

ROYAL IRISH ACADEMY OF MUSIC

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Syllabus of Keyboard Examinations

Effective from 2019

**TEACHERS AND CANDIDATES ARE ADVISED TO CHECK
ALL RELEVANT SECTIONS CAREFULLY**

Please note that where pieces are listed in the Syllabus, the publishers are given mainly as an aid to locating material, and are merely suggestions; other authoritative editions of the music would be equally acceptable.

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Foreword

Foreword

Dear Colleagues,

The 2019 Keyboards syllabus is unchanged from the 2015-2018 publication, which had been extensively revised. It is a cumulative course of study with a range of technical and musical challenges for developing musicians.

The use of grade exams offers the student an opportunity to build on performance skills which in turn will generate greater confidence, as well as providing an assessment of the student's musical development.

We hope to see you enjoying your music in the years to come with the RIAM.

Very best wishes,

Brendan Breslin
Head of RIAM Connect

User Guide for RIAM Exams

Useful tips to help prepare for your Examination

Each area of the examination serves a purpose, and plays an important role in developing a well rounded musician. Listed below are a few useful tips, aimed at helping the teacher /candidate to understand the reasons behind each area of the exam, and how to improve on those areas.

Pieces

The first mission is to choose pieces to suit each candidate, and both student and teacher should have input into this task. From the teacher's perspective it is important to choose pieces that will develop the technique of the student but will also show off the students' ability to their best advantage. From the student's perspective it is important to choose pieces that they like, as this will encourage more dedication at practice time!

The early stages of learning a piece are hugely important, and while note learning can be a slow and arduous task it is essential to learn the correct notes and rhythm from the very start. Slow and careful practice is strongly encouraged to begin, gradually building up the tempo over time. Once the basics are in place, the musical detail can be introduced little by little. It should be noted that some music editions do not offer much detail by way of dynamic markings or phrase marks, but all music should have shape and colour to enhance the character of the work. Always look at the composer and title of the piece – this will always give an indication of how the piece should sound. Listening to a recording of the pieces will also inspire musical ideas!

It is important to practise playing the pieces through without stopping – it is not necessary to restart the piece because of a small slip, and this can become a bad habit – always try to keep going! It is a very good idea to play through the pieces for family or friends prior to the exam, as this can really help to build confidence.

For instrumentalists and singers it is essential to practice with the accompanist, to be familiar with the accompaniment part and all the entries.

Scales

Quite often students tend to underestimate the benefits of learning scales, and do not enjoy practising them, but there are many reasons for practising scales, and huge advantages, for example:

- They help to develop a sense of key
- They help to develop rhythmic patterns
- For all instrumentalists they help to develop finger fluency and co-ordination
- For string players they help to develop bow control and key patterns
- For singers and wind players they help to develop breath support and phrasing

Regular practice is advised – this does not mean that every scale has to be practised every day - better to concentrate on a few scales at a time (select different keys each time you practise). The examiner will be listening out for a fluent pace with clear rhythmic patterns, good tone and articulation (where appropriate) and finger clarity throughout.

User Guide

Sight-Reading

Students tend to have a dread of sight-reading - an unfamiliar piece of music is placed on the music stand and almost instantly the room is filled with a sense of panic! Like all other areas of musical learning, this skill can be easily improved, and will help to develop a quick understanding of rhythmic motifs, note patterns, key signatures, accidentals, and ultimately will be an aid to faster learning.

To be successful at sight-reading does not necessarily mean a note-perfect account of a piece – the aim of sight-reading is to give “an impression” of how the piece should sound. With this in mind, the examiner will be listening for a sense of continuity. A cautious reading, where the candidate pauses to ponder over the next notes can only result in a hesitant attempt, with no real sense of how the notes fit into phrases, or how the phrases make up a piece of music. Always look ahead and keep the piece moving along with a steady pulse for best results. Again, this area can only improve with practice – a few bars every day will make all the difference!

The *Let's Get Reading* sight-reading books for piano are written by Jean Archibald and Marie Moran and offer a step-by-step guide to learning how to sight-read well. These books are available from Preliminary level to Senior Certificate, and are extremely useful books for both teachers and students as a guide to successful sight-reading. They also include sample sight-reading tests at the back of each book.

For other instrumentalists, we are working on sample sight-reading tests which will be available on our website www.riam.ie – this is still work in progress but we hope to have some of the main instruments completed in the near future.

Theory

Knowledge and understanding of theory will equip any candidate with the necessary tools to display a well thought-out performance of their pieces. Notes, rests, rhythmic values, time signatures and key signatures provide the “nuts and bolts” of basic learning; expression markings allow us to lift the notes off the page and create colour and shape, adding character and style to the music. If you do not understand the meaning of the theoretical details and expression markings, this makes it rather difficult to portray in performance – this area is worth five marks in the examination.

The publication *Music Workout* by Jean Archibald and Bernadette Marmion is a series of theory workbooks based on the syllabus of the Theory exams. Each workout (Preparatory to Grade 8) includes detailed explanatory notes. This material also provides useful preparation for the ‘reading’ elements of the Aural Tests programme (practical music examinations).

The **Theory Requirements** listed on pages 14 and 15 should be studied carefully for each grade, as there are some changes and advancements to this new syllabus. For example, candidates will be encouraged to describe the character of the pieces performed (Grades II and III), and will be asked to describe the style of the pieces performed (Grades IV and V).

Aural Tests

The key to developing a strong sense of musicianship is through listening. Having an awareness of melodic shape, rhythmic pattern and musical phrasing can undoubtedly lead to a higher level of performance. With this in mind, the function of the Aural Tests is to establish a stronger connection between listening and performing, to help candidates build on all aspects of their musical learning.

These tests have been carefully constructed, to ensure a gradual development in ear training from the earliest grades right through to Senior Certificate level. Up to Grade V, the Aural Tests focus on four main areas: Listening, Memory, Rhythm and Sight-Singing. From Grade VI onwards the requirements for Aural and Theory are combined. The full details for each grade are listed from pages 10 to 13 in the syllabus.

For Sight-Singing, it is important to note that candidates are not assessed on the quality of their voice. The aim of this test is to develop recognition of melodic pattern, shape, and intervals. The RIAM *Music Workout* series contain many sight-singing and clapping exercises which help to develop musicianship alongside theoretical knowledge.

For candidates wishing to undertake the Senior Certificate, we have introduced an added requirement: *“candidates will be expected to demonstrate an understanding of the style of the pieces performed; to discuss some of the technical demands presented in the chosen pieces, and their approach to overcoming these difficulties”*.

The aim of this exercise is to encourage candidates to reflect on the musical styles, form and technical aspects of the pieces performed at this advanced level of study. Consequently, the allocation of marks will be altered in this area:

Combined Aural/ Theoretical tests: a maximum of 10 marks

Viva Voce: a maximum of 5 marks

Full details are available on page 19 of the syllabus.

The day of the Examination

Even professional musicians will admit to suffering from nerves – it is only natural that candidates (and quite often parents too!) feel anxious prior to their exam. Every examiner has experienced nerves and can empathise with those feelings of tension and worry – they will do their best to create a friendly atmosphere on the day, and ultimately get the best possible performance from each candidate. Listed below are a few useful tips, to help things run as smoothly as possible on the day:

At home...

Be sure to do a warm-up at home. This can be a good way to calm any nerves and focus the concentration. Warm-up facilities are not provided at the examination centres. Before leaving home, be sure to have everything you need: instrument, music stand (where appropriate), and music (photocopies may only be used in the examination room when the original music is also present!)

User Guide

Aim to arrive at the examination centre ten minutes early – this will give you time to take your instrument out of its case, have your music ready and take your coat off before entering the examination room. Use the extra minutes before the examination to settle your nerves. Try to think positively, and remember that the examiner is on your side and wants you to do a good job. If possible, try not to arrive too far in advance of the examination call time – waiting around can be counterproductive!

In the examination room...

Make sure that you are comfortable before you begin check that the stool or music stand is at the appropriate height for you, and do not be afraid to ask the examiner for help if you wish to make any adjustments.

For instrumentalists, tune your instrument prior to entering the room, but also check your tuning with the piano before you start to play. For wind/brass players, the examiner will be happy to let you blow a few notes to clear the instrument prior to tuning with the piano.

You will be given the option of starting with scales or pieces, choose whatever suits you best. (For piano exams, choosing to play scales first can be a good way of getting used to an instrument that is unfamiliar to you!) Where possible the examiner will listen to all three pieces in their entirety, but do not worry if you are stopped during a piece – this is not a reflection on your performance.

Timing allocated for each grade

Our examiners are trained to work quickly and efficiently. While taking the time to place each candidate at ease at the start of the examination, it is also the responsibility of the examiner to adhere to the allocated schedule as much as possible. The following is an outline of the time allocated for each examination, though it should be noted that two extra minutes are added on for string players and one extra minute is added on for wind/brass players to allow for tuning.

Elementary, Preliminary, Primary and Grade I	10 minutes
Grade II	12 minutes
Grade III	15 minutes
Grades IV and V	20 minutes
Grades VI, VII and VIII	30 minutes
Senior Certificate	45 minutes

Candidates with Special Needs are also allocated extra time.

