to be prepared with each hand separately and together (examiner's choice).

All scales and arpeggios to be played legato and from memory.

SCALES	KEYS	OCTAVE
Similar motion	Major G, D, A, E, B, F, B $\flat$	1
	Minor: harmonic OR melodic (candidate's choice) A	1
CONTRARY MOTION	Major C, G, D	1
ARPEGGIOS (hands separately only)	Major G, D, A, E, F	1

*Complete Scales and Arpeggios Elementary to Grade V* edited by Réamonn Keary has been specifically designed for the RIAM piano exams and is available from music stockists.

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## PIECES

(60 marks, 20x3)

Candidates must prepare three pieces from the RIAM *Grade I Piano Album*, which is available from music stockists.

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# GRADE I

## **THEORY (5 marks)**

The examiner will ask up to five questions in relation to any of the pieces performed.

### **Name and explain**

- Note values, time signatures, keys and corresponding key signatures, tempo, dynamics, and articulations.

**Please note that on the presentation of a RIAM Theory & Harmony certificate for Grade I or higher, candidates will be awarded a full five marks for this section in the practical exam.** The RIAM theory workbook *Music Workout: Grade 1* by Jean Archibald and Bernadette Marmion has been specifically designed for RIAM theory Grade I, and is available from music stockists.

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## **AURAL (10 marks)**

The aural tests comprise three sections in Grade I (aural observation, memory, and reading).

### **Aural Observation**

- A short piece will be played once after which two questions will be asked from two of the following three categories: tempo (identify the speed or a possible change), dynamics (describe the dynamics, and any possible changes including sudden or gradual changes), or articulation (legato, staccato, a mixture of both, or which part was legato or staccato – treble or bass).

### **Memory**

- Clap the rhythm of a melody already heard in the aural observation; the extract will be played twice.
- Sing, hum, or whistle a two-bar major melody (range of a fifth) which will be played three times. The pulse will be provided, as well as the tonic chord, and starting note.

### **Reading**

- Clap or tap at sight a four-bar rhythm in either simple triple or quadruple time, consisting of crotchets, minims, dotted minims, semibreves, and crotchet rests. The use of time names is also accepted.
- Sing, hum, or whistle at sight a two-bar melody (range of a major third in C major) in simple quadruple time. The tonic chord and starting note will be provided. Tonic sol-fa is equally accepted. At the candidate's request, the examiner will transpose the starting note to suit the candidate's range.

For exam preparation, *Sample Aural Tests: Junior Grades for RIAM Local Centres and Schools* is available from music stockists.

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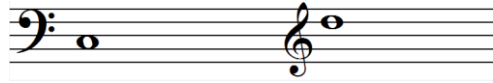


# GRADE I

## SIGHT READING

(10 marks)

- Both hands played separately in one piece of music in five-finger positions. Eight bars in simple duple, triple, or quadruple time. Quavers, crotchets, minims, dotted minims, semibreves, crotchet and minim rests. Dynamic, legato, and staccato markings may be included. Keys of C and G major for the following range:



The RIAM piano sight-reading book *Let's Get Reading: Grade 1* by Jean Archibald and Marie Moran has been specifically designed for RIAM Grade I, and is available from music stockists.

# NOTES

# GRADE II

## SCALES AND ARPEGGIOS

(15 marks)

All similar motion scales and arpeggios are to be prepared with each hand separately and together (examiner's choice).

All scales and arpeggios to be played legato and from memory.

SCALES	KEYS	OCTAVES
Similar motion	<b>Major</b>	
	C, G, D,	2
	A, E, B, F, B $\flat$ , E $\flat$	1
	<b>Minor: harmonic OR melodic</b> (candidate's choice)	
	A, E, D, G	1
CONTRARY MOTION	<b>Major</b>	
	C, G, D, A, E	1
ARPEGGIOS	<b>Major</b>	
	C, G, D, A, E, B, F, B $\flat$ , E $\flat$	1
	<b>Minor</b>	
	A, E, D	1

*Complete Scales and Arpeggios Elementary to Grade V* edited by Réamonn Keary has been specifically designed for the RIAM piano exams and is available from music stockists.

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## PIECES

(60 marks, 20x3)

Candidates must prepare three pieces from the Royal Irish Academy of Music *Grade II Piano Album*, which is available from music stockists.

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# GRADE II

## **THEORY** **(5 marks)**

The examiner will ask up to five questions in relation to any of the pieces performed.

### **Name and explain**

- Note values, time signatures, keys and corresponding key signatures, tempo, dynamics, and articulations.
- Describe the character/mood of any of the pieces performed (i.e. happy, sad, dance-like, jazzy, energetic etc.)

**Please note that on the presentation of a RIAM Theory & Harmony certificate for Grade II or higher, candidates will be awarded a full five marks for this section in the practical exam.** The RIAM theory workbook *Music Workout: Grade 2* by Jean Archibald and Bernadette Marmion has been specifically designed for RIAM theory Grade II, and is available from music stockists.

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## **AURAL** **(10 marks)**

The aural tests comprise three sections in Grade II (aural observation, memory and reading).

### **Aural Observation**

- A short piece will be played once after which two questions will be asked from two of following three categories: tempo, dynamics, or articulation.
- On the second playing, join in by clapping the pulse of the piece.

### **Memory**

- Clap the rhythm of a melody already heard in the aural observation; the extract will be played once.
- Sing, hum, or whistle a two-bar major or minor melody (range of a perfect fifth) which will be played three times. The pulse will be provided, as well as the tonic chord and starting note. At the candidate's request, the examiner will transpose the starting note to suit the candidate's range.

### **Reading**

- Clap or tap at sight a four-bar rhythm in either simple triple or quadruple time, consisting of quavers, crotchets, minims, dotted minims, semibreves, and crotchet rests. The use of time names is also accepted.
- Sing, hum, or whistle at sight a two-bar melody (range of a perfect fifth in C, G, or F major) in simple triple or quadruple time. The tonic chord and starting note will be provided. Tonic sol-fa is equally accepted. At the candidate's request, the examiner will transpose the starting note to suit the candidate's range.

For exam preparation, *Sample Aural Tests: Junior Grades for RIAM Local Centres and Schools* is available from music stockists.

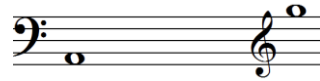
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# GRADE II

## SIGHT READING

(10 marks)

- Hands together, five-finger positions. Eight bars in simple duple, triple, and quadruple time. Quavers, crotchets, minims, dotted minims, semibreves, crotchet and minim rests. Keys of C, G, F major, and A minor for the range below:



The RIAM piano sight-reading book *Let's Get Reading: Grade 2* by Jean Archibald and Marie Moran has been specifically designed for RIAM Grade II and is available from music stockists.

# NOTES

# GRADE III

## SCALES AND ARPEGGIOS

(15 marks)

All similar motion scales and arpeggios are to be prepared with each hand separately and together (examiner's choice).

All scales and arpeggios to be played legato and from memory.

SCALES	KEYS	OCTAVES
Similar motion	<b>Major</b>	
	A, E, B, F	2
	B $\flat$ , E $\flat$ , A $\flat$ , D $\flat$	1
	<b>Minor: harmonic OR melodic</b> (candidate's choice)	
	B, D, G, C, F	1
Chromatic	Starting on D, A $\flat$	1
CONTRARY MOTION	<b>Major</b>	
	D, A, E, B, F	1
ARPEGGIOS	<b>Major</b>	
	A, E, B, F	2
	B $\flat$ , E $\flat$ , A $\flat$ , D $\flat$	1
	<b>Minor</b>	
	B, D, G, C, F	1

*Complete Scales and Arpeggios Elementary to Grade V* edited by Réamonn Keary has been specifically designed for the RIAM piano exams and is available from music stockists.

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# GRADE III

## PIECES (60 marks, 20x3)

Candidates must prepare three pieces from the Royal Irish Academy of Music *Grade III Piano Album*, which is available from music stockists.

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## THEORY (5 marks)

The examiner will ask up to five questions in relation to any of the pieces performed.

### Name and explain

- Note values, time signatures, keys and corresponding key signatures, tempo, dynamics, and articulations.
- Describe the character/mood of any of the pieces performed (i.e. happy, sad, dance-like, jazzy, energetic etc.)

**Please note that on the presentation of a RIAM Theory & Harmony certificate for Grade III or higher, candidates will be awarded a full five marks for this section in the practical exam.** The RIAM theory workbook *Music Workout: Grade 3* by Jean Archibald and Bernadette Marmion has been specifically designed for RIAM theory Grade III, and is available from music stockists.

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## AURAL (10 marks)

The aural tests comprise three sections in Grade III (aural observation, memory and reading).

### Aural Observation

- A short piece will be played once after which one question will be asked about either dynamics or articulation.
- On the second playing, join in by clapping the pulse of the piece.
- Identify the pulse, or time signature (3 or 4 beats per bar, or  $\frac{3}{4}$ ,  $\frac{4}{4}$ )

### Memory

- Clap the rhythm of a melody from a section of the piece from the aural observation. The extract will be played once.
- Sing, hum, or whistle a two-bar major or minor melody (range of a perfect fifth) which will be played three times. The pulse will be provided, as well as the tonic chord and starting note.

### Reading

- Clap or tap at sight a four-bar rhythm in either simple triple, quadruple, or compound duple time, consisting of quavers, crotchets, dotted crotchets, minims, dotted minims, semibreves, and crotchet rests. The use of time names is also accepted.



# GRADE III

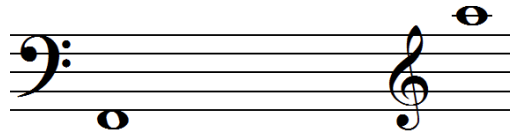
- Sing, hum, or whistle at sight a four-bar major melody (range of a fifth, including skips of a third ascending and/or descending) in the keys of C, G, D, or F major, in either simple triple or quadruple time. The tonic chord and starting note will be provided. Tonic sol-fa is equally accepted. At the candidate's request, the examiner will transpose the starting note to suit the candidate's range.

For exam preparation, *Sample Aural Tests: Junior Grades for RIAM Local Centres and Schools* is available from music stockists.

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## SIGHT READING (10 marks)

- Hands together. Eight bars in simple triple, quadruple, or compound duple time. Quavers, crotchets, minims, dotted minims, semibreves, crotchet and minim rests. Keys of C, G, D, F major, A, or E minor (melodic included) for the range below:



The RIAM piano sight-reading book *Let's Get Reading: Grade 3* by Jean Archibald and Marie Moran has been specifically designed for RIAM Grade III, and is available from music stockists.

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# NOTES

# GRADE IV

## SCALES AND ARPEGGIOS

(15 marks)

All similar motion scales and arpeggios are to be prepared hands together only. All scales and arpeggios to be played legato and from memory.

SCALES	KEYS	OCTAVES
Similar motion	Major Bb, Eb, Ab, Db, F#	2
	Minor: harmonic OR melodic (candidate's choice) F#, C#, G#	1
Chromatic	Starting on <b>any white</b> note	1
CONTRARY MOTION	Major B, F, Bb, Eb	1
	<hr/>	
ARPEGGIOS	Major Bb, Eb, Ab, Db, F#	2
	Minor F#, C#, G#	1

*Complete Scales and Arpeggios Elementary to Grade V* edited by Réamonn Keary has been specifically designed for the RIAM piano exams and is available from music stockists.

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## PIECES

(60 marks, 20x3)

Candidates must prepare three pieces from the Royal Irish Academy of Music *Grade IV Piano Album* is available from music stockists.

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# GRADE IV

## THEORY (5 marks)

The examiner will ask up to five questions in relation to any of the pieces performed.

### Name and explain

- Time signatures, keys (atonal pieces do not apply), any musical terms, signs, and tempo indications.
- Identify the relative major or minor key of any of the pieces performed.
- Name the period of any of the pieces (i.e. Baroque, Classical, Romantic, Twentieth Century, Contemporary etc.).

**Please note that on the presentation of a RIAM Theory & Harmony certificate for Grade IV or higher, candidates will be awarded a full five marks for this section in the practical exam.** The RIAM theory workbook *Music Workout: Grade 4* by Jean Archibald and Bernadette Marmion has been specifically designed for RIAM theory Grade IV, and is available from music stockists.

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## AURAL (10 marks)

The aural tests comprise three sections in Grade IV (aural observation, memory and reading).

### Aural Observation

- A short piece will be played once after which one question will be asked about either dynamics or articulation. Italian terms are required.
- On the second playing, join in by clapping the pulse of the piece.
- Identify the pulse, or time signature (3 or 4 beats per bar, or  $\frac{3}{4}$ ,  $\frac{4}{4}$ )

### Memory

- Clap the rhythm of a melody from a section of the piece from the aural observation, which will be played once.
- Sing, hum, or whistle a two-bar major or minor melody (range of up to a perfect octave) which will be played three times. The pulse will be provided, as well as the tonic chord and starting note.

### Reading

- Clap or tap at sight a four-bar rhythm in either simple triple, quadruple, or compound duple time, consisting of semi-quavers, quavers, crotchets, dotted crotchets, minims, dotted minims, semibreves, and crotchet rests. The use of time names is also accepted.
- Sing, hum, or whistle at sight a four-bar major melody (range of a sixth, including skips of a third and fifth ascending and descending) in the keys of C, G, D, or F major, in either simple triple or simple quadruple time. The tonic chord and starting note will be provided. Tonic sol-fa is equally accepted. At the candidate's request, the examiner will transpose the starting note to suit the candidate's range.

