

# Guidelines for Online Exam Submission

**Please read the following guidelines which inform how to film a candidate's online exam performance.**

Candidates are required to film and submit a video performance of their chosen pieces, and additional materials (such as scales/arpeggios in Music, sight-reading in Drama)

Please read the instructions carefully to avoid unforeseen circumstances which may delay the examination or processing of your submission

Please test your recording process by practicing on the device before making the final version for submission. Ensure to follow the guidelines below:

## **REQUIREMENTS FOR MUSIC STUDENTS**

### **Part 1 - Assessment of Pre-recorded Pieces, Scales and Arpeggios**

**Record a video in ONE TAKE, to include the following**

- Three examination pieces from the syllabus you have been working on
- Scales of your own choosing for Grade Exams
- Arpeggios of your own choosing for Grade Exams
- Recital Exam candidates must upload their programme notes

### **Part 2 – Sight-reading, Theory, and Aural Assessment (Musicianship)**

Aural, theory, and sight-reading marks (Musicianship for Musical Theatre & Popular Singing, Viva voce for Senior Certificate also) provided by your teacher, based on the work they have with you during the year

## REQUIREMENTS FOR SPEECH AND DRAMA STUDENTS

### Part 1 - Assessment of Pre-recorded Pieces

Record a video in **ONE TAKE**, to include the following

- Examination pieces from the syllabus you have been working on (which may include, Drama, Poetry, Prose, Mime, Sight Reading & Improvisation)
- Choice of sight-reading passage (sight-reading information will be provided to those who have registered, closer to the exam submission period)

### Part 2 – Recommended Marks

Theory, Conversation, and Literary Background should be provided by your teacher, based on the work they have with you during the year.

## INFORMATION FOR PARENTS

- Fill in the correct details from your original application, which you or your child's teacher may have submitted originally. You should forward to any parents/students (over 18) that you have registered for online submission.
- Please contact your child's teacher for their recommendations in marking where required. More information for teachers on this process is included below.  
**Submissions cannot be completed without all required information.**
- You will be directed to a page to submit your video exam. Results will be made available (online applicants) and forwarded to Applicants (results may be subject to delay in processing due to Government restrictions)

## INFORMATION FOR TEACHERS

- Fill in the correct details from your original application
- Please indicate your recommendation for Exam marks where required, and forward the recommendations to the person uploading the video submission.  
**Submissions cannot be completed without all required information.**  
Depending upon the level/type of exam, these may include:
  - Theory
  - Sight-reading
  - Aural, Viva Voce
  - Conversation/Literary Background
  - Improvisation
- Parents/students (over 18) can submit videos themselves. Results will still be made available (online applicants) and forwarded to Applicants (results may be subject to delay in processing due to Government restrictions)

The recordings and marks from your teacher are submitted via the online exam system.

## **ACCOMPANIMENT (MUSIC)**

While orchestral instrumental players and singers are usually required to have an accompanist on the day of their exam, given the circumstances, we will accept the following options for online video exam submissions:

- an unaccompanied exam
- a piano accompanist
- a backing track
- a mix of all

These are extraordinary circumstances and we understand the impact of current restrictions. Please do not be concerned if you do not have an accompanist or backing track. Our experienced Examiners are aware of the challenging environment and will focus only on your performance.

In the interest of helping your student(s) and in the spirit of wishing the best for all Exams candidates, we recommend the following if you are considering the use of a backing track:

- a pre-recorded accompaniment from a teacher or established accompaniment
- backing tracks available to download online
- Streaming sites that may have tracks available, such as YouTube, iTunes, or Spotify

When using a backing track please ensure:

- You have tested the balance by recording it playing along and listening back
- You are playing it from a different device to that used for recording
- You are using it to help the overall performance- under the circumstances, there are no extra marks for performing with accompaniment or backing track, but some performers may find it useful for themselves to have

## **TEACHER RECOMMENDATION GUIDANCE (MUSIC, SPEECH & DRAMA)**

Music and Speech and Drama Grades both include criteria that we request the teacher recommends the mark, based upon the work you have completed with them to date. Your teacher knows you best, and we will be happy to accept their professional judgement in this very special situation.