The examination notification sent to candidates / applicants in the post will indicate a Call Time – 10 minutes prior to the examination time. Candidates should aim to be ready to play from the Call Time onwards. Our examiners do their best to adhere to the examining timetable, and aim to ensure that exams run on time. To a large degree, the pace of the examination is set by the candidate – if they choose to play their scales and pieces at a rather slow pace this can lengthen the overall examination time, candidates suffering from extreme nerves can also take longer to get settled. With this in mind, we cannot guarantee that examinations will run on schedule – we can only guarantee that every candidate will be given every opportunity to do their best on the day.

Candidates with Special Needs

The term “Special Needs” covers an increasingly broad area, which the RIAM endeavours to accommodate in every possible way. Naturally, every candidate has different needs, therefore each person is given independent consideration.

When candidates are entered under Special Needs, the following are some of the provisions available to facilitate individual requirements:

- extra time allocation for the examination
- enlarged or Braille sight-reading for visually impaired candidates
- specific order in which the candidate wishes to take the different areas of the exam
- parent/carer to be present in the examination room
- the RIAM will also endeavour to accommodate other provisions specific to individual needs

A Special Needs entry form must be completed and submitted at the time of application in order to benefit from any of the required provisions. The form is available from the RIAM Exams Office, or may be downloaded from www.riam.ie It should also be noted that the RIAM does not offer any dispensation in the marking – every candidate is assessed on the same basis.

Introduction

Introduction

Welcome to the 2019 syllabus.

All of the syllabi have been reviewed by our compilers and have been modified accordingly. My thanks to each compiler for the care and effort they have taken to present this new programme.

In terms of alternative repertoire, an extensive list of pieces is offered for the higher grades which will provide for students at varying degrees of technical development and dexterity. In particular, List C presents a wide-range of styles, which I hope will cater for every musical appetite! Candidates choosing from the list of alternative repertoire should present the examiner with a copy of their chosen pieces.

I wish the very best of luck to each and every person on your continued musical journey.

Lorna Horan

AURAL REQUIREMENTS AND THEORETICAL QUESTIONS

REVISED FOR ALL PRACTICAL SUBJECTS

AURAL TESTS

From Elementary to Grade V this area is worth a maximum of 10 marks.

Candidates will be asked to perform the following tests:

Elementary Grade

Memory:

- (a) Clap or tap from memory the rhythm of a short two-bar melody in 2/4 or 3/4 time. The melody will begin on the first beat of the bar and the pulse will be given.
- (b) Sing the precise pitch of a single note played twice by the examiner. Compass Middle C - octave above.

Reading:

Clap a two-bar rhythm in 3/4 or 4/4 time.

Note values ♩ + ♪

Preliminary Grade

Aural Observation:

A piece will be played twice by the examiner. Comment whether the second playing was louder/softer or faster/slower.

Memory:

Clap or tap from memory the rhythm of a short two-bar melody in 2/4 or 3/4 time played three times. The melody will begin on the first beat of the bar and the pulse will be given.

Sing from memory a short melodic phrase within the first three notes of the major scale (d r m) played three times. The pulse, tonic chord and starting note will be given before the first playing.

Reading:

Clap a three-bar rhythm in 3/4 or 4/4 time.

Note values ♩, ♪ + ○

Primary Grade

Aural Observation:

Comment on the tempo (fast/slow or changing) and dynamic (loud/soft or changing) of the piece played once by the examiner.

Memory:

- (a) Clap or tap from memory the rhythm of a short two-bar melody in 3/4, 4/4 or 6/8 time played three times. The melody will begin on the first beat of the bar and the pulse will be given.
- (b) Sing from memory a short melodic phrase, within the range of a third in major keys (d r m) played three times. The pulse, tonic chord and starting note will be given before the first playing.

Reading:

Clap a four-bar rhythm in 3/4 or 4/4 time. Note values ♩, ♪, ♪., + ○

Grade I

Aural Observation:

Comment on the tempo, dynamic and articulation (legato/staccato) of the piece played once by the examiner. Italian terms *may* be used, but are not obligatory.

Memory:

- (a) Clap or tap from memory on two further hearings the rhythm of a short phrase taken from the treble part of the aural observation piece.
- (b) Sing from memory a short melodic phrase, within the range of a fifth in major keys (d r m f s) played three times. The pulse, tonic chord and starting note will be given before the first playing. The melody will begin on the tonic.

Reading:

- (a) Clap a four-bar rhythm in 3/4 or 4/4 time; note values ♩, ♪, ♪., ○ and ♯ rest.
- (b) Sing at sight a two-bar melody in 3/4 or 4/4 time. Key C major. Note values ♩ + ♪
Pitch d r m, moving by step only.

Grade II

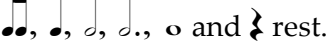

Aural Observation:

- (a) Comment on tempo, dynamic and articulation of the piece played once by the examiner.
- (b) Clap the pulse while the examiner plays the piece a second time.

Memory:

- (a) Clap or tap from memory on *one* further hearing the rhythm of a short phrase taken from the treble part of the aural observation piece.
- (b) Sing from memory a short melodic phrase, within the range of a fifth, in major or minor keys played three times. The pulse, tonic chord and starting note will be given before the first playing. The melody will begin on the tonic.

Reading:

- (a) Clap a four-bar rhythm in 3/4 or 4/4 time: note values  and } rest.
- (b) Sing at sight a two-bar melody in 3/4 or 4/4 time
Note values 
Pitch d r m - s involving leaps of a third, d - m, m - s ascending and descending
Keys C, F and G majors

Grade III



Aural Observation:

- (a) Comment on the dynamics/articulation of the piece played by the examiner.
- (b) Clap the pulse while the examiner plays the piece a second time.
- (c) State the time (3/4 or 4/4 time) after second hearing.

Memory:

- (a) Clap or tap from memory on *one* further hearing the rhythm of a phrase taken from the treble part of the aural observation piece.
- (b) Sing from memory a short melodic phrase, within the range of a fifth, in major and minor keys played three times. The pulse, tonic chord and starting note will be given before the first playing. The melody *may or may not* begin on the tonic.

Reading:

- (a) Clap a four-bar rhythm in 3/4, 4/4 or 6/8 time. Note/rest values as in preceding grade as well as  in 6/8 time.
- (b) Sing at sight a 4-bar melody in 3/4 or 4/4 time
Note values 
Pitch d r m - s with leaps, d - m, m - s ascending and descending
Keys C, G, D and F majors

Aural Requirements & Theoretical Questions 2019

Grade IV

Aural Observation:

- Comment on the dynamics/articulation of the piece played once by the examiner (**Italian terms to be used**).
- Clap the pulse while the examiner plays the piece a second time.
- State the time (3/4 or 4/4 time) after second hearing.

Memory:

- Clap or tap from memory on *one* further hearing the rhythm of a phrase taken from the treble or bass part of the aural observation piece.
- Sing from memory a short melodic phrase which may be in a major or minor key played three times. The pulse, tonic chord and starting note will be given before the first playing. The melody may or may not begin on the tonic.

Reading:

- Clap a four-bar rhythm in 3/4, 4/4 or 6/8 time. Note/rest values as in preceding grade plus $\downarrow + \uparrow$ and $\overline{\downarrow\downarrow\downarrow\downarrow}$ in 3/4 and 4/4, \downarrow and $\overline{\downarrow\downarrow\downarrow\downarrow}$ in 6/8 time.
- Sing at sight a four-bar melody in 3/4 or 4/4 time
Note values $\downarrow, \downarrow, \downarrow, + \circ$
Pitch d r m - s l with leaps, d - m, d - s, m - s ascending and descending.
Keys C, G, D, and F majors

Grade V

Aural Observation:

- Comment on the dynamics/articulation of the piece played by the examiner (**Italian terms to be used**).
- After another hearing (i) state the time (3/4, 4/4 or 6/8); (ii) state whether the key is major or minor.

Memory:

- Clap or tap from memory on *one* further hearing the rhythm of a phrase taken from the treble or bass part of the aural observation piece.
- Sing from memory a short melodic phrase which may be in a major or minor key played three times. The pulse, tonic chord and starting note will be given before the first playing. The melody may or may not begin on the tonic.

Reading:

- Clap a 4-bar rhythm in 3/4, 4/4 or 6/8 time. Note/rest values as in preceding grade plus $\overline{\downarrow\downarrow} / \overline{\downarrow\downarrow}$ in 3/4 and 4/4 time and $\overline{\downarrow\downarrow} / \overline{\downarrow\downarrow\downarrow} / \overline{\downarrow\downarrow\downarrow}$ in 6/8 time.
- Sing at sight a 4-bar melody in 3/4 or 4/4 time
Note values $\overline{\downarrow\downarrow}, \downarrow, \downarrow, \downarrow + \circ$
Pitch d r m - s l with leaps as in preceding grade, plus l, - d ascending and descending.
Keys C, G, D and F majors - melodies will begin and end on Doh.

THEORY REQUIREMENTS

This area is worth a maximum of 5 marks.

For grades Preliminary to V candidates presenting a certificate or result sheet verifying that they have passed the RIAM written Theory & Harmony paper for the same grade as, or higher than, their practical examination will be exempt from the Theory tests and will be awarded full marks for this section. Candidates will be asked to name and explain the following in relation to the pieces performed:

Elementary Grade

Clefs, stave, bar lines, note values and expression markings.

Preliminary Grade

Clefs, stave, bar lines, simple time signatures, note values and expression markings.

Primary Grade

Clefs, stave, bar lines, simple time signatures and expression markings.