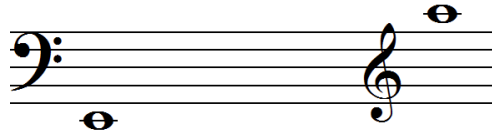
For exam preparation, *Sample Aural Tests: Junior Grades for RIAM Local Centres and Schools* is available from music stockists.

# GRADE IV

## SIGHT READING

(10 marks)

- Hands together and occasional two-note chords. Eight bars in simple triple, quadruple, or compound duple time. Quavers, crotchets, dotted crotchets, minims, dotted minims, semibreves, quaver, dotted crotchet, crotchet and minim rests. Keys of C, G, D, F major, and A, E, D minor including chromatic semitones for the range below:



The RIAM piano sight-reading book *Let's Get Reading: Grade 4* by Jean Archibald and Marie Moran has been specifically designed for RIAM Grade IV, and is available from music stockists.

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# NOTES

# GRADE V

## SCALES AND ARPEGGIOS

(15 marks)

All similar motion scales and arpeggios are to be prepared hands together only (except wrist staccato).

All scales and arpeggios to be played legato (except wrist staccato), and from memory.

<b>SCALES</b>	<b>KEYS</b>	<b>OCTAVES</b>
<b>Similar motion</b>	<b>Major</b> G, A, B, F#, Bb, Eb	3
	<b>Minor: harmonic OR melodic</b> (candidate's choice) D, G, Bb, Eb	2
	<b>Minor: harmonic AND melodic</b> (examiner's choice) A, E	2
<b>Chromatic</b>	Starting on <b>any note</b>	2
<b>Wrist Staccato</b> (hands separately)	<b>C major in thirds</b> Starting on C and E (both notes together) [RH 2 <sup>nd</sup> & 4 <sup>th</sup> fingers, LH 4 <sup>th</sup> & 2 <sup>nd</sup> fingers]	1
<b>CONTRARY MOTION</b>	<b>Major</b> C, G, A, B	2
	Bb, Eb	1
	<b>Harmonic Minor</b> A	1
<b>ARPEGGIOS</b>	<b>ROOT POSITION</b> <b>Major</b> G, A, B, F#, Bb, Eb	3

# GRADE V

## ARPEGGIOS

### ROOT POSITION

#### Minor

D, G, B $\flat$ , E $\flat$  2

### FIRST INVERSION

#### Major

G, A, F 2

#### Minor

D, G 2

*Complete Scales and Arpeggios Elementary to Grade V* edited by Réamonn Keary has been specifically designed for the RIAM piano exams and is available from music stockists.

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## PIECES

**(60 marks, 20x3)**

Candidates must prepare three pieces from the Royal Irish Academy of Music *Grade V Piano Album*, which is available from music stockists.

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## THEORY

**(5 marks)**

The examiner will ask up to five questions in relation to any of the pieces performed.

### Name and explain

- Time signatures, keys (atonal pieces do not apply), any musical terms, signs, and tempo indications.
- Identify the relative major/minor and dominant keys of the tonic.
- Name the period of any of the pieces performed (i.e. Baroque, Classical, Romantic, Twentieth-Century, Contemporary etc.).

**Please note that on the presentation of a RIAM Theory & Harmony certificate for Grade V or higher, candidates will be awarded full five marks for this section in the practical exam.** The RIAM theory workbook *Music Workout: Grade 5* by Jean Archibald and Bernadette Marmion has been specifically designed for RIAM theory Grade V, and is available from music stockists.

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# GRADE V

## AURAL (10 marks)

The aural tests comprise three sections in Grade V (aural observation, memory, and reading).

### Aural Observation

- A short piece will be played once after which one question will be asked about the dynamics or articulation. Italian terms are required.
- State whether the time signature is  $\frac{3}{4}$ ,  $\frac{4}{4}$ , or  $\frac{6}{8}$
- State whether the tonality is major or minor

### Memory

- Clap the rhythm of a melody from a section of the piece from the aural observation, which will be played once.
- Sing, hum, or whistle a three-bar major or minor melody (range of an octave) which will be played three times. The pulse will be provided, as well as the tonic chord and starting note.

### Reading

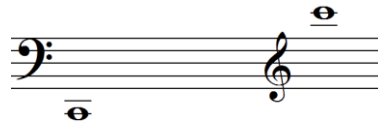
- Clap or tap at sight a four-bar rhythm in either simple triple, quadruple, or compound duple time, consisting of semiquavers, quavers, dotted quavers, crotchets, dotted crotchets, minims, dotted minims, semibreves, and crotchet rests. The use of time names is also accepted.
- Sing, hum, or whistle at sight a four-bar major melody (range of up to an octave, including skips of a third and leaps of a fifth ascending and descending) in either simple triple or simple quadruple time. The tonic chord and starting note will be provided. Tonic sol-fa is equally accepted. At the candidate's request, the examiner will transpose the starting note to suit the candidate's range.

For exam preparation, *Sample Aural Tests: Junior Grades for RIAM Local Centres and Schools* is available from music stockists.

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## SIGHT READING (10 marks)

- Hands together. Eight bars in simple and compound times. Semiquavers, quavers, crotchets, dotted crotchets, minims, dotted minims, semibreves, and quaver, dotted crotchet, crotchet and minim rests. Keys of G, D, F, B $\flat$  major, and A, E, D, G minor for the range below:



The RIAM piano sight-reading book *Let's Get Reading: Grade 5* by Jean Archibald and Marie Moran has been specifically designed for RIAM Grade V, and is available from music stockists.

# NOTES

# GRADE VI

## SCALES AND ARPEGGIOS

(15 marks)

All similar motion scales and arpeggios are to be prepared hands together only (except wrist staccato), to be played legato (except wrist staccato) and from memory.

<b>SCALES</b>	<b>KEYS</b>	<b>OCTAVES</b>	
<b>SIMILAR MOTION</b>	<b>Major</b> G, D, E, F#, Bb, Ab	4	
	<b>Minor: harmonic OR melodic</b> (candidate's choice) F#, G#, Bb	3	
	<b>Minor: harmonic AND melodic</b> (examiner's choice) D, G	3	
	<hr/>		
<b>Chromatic</b>	<b>Starting on</b> any note	3	
<b>Wrist Staccato</b> (hands separately)	<b>C Major in sixths</b>	1	
	Beginning and ending on E and C (both notes together) [RH 1 <sup>st</sup> & 5 <sup>th</sup> fingers, LH 5 <sup>th</sup> & 1 <sup>st</sup> fingers]		
<b>CONTRARY MOTION</b>	<hr/>		
	<b>Major</b> G, D, E, F#, G#, Bb	2	
	<b>Harmonic Minor</b> F#, G#, D, G, Bb	1	
<b>Contrary Chromatic</b>	<b>Starting on</b> D, Ab	1	
	<hr/>		

# GRADE VI

ARPEGGIOS	ROOT POSITION	OCTAVES
	<b>Major</b> G, D, E, F#, Bb, Ab	4
	<b>Minor</b> F#, G#, D, G, Bb	3
<hr/>		
	<b>FIRST INVERSION</b>	
	<b>Major</b> C, G, D, A, E, B	4
	<b>Minor</b> A, E, B, D, G, C	3

## PIECES

(60 marks, 20x3)

Candidates must prepare three pieces, **one from each List A, B, and C** from the Royal Irish Academy of Music Grade VI syllabus, or from the Royal Irish Academy of Music *Grade VI Piano Album* (2019–2022). The piano albums are available from music stockists.

LIST A	COMPOSER	PIECE	SUGGESTED PUBLISHER/EDITION
	Bach	Little Prelude in C minor, BWV 999	Henle
	Bach	2-Part Invention No. 13 in A minor, BWV 784	<b>RIAM Piano Album 2019–2022</b>
	Bach	2-Part Invention No.1 in C, BWV 772	Henle
	Bach	Air from French Suite No. 2 in C minor, BWV 813	Henle
	De Gambarini, Elisabetta	Gigue ( <i>At the Piano with Women Composers</i> )	Alfred
	Lully	Air Tendre ( <i>French Piano Music an Anthology</i> )	Dover
	Scarlatti	Sonata in G minor, K 35	Kalmus
	Telemann	Fantasy No. 1 in D, TWV 33:1	<b>RIAM Piano Album 2019–2022</b>

# GRADE VI

<b>LIST B</b>	Beethoven	Bagatelle in D, Op. 119 No. 3	Henle
	Beethoven	Sonata in G, Op. 79, 2 <sup>nd</sup> mvt	<b>RIAM Piano Album 2019–2022</b>
	Dusseck	Sonatina in C, Op. 19 No. 5, 2 <sup>nd</sup> mvt	<b>RIAM Piano Album 2019–2022</b>
	Farrenc, Louise	Impromptu ( <i>At the Piano with Women Composers</i> )	Alfred
	Haydn	Sonata in D, Hob. XVI No. 4, 1 <sup>st</sup> mvt	Henle
	Haydn	Sonata in F, Hob. XVI No. 9, 1 <sup>st</sup> mvt	Henle
	Kuhlau	Sonatina in C, Op. 55 No. 3, 2 <sup>nd</sup> mvt	Alfred
	Mozart	Sonatina in C, No. 6, K 439b, 2 <sup>nd</sup> mvt	Schirmer
	Mozart	Sonata in C, K 545, 1 <sup>st</sup> mvt	Henle
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<b>LIST C</b>	Britten	Waltz in E minor, Op. 3 No. 5	Faber
	Chaminade	Tarantelle ( <i>Album des Enfants Op. 123 first series</i> )	Enoch
	Chopin	Mazurka in A $\flat$ , Op. 24 No. 3	<b>RIAM Piano Album 2019–2022</b>
	Cornick	Romance	<b>RIAM Piano Album 2019–2022</b>
	Debussy	Pièce pour l'Oeuvre Vêtements du Blessé, L 133	Henle
	Grieg	Poetic Tone Picture in E minor, Op. 3 No. 1	ABRSM
	Grovez	Petites Litanies de Jésus ( <i>L'Almanach aux Images</i> )	Stainer & Bell
	Ingoldsby	Fugeling from Keystrokes	Contemporary Music Centre
	Martin, Philip	Europa from Quartet of Satellites	Contemporary Music Centre
	Martinů, Bohuslav	Columbine Dances, No. 1, Waltz from Puppets	Bärenreiter Praha
	Satie	Gnossienne No. 3	Edition Peters
	Sibelius	Valsette from Pensée Lyriques, Op. 40 No. 1	Breitkop & Härtel

## COMBINED AURAL AND THEORETICAL REQUIREMENTS (15 marks)

The combined aural/theoretical test comprises four sections in Grade VI (aural/visual observation, memory, reading, and intervals).

### Aural/Visual Observation

- The candidate will be given a copy of a piece that will be played twice by the examiner. After the first playing state the tonic key and the relative of the tonic. Describe the time signature as simple or compound, duple, triple or quadruple. Give the technical names of specific pitches from the piece as

# GRADE VI

- indicated by the examiner. After the first or second playing, describe the texture of the piece from one of three options provided. After the second playing, locate any type of cadence (i.e. perfect, imperfect, plagal, interrupted).

## Memory

- Clap the rhythm of the upper line of a short two-part extract, which will be played three times. The pulse will be given before the first playing.
- Sing, hum, or whistle a major or minor melody of up to four bars (range of up to an octave) in either simple or compound duple, or simple triple, quadruple time. The pulse, tonic chord and starting note will be provided before the first playing.

## Reading

- Sing, hum, or whistle at sight a four-bar major melody (range of an octave including intervals of a skip of a third and leap of a fourth ascending and descending) in either simple triple or quadruple time. The starting pitch of the test will be altered to accommodate the candidate's range where requested. The tonic chord and starting note will be provided. Tonic sol-fa is equally accepted.

## Intervals

- Sing, hum, whistle, or sing in sol-fa a selection of major and perfect intervals (major second to perfect octave) above a pitch provided by the examiner.
- Sing, hum, whistle, or sing in sol-fa both notes of a selection of harmonic major and perfect intervals (major second to perfect fifth) played by the examiner twice. Identify the interval.

For exam preparation, *Sample Aural Tests: Senior Grades for RIAM Local Centres and Schools* is available from music stockists.

**Please note that on the presentation of a RIAM Theory & Harmony certificate for Grade VI or higher, candidates will be awarded a full fifteen marks for the aural/theoretical section in the practical exam.** The RIAM theory workbook *Music Workout: Grade 6* by Jean Archibald and Bernadette Marmion has been specifically designed for RIAM theory Grade VI and is available from music stockists.

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## SIGHT READING (10 marks)

Candidates to play a piece of music of suitable difficulty. The RIAM piano sight-reading book *Let's Read Some More: Grade 6* by Jean Archibald and Marie Moran has been specifically designed for RIAM Grade VI and is available from music stockists.

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# GRADE VII

## SCALES AND ARPEGGIOS

(15 marks)

All scales and arpeggios to be prepared hands together only, except where stated otherwise.

All scales to be played legato (except double octaves), and from memory.