Teachers should consider the students overall ability in each mark section recommendation, based upon their knowledge of the students overall skills. You may wish to reflect upon previous marks in these sections (if applicable) for guidance.

Teachers should base their recommendations on what they believe a student would achieve in normal live exam circumstances.

The recordings and marks from your teacher are submitted via the online exam system. If you are a teacher completing the video submission you can input the

information directly. If you are a parent you must request the recommended marks from the teacher before submitting the video.

## HOW TO SUBMIT A VIDEO

Please ensure you follow this checklist:

- Under 18's must have a guardian present (see video to demonstrate how)
- Record from the appropriate distance/height (1.5 - 2 meters away, for Speech & Drama the camera may move, zoom in/out once it does not affect the clarity of the video)
- Performers must introduce themselves, slowly and clearly
- Performers must introduce **ALL** the items performed
- Recordings should be completed in one take, **NO EDITING** is permitted

Please ensure:

- Submission must be recorded in one compete take, no edits can be made. Edited videos will deemed inadmissible.
- You are allowed to have someone recording your performance and operating backing tracks. This person should not be visible on camera or interact with the candidate during the recording
- Choose an appropriate room without background noise or interruptions
- Make sure the candidate is visible
- Please check sound levels are not distorted by running a test, including the use of backing tracks or accompanists.

### Devices

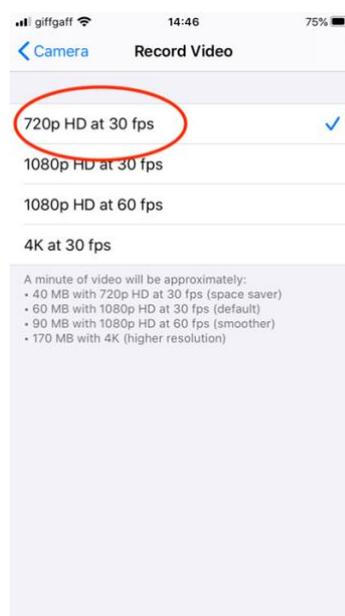
- Use an appropriate device such as a phone, tablet or camera, and ensure that the device remains stable throughout (on a stand or flat surface)
- Turn devices to airplane mode to avoid unnecessary notifications or calls interfering with the recording.

### Location

- Record in an appropriate location, and that the view from the camera recording is similar to what an examiner would expect:
  - Eye level
  - Full body in the visual
  - Music stands to the side
  - No interruptions in the background for audio or visual

## Camera/device settings

- The submitted performance video should be one continuous take. Separate takes should not be edited together
- To ensure that the final video size can be managed by our online platform, change the recording quality before you begin by selecting a lower recording quality in the device's settings such as 720 HD (see image below). This won't affect the examiner's ability to assess your performance, but will make the uploading your files much easier.



- Ensure that the smartphone or camera has sufficient storage capacity to hold a recording the length of the exam performance, and that any batteries are fully charged.
- The camera must remain still and steady for the duration of the performance.
- Most recording devices will adjust their brightness settings automatically, but you can always adjust them manually in the camera app of most smartphones and tablets.
- If the recording device is being held by another person, make sure that the microphone isn't being covered by their hand. Refer to the device's user manual, if you don't know where the microphone is located on your device.
- We recommend that you test the camera and sound recording equipment by filming a short section of the candidate's first performance piece and playing it back to check the sound and video quality is suitable before filming the full exam performance. The sound should be loud and clear but without any distortion.
- Consider making a practice recording of a loud and quiet part of your performance, to check that any quiet parts are audible and any loud parts are not distorted.