Grade I

Pitch names, time signatures, note values, expression markings and key signatures.

Grade II

Pitch names, time signatures, note values, expression marks and key signatures. In addition, candidates will be asked to describe the character of any of the pieces performed (eg lively, sorrowful, happy, dance-like, jazzy etc.)

Grade III

Time signatures, note values, expression markings and key signatures. As for Grade II, candidates will be asked to describe the character of any of the pieces performed (eg lively, sorrowful, happy, dance-like, jazzy etc.)

Grades IV

Time signatures, note values, expression markings, and key signatures. In addition candidates will be expected to identify the relative major or minor of the keys of each piece performed. Candidates will also be asked to describe the style of any of the pieces performed: (eg baroque, classical, romantic, modern).

Grade V

Time signatures, note values, expression markings, key signatures and relative major or minor of the keys of each piece performed. As for Grade IV, candidates will be asked to describe the style of any of the pieces performed. In addition, candidates will also be asked to identify the tonic and dominant of any of the keys in which the pieces are written (atonal pieces do not apply).

COMBINED AURAL/THEORETICAL TESTS





For Grades VI to VIII candidates presenting a certificate or result sheet verifying that they have passed the written Theory & Harmony paper for the same grade as, or higher than, their practical examination will be exempt from the combined Aural/Theoretical Tests and will be awarded the full fifteen marks for this section.

Senior Certificate candidates instead will be awarded the full ten marks in this section but will be required to partake in the Viva Voce section of the examination which is worth a maximum of five marks.

Grade VI

Aural/Visual Observation:

A short piece will be played twice by the examiner, a copy of which will be given to the candidate. The candidate to answer questions as follows:





- (a) (after first playing)
 - i Name the tonic key of the piece. Keys: C, G, D, F major. A, E, D minor. Name the relative major/minor of the tonic.
 - ii Describe the time signature. Any signature using , , , or  beats.
 - iii Give technical names for specified notes (tonic, supertonic, etc)
- (b) (after first or second playing)
 - i Point out places of melodic interest
 - ii From a list of suggested textures, choose the most appropriate to the piece (eg chordal, two-part, etc).
- (c) (after second playing)
 - Point out the position of obvious cadence points.

Memory:

- (a) Clap or tap from memory the rhythm of the **upper** line of a short two-part phrase using treble and bass clefs. The pulse will be given before the first playing. The test will be played three times.
- (b) Sing from memory a short melodic phrase. The pulse, tonic chord and starting note will be given before the first playing. The test will be played three times.

Reading:

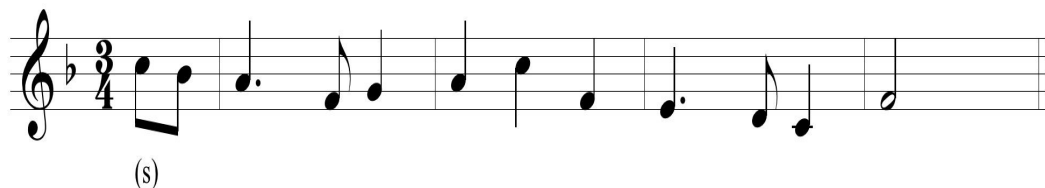
Sing at sight a four-bar melody in 3/4 or 4/4 time

Note values:  to  including  

Pitch: Full major scale extended to a fourth below the tonic (s, l, t, d r m f s l t d')

Leaps between any notes of the tonic chord

Keys: Major keys up to two sharps and two flats
 Melodies will begin on a note of the tonic chord and be within an octave range.
 An upbeat may be included. For example:



Intervals:

- (a) Sing any of the following melodic intervals as requested. The pitch of 'doh' will be given: d - r, d - m, d - f, d - s, d - l, d - t, d - d'
- (b) Respond to any of the following harmonic intervals from the same tonic. Major second and third, Perfect fourth and fifth by (i) singing both notes and (ii) describing the interval.

Grade VII

Aural/Visual Observation:

A short piece will be played by the examiner, a copy of which will be given to the candidate. The candidate to answer questions as follows:

- (a) (after first playing)
- i Name the tonic key of the piece. Keys: Majors and minors to two sharps and two flats.
 - ii Name the relative major/minor.
 - iii Name the dominant key.
- (b) (after first or second playing)
- i Point out melodic repetition and sequence.
 - ii Point out sections which are musically contrasting.
- (c) (after second playing)
- i Point out the position of a perfect or imperfect cadence.
 - ii Point out where the music modulates to the dominant or relative of the tonic.

Memory:

- (a) Clap or tap from memory the rhythm of the **lower** line of a short two-part phrase using treble and bass clefs. The pulse will be given before the first playing. The test will be played three times.
- (b) Sing from memory the **upper** line of a short two-part phrase (using treble and bass clefs). The tonic chord and starting note will be sounded before each playing and the pulse will be given. The test will be played three times.

Reading:

Sing at sight a four-bar melody in 3/4 or 4/4 time.

Note values: ♪ to ○

Reading:

Sing at sight a four-bar melody in 3/4, 4/4 or 6/8 time.

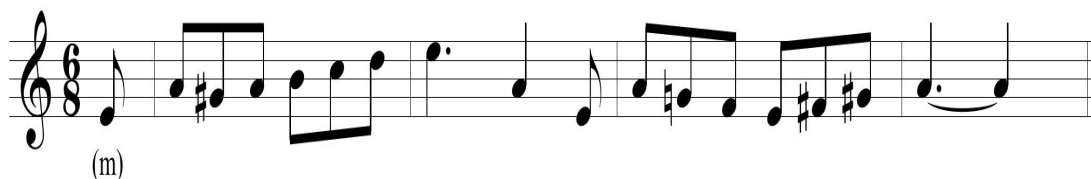
Note values: ♪ to ♩

Pitch: Full major and melodic minor scales. Leaps in major keys to any notes of the tonic chord. Leaps in minor keys between any notes of the tonic chord.

Keys: C, G, D, A, F, B flat majors. A, E and D minors.

Melodies will begin on a note of the tonic chord and be within an octave range.

An upbeat may be included. For example:

*Intervals and Triads:*

- (a) Respond to any of the following: any major or perfect interval, minor third, minor sixth by (i) singing both notes and (ii) describing the interval.
- (b) Respond to major/minor triads in root position, first inversion and second inversion by:
- i singing the notes.
 - ii describing the type and position of the triad.

Senior Certificate

This area is worth a maximum of ten marks.

Aural/Visual Observation:

A short piece will be played by the examiner, a copy of which will be given to the candidate. The candidate to answer questions as follows:

- (a) i Comment on tonality ie name the tonic key and main modulations. Keys: Majors to three sharps and three flats and minors to three sharps and three flats.
or (Option chosen by examiner)
- ii Identify and describe main cadential points.
- (b) After a second playing
Comment on Texture or Structure (technical labels not necessary) or Style/Period (option chosen by the examiner).

Aural Requirements & Theoretical Questions 2019

Memory:

- (a) Sing from memory the lower line of a short two-part phrase using treble staff only. The tonic chord and starting note will be sounded before each playing and the pulse will be given. The test will be played three times.

Reading:

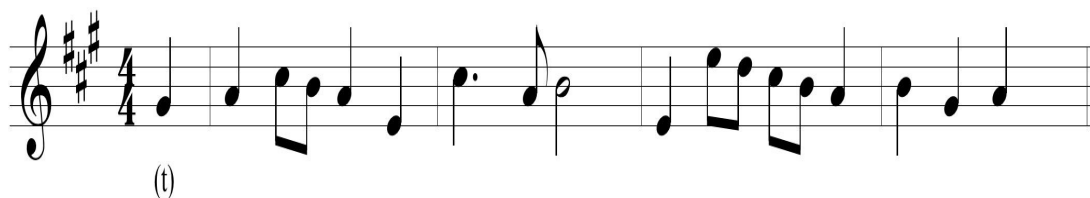
- (a) Sing at sight a four-bar melody in 3/4, 4/4 or 6/8 time.

Note values: ♪ to ○

Pitch: Full major and melodic minor scales. Leaps in major keys to any note of the tonic and dominant chords. Leaps in minor keys to any note of the tonic chord.

Keys: Majors to three sharps and three flats, A, E, D, B minors.

Melodies can begin on any note and will be within an octave range. An upbeat may be included. For example:



RECITAL CERTIFICATE PROGRAMME

Aim of the Recital Certificate

A polished presentation is expected for the Recital Certificate Programme. Unlike the Grade examinations, there is a much stronger emphasis on the candidates' sense of performance and ability to display a technically secure, well-rounded musical programme. This programme is open to all disciplines contained within the current syllabus, including duet, chamber music and ensemble groups.

The aim is to encourage candidates to understand the importance of:

- Choosing a suitable and creative programme
- Presenting a written programme of their chosen pieces
- Sense of communication with the audience / listener
- Pacing of the recital
- overall delivery of a polished programme with sense of performance

Categories

The Recital Certificate can be taken at three levels: Junior, Intermediate and Advanced. At each level the Pass Mark is 70, indicating that the required standard of performance is higher than expected at a grade exam. For each recital candidates will receive a result sheet as assessment of their performance, and a certificate and medal will be awarded to successful performers.

Candidates who receive an overall mark between 70-79 will be awarded a Bronze medal.
Candidates who receive an overall mark between 80-89 will be awarded a Silver medal.
Candidates who receive an overall mark of 90 or above will be awarded a Gold Medal.