SCALES	KEYS	OCTAVES
<b>Similar motion</b>	<b>Major</b>	
	C, G, D, A, E, B, F $\sharp$ , D $\flat$ , A $\flat$ , E $\flat$ , B $\flat$ , F	4
	<b>Minor: harmonic OR melodic</b> (candidate's choice)	
	F $\sharp$ , C $\sharp$ , G $\sharp$ , D, G, B $\flat$ , E $\flat$	4
	<b>Minor: harmonic AND melodic</b> (examiner's choice)	
	A, E, B, C, F	4
<b>Chromatic</b>	<b>Starting on</b> any note	4
<b>Double octaves</b>	<b>Major</b> (hands separately and staccato)	
	C, G, D, A, E, B, F	1
<b>CONTRARY MOTION</b>	<b>Major</b>	
	C, G, D, A, E, B, F $\sharp$ , D $\flat$ , A $\flat$ , E $\flat$ , B $\flat$ , F	2
	<b>Harmonic Minor</b>	
	A, B, C, F, B $\flat$	2
	<b>Chromatic Contrary Motion</b>	
	<b>Starting on</b> C, C $\sharp$ , D	2

## GRADE VII

### ARPEGGIOS

#### Root position

#### Major

C, G, D, A, E, B, F#, Db, Ab, Eb, Bb, F      4

#### Minor

A, E, B, F#, C#, G#, Eb, Bb, F, C, G, D      4

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#### First inversion Major

C, G, D, A, E, B, F#, Db, Ab, Eb, Bb, F      4

#### Minor

A, E, B, F#, C#, G#, Eb, Bb, F, C, G, D      4

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#### Root position

#### Diminished 7<sup>th</sup>

Starting on C#, D      4

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## PIECES

**(60 marks, 20x3)**

Candidates must prepare three pieces, **one from each List A, B, C** from the Royal Irish Academy of Music Grade VII syllabus, or from the Royal Irish Academy of Music *Grade VII Piano Album* (2019–2022). The piano albums are available from music stockists.

LIST A	COMPOSER	PIECE	SUGGESTED PUBLISHER/EDITION
	Arne	Sonata in A, No. 7, 2 <sup>nd</sup> mvt	Faber
	Bach	Fughetta in G, BWV 902	Henle
	Bach	Courante from French Suite No. 5 in G, BWV 816	Henle
	Bach, WF	Arioso Con Varizaioni ( <i>Piano Lessons Book 3</i> )	Faber
	Handel	Gigue from Suite in D minor HWV 436	Henle
	Scarlatti	Sonata in C Minor, K 11	<b>RIAM Piano Album 2019–2022</b>
	Von Martinez, Marianne	Sonata in E, 3 <sup>rd</sup> mvt	<b>RIAM Piano Album 2019–2022</b>

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## GRADE VII

<b>LIST B</b>	Beethoven	Sonata in F minor, Op. 2 No. 1, 2 <sup>nd</sup> mvt	Henle
	Beethoven	Sonata in F minor, Op. 2 No. 1, 3 <sup>rd</sup> mvt	Henle
	Clementi	Sonatina in F, Op. 36 No. 4, 3 <sup>rd</sup> mvt	Henle
	Haydn	Sonata in G, Hob. XVI No. 6, 4 <sup>th</sup> mvt	Henle
	Kuhlau	Sonatina in A minor, Op. 88 No. 3, 3 <sup>rd</sup> mvt	<b>RIAM Piano Album 2019–2022</b>
	Mozart	Sonata in E <sub>b</sub> , K 282, 1 <sup>st</sup> mvt	<b>RIAM Piano Album 2019–2022</b>
	Mozart	Sonata in G, K 283, 2 <sup>nd</sup> mvt	Henle
<hr/>			
<b>LIST C</b>	Beach, Amy	Promenade, Op. 25 No. 1 ( <i>At the Piano with Women Composers</i> )	Alfred
	Boydell	Dance for an Ancient Ritual, Op. 39a	Contemporary Music Centre
	Chopin	Mazurka in G minor, Op. 67 No. 2	Henle
	Esposito	Jig ( <i>My Irish Sketch Book op. 71, 3<sup>rd</sup> set</i> )	<a href="http://digital.riam.ie/esposito/jig.pdf">http://digital.riam.ie/esposito/jig.pdf</a>
	Esposito	A Song ( <i>My Irish Sketch Book op. 71, 2<sup>nd</sup> set</i> )	<a href="http://digital.riam.ie/esposito/a-song.pdf">http://digital.riam.ie/esposito/a-song.pdf</a>
	Field	Nocturne in B <sub>b</sub> , No. 5, H 37	Edition Peters
	Gade	Intermezzo from Aquarelles Op. 19 No. 8	<b>RIAM Piano Album 2019–2022</b>
	Holohan Michael	Byrd in Blue	<b>RIAM Piano Album 2019–2022</b>
	Martin, Philip	Gentle Julia	Contemporary Music Centre
	Schumann	Bunte Blätter, Op. 99 No. 1	Henle
	Sibelius	Chant sans Paroles from Pensée Lyriques, Op. 40 No. 2	Breitkopf & Härtel

### **COMBINED AURAL AND THEORETICAL REQUIREMENTS (15 marks)**

The combined aural/theoretical test comprises four sections in Grade VII (aural/visual observation, memory, reading, and intervals)

#### **Aural/Visual Observation**

- The candidate will be given a copy of a piece that will be played twice by the examiner. After the first hearing, state the tonic key, the relative of the tonic, and the dominant key. After the first or second hearing comment as requested on the structure of the piece. After the second hearing, locate a perfect and/or imperfect cadence and indicate where the music modulates to the relative major/minor or dominant key.

#### **Memory**

- Clap the rhythm of the lower line of a short two-part extract, which will be played three times. The pulse will be given before the first playing.

## GRADE VII

- Sing, hum, or whistle the melody from the upper line of a short two-part extract (range of up to an octave) in a major or minor key, which will be played three times. The pulse will be provided before the first playing, as well as the tonic chord and starting note.

### **Reading**

- Sing, hum, whistle, or sing in sol-fa at sight a four-bar major or minor melody (range of up to an octave, including skips of a third and leaps of a fifth) in either simple triple or quadruple time. The starting pitch will be altered to accommodate the candidate's range where requested. The tonic chord and starting note will be provided.

### **Intervals**

- Sing, hum, whistle, or sing in sol-fa a minor third and/or sixth above a pitch played by the examiner.
- Sing, hum, whistle, or sing in sol-fa both notes a selection of major and perfect harmonic intervals (major second to perfect octave) played twice by the examiner, and identify the interval.

For exam preparation, *Sample Aural Tests: Senior Grades for RIAM Local Centres and Schools* is available from music stockists.

**Please note that on the presentation of a RIAM Theory & Harmony certificate for Grade VII or higher, candidates will be awarded a full fifteen marks for the aural/theoretical section in the practical exam.** The RIAM theory workbook *Music Workout: Grade 7* by Jean Archibald and Bernadette Marmion has been specifically designed for RIAM theory Grade VII, and is available from music stockists.

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### **SIGHT READING (10 marks)**

Candidates to play a piece of music of suitable difficulty. The RIAM piano sight-reading book *Let's Read Some More: Grade 7* by Jean Archibald, Bernadette Marmion, and Marie Moran has been specifically designed for RIAM Grade VII.

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# GRADE VIII

## SCALES AND ARPEGGIOS

(15 marks)

All scales and arpeggios to be prepared hands together only, except where stated otherwise.

All scales to be played legato (except double octaves), and from memory.

<b>SCALES</b>	<b>KEYS</b>	<b>OCTAVES</b>
<b>Similar motion</b>	<b>Major</b>	
	C, G, D, A, E, B, F $\sharp$ , D $\flat$ , A $\flat$ , E $\flat$ , B $\flat$ , F	4
	<b>Minor: harmonic OR melodic</b> (candidate's choice)	
	A, E, B, F $\sharp$ , C $\sharp$ , G $\sharp$ , E $\flat$ , B $\flat$ , F, C, G, D	4
	<b>Minor: harmonic AND melodic</b> (examiner's choice)	
	F $\sharp$ , C $\sharp$ , G $\sharp$ , B $\flat$ , E $\flat$	4
<b>Chromatic</b>	Starting on <b>any note</b>	4
<b>Third apart</b>	<b>Major</b>	
	G, A, B, D $\flat$ , E $\flat$ , F	4
	<b>Minor: harmonic OR melodic</b> (candidate's choice)	
	A, B, C $\sharp$ , E $\flat$ , F, G	4
<b>Double octaves (staccato)</b>	<b>Major: hands separately AND together</b> (examiner's choice)	
	C, G, D, A, E, B, F $\sharp$ , D $\flat$ , A $\flat$ , E $\flat$ , B $\flat$ , F	2
<b>CONTRARY MOTION</b>	<b>Major</b>	
	G, A, B, D $\flat$ , E $\flat$ , F	2
	<b>Harmonic Minor</b>	
	A, B, C $\sharp$ , E $\flat$ , F, G	2

# GRADE VIII

	<b>Chromatic Contrary Motion</b> Starting on B, C, F, F#, G	2
<b>ARPEGGIOS</b>		
<b>Root position</b>	<b>Major</b> C, G, D, A, E, B, F#, Db, Ab, Eb, Bb, F	4
	<b>Minor</b> A, E, B, F#, C#, G#, Eb, Bb, F, C, G, D	4
<b>First inversion</b>	<b>Major</b> C, G, D, A, E, B, F#, Db, Ab, Eb, Bb, F	4
	<b>Minor</b> A, E, B, F#, C#, G#, Eb, Bb, F, C, G, D	4
<b>Second inversion</b>	<b>Major</b> C, G, D, A, E, B, F	4
	<b>Minor</b> A, E, B, D, G, C, F	4
<b>Root position</b> In the keys of	<b>Dominant 7ths</b> C, A, F# (i.e. starting on G, E, C#)	4

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# GRADE VIII

## PIECES

(60 marks, 20x3)

Candidates must prepare three pieces, **one from each List A, B, C** from the Royal Irish Academy of Music Grade VIII syllabus, or from the Royal Irish Academy of Music *Grade VIII Piano Album* (2019–2022). The piano albums are available from music stockists.

	COMPOSER	PIECE	SUGGESTED PUBLISHER/EDITION
<b>LIST A</b>	Arne	Sonata in G, No. 3, Allegro 2 <sup>nd</sup> mvt	Faber
	Bach	Courante from French Suite No. 6 in E, BWV 817	Henle
	Bach	Passepied I & II from English Suite No. 5 in E minor, BWV 810	Henle
	Bach	Prelude in D minor, BWV 851	<b>RIAM Piano Album 2019–2022</b>
	Handel	Allemande from Suite in F minor, HWV 433	Henle
	Handel	Gigue from Suite in F minor, HWV 433	<b>RIAM Piano Album 2019–2022</b>
	Scarlatti	Sonata in D minor, K 9	Henle
	Scarlatti	Sonata in C, K 513	Henle
	Scarlatti	Sonata in E, K 380	Henle
	Shostakovich	Prelude, Op. 87 No. 2	Edition Peters
<b>LIST B</b>	Beethoven	Sonata in F, Op. 10, No. 2, 2 <sup>nd</sup> mvt	Henle
	Beethoven	Sonata in G, Op. 14, No. 2, 1 <sup>st</sup> mvt	Henle
	Haydn	Sonata in C $\sharp$ minor Hob. XVI No. 36, 2 <sup>nd</sup> mvt	Henle
	Haydn	Sonata in E minor Hob. XVI No. 34, 3 <sup>rd</sup> mvt	Henle
	Kuhlau	Sonatina in G, Op. 20 No. 2, 1 <sup>st</sup> mvt	Alfred
	Mozart	Sonata in G, K 283, 1 <sup>st</sup> mvt	<b>RIAM Piano Album 2019–2022</b>
	Mozart	Sonata in B $\flat$ , K 570, 1 <sup>st</sup> mvt	Henle
	Schubert	Scherzo No. 1 in B $\flat$ , D 593	<b>RIAM Piano Album 2019–2022</b>
<b>LIST C</b>	Britten	Waltz in D, Op. 3 No. 2	Faber
	Chopin	Nocturne in B, Op. 32 No. 1	Henle
	Chopin	Waltz in B minor, Op. 69 No. 2	Henle
	Debussy	Bruyères ( <i>Preludes Book 2</i> )	Durand
	Debussy	Dr Gradus ad Parnassum from Children's Corner	Henle
	Debussy	Clair de Lune from Suite Bergamasque	Henle

# GRADE VIII

Esposito  
Grieg  
Hengeveld  
Martin  
Schumann

Tho' the last Glimpse of Erin  
To the Spring, Op. 43 No. 6  
Prelude from Partita Rhythmique  
Blues from Broadway Rhythms  
Child Falling Asleep from Kinderszenen, Op. 15 No. 12

**RIAM Piano Album 2019–2022**  
Edition Peters  
Broekmans & Van Poppel  
**RIAM Piano Album 2019–2022**  
Henle

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## COMBINED AURAL AND THEORETICAL REQUIREMENTS (15 marks)

The combined aural/theoretical test comprises four sections in Grade VIII (aural/visual observation, memory, reading, and intervals and triads).

### **Aural/Visual Observation**

- The candidate will be given a copy of a piece that will be played twice by the examiner. After the first playing state the tonic key, the relative of the tonic, and the subdominant and dominant keys. After the first or second hearing comment as requested on the structure of the piece and the similarities and differences between sections. After the second hearing, describe the cadences and modulations indicated by the examiner.

