

Royal Irish
Academy of
Music

CERTIFICATE/DIPLOMA EXAMINATION SYLLABUS

MUSICIANSHIP

[Theoretical Certificate 1
[Theoretical Certificate 2]
[Diploma of Associate - Harmony & Counterpoint]
[Diploma of Licentiate - Composition, Harmony & Counterpoint]

36 - 38 Westland Row Dublin 2
Tel: +353 1 6325300
Fax: +353 1 6622798
www.riam.ie
E-mail: generaloffice@riam.ie

CONTENTS

		Page
Introduction		3
General Regulations		4
Theoretical Certificate 1	Section I	7
	Section II	8
	Section III	9
Theoretical Certificate 2	Section I	10
	Section II	11
	Section III	12
ARIAM Harmony & Counterpoint	Section I	13
	Section II	14
	Section III	15
LRIAM Composition, Harmony & Counterpoint	Section I	16
	Section II	17
	Section III	18

**TEACHING CERTIFICATES/DIPLOMAS OF THE ROYAL IRISH ACADEMY OF MUSIC
ASSOCIATE (ARIAM)/LICENTIATE (LRIAM)**

The Royal Irish Academy of Music Teaching Certificates and Diploma programmes are intended to provide a framework for the development of performing and teaching skills and to address the needs of many musicians. Having achieved this validation, successful candidates will have greatly enhanced their reputation and employment opportunities and the assurance provided, both for performers and teachers, will inspire greater confidence and personal satisfaction.

A warm welcome to all aspiring candidates and we wish you every success!

GENERAL REGULATIONS

Age Limit

Teaching Certificates

Candidates for all Teaching Certificates/Diplomas must be over eighteen years of age in the year of the examination on 1st July for June examination session and 31st December for the November/December examination session.

ARIAM/LRIAM Harmony & Counterpoint

Candidates for Diplomas must be over eighteen years of age in the year of the examination on 1st July for June examination session.

Examination Structure

Please note **candidates must enter all Sections - Sections I, II and III on first entry**). If a candidate fails any of the sections, they must re-take the relevant 'failed' section within the time frame outlined below and an exemption will be given for the section in which the candidate has passed.

It is the candidate's responsibility to adhere to the current syllabus including any amendments.

Time Frame for completing a Teaching Certificate

The time frame for completion of an entire Certificate dating from the candidate's first attempt is **two** years.

Exemption will be granted in the section or sections of the examination in which candidates are successful for a period of two years from first entering. Exemptions will automatically become invalid should candidates not successfully attain a Certificate within the given time frame.

Time Frame for completing an Associate Diploma

The time frame for completion of the entire Diploma dating from the candidate's first attempt is **four** years. While there are two examination periods per academic year, a student may only sit each component a maximum of four times within the four year time frame.

Exemption will be granted in the section or sections of the examination in which candidates are successful for a period of four years from first entering. Exemptions will automatically become invalid should candidates not successfully attain a diploma within the given time frame.

Time Frame for completing a Licentiate Diploma

The time frame for completion of the entire Diploma dating from the candidate's first attempt is **two** years.

Exemption will be granted in the section or sections of the examination in which candidates are successful for a period of two years from first entering. Exemptions will automatically become invalid should candidates not successfully attain a diploma within the given time frame.

Guidelines for entering Theoretical Certificate 1

- Candidates are advised to have attained Grade 7 Theory with a mark of 85% or more with RIAM Local Centre or comparable exam board or will have achieved an equivalent standard through their professional experience.

Guidelines for entering Theoretical Certificate 2

- Candidates are advised to have attained Senior Certificate with a mark of 85% or more with RIAM Local Centre or comparable exam board or will have achieved an equivalent standard through their professional experience.

Guidelines for entering ARIAM Harmony & Counterpoint

- Candidates are advised to have attained Senior Certificate with a mark of 85% or more with RIAM Local Centre or comparable exam board or will have achieved an equivalent standard through their professional experience.

Guidelines for entering LRIAM Composition, Harmony & Counterpoint

- Candidates are advised to have attained an ARIAM or equivalent recognised diploma or will have achieved an equivalent standard through their professional experience.