Junior Recital Certificate

Programme should equate to RIAM Grade II – III standard and should last between 5 – 10 minutes. At least two pieces (or movements of pieces) must be performed.

Intermediate Recital Certificate

Programme should equate to RIAM Grade V – VI standard and should last between 12 – 15 minutes. At least three pieces (or movements of pieces) must be performed.

Advanced Recital Certificate

Programme should equate to RIAM Grade VIII or higher standard and should last between 20 – 25 minutes. At least three pieces (or movements of pieces) must be performed.

Choosing A Programme

Exploring the repertoire for a given instrument and finding out areas of music that suit and appeal to each student are very important aspects of musical development. The following are some helpful hints when choosing a suitable programme:

- Candidates should aim to choose a programme that will display their imagination, technical strengths and musical preferences.

Recital Certificate Programme 2019

- While candidates may wish to include some material from the RIAM Exam Syllabus, they are strongly encouraged to explore and include a wider range of repertoire in their programme presentation.
- Candidates will be assessed on how well the performance engages the listener. The programme should have musical contrast; for example variety of tempi, moods and / or pieces from different eras. (It is not compulsory to choose pieces from different eras but this can be a good way of creating contrast.)
- Try to choose music that is most appealing to the candidate as this will help create a positive experience for both listener and performer. Examiners will assess the Overall Impression and Choice of Programme. The candidate should enjoy performing the chosen pieces, so that this is communicated to the audience.
- Candidates may wish to consider music from outside of the classical music genre such as jazz or Irish traditional music. If a jazz piece is featured in the chosen programme, the performer may like to include an improvisation.
- Good quality arrangements from film or popular music may be used.
- Candidates may wish to perform one of their own compositions.
- Over-use of repeats should be avoided; however Da Capo and Dal Segno should always be played.
- Many instruments have good compilation albums available and these can be a useful source of repertoire.
- Browsing in libraries or in music shops is a useful tool for all musicians, and looking for a programme for the Recital Certificate will help to develop this useful habit.
- Simplified editions of classical repertoire should be avoided as candidates are encouraged to perform the composer's original text.

Grading of Pieces

In choosing a programme, it is important to keep in mind the required standard. Where a candidate chooses a piece that is technically / musically easy for the suggested grade then the programme should be balanced with pieces which are more difficult than the suggested grade.

On the Day of the Exam

Candidates must present a copy of the music to the examiner. Marks will be deducted for failure to do so. Candidates must present a written programme to the examiner. Marks will be deducted for failure to do so. The performer may also choose to announce each piece, though this is not a requirement. Unlike a grade examination, the performer is in control of the pacing of the examination and should commence playing at their own ease and continue their programme without comment from the examiner. The original music for each piece must be present in the examination room, however the candidate may choose to photocopy extra pages to avoid awkward page-turns. The examiner will not be in a position to assist with page-turning during the recital, but it is acceptable for candidates to invite their own page-turner to assist.

Marking of Recital Certificate Programmes

The Recital Certificate is marked under three areas: Technical Ability, Interpretation and Overall Impression & Choice of Programme.

Technical Ability (30%)

Candidates will be assessed on their technical ability to play each piece. Examiners will be listening for good clarity and accuracy in the fingerwork. An ability to produce a good tone is also assessed here. For pianists, pedalling will be assessed. Where appropriate, intonation will be expected to be secure. For vocalists, diction and pronunciation will be commented and marked on.

Interpretation (30%)

Candidates general musicality and ability to portray form and phrasing will be assessed in this section. Other aspects of this mark include dynamics, contrast in articulation and an ability to set the mood of each piece will be taken into consideration. Stylistically appropriate playing will be rewarded.

Overall Impression & Choice of Programme (40%)

The overall presentation (including the written programme) will be assessed here. The timing of the performance is an important aspect of this mark – a programme that is considerably under the minimum time will be penalised. The ability to communicate and engage with the listener is assessed. The suitability of the programme to the candidate is taken into consideration by the examiner – whether the performer showed off their best abilities, whether moods and styles were captured and if there was a sense of flair and originality. Communication between performer and accompanist plays an important role and will be assessed. Facial expression, especially for vocalists, is an important aspect of the overall impression.

Candidates will be penalised for performing a programme which is shorter than the minimum permitted length, and they could be asked to discontinue a performance should they be exceeding the maximum permitted time.

The duration of the submitted programme will be marked under the section entitled *Overall Impression & Choice of Programme*.

Candidates are required to present a performance list and original music must be provided for the examiner.

The Recital Programme will be marked as follows:

(a)	Technical Ability	30%
(b)	Interpretation	30%
(c)	Overall Impression & Choice of Programme	40%
	Pass Mark	70%

ORGAN

No marks will be awarded for incorrect music presented at examination. Candidates using photocopies of music will be disqualified. The assistance of a registrant is permitted.

For Theoretical Questions and Ear Tests, see pages 10 to 19.

Please note that the editions cited here are only suggestions; other authoritative editions may be used by candidates.

<i>Scales & Arpeggios:</i>	Major and minor scales (harmonic <u>or</u> melodic) two octaves, similar motion, in keys of G, D, and F, hands one octave apart
<i>Chromatic scales:</i>	Similar motion - two octaves starting on D
<i>Arpeggios:</i>	Major and minor, in C, G, and D, root position two octaves
<i>Pedal exercises:</i>	Major scales D, E flat and E, in one octave.

Three pieces: Candidates must prepare three pieces, one from each List A, B and C.

LIST A

J Stanley	Vivace from 'A Voluntary (in D minor) for the Trumpet Stop' no 17/2 from <i>English Organ Music, vol 3, ed Langley (Novello/Music Sales)</i>
H Heron	Cornet voluntary: second movement <i>Old English Organ Music for Manuals, vol 2 (OUP)</i>
Clérambault	Récit de nazard from Suite du deuxième ton <i>Première Livre pour Orgue (Schola Cantorum)</i>
F Couperin	Fugue sur la Trompette: no 2 from Mass for the Convents (<i>Dover</i>)
J G Walther	Jesu, meine Freude <i>A Graded Anthology for Organ, book 3 (Cramer)</i>

LIST B

J S Bach	Prelude in F BWV 556
J S Bach	Herzlich tut mich Verlangen BWV 725
J S Bach	Durch Adams Fall BWV 637
D Buxtehude	Nun komm der Heiden Heiland BUXWV 211
D Buxtehude	Erhalt uns Herr BUXWV 185

LIST C

Mendelssohn	Sonata op 65 no 1 in F minor: second movement, <i>Adagio (Peters Edition)</i>
Franck	Vieux Noël from <i>L'organiste: a Graded Anthology for Organ book 3</i> ed Marsden Thomas (<i>Cramer</i>)
MDupré	Te lucis ante terminum from <i>Le Tombeau de Titelouze (Leduc/Music Sales)</i>
Brahms	Herzliebster Jesu op 122 (<i>Novello or Schauer</i>)
Helmut Walcha	Den die Hirten lobten sehr <i>The Oxford Book of Christmas Organ Music (OUP)</i>
<i>Sight-reading:</i>	A short piece of suitable difficulty.

GRADE IV

<i>Scales & Arpeggios:</i>	Major and minor scales (harmonic or melodic) two octaves, similar motion, in keys of C, D, A, and B flat, hands one octave apart
<i>Major scales:</i>	Contrary motion - one octave, same four keys
<i>Chromatic scales:</i>	Similar motion - two octaves starting on D and A flat
<i>Arpeggios:</i>	Major and minor, in the keys of C, D, E, and B flat, root position two octaves
<i>Pedal scales:</i>	Major scales and arpeggios E flat, F and F sharp in one octave
<i>Three Pieces:</i>	Candidates must prepare three pieces, one from each List A, B and C.

LIST A

Sweelinck	<i>O Mensch beweine (Schott)</i>
Buxtehude	Herr Christ, der einig Gottes Sohn BUXWV 191 (<i>Breitkopf & Härtel or Bärenreiter</i>)
Buxtehude	Fuga in G BUXWV 175 (<i>Breitkopf & Härtel or Bärenreiter</i>)
Frescobaldi	Aria detto Balletto: Parti Prima, Terza and Ottava no 1 from <i>Baroque Keyboard Pieces book 4</i> ed Jones (<i>Associated Board</i>)
J Stanley	Any voluntary from Ten Voluntaries op 5 Tallis to Wesley series vol 27 (<i>Peters H-1033</i>)
T Roseingrave	Voluntary and Fugue in F minor, voluntary only, <i>Ten Organ Pieces</i> (<i>Stainer & Bell</i>)

LIST B

J S Bach	Nun komm der Heiden Heiland BWV 599
J S Bach	Das alte Jahr BWV 614
Guilmant	Allegro op 41/2 <i>A Graded Anthology for Organ book 4</i> ed Marsden Thomas (<i>Cramer</i>)
Mendelssohn	Sonata op 65 no 3 in A: second movement (Andante Tranquillo (<i>Peters Edition</i>))
Schumann	Fugue no 3 on BACH op 60 (<i>Henle or Peters Edition</i>)
Rinck	Trio in F minor (Moderato) no 9 <i>Incognita Organo, vol 15: Rinck 12</i> <i>Trios (Harmonia)</i>

LIST C

Jongen	Petit Prélude <i>Organ Album</i> ed Whiteley (<i>OUP</i>)
Langlais	Prelude au Kyrie, from <i>Hommage à Frescobaldi (Music Sales)</i>
K Elert	O Welt ich muss dich lassen op 65 (<i>Breitkopf & Härtel</i>)
Messiaen	Desseins éternels from <i>La Nativité, vol 1 (Leduc/Music Sales)</i>
J Alain	Choral Phrygien from <i>Deux Chorals (Alfred Kalmus)</i>
Karel Jirak	Prelude no 3 from 5 Little Preludes and Fugues op 77 A <i>Graded Anthology for Organ, Book 4, ed Marsden Thomas (Cramer)</i>

Sight-reading: A short piece of suitable difficulty.