### **Memory**

- Sing, hum, or whistle the melody from the lower line of a short two-part extract (range of up to an octave) in a major or minor key, which will be played three times. The pulse will be provided before the first playing, as well as the tonic chord and starting note.

### **Reading**

- Sing, hum, or whistle at sight a four-bar major or minor melody (range of up to an octave and an upbeat may be included) in either simple triple or quadruple time, or compound duple time. The starting pitch of the test will be altered to accommodate the candidate's range where requested. The tonic chord and starting note will be provided. Tonic sol-fa is equally accepted.

### **Intervals and Triads**

- Sing, hum, whistle, or sing in sol-fa both notes from a selection of major, minor, and perfect harmonic intervals (major second to perfect octave, minor third and minor sixth) played twice by the examiner, and identify the interval.
- Sing, hum, whistle, or sing in sol-fa all three notes from selection of major and minor triads in root position, first and second inversions. State the tonality of the triad and its position.

For exam preparation, *Sample Aural Tests: Senior Grades for RIAM Local Centres and Schools* is available from music stockists.

# GRADE VIII

**Please note that on the presentation of a RIAM Theory & Harmony certificate for Grade VIII or higher, candidates will be awarded a full fifteen marks for the aural/theoretical section in the practical exam.** The RIAM theory workbook *Music Workout: Grade 8* by Jean Archibald and Bernadette Marmion has been specifically designed for RIAM theory Grade VIII, and is available from music stockists.

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## **SIGHT READING (10 marks)**

Candidates to play a piece of music of suitable difficulty. The RIAM piano sight-reading book *Let's Read Some More: Grade 8 & Senior Certificate* by Jean Archibald, Bernadette Marmion, and Marie Moran has been specifically designed for RIAM Grade VIII.

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# NOTES



# SENIOR CERTIFICATE

## SCALES AND ARPEGGIOS (15 marks)

All similar motion scales and arpeggios are to be prepared hands together only (except double thirds), to be played legato (except double octaves), and from memory.

<b>SCALES SIMILAR MOTION</b>	<b>KEYS Major</b>	<b>OCTAVES</b>
	C, G, D, A, E, B, F#, Db, Ab, Eb, Bb, F	4
	<b>Minor: harmonic AND melodic</b> (examiner's choice)	
	A, E, B, F#, C#, G#, Eb, Bb, F, C, G, D	4
<b>Staccato</b>	<b>Major</b> C, G, D, A, E, B, F	3
<b>Sixth apart</b>	<b>Major</b> C, D, E, F#, Bb, Ab	4
	<b>Harmonic Minor</b> E, F#, G#, D, C, Bb	4
<b>Chromatic</b>	<b>Starting on <u>any note</u></b>	4
<b>Double Thirds</b> (hands separately)	<b>Major</b> Bb	2
<b>Double Octaves (staccato)</b> (hands together only)	<b>Major</b> C, D, E, F#, Bb, Ab	2
	<b>Minor: harmonic Or melodic</b> (candidate's choice)	
	E, F#, G#, D, C, Bb	2
<b>CONTRARY MOTION</b>	<b>Major</b> C, D, E, F#, Bb, Ab	2

# SENIOR CERTIFICATE

		<b>OCTAVES</b>
<b>CONTRARY MOTION</b>	<b>Harmonic Minor</b> E, F#, G#, D, C, Bb	2
<b>Contrary Chromatic</b>	<b>Starting on</b> any note	2
<b>ARPEGGIOS</b>	<b>ROOT POSITION</b>	
	<b>Major</b> C, G, D, A, E, B, F#, Db, Ab, Eb, Bb, F	4
	<b>Minor</b> A, E, B, F#, C#, G#, Eb, Bb, F, C, G, D	4
	<b>FIRST INVERSION</b>	
	<b>Major</b> C, G, D, A, E, B, F#, Db, Ab, Eb, Bb, F	4
	<b>Minor</b> A, E, B, F#, C#, G#, Eb, Bb, F, C, G, D	4
	<b>SECOND INVERSION</b>	
	<b>Major</b> C, G, D, A, E, B, F#, Db, Ab, Eb, Bb, F	4
	<b>Minor</b> A, E, B, F#, C#, G#, Eb, Bb, F, C, G, D	4
<b>Root position only</b>	<b>DOMINANT SEVENTHS</b> <b>In the keys of</b> B, D, Ab (i.e. starting on F#, A, Eb)	4
<b>Root position only</b>	<b>DIMINISHED SEVENTHS</b> <b>Starting on</b> D, F#, A#	4

# SENIOR CERTIFICATE

## PIECES

(60 marks, 20x3)

Candidates must prepare three pieces, **one from each List A, B, C** as indicated below.

	COMPOSER	PIECE	SUGGESTED PUBLISHER/EDITION
<b>LIST A</b>	Bach	Any paired prelude <b>and</b> Fugue	Henle
	Bach	Sinfonia from Partita No. 2 in C minor, BWV 826	Henle
	Handel	<b>Any two consecutive</b> movements from any suite, HWV 426–433	Henle
	Scarlatti	Any <b>two contrasting</b> sonatas	Henle
	Shostakovich	Any paired prelude <b>and</b> Fugue from Op. 87	Edition Peters
<b>LIST B</b>	Beethoven	Sonata in C minor, Op. 10 No. 1, 1 <sup>st</sup> mvt	Henle
	Beethoven	Sonata in D minor, Op. 31 No. 2, ‘The Tempest’, 1 <sup>st</sup> mvt	Henle
	Field	Sonata No. 1 in E $\flat$ Op. 1, 1 <sup>st</sup> mvt	Henle
	Haydn	Sonata in A $\flat$ , Hob. XVI No. 46, 1 <sup>st</sup> mvt	Henle
	Haydn	Sonata in E minor, Hob. XVI No. 34, 1 <sup>st</sup> mvt	Henle
	Kabalevsky	Sonata in F, Op. 46 No. 3, 1 <sup>st</sup> mvt	Boosey & Hawkes
	Mozart	Sonata in B $\flat$ , K 333, 1 <sup>st</sup> mvt	Henle
	Mozart	Sonata in C minor, K 457, 1 <sup>st</sup> mvt	Henle
	Schubert	Impromptu in E $\flat$ , Op. 90 No. 2, D 899	Henle
<b>LIST C</b>	Beach, Amy	Scottish Legend ( <i>At the Piano with Women Composers</i> )	Alfred
	Brahms	Intermezzo, Op. 117 No. 2	Henle
	Chaminade	Valse Tendre, Op. 119	Enoch et Cie
	Chopin	Nocturne in F minor, Op. 55 No. 1	Henle
	Debussy	La Cathédrale Engloutie ( <i>Preludes Book 1</i> )	Durand
	Field	Nocturne in G, No. 12, H 58	Edition Peters
	Gershwin	Promenade – Walking the Dog	Alfred
	Grieg	Wedding day at Trolldhaugen, Op. 65 No. 6	Henle
	Martin	Boogie Woogie from Broadway Rhythms	Contemporary Music Centre

# SENIOR CERTIFICATE

Mompou, Federico  
Nazareth, Ernesto  
Rachmaninov  
Rachmaninov  
Shepherd, Adaline

Cancion y Danza No. 6 in E $\flat$  minor  
Fon-Fon (*Tangos: Selected works for Piano*)  
**Any one piece** from Fantasy Pieces Op. 3  
**Any one prelude** from Preludes Op. 23  
Wireless Rag (*At the Piano with Women Composers*)

Hal Leonard  
Alfred  
Alfred  
Alfred  
Alfred

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## VIVA VOCE (5 marks)

Candidates will be asked questions in relation to the following list but will not necessarily be asked about each area:

- Answer questions on the mechanism of the piano;
  - Demonstrate an understanding of the style of the pieces performed;
  - Discuss the technical demands of the pieces;
  - Discuss the approach taken when preparing the pieces, including any difficulties and how they were overcome.
- 

## COMBINED AURAL AND THEORETICAL REQUIREMENTS (10 marks)

The combined aural/theoretical test comprises three sections in Senior Certificate (aural/visual observation, memory, and reading).

### Aural/Visual Observation

- The candidate will be given a copy of a piece that will be played twice by the examiner. After the first or second playing, state the opening key and any subsequent modulations, or identify and describe the cadential areas. After the second playing, comment on the texture, or structure of the piece, or on the style and texture. The examiner will choose the questions.

### Memory

- Sing, hum, or whistle the melody from the lower line of a short two-part extract (range of up to an octave) in a major or minor key, which will be played three times. The pulse will be either simple triple, quadruple, or compound duple time and will be provided before the first playing, as well as the tonic chord and starting note.

# SENIOR CERTIFICATE

## Reading

- Sing, hum, whistle, or sing in sol-fa at sight a four-bar major or minor melody (range of an octave) in either simple triple, quadruple, or compound duple time. The starting pitch will be altered to accommodate the candidate's range where requested and the tonic chord will be provided.

For exam preparation, *Sample Aural Tests: Senior Grades for RIAM Local Centres and Schools* is available from music stockists.

**Please note that on the presentation of a RIAM Theory & Harmony certificate Senior Certificate grade, candidates will be awarded a full ten marks in the aural/theoretical section in the practical exam.** The RIAM theory workbook *Music Workout: Grade 8* by Jean Archibald and Bernadette Marmion is the suggested workbook for those preparing Senior Certificate as it also provides the fundamental components for this level. It is available from music stockists.

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## SIGHT READING (10 marks)

Candidates to play a piece of music of suitable difficulty. The RIAM piano sight-reading book *Let's Read Some More: Grade 8 & Senior Certificate* by Jean Archibald, Bernadette Marmion, and Marie Moran has been specifically designed for RIAM Senior Certificate.

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# NOTES

# DUETS

- ✓ The duet exam consists of the performance of two pieces only.
- ✓ **Choose any two pieces from the list provided for the relevant grade.**
- ✓ Any authoritative edition may be used for the exam, but those listed in the syllabus are recommended.
- ✓ Original music must be used: only photocopies will result in disqualification.
- ✓ Examiners should be supplied with a copy of the music.

COMPILED BY RÉAMONN KEARY & COLMA BRIOSCÚ

## DUETS: PREPARATORY GRADE

<b>ARRANGER/COMPOSER/EDITOR</b>	<b>PIECE</b>	<b>PUBLICATION</b>
Barrett, Carol	Berceuse Au Clair de la Lune Twice as Nice Gavotte	<i>Chester's Piano Duets, Book 1</i> (Chester Music)
Carse, Adam	Aiken Drum Doll's Waltz In A Minor Key J'ai du Bon Tabac Little Bo-Peep	<i>A Little Concert, Book 1</i> (Stainer & Bell)
Coulthard, Emma	My Favourite Things	<i>The Best Piano Duet Book Ever!</i> (Chester Music)
Frith and Lanning	The Skater's Waltz	<i>Making the Grade Together, Book 1</i> (Chester Music)
Hall, Pauline	Black Key Lullaby Camptown Races Emerald Isle The Derry Boat The Irish Washerwoman Lullaby	<i>Duets with a Difference: Piano Time Duets Book 1</i> (OUP)
Norton, Christopher	<b>Any one piece</b>	<i>Microjazz Duets Collection 1</i> (Boosey & Hawkes)
Thompson, John	Country Gardens Land of Hope and Glory The Elephant	<i>John Thompson's Easiest Piano Course, First Piano Duets</i> (Dorsey Brothers)
Waterman/Harewood	<b>Any one piece</b>	<i>Me and My Piano: Duets Book 2</i> (Faber Music)
Wedgwood, Pamela	Over the Rainbow	<i>Up-Grade! Duets: Piano Grades 0–1</i> (Faber Music)



# DUETS: JUNIOR GRADE

<b>ARRANGER/COMPOSER/EDITOR</b>	<b>PIECE</b>	<b>PUBLICATION</b>
Barratt, Carol	Michael Finnigan	<i>Chester's Piano Duets Book 1</i> (Chester Music)
Bartok Offenbach	Frolic } Can-Can }	<i>The Joy of Piano Duets</i> (Yorktown Music Press)
Brahms	Waltz Op. 39 No. 2 in E } Waltz Op. 39 No. 3 in G# minor } Waltz Op. 39 No. 15 in A } Waltz Op. 39 No. 16 in D minor }	<i>Waltzes Op. 39: Simplified Version</i> (Henle Verlag)
Coulthard, Emma	Stop } The Lonely Goatherd } Supercalifragilisticexpialidocious }	<i>The Best Piano Duet Book Ever!</i> (Chester Music)
Diabelli	Sonatina Op. 163 No. 1, Romance & Rondo } Sonatina Op. 163 No. 2, Rondo }	<i>Jugendfreuden 6 Sonatinen</i> (Edition Peters)
Fauré	Berceuse	<i>Dolly Suite Op. 56 Piano Duet</i> (United Music Publishing)
Grieg	The Death of Ase	<i>Peer Gynt Suite Nos 1 &amp; 2, Opp. 46 &amp; 55 for Piano Duet</i> (Edition Peters)
Grieg	Norwegian Dance Op. 35 No. 2	<i>Norwegian Dances Op. 35 for Four Hands</i> (Henle Verlag)
Hall, Pauline	Allegro	<i>Duets with a Difference, Piano Duets Book 1</i>
Hall, Pauline	Any one piece	<i>Mixed Doubles: Piano Time Duets Book 2</i> (Oxford University Press)
Norton, Christopher	Any one piece	<i>The Microjazz Duets Collection 3</i> (Boosey & Hawkes)
Schumann	Waltz from Children's Ball, Op. 130 No. 2	<i>Pictures from the East and Children's Ball</i> (Music Minus One)