Examination Dates

The Teaching Certificates are held at the Royal Irish Academy of Music twice yearly during **June** and **November/December**. The ARIAM/LRIAM Diplomas are only held in **November/December**. [Please note the examinations are only held at the Royal Irish Academy of Music]. Entry forms and details of fee structure are available from the General Office, RIAM 36-38 Westland Row, Dublin 2.

Completed entry form and full fees should be received by the General Office not later than:

- 5.00 pm on April 21st for the June examination session
- 5.00 pm on September 30th for the November/December examination session

Should either of these dates fall on a weekend or Bank Holiday the deadline for entries will close on the previous Friday at 5.00 pm. **No late entries will be accepted.**

Examination Notification

Candidates must attend for examination on the date/time shown on their letter of notification.

Notifications will be sent at least two weeks prior to examination date. The RIAM must be notified of any unavailable dates which the candidates may have within the examination period. This must be done, in writing, at the time of application. Although no guarantee can be given, the RIAM will endeavour to accommodate candidate's requests wherever possible.

Conduct of Examinations

Please note the following:

- i Photocopies of music texts may not be used in examinations unless prior written permission has been obtained from the publisher, in which case the permission

must be shown to the examiner before the exam. Any other exceptions (e.g. copying a single page for difficult page turns etc.) should be in line with the Code of Fair Practice (1992) published by the Music Publishers' Association (3rd Floor, Strandgate, 18-20 York Building London WC2N 6JU).

- ii Examiners reserve the right to hear all or part of each prepared work.
- iii Candidates may be required to provide proof of identification when presenting themselves for examination.
- iv The pass mark in the Aural section is 60%. The pass mark in all other sections is 75%. Candidates who receive a mark of 85% or over in all sections are deemed to have passed with Honours.

Absence

Candidates who are unable to attend due to unforeseen circumstances should inform the General Office immediately. Any candidate failing to attend the examination(s) on the day and time appointed will forfeit the entry fee. In cases of serious illness/injury candidates will be allowed to re-enter within a twelve month period on payment of a registration fee of €50.00, provided written notification is received within 14 days of the scheduled examination, accompanied by a medical certificate. In other cases of re-entry the full fee must be paid although the RIAM will be sympathetic to bona fide cases in which appropriate evidence is provided.

Results

The results of the examination with particulars of the marks gained will be forwarded to candidates as soon as possible. Diploma certificates for successful candidates will be forwarded with the examination results. Correspondence will not be entered into in any circumstance regarding the decision of the examiners, which must, in every case, be considered final.

Use of Letters

Successful candidates for the Associate and Licentiate Diplomas will have the right to use the following letters after their names:

Associate	A.R.I.A.M
Licentiate	L.R.I.A.M

The Teaching Diploma Licentiate of the Royal Irish Academy of Music (L.R.I.A.M) is recognised by the Department of Education as a H.Dip qualification for whole time employment in Ireland in:

- (a) Vocational Schools
- (b) Secondary Schools (teachers must also hold a validated music degree from a recognised university in Ireland or Britain).

THEORETICAL CERTIFICATE 1

This Certificate is divided into three sections, which are as follows:

	Maximum Marks	Pass Mark
Section 1 - Paper I [Harmony/Counterpoint/Accompaniment]	100	75
- Paper II [History]	100	75
Section II - Aural Tests	100	60
Section III - Written Submission/Viva Voce	100	75

This certificate will confer the candidate with a qualification, which acknowledges their ability to teach theory up to, and including Grade 6 Local Centre Examinations.

SECTION I

Paper 1: Harmony, Counterpoint, Accompaniment - 3 hour paper [100 Marks]

Candidates to answer three questions:

Harmony [40 Marks]

Common chords and the dominant 7th and their inversions in four parts. Diminished chords in first inversion. Modulation to nearly related keys. Suspensions. Auxiliary notes, accented and unaccented passing notes. Applied technique of the above for SATB by adding SAT to a given figured bass part (eight to twelve bars).

Counterpoint [30 Marks]

Counterpoint in two parts with a central modulation (eight to twelve bars).