GRADE V

<i>Scales & Arpeggios:</i>	Major and minor scales (harmonic or melodic) two octaves similar motion, in keys of C, D, E, F, and E flat, hands one octave apart
<i>Major scales:</i>	Contrary motion - one octave, same five keys
<i>Harmonic minor scales:</i>	Contrary motion - one octave, C, and D
<i>Chromatic scales:</i>	Similar motion - two octaves starting on C, and E
<i>Arpeggios:</i>	Major and minor, in C, D, E and B flat, root position and first inversions, two octaves
<i>Pedal exercises:</i>	Major and minor (either form) scales and arpeggios C, D, E and F
<i>Three pieces:</i>	Candidates must prepare three pieces, one from each List A, B and C.

LIST A

J S Bach	Prelude and fugue in E minor BWV 555
J S Bach	Ich ruf' zu dir BWV 639
J S Bach	Allabreve in D BWV 589
Byrd	Callino custurame from Fitzwilliam Virginal book 2 (<i>Dover</i>)
Buxtehude	Passacaglia in D minor BUXWV 161 (<i>Breitkopf & Härtel or Bärenreiter</i>)
Scheidt	Komm, Gott Schöpfer, Heiliger Geist <i>The Church Year (Cramer)</i>
Couperin	Tierce en taille no11 from Mass for the Parishes <i>Two Masses for Organ (Dover)</i>

LIST B

Guilmant	Adagio from Sonata no 3 in C minor op 56, second movement <i>A Graded Anthology for Organ book 5 ed Thomas Marsden (Cramer)</i>
Brahms	Herzlich tut mich erfreuen op 122 (<i>Novello or Schauer or Peters Edition</i>)
Stanford	Six short preludes and postludes, second set op 105, no 3 in G (<i>Stainer & Bell</i>)
Dienel	Lobe den Herren, from 43 <i>Chorale Preludes op 52/18 (Willemsen/Spartan Press)</i>
Vierne	Préambule: no 1 from 24 <i>Pièces en Style Libre, op 311 (Durand/de Haske)</i>

LIST C

Langlais	Pastoral Prelude from <i>Three Characteristic Pieces (Novello/Music Sales)</i>
Mulet	Vitrail: no 2 from <i>Esquisses Byzantines (Leduc/Music Sales)</i>
Dupré	Vexilla Regis from <i>Le Tombeau de Titelouze (Billaudot)</i>
Leighton	Fanfare <i>A Leighton Organ Album (OUP)</i>
Schroeder	Es ist ein Ros entsprungen, no 2 from <i>Orgelchoräle im Kirchenjahr (Schott)</i>
CS Lang	Tuba Tune in D op 15 (<i>Cramer</i>)
<i>Sight-reading:</i>	A short piece of suitable difficulty.

GRADE VI

<i>Scales & Arpeggios:</i>	Major and minor scales (harmonic <u>or</u> melodic) two octaves, similar motion, in keys of C, G, E, A and B flat, hands one octave apart
<i>Major scales:</i>	Contrary motion - one octave, same five keys.
<i>Harmonic minor scales:</i>	Contrary motion - one octave, C, D, and E
<i>Chromatic scales:</i>	Similar motion - two octaves starting on E, A flat and B flat
<i>Chromatic scales:</i>	Contrary motion - one octave starting on D and A flat
<i>Arpeggios:</i>	Major and minor, in C, D, E, and B flat. Root position and first inversions, two octaves
<i>Pedal exercises:</i>	D Buxtehude: Praeludium in C BUXWV 137, bars 1- 8 inclusive: pedals only
<i>Three Pieces:</i>	Candidates must prepare three pieces, one from each List A, B and C.

LIST A

J S Bach	Fantasia in C minor BWV 562
J S Bach	O Mensch beweine BWV 622
J S Bach	Komm Gott Schopfer heiliger Geist BWV 631
J S Bach	Prelude in A major BWV 536
J S Bach	Trio sonata no 4 in E minor: second movement BWV 528
J S Bach	Vom Himmel hoch, da komm' ich her BWV 606

LIST B

T Roseingrave	Double Fugue in E minor no10 Ten Organ Pieces (<i>Stainer & Bell</i>)
Buxtehude	Praeludium in F BUXWV 144 (<i>Breitkopf & Härtel or Bärenreiter</i>)
Buxtehude	Wir danken dir, Herr Jesu Christ BUXWV 224 (<i>Breitkopf & Härtel or Bärenreiter</i>)
Couperin	Tierce en taille <i>from</i> Mass for the Convents <i>Two masses for organ</i> (<i>Dover</i>)
Couperin	Recit de Chromhorne, third piece, <i>from</i> Mass for the Parishes (<i>Dover</i>)
J L Krebs	Fantasia a Gusto Italiano <i>Sämtliche Orgelwerke Band II</i> (<i>Breitkopf 8413</i>)

LIST C

Vierne	No 2: Cortège, <i>from</i> 24 <i>Pièces en Style Libre</i> , op 31 vol 1 (<i>Durand</i>)
J Rutter	Toccata in Seven A <i>Second Easy Album for Organ</i> (<i>OUP</i>)
Mendelssohn	Sonata op 65 no 5 in D: second movement (andante con moto) (<i>Peters Edition</i>)
Hindemith	Sonata no 1: second movement (sehr langsam) (<i>Schott</i>)
Reger	Melodia opus 59 no 11, 12 <i>Pieces op 59 vol 2</i> (<i>Peters EP 3008b</i>)
Stanford	No 5 in G <i>from</i> Six Short Preludes and Postludes, first set Op 101 (<i>Stainer & Bell</i>)

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Langlais	Chant de Paix, from <i>Neuf pièces</i> (Leduc/Music Sales)
J Bingham	The Dawn of Redeeming Grace (Peters)
Brahms	Herzlich thut mich verlangen, first setting, op 122 (Novello)

Sight-reading: A short piece of suitable difficulty.

GRADE VII

<i>Scales & Arpeggios:</i>	Major and minor scales (harmonic <u>or</u> melodic) two octaves, similar motion, in keys of C, D, E, F sharp, A flat and B flat, hands one octave apart
<i>Major scales:</i>	Contrary motion - one octave, same six keys
<i>Harmonic minor scales:</i>	Contrary motion - one octave, C, G, and B flat
<i>Chromatic scales:</i>	Similar motion - two octaves starting on D, E, and F sharp
<i>Chromatic scales:</i>	Contrary motion - one octave starting on D and A flat
<i>Arpeggios:</i>	Major and minor, in C, D, E, F sharp, A flat and B flat, root position and first inversions, two octaves
<i>Pedal exercises:</i>	Bach Toccata in F BWV 540 (bars 55-82), pedals only
<i>Three Pieces:</i>	Candidates must prepare three pieces, one from each List A, B and C.

LIST A

J S Bach	Prelude only from Prelude and Fugue in F minor BWV 534
J S Bach	Wachet auf, ruft uns die Stimme BWV 645
J S Bach	Nun komm der Heiden Heiland BWV 659
J S Bach	Prelude and Fugue in E minor BWV 533
J S Bach	Trio in D minor BWV 583
J S Bach	In dir ist Freude BWV 615
Buxtehude	Praeludium in A minor BUX WV 153 (<i>Breitkopf & Härtel or Bärenreiter</i>)

LIST B

K Elert	Nun danket alle Gott: no 1 from <i>Fourteen Chorale-Improvisations from op 65</i> (Breitkopf EB 8374)
Mendelssohn	Sonata op 65 no 5 in D: third movement (allegro maestoso) (Peters Edition)
Vierne	Allegretto (Leduc/Music Sales)
Reger	Toccata in D minor, op 59/5 <i>12 Pieces op 59 vol 1</i> (Peters Edition)
Rheinberger	Sonata no 3 in G, op 88: first movement (Schott/Amadeus BP2373)
Thalben-Ball	Elegy (Music Sales)
Brahms	Herzlich thut mich Verlangen, second setting, op 122 (Novello)

LIST C

Leighton	Prelude from <i>Prelude, Scherzo and Passacaglia</i> (Novello)
Rogg	Hommage à Messiaen (<i>Lemoine</i>)
Messiaen	Apparition de l'Église éternelle (<i>Durand/de Haske</i>)
Messiaen	Les Bergers from <i>La Nativité</i> (<i>Durand/de Haske</i>)
J Alain	Deux danses à Agni Yavishta from <i>L'Oeuvre de l'Orgue, vol 2</i> (<i>Bärenreiter</i>)
R Deane	Idols (<i>CMC</i>)
F Peeters	Uns ist geboren ein Kindelein from <i>10 Organ Chorales, op 39</i> (<i>Schott</i>)

Sight-reading: A short piece of suitable difficulty

GRADE VIII

<i>Scales & Arpeggios:</i>	Major and minor scales (harmonic <u>or</u> melodic) two octaves, similar motion, in keys of C sharp, E flat, F, G, A and B, hands one octave apart
<i>Harmonic minor scales:</i>	Contrary motion - one octave, same six keys
<i>Chromatic scales:</i>	Similar motion - two octaves starting on C sharp, E flat, and F
<i>Chromatic scales:</i>	Contrary motion - one octave starting on same three notes
<i>Arpeggios:</i>	Major and minor; in C sharp, E flat, F, G, A and B, root position and first and second inversions, two octaves
<i>Dominant & Diminished sevenths:</i>	Beginning on C, C sharp and D, two octaves - root position only
<i>Pedal exercises:</i>	Bach Toccata in C, BWV 564 (bars 13-32) pedals only
<i>Three Pieces:</i>	Candidates must prepare three pieces, one from each List A, B and C.