## DUETS: INTERMEDIATE GRADE

<b>ARRANGER/COMPOSER/EDITOR</b>	<b>PIECE</b>	<b>PUBLICATION</b>
Bennett, Richard Rodney	Pop Goes the Weasel	<i>Over the Hills and Far Away</i> (Novello)
Bizet	La Poupée, No. 2 Petit Mari, Petite Femme No. 11 } }	<i>Jeux D'Enfants Op. 22 for Four Hands</i> (Edition Peters)
Cornick, Mike	Any one piece	<i>Boogie Piano Duets</i> (Universal Edition)
Dusek, Frantisek Xaver	Allegretto from Sonata in G	<i>Studio 21: Duets</i> (Universal Edition)
Hengeveld	Slow Foxtrot	<i>10 Rhythmical Dances</i> (Broekmans & Van Poppel)
Mozart	Andante, Sonata in D K381	<i>Duet Repertoire Level 9</i> (Kjos)
Ravel	Pavane de la Belle au Bois Dormant	<i>Duet Classics for Piano Book 3</i> (Alfred Music)
Grieg	Norwegian Dance Op. 35 No. 3	<i>Norwegian Dances Op. 35 for Four-Hands</i> (Henle Verlag)
Brahms	Waltz Op. 39 No. 1 in B } Waltz Op. 39 No. 13 in B } }	<i>Waltzes Op. 39 for Piano Four-Hands</i> (Henle, Verlag)
Lee, Markham	Reel	<i>Festival Series of Piano Duets</i> (Curwen)
Poulenc	Second movement	<i>Sonata for Piano Four Hands</i> (Chester Music)
Rachmaninoff	Prelude Op. 23 No. 5	<i>Five Preludes arranged for Piano Duet</i> (Boosey & Hawkes)
Reger	<b>Any one</b> of the six waltzes	<i>Six Waltzes for Four Piano Hands Op. 22</i> (Universal Edition)
Satie	Aperçus Désagréables	<i>Aperçus Désagréables</i> (Eschig)
Satie	Fugue Litannique	<i>En Habit de Cheval</i> (Dover)

## DUETS: INTERMEDIATE GRADE

Satie

First movement

*3 Morceaux en Forme de Poire* (Barenreiter)

Walton

Hop Scotch

*Duets for Children Book 1* (Oxford University Press)

## DUETS: SENIOR GRADE

<b>ARRANGER/COMPOSER/EDITOR</b>	<b>PIECE</b>	<b>PUBLICATION</b>
Bach, J.C.	Rondo from Sonata Op. 15 No. 6	<i>3 Sonaten: Klavier zu 4 Händen</i> (Edition Peters)
Benjamin	Jamaican Rumba	<i>Jamaican Rumba Piano Duet</i> (Boosey & Hawkes)
Beethoven	Sonata No. 6 in D	Any authoritative edition
Brahms	Hungarian Dance No. 5	Any authoritative edition
Brahms	Waltz in A minor Op. 39 No. 14 Waltz in D minor Op. 39 No. 16	} <i>Waltzes for Piano Four-Hands Op. 39</i> (Universal Edition)
Debussy	Any one of Six Epigraphes Antiques	
Debussy	En Bateau Cortège Menuet Ballet	} <i>Petite Suite for Piano Duet</i> (Edition Peters Urtext)
Debussy	Golliwogg's Cakewalk	
Dvořák	Legends Op. 59 No. 3	<i>Legends Op. 59</i> (Henle Verlag)
Dvořák	Silent Woods, Op. 68, No.5	<i>From the Bohemian Forest for piano duet Op. 68</i> (Bärenreiter)
Dvořák	Slavonic Dances Op. 46 No. 1	<i>Slavonic Dances for Piano Duet Op. 46</i> (Bärenreiter)
Fauré	Le Pas Espagnole, Op. 56 No. 6	<i>Dolly Suite Op. 56 Piano Duet</i> (Alfred)
Grieg	Morning Mood	<i>Peer Gynt Suite Nos 1 &amp; 2, Opp. 46 &amp; 55 for Piano Duet</i> (Edition Peters)
Grocock, Joseph	Any one fugue	<i>Four Fugues for Piano Duets</i> (Contemporary Music Centre)

Moszkowski	Spanish Dance No. 1	<i>Spanish Dances Op. 12</i> (Alfred)
Moszkowski	Polish Folk Dances, Op. 55. No. 4	<i>Polish Dances Op. 55 Piano Duet</i> (Edition Peters)
Mozart	Fantasia No. 1 in F minor, Adagio, K 594	Schirmer
Poulenc	Third movement	<i>Sonata for Piano Four Hands</i> (Chester Music)
Rachmaninoff	Waltz	<i>Six Morceaux Op. 11, One Piano Four Hands</i> (Boosey & Hawkes)
Schubert	<b>Any one</b> Ländler Marche Militaire, Op. 51 No. 1	<i>Works for Four-Hands, Volume II</i> (Henle Urtext)

# RECITAL CERTIFICATE

- ✓ The recital certificate is open to solo and duet programmes or any piano ensemble.
- ✓ The pass mark is 70 (the graded exam pass mark is 60).
- ✓ Performance exam only (no scales, aural, sight-reading, or theory tests).
- ✓ A copy of all the music should be supplied to the examiner, while the original must also be in the room.
- ✓ Failure to produce original music will result in disqualification.
- ✓ Where there are awkward page turns, candidates may invite their own page-turner to assist. Alternatively, photocopies of the extra pages are accepted. The examiner is not in a position to act as page-turner.
- ✓ Programme notes must be supplied to the examiner; **this area has been revised, please read criteria carefully**
- ✓ Common errors that result in the deduction of marks:
  - an over-reliance on current/recent syllabus;
  - an over-reliance on repeated sections;
  - a programme under or over the allotted time;
  - an inappropriate standard including inappropriate arrangements of music;
  - failure to produce programme notes;
  - failure to provide a copy of the music for the examiner.

# RECITAL CERTIFICATE

The Recital Certificate offers both the candidate and the teacher the option to explore repertoire beyond that of the graded exams, as well as to explore works that specifically appeal to the student. Greater emphasis is placed on the candidate's sense of performance including the ability to present a programme that is technically and musically secure. Variety is important and offers a lot of freedom in the selection process. Here, variety is not restricted to performing works from different eras: for example, a candidate may be more at ease playing nineteenth-century works, a particular composer, or style. In this case, works entirely from this era/composer/style would be appropriate as long as there is variety throughout the programme; a complete sonatina or sonata would be equally suitable.

Educationally, this exam choice encourages the candidate to develop greater awareness of works by a composer they may like, contemporaries of that composer, the genre, style, and context. Moreover, there is an abundance of contemporary music waiting to be discovered at the *Contemporary Music Centre* <https://www.Contemporary Music Centre.ie/>. The decision to include written programme notes was to encourage the student to think of the character and style of the works being played and the message they would like to communicate to their audience.

The Recital Certificate affords candidates the opportunity to become familiar with various recordings and editions of a work, and encourages them to attend, where possible, live performances, to plan a programme, to undertake background research, and to interpret the music in an artistic manner. Similar to a performer in a concert hall, the candidate should dictate the pacing of the recital and communicate the music to the audience (the examiner in this case) in a meaningful manner. Pieces do not have to be played from memory but candidates may do so if they are fully comfortable with playing from memory; most importantly, a sense of performance is expected in the room. Although scales, sight-reading, aural tests, and theory do not form part of this assessment, they are integral to the development of any musician and facilitate the learning and greater understanding of works. We encourage candidates and teachers to maintain this area of study.

## RECITAL LEVELS

<b>JUNIOR</b> The standard for this recital equates to RIAM Grades II–III. The duration of the recital should be 5–10 minutes. A minimum of two pieces (or movements from a piece) must be performed. More than two pieces may be required to meet the time requirement.
<b>INTERMEDIATE</b> The standard for this recital equates to RIAM Grades V–VI. The duration of the recital should be 12–15 minutes. A minimum of three pieces (or movements from pieces) must be performed. More than three pieces may be required to meet the time requirement.
<b>ADVANCED</b> The standard for this recital equates to RIAM Grade VIII or higher. The duration of the recital should be 20–25 minutes. A minimum of three pieces (or movements from pieces) must be performed. More than three pieces may be required to meet the time requirement.

On completion of a successful programme, the candidate will be awarded a certificate and a medal (70–79 Bronze medal, 80–89 Silver medal, 90+ Gold medal)

# RECITAL CERTIFICATE

## CHOOSING A PROGRAMME

- Candidates should choose a programme that will display their imagination, technical strengths, and musical preferences, as well a programme that they will enjoy practising and performing.
- Candidates are encouraged to explore repertoire beyond the Local Centre syllabus (over-reliance on recent or current syllabus will be penalised), but a work or some works from the syllabus may be included if the programme consists of numerous pieces.
- Works from outside the classical genre, such as jazz, popular and film music, or Irish traditional music are accepted; where jazz features in the programme, the performer may like to include an improvisation.
- If performing film or popular music, the music must be from a good-quality arrangement.
- Candidates may wish to perform their own compositions, but they must be of the required standard.
- Candidates might browse a library, music shop, or compilation book for ideas; there are many compilation albums for the piano which can be useful sources of repertoire.
- Simplified editions of classical repertoire are not accepted; the candidate should work from original versions.
- Extracts from works are not accepted; the full piece should be played.
- Overuse of repeats should be avoided but *Da Capo* and *Dal Segno* should always be observed.
- Variety is expected but note that there can be variety within the works of any one composer, or within the same period of music. Variety does not necessarily mean the candidate should perform a piece from different eras.
- Where a piece may be technically or musically below the required standard, it should be balanced with a piece more difficult than the required standard.

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## CATEGORIES EXAMINED

### Technical ability (30 marks)

Technical ability is integral to any recital. The examiner will look for clarity and accuracy in fingerwork, co-ordination between hands, rhythmic security, security of pulse, a good tone, and where appropriate, pedalling,

### Interpretation (30 marks)

All pianists are essentially interpreting the music they play. No two performers or even performances will be exactly the same. The examiner will look for an understanding of the style and period of the works presented. The ability to set the mood and portray the character will also be considered. Interpretation equally includes dynamics/well-controlled dynamics, phrasing, articulation, and the ability to portray the character of the chosen pieces.

### Overall impression and choice of programme (40)

In overall impression, the technical ability and interpretation categories will be once again taken into consideration. Here, the examiner will also consider the timing of the programme (exceeding or falling short of the allotted time will be penalised). The written programme and its presentation will be taken into account. The ability to communicate to and engage with the audience through the programme will be assessed. The pacing of the programme and its suitability



# RECITAL CERTIFICATE

to the performer is also important, as is whether the performer played with style, originality, and flair. Although the appropriate standard will equally be observed, the quality of the performance is crucial.

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## PROGRAMME NOTES GUIDELINES

The introduction of programme notes for the recital certificate in this syllabus is first and foremost to enhance the student's appreciation of the works being performed as well as the student's overall learning experience. As this area will be new to Local Centre students, there is flexibility in writing the programme notes: we encourage students to write a brief paragraph in their own words outlining their reasons for choosing the programme and/or their personal description of the works. For students who prefer a more structured approach to writing programme notes, see guidelines below to get started. **Please note:** these are guidelines only; the student may wish to include some or all of the suggested categories, or touch on other sections not listed.

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### **Junior (up to and no more than 100 words per piece)**

Provide a list of the pieces being presented and their composers. Separately, but in the same document, the following may be considered:

- the title of the piece
  - the name of the composer
  - year and place of birth and death where applicable
  - reference to the era
  - in the candidate's words, a brief description of the work (the character and what gives the work its character; for example, articulation, tempo, tonality, dynamics, texture).
- 

### **Intermediate (up to and no more than 120 words per piece)**

Provide a list of the pieces being presented and their composers. Separately, but in the same document, the following may be considered:

- the title of the piece
  - the name of the composer
  - year and place of birth and death where applicable
  - reference to the era
  - a brief paragraph on the composer(s) outlining their main achievements
  - in the candidate's words, a brief description of the work (the character and what gives the work its character – articulation, tempo, tonality, dynamics, texture).
- 

### **Advanced (up to and no more than 150 words per piece)**

Provide a list of the pieces being presented and their composers. Separately, but in the same document, the following may be considered:

- the title of the piece

# RECITAL CERTIFICATE

- the name of the composer
  - year and place of birth and death where applicable
  - reference to the era – its hallmarks, and how it relates to the piece
  - a brief paragraph on the composer(s) outlining their main achievements
  - A brief description of the work and any facts or information you feel is relevant to it and that might enhance the audience's appreciation of the work
  - A brief paragraph on the recital (for example, did you specifically pick a theme throughout? Why did you choose this specific programme?).
-

# THEORY AND HARMONY

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COMPILED BY JEAN ARCHIBALD, BERNADETTE MARMION, AND MARIE MORAN

- ✓ The theory workbook series *Music Workout* supports the RIAM Theory and Harmony exams and is available for preparatory grade up to Grade VIII.
- ✓ *Music Workout* covers sight-clapping, sight-singing, interval training, and written exercises. It progressively develops the theoretical component of music, including harmony and melody writing, harmonic analysis, as well as general musicianship. At the senior grades, it broadly addresses the Baroque, Classical, and Romantic eras and offers suggested reading for further research.
- ✓ Past exam papers can be bought online: <https://network.riam.ie/index.php/theory-papers2> or in the Local Centre Exams' Office 36–38 Westland Row, Dublin 2.
- ✓ The Theory and Harmony exams take place twice a year (generally in May and November).
- ✓ On the day of the exam, remember to bring a pencil, eraser, sharpener, and ruler. No other material is permitted.
- ✓ Manuscript paper is provided.
- ✓ Check that the correct name and grade is on the exam paper before the exam starts.
- ✓ Exams can be taken in your local centre: please state your preferred centre/region on the application form.
- ✓ The *Music Workout* series complements the practical aspect of music education and is the RIAM recommended material to assist music tuition and development of musicianship.
- ✓ Candidates are exempt from the theory section in the practical exam on the presentation of a successful RIAM Theory and Harmony certificate, or result sheet, of the equivalent grade or higher. At the senior grades, (Grade VI–Senior Certificate) candidates are exempt from the combined aural/theoretical test.