## The Marking of Supplementary Tests - Marking Guidelines for Teachers

The majority of lesson time (and practise time) is usually given to the learning of pieces and scales/arpeggios. However, the continuous development of sight-reading, theoretical knowledge and aural work should not be underestimated. These strands of musical learning are interconnected, and continuous development of each of these skills will help to create a heightened knowledge and understanding of the overall musical picture. It is hugely important that teachers continue to set aside time in the lesson to focus on these areas to ensure a cohesive learning experience for the student.

Using these marking guidelines (whilst referring to the syllabus requirements) the teacher can assess the development of the student based on the work completed in lessons and offer recommended marks accordingly.

The following breakdown of marks will offer some idea of how to gauge the marks in order to be fair to the student and at the same time remain in line with examining standards.

For **Music Theatre** candidates please note that the only area to be marked by the teacher is Musicianship. Marking guidelines specific to this area are provided.

## **SIGHT-READING**

### ***Maximum of 10 Marks***

For **Elementary Grade** (piano only) the teacher to choose any five notes within the range of the syllabus requirements; the student should name and play each note. Full marks indicate accurate responses, a mark can be deducted for each incorrect response...

**The following guidelines are recommended for all other grades, from Preliminary Grade to Senior Certificate.**

#### **10/10**

The student can read with very good continuity and a strong sense of pulse/metre throughout. The student demonstrates good observation of rhythmic detail, key signature, notation. All aspects are secure. (For piano only: student demonstrates use of pedal where appropriate).

#### **9/10**

The student can read with good continuity, observation of rhythm and pulse is mainly accurate. There may be a few minor note errors but the overall shape of the line and an awareness of key is evident.

#### **8/10**

For the most part the student can read with good continuity, though trickier rhythmic values may unsettle the pulse / metre in places. The key signature is observed, though there are a number of stray notes along the way. Slight hesitation in spots.

#### **7/10**

A good attempt by the student to follow the shape of the line, though greater awareness of key signature is needed and rhythmic detail is not always observed. A hesitant reading overall, needing greater continuity.

#### **6/10**

The student has difficulty in maintaining continuity as there are hesitations and gaps throughout. Some notes are correctly identified but the key signature needs closer observation. Details of rhythm and pulse need much greater care.

#### **5/10**

The student is not fully confident with the reading of notes or rhythmic values. From the outset this is extremely hesitant attempt and consequently there is no real sense of metre or pulse. Generally the reading is very disjointed.

#### **4/10**

An attempt made to identify some notes, but observation metre, rhythm, key and other detail is not yet considered. This needs continued attention and practice.

#### **3/10**

The student is not familiar with this area, some attempt is made but it does not resemble the notes on the page. This area needs urgent attention.

# **The Marking of Supplementary Tests - Marking Guidelines for Teachers**

## **THEORY: ELEMENTARY – GRADE V**

### ***Maximum of 5 Marks***

In relation to the pieces presented for exam performance the student should demonstrate an understanding of the theory elements that are listed for each grade. To assess this area the teacher should ask 5 questions covering a range of areas (eg. time signature, key signature, expression markings, articulation markings...for full details please consult the syllabus requirements for each grade) and deduct 1 mark for each incorrect response.

## **AURAL TESTS: ELEMENTARY – GRADE V**

### ***Maximum of 10 Marks***

In these exams there are three main areas used to assess the aural awareness of a student:

Aural Observation, Memory Recall and Reading; guidelines for every aspect of each grade are provided in the syllabus. The teacher can use the RIAM Sample Aural Tests for Junior Grades book, or can use alternative material of a similar standard to evaluate the progress of the student.

#### **10/10**

Excellent work, accurate responses to all areas.

#### **9/10**

Very good work, accurate responses with only minor slips.

#### **8/10**

Good work, mostly accurate with some stumbling.

#### **7/10**

Good attempt, some accuracy in response though there were stumbles and insecurities across a few areas.