LIST A

J S Bach	Trio sonata no 6 in G: first movement, BWV 530
J S Bach	In dir ist Freude BWV 615
J S Bach	Kommst du nun, Jesu BWV 650
J S Bach	Concerto in G: first movement BWV 592
J S Bach	Prelude and Fugue in G, prelude only BWV 541
J S Bach	Fugue in C minor BWV 537
J S Bach	Fantasia <i>from</i> Fantasia and Fugue in G minor BWV 542

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LIST B

Buxtehude	Praeludium in G minor BUX WV 149 (<i>Breitkopf & Härtel or Bärenreiter</i>)
Mendelssohn	Sonata op 65 no 1 in F: final movement (allegro assai vivace) (<i>Peters Edition</i>)
Schumann	Fugue no 1 on BACH (<i>Henle</i>)
Reger	Prelude in D minor, from 12 <i>Organ Pieces op 65 vol 2</i> (<i>Peters Edition</i>)
Franck	Cantabile, from 3 <i>Pièces pour Orgue</i> (<i>Wiener Urtext</i>)
Gigout	Toccata (<i>Leduc/Music Sales</i>)
Vierne	No 11: Divertissement, from 24 <i>Pièces en Style Libre, op 31 vol 1</i> (<i>Durand/de Haske</i>)
Reger	Te Deum in A minor: no 12 from 12 <i>Stücke, op 59</i> (<i>Breitkopf & Härtel</i>)

LIST C

Hindemith	Sonata no 2 in C: first movement (<i>Schott</i>)
Langlais	Hymne d'Actions de grâces: no 3 from <i>Trois Paraphrases Grégoriennes op 5</i>
Messiaen	Les Enfants de Dieu from <i>La Nativité</i> (<i>Durand/de Haske</i>)
P Eben	Laudes: second movement (<i>Panton/Schott</i>)
J Alain	Litanies (<i>Leduc/Music Sales</i>)
D Dennehy	Work for Organ (CMC)

Sight-reading: A short piece of suitable difficulty.

SENIOR CERTIFICATE

<i>Scales & Arpeggios:</i>	Major scales and both forms of minor, two octaves, similar motion, hands one octave apart, all keys
<i>Major & harmonic minor scales:</i>	Contrary motion - one octave, all keys
<i>Chromatic scales:</i>	Similar motion - two octaves, on any note
<i>Chromatic scales:</i>	Contrary motion - one octave, on any note
<i>Arpeggios:</i>	Major and minor - all keys, root position and first and second inversions, two octaves
<i>Dominant & Diminished sevenths:</i>	All keys, two octaves, root position only
<i>Pedal exercises:</i>	Bach Toccata in F, BWV 540 bars 137-169 pedals only
<i>Three Pieces:</i>	Candidates must prepare three pieces, one from each List A, B and C.

LIST A

Byrd	Fantasia from <i>Fitzwilliam Virginal Book vol 1 no 8 (Dover)</i>
Buxtehude	Prelude and Fugue in D minor BUX WV 140 (<i>Breitkopf & Härtel or Bärenreiter</i>)
Bruhns	Praeludium in E minor, The Greater <i>Sämtliche Orgelwerke (Breitkopf & Härtel)</i>
F Couperin	Offertoire sur les Grands Jeux from <i>Mass for the Parishes (Dover)</i>
Sweelinck	Chromatic fantasia <i>Works for Organ and Keyboard (Dover)</i>
J S Bach	Trio sonata no 4 in E minor (first two <u>or</u> last two movements) BWV 528
J S Bach	Toccata in D minor BWV 565
J S Bach	Prelude <i>or</i> Fugue <i>from</i> Prelude and Fugue in G BWV 541

LIST B

J S Bach	Pièce d'Orgue BWV 572
J S Bach	Chorale fantasia Komm Heiliger Geist BWV 651
J S Bach	Prelude and Fugue in G BWV 541
Reger	Toccata in D minor op 59/5 (<i>Peters Edition</i>)
Franck	Chorale no 3 in A minor (<i>Wiener Urtext</i>)
Gigout	Scherzo in E <i>10 Pieces for Organ (Dover/Music Sales)</i>

LIST C

Einar Traerup Sark	Toccata Primi Toni, op 11 (<i>Hansen</i>)
A Heiller	Tanz-Toccata (<i>Doblinger</i>)
Messiaen	Transports de Joie from <i>L'Ascension (Durand/de Haske)</i>
J Alain	Trois Danses, no 1: Joies <i>L'Oeuvre d'Orgue, vol 1 (Leduc/Music Sales)</i>
E Sweeney	Le Cercle de Lumière (<i>Beaumaris</i>)
J Grocock	Trio sonata in C (CMC)
L Rogg	Toccata <i>Partita sopra Nun freut euch</i>
<i>Sight-reading:</i>	A short piece of suitable difficulty.

CHURCH MUSIC

No marks will be awarded for incorrect music presented at examination. Candidates using photocopies of music will be disqualified.

All choice pieces/hymns etc must be provided by the candidate on the day of the examination. The use of a registrant is not permitted.

All hymns, psalms and anthems should be accompanied with pedals.

Allocation of Marks	
Hymns	10
Psalms	10
Accompaniment	20
Harmonisation	10
Improvisation	10
2 pieces (20 marks each)	40
Total:	100

GRADE VIII in Church Music

1. Hymns

To accompany *The Lord's my Shepherd* to the tune Crimond, and one other from a list of four submitted by the candidate on the day of the examination

2. Psalms

To accompany any responsorial psalm from *Responsorial Psalms for Sundays and Major Feast Days* (Fintan O'Carroll/ICMA) **OR** *Singing Psalms* (Cadden/Thompson, Amazon.co.uk)

3. Accompaniment

- a. To play the accompaniment to Mozart's *Ave verum* **AND** any two vocal parts chosen by the examiner
- b. To accompany an unseen choral piece of moderate difficulty

4. Harmonisation

To harmonise a simple hymn melody

5. Improvisation

To improvise a short piece in a key chosen by the examiner not to exceed two sharps or flats

6. Organ Music

To perform any prelude from Bach's Eight 'short' Preludes and Fugues BWV 553-560

AND EITHER

a) Jeremiah Clarke – *Trumpet Tune* (*Oxford Book of Wedding Music, OUP*)

OR

b) Boëllmann - *Prière à Notre-Dame* from *Suite Gothique, op 25* (*Novello, IMSLP*)

SENIOR CERTIFICATE in Church Music

Allocation of Marks	
Hymns	10
Psalms	10
Accompaniment	10
Harmonisation	10
Improvisation	10
Transposition	10
2 pieces (20 marks each)	40
Total:	100

1. Hymns

To accompany the hymn *Praise, my soul, the King of heaven* to the tune *Lauda Anima* (*Goss*), *Be Thou, my vision* to the tune *Slane*, and one other from a list of six submitted by the candidate on the day of the examination

2. Psalms

To accompany any psalm of 10 verses or more to an Anglican Chant chosen by the candidate, **AND** to improvise an accompaniment to a piece of chant chosen by the examiner from the *Graduale Romanum*.

3. Accompaniment

To play the accompaniment to one of the following congregational settings of the Eucharist

- Columba McCann - *Mass of St. Columba* (*Veritas*)
- Seóirse Bodley – *Mass of Peace* (*Veritas*)
- Peter Thompson – *Armagh Setting* (available from the composer revpeter@gmail.com)

Church Music 2019

4. Harmonisation

To harmonise a simple hymn melody **OR** compose a bass line under the given melody

5. Improvisation

To improvise a short piece in a key chosen by the examiner not to exceed three sharps or flats based on a hymn tune chosen by the examiner

6. Transposition

To transpose a simple hymn tune up or down a tone or semi-tone, the new key not to exceed two sharps or flats

7. Organ Music

To perform Bach's *Ich ruf zu Dir* BWV 639 **AND** *In dir ist Freude* BWV 615

AND EITHER

T Dubois – Toccata (*Leduc, IMSLP*)

OR

C M Widor – Toccata from Symphony V, op 42/1 (*Dover, IMSLP*)

HARPSICHORD

No marks will be awarded for incorrect music presented at examination. Candidates using photocopies of music will be disqualified.

For Aural Requirements and Theoretical Questions please see pages 10 to 19.