# THEORY AND HARMONY

## PREPARATORY GRADE (1 hour)

- Note values of semibreve, minim, dotted minim, and crotchet. Rest values of semibreve, minim, and crotchet.
  - Time signatures: the top number only of  $\frac{2}{4}$ ,  $\frac{3}{4}$ ,  $\frac{4}{4}$ .
  - Stave writing and naming notes on the stave only in the Treble/G clef and Bass/F clef.
  - Observation of the above elements in relation to a melody written in either the Treble/G clef or Bass/F clef.
- 

## GRADE I (1 ½ hour)

- Note values of semibreve, minim, dotted minim, crotchet, dotted crotchet, and quaver. Rest values of semibreve, minim, and crotchet.
  - Time signatures:  $\frac{2}{4}$ ,  $\frac{3}{4}$ ,  $\frac{4}{4}$ , C.
  - Stave: Treble/G clef or Bass/F clef to one ledger line above and below the stave.
  - The writing and use of sharp and flat signs.
  - Scales: major scales (C and G) in both clefs. To be familiar with the relevant tonic solfa names and to understand the positioning of the tones and semitones and the use of key signature.
  - Observation of the above elements in answering simple questions about a melody including some terms and signs.
- 

## GRADE II (1 ½ hours)

- Note values of semibreve to semiquaver inclusive. Dotted notes and tied notes. Rest values of semibreve to quaver inclusive.
  - Grouping of notes and rests in  $\frac{2}{4}$ ,  $\frac{3}{4}$ , and  $\frac{4}{4}$  times.
  - Stave: notes to the second space above and below treble and bass staves.
  - The writing and use of sharp, flat, and natural signs.
  - Scales: major scales, key signatures, and tonic triads of C, G, D, and F, and their application in recognising the key of a piece. Adding accidentals instead of key signature and using relevant tonic solfa.
  - Observation of the above elements in answering simple questions about a melody including more terms and signs.
- 

## GRADE III (2 hours)

- Note values of semibreve to semiquaver including quaver triples. Rest values of semibreve to semiquaver.
- Time signatures: simple duple  $\frac{2}{4}$ ,  $\frac{2}{2}$  C, simple triple  $\frac{3}{4}$ ,  $\frac{3}{2}$ ,  $\frac{3}{8}$ , and simple quadruple  $\frac{4}{4}$ ,  $\frac{4}{2}$ , and the grouping of notes and rests in these times.
- Stave: notes to two ledger lines above and below treble and bass staves. Transcribing from treble to bass (or vice versa) at the same pitch.

# THEORY AND HARMONY

- Scales and intervals: major scales, key signatures, and tonic triads of keys up to two sharps and two flats. Intervals formed from the tonic of these major keys. Minor scales, key signatures, and tonic triads of A, E, and D. To be familiar with the relevant tonic solfa names and to understand the positioning of tones and semitones. Harmonic or melodic form may be used at the candidate's choice. Composition: to compose the final two bars of a simple four bar melody of which the opening two bars are given. The melody will be in the treble clef, in the key of C, G, or F and in  $\frac{2}{4}$  or  $\frac{3}{4}$  time.
  - Observation: to answer simple questions about a melody appropriate to the grade.
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## GRADE IV (2 hours)

- Note and rest values of semibreve to demisemiquaver including crotchet, quaver, and semiquaver triplets, and triplet-note groups using rests.
  - Time signatures: all simple time signatures. Compound time signatures of  $\frac{6}{8}$ ,  $\frac{9}{8}$ , or  $\frac{12}{8}$  and the grouping of notes and rests in all these times.
  - Stave: notes beyond two ledger lines above and below treble and bass staves. Transposing a melody up or down one octave between treble and bass staves.
  - Scales and intervals: scales, key signatures, and tonic triads of major keys up to four sharps and four flats and of minor keys up to two sharps and two flats with both the harmonic and melodic form of minor scales and the relevant tonic solfa. Intervals formed from the tonic of these major and harmonic minor scales.
  - Composition: to compose the final two bars of a four-bar melody of which the opening two bars are given. The melody will be in the treble clef and in the major keys of C, G, D, F, or in the minor key of A and in  $\frac{2}{4}$ ,  $\frac{3}{4}$ ,  $\frac{4}{4}$  time. Phrasing and a tempo mark should be added to the completed melody
  - Observation: to answer questions about a short musical extract appropriate to the grade.
- 

## GRADE V (2 hours)

- Note and rest values of semibreve to demisemiquaver including double dotted notes and irregular divisions i.e. duplets, quintuplets, and septuplets.
- Time signatures: all simple and compound times and the grouping of notes and rests in these times.
- Clefs: the addition of the Alto/C clef. Transcribing a melody written in treble or bass clef to the alto clef at the same pitch.
- Keys: scales and key signatures of major keys up to five sharps and flats and both forms of minor scales up to four sharps and flats. The construction of the chromatic scale. Enharmonic notes including double sharps and double flats. Technical names for the notes of the diatonic scale. Tonic triads of the above keys in root position, first inversion, and second inversion.
- Intervals and transposition: intervals not greater than an octave formed between any two notes of the above major and minor scales to include augmented and diminished intervals. Transposing a melody either up or down by any of the following intervals: major second, major or minor third, perfect fourth or fifth. The melody will be in a major key, using only treble or bass clef and will contain no chromatic notes.
- Composition: to compose an answering four bars to a given four-bar melody in major or minor keys up to two sharps and flats and in

# THEORY AND HARMONY

- $\frac{2}{4}$ ,  $\frac{3}{4}$ ,  $\frac{4}{4}$ , or  $\frac{6}{8}$ . Marks of tempo, phrasing, and expression to be added to the completed melody. Writing to words using  $\frac{2}{4}$ ,  $\frac{3}{4}$ ,  $\frac{4}{4}$  times.
- Instruments of the orchestra to include orchestra families, clefs used by individual instruments and their basic method of tone production.
  - Observation: questions on a musical extract to test the general understanding and application of points appropriate to the grade.
- 

## GRADE VI (3 hours)

Time signatures: all simple and compound times and the irregular times signatures of  $\frac{5}{4}$ ,  $\frac{5}{8}$ ,  $\frac{7}{4}$ ,  $\frac{7}{8}$ .

- Clefs: the addition of the Tenor/C clef. Transposing up or down one octave between any of the four clefs.
  - Keys: scales, key signatures, and tonic triads with their inversions of major keys up to seven sharps and flats and both forms of minor keys up to five sharps and flats.
  - Intervals and transposition: all intervals (not greater than an octave) and the inversion of intervals. Transposing a melody either up or down by any of the following intervals: major second, major or minor third, perfect fourth or fifth. The melody will be in a major or minor key, using only treble or bass clef and will include some chromatic notes.
  - Triads and four-part chords:
    - The construction of major, minor, diminished, and augmented triads in root position on any note.
    - The writing of the following triads in keys appropriate to the grade: tonic triads in root position, first inversion and second inversion; subdominant and dominant triads in root position only.
    - Arranging the primary triads (tonic, subdominant, and dominant) as four-part chords (root position) for SATB.
    - The writing in open score (using treble and bass clefs) of a passage for SATB written in short score or vice versa.
    - The identification of the primary chords (root position) in an extract scored for piano, voices, or string quartet.
  - Composition: the composer a melody from a given opening to make a total of eight bars. Marks of tempo, phrasing, and expression to be added to the completed melody. Writing a rhythm to words using  $\frac{2}{4}$ ,  $\frac{3}{4}$ ,  $\frac{4}{4}$ , or  $\frac{6}{8}$  times.
  - Observation: general questions on a musical extract to include the identification of ornaments.
  - History and instrumental knowledge: a general knowledge of the Baroque period to include style, forms, main composers, and their standard works. Terms indicating special effects on instruments and transposing instruments.
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## GRADE VII (3 hours)

- Keys, intervals, and transposition: scales and key signatures of all keys major and minor. All simple and compound intervals. Transposition of a melody by any interval in any of the four clefs.

# THEORY AND HARMONY

- Melodic composition: using a given opening to compose a twelve-bar melody which should include a modulation to the dominant key or to the relative major or minor key. Marks of tempo, phrasing, and expression to be included or (at the candidate's choice) the setting of words for solo voice.
- Harmony: using the following resources: major keys C, G, D, F (chords I, ii, IV, V, vi); minor keys a, E, and D (chords i, iv, V, VI). Chords in root position with unaccented passing, and auxiliary notes.
  - To select suitable chords to harmonise cadential points in a given melody (indicate by roman numerals) and also to write the appropriate root notes in the bass.
  - To add inner parts in perfect, imperfect, plagal, and interrupted cadences for SATB in which the soprano and bass are given.
  - To write a melody above a given progression of chords. The bass line will be complete and the opening of the melody given.
- Harmonic analysis: in a given extract for piano or voices in any major or minor key, to identify chords of the tonic, supertonic, subdominant, dominant, and submediant, in root position and first inversion. The cadential  $\begin{matrix} 6 \\ 4 \end{matrix}$  on the dominant. The dominant seventh chord in root position, unaccented passing and auxiliary notes.

History and instrumental knowledge: a general knowledge of the Classical period to include style, forms, main composers, and their standard works. General questions on an orchestral extract to include abbreviated and foreign names of instruments.

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## GRADE VIII (3 hours)

- Melodic composition: using a given opening to compose a sixteen-bar melody which should include some modulation to any closely related key. Marks of tempo, phrasing, and expression to be included.  
OR  
The setting of words for solo voice.
  - Harmony: using the following resources: all major and minor chords in root position and first inversion; diminished chords in first inversion; the use of the second inversion as cadential and passing decoration; dominant seventh chord in root position; unaccented passing notes, and auxiliary notes.
    - To indicate suitable chords to harmonise a folk song style melody (indicate by roman numerals) and also to write the notes which will form the bass line.
    - To add inner parts in a passage for SATB in which the soprano and bass are given and to show chord analysis.
    - To create a simple two-part texture by completing the treble over a given bass.
  - Harmonic analysis: in a given extract for piano or voices, to identify the above elements and in addition to recognise basic modulation, dominant seventh chord in all positions, and the use of suspensions and accented passing notes.
  - History and instrumental knowledge: a general knowledge of the Romantic period to include style, forms, main composers, and their standard works. General instrumental questions.
-

# THEORY AND HARMONY

## SENIOR CERTIFICATE (3 hours)

- Harmony: using the following resources: all major and minor chords (including the harmonisation of melodic minor) in root position and first inversion; diminished chords in first inversion; the use of the second inversion as cadential and passing decoration; dominant seventh chord in all positions; unaccented and accented passing notes, and auxiliary notes; accented suspensions; modulation to the dominant and relative of the tonic.
    - To indicate suitable chords to harmonise a folk song style melody (indicate by roman numerals) and also to write the notes which will form the bass line.
    - To add inner parts in a passage for SATB in which the soprano and bass are given and to show chord analysis.
    - To create a simple two-part texture by completing the treble over a given bass.
  - Harmonic analysis: in a given extract for piano or voices to identify the above elements and in addition to recognise chromatic passing notes, appoggiaturas, supertonic seventh, diminished seventh chords, and modulations to related keys.
  - Counterpoint: the writing of a straight forward two-part counterpoint by adding another melody above or below a given melody.
  - History: a general knowledge of the Impressionist and Modern periods to include style, forms, main composers, and their standard works.
  - Musical perception: general questions on an orchestral extract to include rudiments, ornaments, harmonic structure, and instruments.
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# GENERAL THEORY

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This section has been included to support candidates, teachers, and parents.


It incorporates very general theoretical information based on common errors in the exam room and areas that are frequently queried.

# GENERAL THEORY


<u>TECHNICAL NAMES</u>	<u>MAJOR SOL-FA</u>	<u>MINOR SOL-FA</u>
Tonic	Do	La
Supertonic	Re	Ti
Mediant	Mi	Do
Subdominant	Fa	Re
Dominant	So	Mi
Submediant	La	Fa/Fi
Leading note	Ti	So/Si

In the minor, the tonic sol-fa 'so' is the subtonic rather than the leading note, which must be raised. The raised 7<sup>th</sup> is referred to as 'si' in tonic sol-fa. The tonic sol-fa can be applied to any key.