#### **6/10**

Good attempt throughout, but there were weaknesses in each area.

#### **5/10**

Fair effort, but all aspects need greater care.

#### **4/10**

Some effort, but more work is needed to develop these skills.

#### **3/10**

Little effort has been made to engage with this area.

# **The Marking of Supplementary Tests - Marking Guidelines for Teachers**

## **AURAL/THEORETICAL TESTS: GRADES VI, VII and VIII**

### ***Maximum of 15 Marks***

In these exams there are four main areas used to assess the aural awareness and theoretical understanding of the student: Aural/Visual Observation, Memory, Reading and Intervals (full details can be found in the syllabus).

The Aural/Visual element is a new requirement from Grade VI and is an important aspect in terms of developing a student's ability to identify theoretical information from a previously unseen piece of music. The teacher can use the RIAM Sample Aural Tests for Senior Grades book, or can use alternative material of a similar standard to evaluate the progress of the student.

### **15/15**

Excellent work, accurate responses to all areas.

### **14/15**

Very good work, almost fully accurate responses to all areas.

### **13/15**

Mainly very good work, good responses with minor slips in a couple of places.

### **12/15**

Good work overall with slips / inaccuracies in a few responses.

### **11/15**

Some good responses but there slips / inaccuracies in a number of areas.

### **10/15**

Good attempt at all areas with some weaknesses in response to a number of elements.

### **9/15**

Fair effort to respond to all areas though there are some gaps in knowledge and weaknesses in response.

### **8/15**

Some effort has been made but greater familiarity and understanding is needed in general.

### **7/15**

There are gaps in knowledge and understanding across all areas.

### **6/15**

No real effort to engage with this area.

## **The Marking of Supplementary Tests - Marking Guidelines for Teachers**

### **SENIOR CERTIFICATE AURAL/THEORETICAL TESTS**

In these exams the main areas used to assess the aural awareness and theoretical understanding of the student: Aural/Visual Observation, Memory and Reading (please see syllabus for full details). The teacher can use the RIAM Sample Aural Tests for Senior Grades book, or can use alternative material of a similar standard to evaluate the progress of the student.

#### ***Maximum of 10 Marks***

##### **10/10**

Excellent, accurate responses in all areas

##### **9/10**

Very good work, almost fully accurate responses to all areas.

##### **8/10**

Good work overall, with slips in a couple of places.

##### **7/10**

Good work though there were weaknesses in some responses.

##### **6/10**

Fair effort overall but there were inaccuracies in all areas.

##### **5/10**

Some effort has been made but further familiarity and understanding is needed for greater security.

##### **4/10**

No real effort to engage with this area.

### **SENIOR CERTIFICATE VIVA VOCE**

#### ***Maximum of 5 Marks***

Candidates to demonstrate an understanding of the style of the pieces performed.  
Candidates to explain the technical demands of the pieces and the approach taken when preparing the pieces.  
Candidates to explain the mechanism of their instrument.

# **The Marking of Supplementary Tests - Marking Guidelines for Teachers**

## **MUSIC THEATRE: MUSICIANSHIP TESTS**

In these exams the main areas used to assess the aural awareness and theoretical understanding of the student: Memory and Reading (please see syllabus for full details). Please note that sample tests are provided for each grade on pages 180 – 192 of the Voice syllabus, teachers can also use alternative material of a similar standard to evaluate the progress of the student.

### ***Maximum of 10 Marks***

#### **10/10**

Excellent, accurate responses in all areas.

#### **9/10**

Very good work, almost fully accurate responses to all areas.

#### **8/10**

Good effort overall, with slips in a couple of places.

#### **7/10**

Good attempt though there were weaknesses in most responses.

#### **6/10**

Fair attempt but there were inaccuracies in all areas, more attention needed here.

#### **5/10**

Further familiarity and understanding is needed in general.

#### **4/10**

No real effort to engage with this area.