Allocation of Marks	
3 Pieces (20 marks each)	60
Scales & Arpeggios	10
Realisation of Bass	5
Sight-Reading	10
Aural Requirements	15
Maximum marks	100

Please note that the editions cited here are only suggestions; other authoritative editions may be used by candidates if so desired.

GRADE VI

Scales & Arpeggios: Major and minor scales (harmonic or melodic) two octaves, similar motion, in the keys of C, G, E, A and B flat, hands one octave apart

Major scales: Contrary motion - one octave, same five keys.

Harmonic minor scales: Contrary motion - one octave, C, D, and E.

Chromatic scales: Similar motion - two octaves starting on E, A flat and B flat.

Chromatic scales: Contrary motion - one octave starting on D and A flat.

Arpeggios: Major and minor, in C, D, E, and B flat. Root position and first inversions - two octaves.

Three pieces: Candidates must prepare three pieces, one from each List A, B and C.

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LIST A

- M Peerson** The Primerose, *Fitzwilliam Virginal Book vol 2, p 422* (Dover/Music Sales)
- G Farnaby** Giles Farnaby's Dreame, *Fitzwilliam Virginal Book vol 2, p 260* (Dover/Music Sales)
- Weckmann** Toccata vel praeludium in D minor no 5 *Weckmann Complete Free Organ and Keyboard Works* (Bärenreiter)
- Telemann** Fantasia 2 (first movement only) *12 Fantasies for Harpsichord TWV33* (Peters Edition)
- A Forqueray** La Portugaise, from Suite 1, no 5 *Pièces de Clavecin 1747* (Leduc/Music Sales)
- J P Rameau** Minuet 1 and Minuet 2 (G major and G minor) from *Rameau: Pièces de Clavecin, pages 82-3* (Bärenreiter 3800)

LIST B

- G F Handel** Suite no 7 in G minor HWV 432: third movement, Allegro from *Handel Keyboard Suites vol I* (Edition Peters EP4981)
- G F Handel** Suite no 4 in E minor HWV 429: second movement, Allemande from *Handel Keyboard Suites vol I* (Edition Peters EP4981)
- J S Bach** Two part invention in D minor (no 4) BWV 775 from *Inventions and Sinfonias* (ed Jones) (Associated Board 0 D2387)
- J S Bach** French suite no 1 in D minor BWV 812: third movement, Sarabande from *French Suites* (ed Jones) (Associate Board D2913)
- J S Bach** French suite no 3 in B minor BWV 814: fifth movement Menuet and Trio (Peters Edition)

LIST C

- J C Bach** Prestissimo: third movement from *Sonata in E op 5 no 5* (Henle)
- D Scarlatti** Sonata in B minor Kp 377 from *Scarlatti - Keyboard Pieces and Sonatas book 1* ed A Goldsbrough (Associated Board)
- D Scarlatti** Sonata in G major Kp 63 from *Scarlatti - Keyboard Pieces and Sonatas book 1* ed A Goldsbrough (Associated Board)
- J Haydn** Sonata in G major Hob XVI/8: first movement, Allegro from *Haydn - Selected Keyboard Sonatas, book 1* ed H Ferguson (Associated Board)
- C P E Bach** Solfeggetto in C minor WQ 117/2 from *Classics to Moderns book 6* ed D Agay (Yorktown Music Press)

Realization of Bass: Candidates must be prepared to realise at sight a short passage of unfigured bass (root position chords only), by playing suitable right-hand chords over a given bass line.

Sight-reading: A short piece of suitable degree of difficulty.

GRADE VII

Scales & Arpeggios: Major and minor scales (harmonic or melodic) - two octaves, similar motion, in keys of C, D, E, F sharp, A flat and B flat, hands one octave apart.

Major scales: Contrary motion - one octave, same six keys.

Harmonic minor scales: Contrary motion - one octave, C, G, and B flat.

Chromatic scales: Similar motion - two octaves starting on D, E, and F sharp.

Chromatic scales: Contrary motion - one octave starting on D and A flat.

Arpeggios: Major and minor; in C, D, E, F sharp, A flat and B flat, root position and first inversions - two octaves.

Three Pieces: Candidates must prepare three pieces, one from each List A, B and C.

LIST A

- J Munday** Robin Fitzwilliam *Virginal Book vol 1, p 66 (Dover/Music Sales)*
W Byrd Callino Casturame from *Fitzwilliam Virginal Book vol 2, p 186 (Dover/Music Sales)*
L Couperin Any unmeasured prelude, from *Préludes non Mesurés (Breitkopf & Härtel)*
F Couperin Preludes no 1 and 2 from *L'art de Toucher le Clavecin (Alfred)*
J P Rameau La Joyeuse from *Pièces de Clavecin (Bärenreiter 3800)*

LIST B

- G F Handel** Suite No 3 in D minor HWV 428: third movement, Allemande from Handel - Keyboard Suites, vol I (*Edition Peters EP4981*)
Buxtehude Gigue from Suite in A BuxWV 243 (*Breitkopf & Härtel*)
J S Bach Three-part Sinfonia in D major (no 3) BWV 789 from Inventions and Sinfonias (ed Jones) (*Associated Board D2387*)
J S Bach French suite no 3 in B minor, BWV 814: third movement, Sarabande from French Suites (ed Jones) (*Associated Board D2913*)
J S Bach English suite no 6 in D minor, BWV 811: two gavottes from English Suites vol 2 (ed Jones) (*Associated Board D3863*)

LIST C

- J C Bach** Presto: second movement from Sonata in A op17 no 5 (*Henle*)
D Scarlatti Sonata in D major, Kp 278 from Scarlatti - Keyboard Pieces and Sonatas book 2 (ed A Goldsbrough) (*Associated Board D097x*)
D Scarlatti Sonata in D major Kp 512 from Scarlatti - Keyboard Pieces and Sonatas book 1 (ed A Goldsbrough) (*Associated Board D0961*)
C P E Bach Sonatina No 1 in G major WQ 63/7 from CPE Bach - Selected Keyboard Works book 1 (ed H Ferguson) (*Associated Board D228x*)
J Haydn Sonata in D major Hob XVI/4: first movement, moderato from Haydn - Selected Keyboard Sonatas, book 1 (ed H Ferguson) (*Associated Board D2638*)
R Deane Four inscriptions: no 2 (*Contemporary Music Centre*)

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Realisation of bass: Candidates must be prepared to realise at sight a short passage of figured bass (root position and 6/3 chords), by playing suitable right-hand chords over a given bass line.

Sight-reading: A short piece of suitable degree of difficulty.

GRADE VIII

Scales & Arpeggios: Major and minor scales (harmonic or melodic) - two octaves, similar motion, in keys of C sharp, E flat, F, G, A and B, hands one octave apart.

Harmonic minor scales: Contrary motion - one octave, same six keys.

Chromatic scales: Similar motion - two octaves starting on C sharp, E flat and F.

Chromatic scales: Contrary motion - one octave starting on same three notes.

Arpeggios: Major and minor; in C sharp, E flat, F, G, A and B, root position and 1st and 2nd inversions - two octaves.

Dominant &

Diminished Sevenths: Beginning on C, C sharp and D, two octaves - root position only.

Three Pieces: Candidates must prepare three pieces, one from each List A, B and C

LIST A

W Byrd Rowland *from* Fitzwilliam Virginal Book vol 2 p 190 (*Dover/Music Sales*)

P Philips Pavana *from* Fitzwilliam Virginal Book vol 1 p 343 (*Dover/Music Sales*)

Frescobaldi Toccata 1 *from* *Second Book of Toccatas* (*Zanibon or Bärenreiter*)

J P Rameau La Dauphine *from* Rameau - Pièces de Clavecin ed Jacobi (*Bärenreiter* 3800)

F Couperin Ordre no 6: sixth movement, *Les Bergeries* *from* Couperin - Complete Keyboard Works, series I (*Dover/Music Sales*)

Froberger Toccata in D minor Fb WV 102 (*Bärenreiter*)

LIST B

G F Handel Suite no 7 in G minor HWV 432: final movement, *Passacaglia* *from* Handel - Keyboard Suites, vol I (*Edition Peters* EP4981)

G F Handel Suite no 8 in F minor HWV 433: final movement, *Gigue* *from* Handel - Keyboard Suites, vol I (*Edition Peters* EP4981)

J S Bach Partita no 1 in B flat major BWV 825: first movement, *Prelude* *from* Partitas 1 - 3 (ed Emery) (*Associated Board*)

J S Bach Das Wohltemperierte Klavier book 1: Fugue no 5 in D major BWV 850 *from* The Well-Tempered Clavier part I ed Jones/Tovey (*Associated Board*)

J S Bach Das Wohltemperierte Klavier book 1: Fugue no 2 in C minor BWV 847 *from* The Well-Tempered Clavier part I ed Jones / Tovey (*Associated Board* D6544)

F Couperin Passacaille (Rondeau) *from* Deuxième Livre, huitième ordre (*L'Oiseau-Lyre/Dover/Music Sales*)

LIST C

D Scarlatti	Sonata in D major Kp 436 <i>from</i> Scarlatti - Keyboard Pieces and Sonatas book 3 ed A Goldsbrough (<i>Associated Board</i>)
D Scarlatti	Sonata in E major Kp 380 <i>from</i> Scarlatti - Keyboard Pieces and Sonatas book 3 ed A Goldsbrough (<i>Associated Board</i>)
J Haydn	Sonata in G major Hob XVI/6: first movement, Allegro <i>from</i> Haydn Selected Keyboard Sonatas book 1 ed H Ferguson (<i>Associated Board</i>)
W A Mozart	Sonata in C major, K279: third movement, Allegro <i>from</i> Mozart Sonatas for Piano ed Sadie & Matthews (<i>Associated Board</i>)
B Martinu	Two pieces for Harpsichord: no 1, Lento (<i>Universal Edition UE13431</i>)
E Sweeney	Five inventions: no 4 (<i>Beaumaris Publications</i>)
J Andriessen	Musica per Clavicembalo (<i>Donemus</i>)

Realisation of bass: Candidates must be prepared to realise at sight a short passage of figured bass as in Grade VII, with the addition of 6/4 chords, by playing suitable right-hand chords over a given bass line.