**CLEFS**



Treble clef or G clef, so called because it starts on the G line. It **does not** mean right hand.



Bass clef or F clef, so called because it starts on the F line. It **does not** mean the left hand.

<u>MAJOR KEYS</u>	<u>KEY SIGNATURES</u>	<u>MINOR KEYS</u>	<u>MAJOR KEYS</u>	<u>DOMINANT MAJOR</u>	<u>MINOR KEY</u>	<u>DOMINANT MINOR</u>
C	none	a	C	G Major	a	e minor
G	F#	e	G	D major	e	b minor
D	F#C#	b	D	A major	b	f# minor
A	F#C#G#	f#	A	E major	f#	c# minor
E	F#C#G#D#	c#	E	B major	c#	g# minor
B	F#C#G#D#A#	g#	B	F# major	g#	d# minor
F#	F#C#G#D#A#E#	d#	F#	C# major	d#	a# minor
C#	F#C#G#D#A#E#B#	a#	C#	G# major	a#	e# minor
F	Bb	d	F	C major	d	a minor
Bb	BbEb	g	Bb	F major	g	d minor
Eb	BbEbAb	c	Eb	Bb major	c	g minor
Ab	BbEbAbDb	f	Ab	Eb major	f	c minor
Db	BbEbAbDbGb	bb	Db	Ab major	bb	f minor
Gb	BbEbAbDbGbCb	eb	Gb	Db major	eb	bb minor
Cb	BbEbAbDbGbCbFb	ab	Cb	Gb major	ab	eb minor

Major and minor keys are related to each other because they share the same key signature. Major and minor keys also have other closely related keys, including the dominant key, awareness of which is important.

# GENERAL THEORY

## TIME SIGNATURES

Time signatures with 2, 3, and 4 on top are always simple, whereas time signatures with 6, 9, and 12 on top are always compound. In simple time, 2, 3, and 4 are described as duple, triple, and quadruple time respectively. In compound time, 6, 9, and 12 are duple, triple, and quadruple time respectively.

The top number indicates the quantity of beats, the bottom number indicates the value used. In simple time signatures, the quantity of beats and the value correspond. For example, in  $\frac{2}{4}$  time, 2 refers to 2 crotchet beats in a bar; 4 on the bottom stands for quarter note, which is another name for crotchet. In  $\frac{3}{8}$  time, 3 refers to 3 quaver beats in a bar; 8 on the bottom stands for eighth note, which is another name for quaver. In  $\frac{4}{2}$  time, there are four minim beats in a bar; 2 on the bottom stands for half note, which is another name for minim.

In compound time, the beat will always be dotted. For this reason grouping is important. This means that the figures in the time signature do not correspond directly. For example,  $\frac{6}{8}$  is not 6 quaver beats per bar but rather 2 dotted crotchet beats per bar. As it is duple time, you must group the 6 quavers into two groups, which gives you two dotted crotchets. In  $\frac{9}{4}$  time, 9 is not nine crotchet beats per bar, instead it is three dotted minim beats per bar; as nine indicates triple time, we expect the crotchets to be grouped into three, resulting in a dotted minim. In  $\frac{12}{16}$  time, there are 4 dotted quaver beats per bar as opposed to 12 semiquaver beats; as  $\frac{12}{16}$  is quadruple time, there will be 4 groups of three semiquavers i.e. 4 dotted quavers.

Simple Duple	Simple Triple	Simple Quadruple	Compound Duple	Compound Triple	Compound Quadruple
2 2	3 3 3	4 4 4	6 6 6	9 9 9	12 12 12
4 2	8 4 2	8 4 2	16 8 4	16 8 4	16 8 4

## ENHARMONIC EQUIVALENTS

An enharmonic equivalent is a shared pitch with a different spelling. It is a term that is applied to pitches, intervals, scales, and keys. For example, the scale of F# major has an enharmonic of Gb major. The pitch Cb has an enharmonic of B. The interval of a major third has an enharmonic of a diminished fourth. The key of C# major has an enharmonic key of Db major. Although all of these share the same sound, their functions are different.

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## INTERVALS

An interval is the distance between two notes. It can be melodic (notes played one after the other), or harmonic (notes played simultaneously). Keep in mind enharmonic equivalents: it is important to provide the correct spelling when dealing with intervals. Enharmonic spellings are not interchangeable. For example, C–G# is an augmented fifth, not a minor sixth, which would be C–Ab. To avoid any ambiguity first count the letter names inclusive (i.e. C is 1 all the way up to G which is 5, or C is 1 all the way up to A is 6) to get the correct numerical value; the quality of the interval then follows i.e. major, minor, perfect, diminished, augmented, compound. Familiarity with key signatures is of paramount importance when considering intervals. Remember, 4ths, 5ths, and 8ves will never be major or minor.

# GENERAL THEORY

## CHARACTER

The character of the piece is important when performing and it is something the candidate should aim to convey; in fact, all candidates should play ‘in character’. One way to consider the character is to think about how the piece should be performed. In order to make this decision, take note of the title of the piece. Is it descriptive? For example, it might read ‘Sunny Day’ or ‘Cold Day’, ‘Minuet’, or ‘Study’. What dynamic, tempo, and articulation markings have been used to conjure up these relevant scenes? In what era was it written? (See below for style appropriate to eras p76). Consider then what is characteristic of an era or style and how to bring this out in your performance.

A sunny day might mean it is happy, energetic, and bright, while a cold day might mean it is busy as people run from one heated building to another, or slow if people are grumpy and sluggish. Winter can be an equally beautiful season, and perhaps the music may lend itself to being played in a calm manner, but for others Winter is more often a bleak, cold, and damp season. For a dance, think about whether it is fast or slow, and where it was danced historically; in a castle with Royalty? In Ireland, Spain, Argentina, Russia? A Minuet, for example, is a 17<sup>th</sup>-century dance originating in the courts in France. It is a social and elegant dance, and was danced in groups.

Another way to convey the character is to think about which features give the piece its character? If a piece is happy in character, is it because of the dynamics, tempo, rhythm, articulation, register, or harmonies? Trying to capture the character helps engage the candidate’s imagination. For grades II and III however, the candidate is only required to describe the character briefly; for example, happy or sad.

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## STYLE AND PERIOD

Understanding the style and knowing the period of the works you perform are indispensable components of the learning experience, without which it would be difficult to convey the character and style as well as to reflect, where possible, the intentions of the composer. Each piece of music will have been written at a certain point in time. This is referred to as the period of music. Each period of music varies in duration: it may span decades or even exceed a century.

As a starting point, the candidate should therefore consider the following questions:

- Who composed the piece?
- During which period did the composer live?
- Is the composer still alive?
- Into which period does this work fall? (see page 77)
- Who were the composer’s contemporaries?
- Where did they live and work?
- What was happening in music at this time?

# GENERAL THEORY

Each period is characterised by certain traits, giving the music its style. For example, the sustaining pedal features a lot from the Romantic period and so we expect to use and hear the sustaining pedal in works from this time, even if it is not indicated on the score. Using the pedal in pieces from the Baroque period to the extent that it would be used in nineteenth-century pieces however, would not be stylistically appropriate. A wide dynamic range is expected in pieces from the Romantic period whereas excessive use of dynamics or a wide dynamic range would not be appropriate to the Baroque period; however terraced dynamics are expected. By contrast, a piece from the Romantic period played without dynamics and without pedal would not be able to capture the style as they are fundamental components of this period. Although the candidate is only required to identify the period of the works performed, for example, Classical, they should have an understanding of the hallmarks of the music to help them in their preparation.

The following questions should therefore be considered:

- What are the main features of the music?
- What is the structure of the music?
- Is the harmony simple or complex?
- Is the melody clearly outlined or woven between parts?
- What features make it Baroque, Classical, Romantic, Twentieth-Century music etc.? (see page 77)
- What is the character of this music?
- What gives it its character?
- For what purpose was this piece composed? (pedagogy, commission, entertainment etc.)

Posing such questions encourages the candidate to use his/her exam pieces as a starting point to explore and to engage with the rich history of music and the wealth of piano literature.

# GENERAL THEORY

## GENERAL CHARACTERISTICS OF MUSIC PERIODS

<p><b>BAROQUE PERIOD (1600–1750)</b></p> <ul style="list-style-type: none"> <li>• Articulation</li> <li>• Sparse or terraced dynamics</li> <li>• Imitation between parts</li> <li>• Polyphonic texture</li> <li>• Contrapuntal</li> <li>• Ornamentation (e.g. mordents, trills, and turns)</li> <li>• Little or no pedalling</li> </ul>	<p><b>CLASSICAL PERIOD (1750–1820)</b></p> <ul style="list-style-type: none"> <li>• Single melody primarily</li> <li>• Generally even phrase structure</li> <li>• Simple dynamics</li> <li>• Repetition, homophonic</li> <li>• Gradual dynamic changes</li> <li>• Trills</li> <li>• Potential pedalling</li> <li>• Alberti bass</li> <li>• Larger range than Baroque era</li> <li>• Modulations to closely related keys.</li> </ul>	<p><b>ROMANTIC PERIOD (1820–1900)</b></p> <ul style="list-style-type: none"> <li>• Wide range</li> <li>• Changes in tempo</li> <li>• Wide range of dynamics</li> <li>• Frequent use of sustaining pedal</li> <li>• Expressive and lyrical melodies</li> <li>• Fuller texture</li> <li>• Use of rubato</li> <li>• Programmatic music</li> <li>• Chromaticism.</li> </ul>
<p><b>TWENTIETH-CENTURY</b>  <b>Incorporates numerous changes in music the following is a very brief outline:</b></p> <ul style="list-style-type: none"> <li>• Dissonance</li> <li>• Abrupt changes in tempo, dynamics, and rhythm</li> <li>• Very wide dynamic and note range</li> <li>• Chords, and clusters</li> <li>• Ambiguous tonality</li> </ul>	<p><b>CURRENT/CONTEMPORARY MUSIC</b>  <b>Similar to twentieth-century, this Music is very diverse and includes many compositional techniques.</b></p> <ul style="list-style-type: none"> <li>• Composers are often interested in exploring earlier styles and incorporating them within a more modern idiom.</li> <li>• Dissonance</li> <li>• Abrupt changes in tempo, dynamics, and rhythm</li> <li>• Very wide dynamic and note range</li> <li>• Chords, and clusters</li> <li>• Ambiguous tonality</li> </ul>	

# GENERAL THEORY

<b>A tempo</b>	Original speed	<b>Cantabile</b>	Singing style	<b>Forte (f)</b>	Loud
<b>Accelerando</b>	Becoming faster	<b>Con anima</b>	With feeling/soul/spirit	<b>Forte Piano (fp)</b>	Loud then immediately quiet
<b>Adagio</b>	Slowly	<b>Con moto</b>	With movement	<b>Fortissimo (ff)</b>	Very loud
<b>Ad libitum</b>	At choice/freely	<b>Con spirito</b>	With spirit	<b>Fuoco</b>	In a firey manner
<b>Affettuoso</b>	Tenderly	<b>Crescendo</b>	Gradually get louder	<b>Giocoso</b>	Jocular, cheerful
<b>Alla Marcia</b>	Style of a march	<b>Da capo</b>	From the beginning	<b>Giusto</b>	Proper/exact
<b>Allargando</b>	Slower and broader (stately)	<b>Dal segno</b>	Repeat the music from the sign	<b>Grazioso</b>	Gracefully
<b>Allegretto</b>	Fairly lively	<b>Deciso</b>	With determination	<b>Larghetto</b>	Slowish (not as slow as largo)
<b>Allegro</b>	Lively	<b>Decrescendo</b>	Gradually get quieter	<b>Largo</b>	Slow
<b>Andante</b>	Walking pace	<b>Diminuendo</b>	Gradually get quieter	<b>Legato</b>	Smooth
<b>Animato</b>	With spirit, animated	<b>Dolce</b>	Sweetly	<b>Leggiero</b>	Lightly
<b>Animé</b>	Animated	<b>Doloroso</b>	Sorrowful	<b>Lento</b>	Slow
<b>Marcato</b>	In a marked manner	<b>Poco rall./rit.</b>	Gradually slow down a little	<b>Sforzando (sf)</b>	Strong emphasis on the note
<b>Meno mosso</b>	Less movement	<b>Presto</b>	Very fast	<b>Simile</b>	In a similar way
<b>Mezzo Forte (mf)</b>	Moderately loud	<b>Prestissimo</b>	Faster than presto	<b>Staccato</b>	Detached
<b>Mezzo Piano (mp)</b>	Moderately quiet	<b>Rallentando</b>	Gradually slower	<b>Subito</b>	Suddenly
<b>Moderato</b>	Moderate pace	<b>Risoluto</b>	Determined/with intention	<b>Tempo giusto</b>	Strict time
<b>Molto</b>	Much/very	<b>Ritardando</b>	Gradually slower	<b>Tranquillo</b>	Calmly/peacefully
<b>Non troppo</b>	Not too much	<b>Ritenuto</b>	Hold back	<b>Vivace</b>	Lively
<b>Pianissimo (pp)</b>	Very quiet	<b>Ritmico</b>	Rhythmically	<b>Vivo</b>	Alive and brisk
<b>Piano (p)</b>	Quiet	<b>Scherzando</b>	In a playful		
<b>Più mosso</b>	More movement	<b>Sempre</b>	Always		

## OUR SUGGESTIONS

Your pieces are more than just exam pieces: we encourage you to play and to enjoy them frequently. They should be part of your repertoire rather than being your entire repertoire. Use them to explore the world in which they were written, learn more about the composers, the type of work, the piano at the time, any developments of music and ideas related to them or that influenced them. Perhaps the composer was inspired by a play, novel, poem, work of art, sculpture, building, person, or city? Perhaps they were involved in a political or social movement. Listen to various good-quality recordings of the pieces, where available, including Reámonn Keary's recordings of the junior grades on the RIAM Teaching and Learning Network. Attend live concerts. Practise theory and harmony and sight-reading to enhance your skills and how you approach your pieces. Consider a recital certificate or duet exam if you wish to break away from grades.

# NOTES



# LOCAL CENTRE INFORMATION

# COMPOSING

## COMPOSITION COMPETITION

The Local Centre Composition Competition encourages and supports students interested in writing music. The winner will receive a cash prize and have their piece published in a Royal Irish Academy of Music piano album. This competition is open to everyone with the exception of students of the RIAM.

The following particulars will apply:

- The standard of the piece composed can be for any grade up to and including Grade V.
- The piece should be given a descriptive title.
- Entrants for this competition are advised to consult current and recent Local Centre Piano Albums to become familiar with the level of difficulty for each grade.
- The judges reserve the right not to declare a winner should there be no piece of a high enough standard entered.
- Age limit: under 18 on 31 December of the year of submission.
- Music should be printed or written clearly in black ink on A4 size manuscript paper. On publication of the winning compositions, the Academy reserves the right to make small editorial/typeset changes on the score, solely for the purpose of clarity.
- Prize: cheque to the value of €150 and inclusion of winning compositions in a RIAM piano album; performance of the piece by Réamonn Keary on online videos; performance of compositions by exam candidates countrywide.
- Send entries on with the title of the music clearly indicated to **Local Centre Composition Competition, Local Centre Office, The Royal Irish Academy of Music, 36/38 Westland Row, Dublin 2, W02 WY89.**

Please include your name, address, contact details, date of birth and any other relevant information. The deadline is September of each year. Please visit the following link for up to date information: <http://www.riam.ie/examinations/scholarships-and-competitions/composition-competition/>

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## COMPOSITION INVITATION

Composers, and those interested in composing, are invited to submit compositions for possible inclusion in the RIAM's Piano Albums from Elementary Grade to Grade V. Successful compositions will be selected for suitability of the submission and the appropriate technical development of each grade, and for interest and appeal of the composition, especially for the young pianist. For earlier grades (up to Grade I), applicants may consider arranging familiar tunes suitable for younger players. Interested composers should refer to a brief description of the technical standards. Compositions should be formatted in either Finale, Sibelius or any other suitable programme.

For more information, please visit: <http://www.riam.ie/examinations/scholarships-and-competitions/invitation-piano-syllabus-competitions/>

Due to the abundance of submissions, we will only make contact should your composition be selected.

# SCHOLARSHIPS AND PRIZES

The Royal Irish Academy of Music offers for competition:

- Local Centre Entrance Scholarships – providing free tuition in the subject of examination at the RIAM for one academic year. The scholarships also provide for attendance at musicianship class which is obligatory.
  - Cash Prize – Group A, first prize €150, second prize €120  
Group B, first prize €225, second prize €150  
Group C, first prize €300, second prize €225
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## **GROUP A**

For candidates who obtain a minimum of 90 in Grade 1 or higher in a Local Centre exam and under the age of 10 years on 31 December in which the exam was taken. For updated information on the timeframe the exam must be taken, please visit: <http://www.riam.ie/examinations/scholarships-and-competitions/>

## **GROUP B**

For candidates who obtain a minimum of 90 in Grade III or higher in a Local Centre exam under the age of 12 on 31 December in which the exam was taken. For updated information on the timeframe the exam must be taken, please visit: <http://www.riam.ie/examinations/scholarships-and-competitions/>

## **GROUP C**

For candidates who obtain a minimum of 90 in Grade VI or higher in a Local Centre exam under the age of 15 on 31 December of the year in which the exam was taken. For updated information on the timeframe the exam must be taken, please visit: <http://www.riam.ie/examinations/scholarships-and-competitions/>

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## **SYLLABUS FOR SCHOLARSHIP/PRIZE COMPETITION**

- Two contrasting pieces: items of own choice of the same or higher standard as the pieces or items selected for the original exam
- Scales, arpeggios, aural, sight-reading, and theory requirements for the qualifying grade
- General music conversation for scholarship students

## **N.B.**

- 1) Past or present students of the RIAM in piano or any other keyboard instrument are not eligible to compete within the keyboard faculty.
- 2) Candidates may not enter for more than one scholarship or prize in the same instrument.
- 3) Candidates winning a prize cannot compete in the same grade the following year; if candidates have won a scholarship please see point 1.
- 4) Candidates requiring accompaniment must provide their own accompanist for the competition.

# THE EXAM

## **APPLICATION**

The teacher, student, or parent/guardian can register for the exam. The application can be completed online or through post.

For online entries, please visit: <https://extranet.riam.ie/>

The dropdown menu facilitates the different types of applications i.e. music, theory, recital etc. At the end of each entry, there is a section ‘inconvenient dates/specific centre’, which should be completed if there are any specific requests. The Local Centre Exams’ Office aim to accommodate these requests where possible; however, it cannot be guaranteed.

For postal applications, there is a ‘music’ and ‘theory’ application. The applicant should write their name, address, and contact number as well as their preferred exam centre. The candidate’s name, subject (i.e. piano, theory, recital etc.) the grade, and the fee. If paying by cheque only those made payable to the Royal Irish Academy of Music can be accepted for entry. **N.B.** cash is not accepted.

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## **DEADLINES AND NOTIFICATION**

The closing dates for exam entry are fixed for each year. Should the postal date fall on a Sunday, the entry will be accepted by post on the following Monday.

<b>Postal</b>	<b>Online</b>
1 October (Winter)	6 October (Winter)
14 January (Spring)	18 January (Spring)
1 March (Summer)	10 March (Summer)

In certain instances, late entries will be accepted subject to a late-entry fee in addition to the normal fee.

The exams’ office aims to send a minimum of two week’s notice to the applicant prior to the exam. The exam centre co-ordinator will receive an exam door list too. If there are any errors of any nature, please contact the exams office immediately.

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## **SPECIAL NEEDS**

The Local Centre is committed to accommodating candidates with special needs where applicable. A special needs entry form must be submitted with the application. This allows the candidate and examiner extra time to complete the exam, while the exam format may be adjusted to suit the candidate’s needs.

# THE EXAM

## **EXAM DAY**

On the day of the exam, the candidate will arrive at the specified exam centre for their call time, which is ten minutes before their start time. Examiners aim to keep to schedule but in some circumstances they may run ahead or behind time.

Any candidate failing to attend their exam on the date and time assigned to them will forfeit the entry fee. In case of illness, a medical certificate with a cover note should be sent in writing to the Local Centre Exams' Office directly with the name of the candidate, address, exam number, date, venue, and subject of the exam within seven days of the exam. In such instances, every effort will be made to reschedule or postpone the exam, or where appropriate, offer a refund. If you are aware of dates on which you or your student will not be available to be examined, these must be listed on the application.

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## **CENTRES**

Exams are held at Local Centres throughout the country. These centres will be selected by the RIAM on the basis of their suitability and availability. The same centre cannot be guaranteed each time. At least four to five hours is required to form a centre but where this is not possible every effort will be made to schedule the candidate to the nearest venue.

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## **RESULTS**

Results will be processed and posted within five weeks of the exam date.

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## **GRACE PERIOD**

The grace period was introduced in October 2017 and took effect in the February/March session of 2018. It will remain in place for the duration of this syllabus. This means that candidates now have the option of using their piano album/syllabus for an extra exam session. This session will always be the first session of the calendar year i.e. the February/March exam period, following the official end of the syllabus. You cannot mix pieces from the two different syllabuses i.e. you cannot play one piece from 2019 and two from 2020 for instance, nor can you present material in advance of the syllabus start date; for example, the 2019 piano album cannot be presented in 2018.

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## **TRAINING AND MONITORING**

Training and monitoring sessions are conducted in the Royal Irish Academy of Music during live exams. In this instance, up to three people may be in the room at one time. The official results will be those of the senior examiner even if one of the trainee examiners is conducting the exam. In the case of monitoring sessions, the senior examiner will be an observer as part of quality assurance practise and will not be the official examiner.

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# THE EXAM

## **FEEDBACK**

We rely on our candidates', teachers', and parents' feedback to continue to improve the RIAM exam experience. We encourage all parties to send their positive feedback as well as any concerns they may have. Feedback is also welcome on the syllabus.

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## **COMPLAINTS AND APPEALS**

Should you wish to raise concern about the exam day please do so in writing within one week of the exam taking place. Should you wish to appeal a mark, it must be submitted within three weeks of receiving the result. There is a €10 fee for this process. For more information on both complaints and appeals please follow: <http://www.riam.ie/examinations/examination-information/appeals/>

# PROFESSIONAL DEVELOPMENT

The RIAM is committed to facilitating professional development around the country and offer courses primarily based on feedback from our examiners, teachers, students, and results. To keep up to date on courses on offer please visit our website regularly.

## **KEY SKILLS**

At the start of every academic year, the Key Skills workshop tours the country. Led by Lorna Horan (Chairperson of the Senior Examiners, examiner, selector of the junior albums, and member of the selecting panel of the senior albums), and Professor Réamonn Keary (former senior examiner, examiner, composer, member of the RIAM piano faculty, member of the selecting panel of the senior albums, and performer of the RIAM Teaching and Learning Network piano videos and other Local Centre related recordings) the workshops will include a demonstration of all pieces from both the new annual junior albums and the senior albums (2019–2022). Discussion about the pieces will also be included as well as an annotated Key Skills handbook.

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## **DIPRIAM**

The DipRIAM was introduced in 2016. It is a new instrumental 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 component of the diploma requires candidates to prepare all six pieces from the RIAM Grade V syllabus; there is sufficient technical and musical demands in these pieces to test a candidate's ability to teach up to this level.

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. For the current syllabus please follow:

[http://www.riam.ie/wp-content/uploads/2017/07/DipRIAM-Handbook-6\\_7\\_2017-FINAL-1.pdf](http://www.riam.ie/wp-content/uploads/2017/07/DipRIAM-Handbook-6_7_2017-FINAL-1.pdf)

The syllabus is subject to change and updates so please check the general DipRIAM link regularly: <http://www.riam.ie/examinations/dipriam/>

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## **TEACHERS TOOL KIT**

An interactive, lively, and varied course by expert educator Gráinne Deery who will explore the following themes:

- The role of the instrumental and vocal teacher in the 21st century
- The business of music teaching
- The reflective practitioner

# PROFESSIONAL DEVELOPMENT

- Creative teaching and practice strategies
  - Lesson planning
  - Learning differences and styles
  - Developing musicianship and aural skills
  - Health and wellbeing, motivation, performance anxiety.
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## **THE PIANO SALON**

The piano salon is a gathering of ten adults (maximum) for one morning each week for ten weeks. Piano teachers and adult pianists, who are of at least grade 8 standard and actively playing piano, are welcome to apply. Places are offered on a first-come first-served basis. Everyone will perform for each other and while being tutored by Professor Anthony Byrne (former senior examiner and former Key Skills teacher, experienced examiner, and member of the RIAM piano faculty).

In the piano salon, you will:

- Receive constructive feedback on your own piano performance
  - Receive detailed advice on your issues when teaching Local Centre exam piano pieces and scales
  - Gain performance experience
  - Go that extra mile and learn how to polish students for their optimum performance
  - Develop good piano technique for students of all ages and stages
  - Embark on a journey and understand what makes the great pianists great
  - Receive a certificate of completion from the RIAM.
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## **LEAVING CERTIFICATE ECOURSE**

The Leaving Certificate Ecourse is aimed at those who would like to develop their current knowledge of teaching of the syllabus. It can also be used as a refresher course, or for those who are thinking of taking it or teaching it as an extra subject.

For more information, please follow: <https://network.riam.ie/index.php/e-courses>

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## **THE MUSICIANSHIP CLINIC**

The Musicianship Clinic was introduced in January 2018 as a pilot scheme that ran over an 8-week period in the RIAM Westland Row Dublin 2. Led by Gráinne Deery (Teachers Tool Kit) the RIAM Theory & Harmony past exam papers and *Theory Workout* books were taken as a starting point to explore the fundamentals of musicianship. The Musicianship Clinic will run again in the RIAM in September.

For updates, please follow: <http://www.riam.ie/the-musicianship-clinic/>



## ACKNOWLEDGEMENTS

I would like to offer special thanks to the Local Centre teachers around the country who continuously take the time to offer feedback and suggestions about the Local Centre exams and syllabus. Thanks to the RIAM Local Centre examiners who have provided invaluable feedback about their exam experiences. Finally, warm thanks to RIAM examiner Stephanie Holstead whose keen eye to detail and helpful suggestions brought a fresh perspective towards the completion stage of the syllabus.