Sight-reading: A short piece of suitable degree of difficulty.

SENIOR CERTIFICATE

Scales & Arpeggios: Major scales and both forms of minor, two octaves, similar motion, hands one octave apart, all keys.

Major & harmonic

minor scales:

Contrary motion - one octave, all keys.

Chromatic scales:

Similar motion - two octaves, on any note.

Chromatic scales:

Contrary motion - one octave, on any note.

Arpeggios:

Major and minor - all keys, root position and first and second inversions, two octaves.

Dominant &

Diminished Sevenths: All keys, two octaves, root position only.

Three Pieces:

Candidates must prepare three pieces, one from each List A, B and C.

LIST A

Byrd	Fantasia from Fitzwilliam Virginal Book vol 1 p 188 (<i>Dover/Music Sales</i>)
J Bull	The Spanish Paven from Fitzwilliam Virginal Book vol 2 no 131 (<i>Dover/Music Sales</i>)
G Farnaby	Rosalis from Fitzwilliam Virginal Book vol 2, no 148 (<i>Dover/Music Sales</i>)
Buxtehude	Prelude and Fugue in G minor, Bux WV 163 (<i>Breitkopf & Härtel</i>)
F Couperin	Ordre no 5: first movement, <i>La Logivière</i> from Complete Keyboard Works, series I (<i>Dover /Music Sales</i>)
F Couperin	Ordre no 7, <i>les Petits Âges</i> : third part, <i>l'Adolescente</i> from Complete Keyboard Works, series I (<i>Dover/ Music Sales</i>)

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LIST B

- G F Handel** Suite no 8 in F minor HWV 433: Prelude and Fugue *from* Handel Keyboard Suites, vol 1 (*Edition Peters EP4981*)
- Royer** La Marche des Scythes and Le Vertigo (Rondeau) *Royer Pièces de Clavecin (Leduc/Music Sales)*
- J S Bach** Italian Concerto BWV 971: first movement *from* Clavierübung, part 2 ed Jones (*Associated Board*)
- J S Bach** Fantasia in C minor BWV 906 *from* Baroque Keyboard Pieces, book 5 ed Jones (*Associated Board*)
- J S Bach** Partita no 2 in C minor BWV 826: first movement, Overture *from* Partitas 1 - 3 ed Jones (*Associated Board*)
- J S Bach** English Suite no 3 in G major BWV 808: first movement, Prelude *from* English Suites nos 1 - 3 ed Jones (*Associated Board*)

LIST C

- D Scarlatti** Sonata in G major Kp 105 *from* Scarlatti Selected Keyboard Sonatas ed R Jones book 1 (*Associated Board*)
- D Scarlatti** Sonata in C major Kp 132 *from* Scarlatti Selected Keyboard Sonatas ed R Jones book 1 (*Associated Board*)
- J P Sweelinck** Praeludium Toccata *from* Fitzwilliam Virginal Book vol 1, no 378 (*Dover/Music Sales*)
- Berio** Rounds (*Universal Edition*)
- P Hammond** Suite for Harpsichord: first movement, Prelude (*CMC*)
- Ligeti** Passacaglia ungherese (*Schott*)

Realisation of bass: Candidates must be prepared to realise at sight a short passage of figured bass as in Grades VII & VIII, with the addition of 6/5 chords and dominant seventh chords, by playing suitable right-hand chords over a given bass line.

Sight-reading: A short piece of suitable degree of difficulty.

THEORY AND HARMONY

Past papers will be supplied on application to the RIAM Exams Office or available to download from RIAM Teaching Network at URL: teachingnetwork.riam.ie.

A series of music theory workbooks entitled Music Workout is available from music stockists.

PREPARATORY GRADE

- 1 Note values of Semibreve, Minim, dotted minim and crotchet. Rest values of semibreve, minim and crotchet.
- 2 Time Signatures: The top number only of 2/4, 3/4 and 4/4.
- 3 Stave: Writing and naming notes on the stave only in Treble (G) and Bass (F) clefs.
- 4 Observation of the above elements in relation to a melody written in either the Treble or the Bass clef.

GRADE I

- 1 Note values of semibreve, minim, dotted minim, crotchet, dotted crotchet and quaver. Rest values of semibreve, minim and crotchet.
- 2 Time Signatures: 2/4, 3/4, 4/4 C.
- 3 Stave: Treble (G) and Bass (F) clefs to one ledger line above and below the stave.
- 4 The writing and use of sharp and flat signs.
- 5 Scales: Major scales of 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.
- 6 Observation of the above elements in answering simple questions about a melody including some terms and signs.

GRADE II

- 1 Note values of semibreve to semiquaver inclusive. Dotted notes and tied notes. Rest values of semibreve to quaver inclusive.
- 2 Grouping of notes and rests in 2/4, 3/4, 4/4 times.
- 3 Stave: Notes to the second space above and below treble and bass staves.
- 4 The writing and use of sharp, flat and natural signs.
- 5 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.
- 6 Observation of the above elements in answering simple questions about a melody including more terms and signs.

GRADE III

- 1 Note values of semibreve to semiquaver including quaver triplets. Rest values of semibreve to semiquaver.
- 2 Times Signatures:

Simple Duple	2/4, 2/2, ϕ
Simple Triple	3/4, 3/2, 3/8
Simple Quadruple	4/4, 4/2,

 and grouping of notes and rests in these times.
- 3 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.
- 4 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.
- 5 Composition: To compose the final two bars of a simple four bar melody of which the opening

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two bars are given. The melody will be in the treble clef, in the key of C, G or F and in 2/4 or 3/4 time.

- 6 Observation: To answer simple questions about a melody appropriate to the grade.

GRADE IV

- 1 Note and rest values semibreve to demisemiquaver including crotchet, quaver and semiquaver triplets, and triplet note groups using rests.
- 2 Time signatures: All simple time signatures. Compound time signatures of 6/8, 9/8 and 12/8 and the grouping of notes and rests in all these times.
- 3 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.
- 4 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.
- 5 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 2/4, 3/4, or 4/4 time. Phrasing and a tempo mark should be added to the completed melody.
- 6 Observation: To answer questions about a short musical extract appropriate to the grade.

GRADE V

- 1 Note and rest values semibreve to demisemiquaver including irregular divisions ie duplets, quintuplets and septuplets. Double dotted notes.
- 2 Time Signatures: All simple and compound times and the grouping of notes and rests in these times.
- 3 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.
- 4 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.
- 5 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.
- 6 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 2/4, 3/4, 4/4 or 6/8 time. Marks of tempo, phrasing and expression to be added to the completed melody. Writing a rhythm to words using 2/4, 3/4 and 4/4 times.
- 7 Instruments of the orchestra to include orchestral families, clefs used by individual instruments and their basic method of tone production.
- 8 Observation: questions on a musical extract to test the general understanding and application of points appropriate to the grade.

GRADE VI

- 1 Time Signatures: All simple and compound times and the irregular time signatures of 5/4, 5/8, 7/4, 7/8.
- 2 Clefs: The addition of the Tenor (C) clef.
Transposing a melody up or down one octave between any of the four clefs.

- 3 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.
- 4 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.
- 5 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.
- 6 Composition: To compose 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 2/4, 3/4, 4/4 and 6/8 times.
- 7 Observation: General questions on a musical extract to include the identification of ornaments.
- 8 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.

GRADE VII

- 1 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.
- 2 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.
- 3 Harmony: Using the following resources:-
Major keys C, G, D and F - chords I, ii, IV, V, vi
Minor keys A, E and D - chords i, iv, V, VI
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.
- 4 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 6/4 on the dominant. The dominant seventh chord in root position. Unaccented passing and auxiliary notes.
- 5 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

- 1 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 (at the candidate's choice) the setting of words for solo voice.
- 2 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 and auxiliary notes.
 - a) 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.
 - b) To add inner parts in a passage for SATB in which the soprano and bass are given and to show chord analysis.
 - c) To create a simple two part texture by completing the treble over a given bass.
- 3 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.
- 4 History and instrumental knowledge: A general knowledge of the Romantic period to include style, forms, main composers and their standard works. General instrumental questions.

SENIOR CERTIFICATE

- 1 Harmony: Using resources as in Grade VIII (2) with the addition of harmonisation of the melodic minor. Dominant seventh in all positions. Accented passing notes and 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.
- 2 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.
- 3 Counterpoint: The writing of simple two-part counterpoint by adding another melody above or below a given melody.
- 4 History: A general knowledge of the Impressionist and Modern periods to include style, forms, main composers and their standard works.
- 5 Musical perception: General questions on an orchestral extract to include rudiments, ornaments, harmonic structure and instruments.

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