Accompaniment [30 Marks]

To write a simple piano accompaniment to a given line such as a simple folk melody with modulation. The opening accompaniment figuration will be supplied.

Paper 2: History - 3 hour paper [100 Marks]

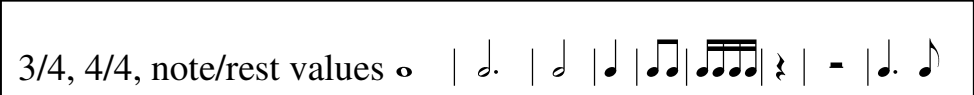
Knowledge of the Baroque and Classical periods. Three elements:-

- 1 Definitions relating to the Baroque and Classical periods. (Forms, style and terms included). [15 Marks]
- 2 The presentation of 5 extracts of scores relating to the above eras. The candidate to choose three of the five and comment on which era they would place the relevant work and also give concrete, substantial reasons as to why they make their choice. [45 Marks]
- 3 A general essay type question relating to the above eras. (A choice given e.g. programme notes on a work, the development of forms, the life and works of various composers relating to the above eras). [40 Marks]

SECTION II

Aural Tests [100 Marks]

- 1 Recognise intervals (i.e. to write and name), all from the same lower note. Each played 3 times by the examiner. [16 Marks]
- 2 To recognise only, triads and inversions, major/minor in root, 1st and 2nd inversion. Diminished/augmented in root position only. Each played 3 times by the examiner. [14 Marks]
- 3 Rhythm. Two rhythms in the context of a melody. Each 4 bars long, played 4 times by the examiner.

(a) 3/4, 4/4, note/rest values  [8 Marks]

(b) 6/8, note values  [8 Marks]

- 4 Melody. A melody in major/ minor keys in 3/4, 4/4, four bars long. Leaps to notes of the tonic triad. In the minor key the leading note will appear in relation to the tonic only. Played 4 times by the examiner.

3/4, 4/4, note values  [18 Marks]

- 5 Write the upper part of a two-part treble and bass 3-bar fragment. Major keys only. The bass part will be printed. Leaps to notes of the tonic triad. No rests, played 4 times by the examiner. [12 Marks]
- 6 The placing of 6 works (unprepared) into their respective eras - reasons for choice to be given. [24 Marks]

SECTION III

Written Submission/Viva Voce [100 Marks]

Written Submission [75 Marks]

To submit 3 papers on a list of set questions (set at the beginning of each year), referring to the teaching of rudiments/ aural/ harmony/ history. (Word count - minimum 1500).

Paper I:	Emphasis on rudiments/aural	[35 Marks]
Paper II:	Harmony	[20 Marks]
Paper III	History	[20 Marks]

Viva Voce - Oral Exam - 1 hour [25 Marks]

Two Examiners will examine the above three papers by viva voce. Candidates can also be asked about matters relating to the teaching and learning issues of the theoretical material from Preparatory - Grade 6 Music Workout series.

Note: Written submissions for the **June/July** session must be handed in with examination entry form by 21st April each year.

Written submissions for the **November/December** sessions must be handed in with examination entry form by 30th September each year.

THEORETICAL CERTIFICATE 2

This Certificate is divided into three sections, which are as follows:

	Maximum Marks	Pass Mark
Section 1 - Paper I [Harmony/Counterpoint/Accompaniment]	100	75
- Paper II [History]	100	75
Section II - Aural Tests	100	60
Section III - Written Submission/Viva Voce	100	75

This certificate will confer the candidate with a qualification, which acknowledges their ability to teach theory up to, and including Senior Certificate Local Centre.

SECTION I

Paper 1: Harmony, Counterpoint, Analysis - 3 hour paper [100 Marks]

Candidates to answer three questions:

Harmony [40 Marks]

Common chords and the dominant 7th and their inversions in four parts. Diminished and augmented triads in root position and first inversion. Modulation to nearly related keys. Suspensions in upper parts. Auxiliary notes, accented and unaccented passing notes. Applied technique of the above for SATB either by adding ATB to a given soprano part, or by adding SAT to a given bass, or a combination of both (eight to twelve bars).

Counterpoint [30 Marks]

Counterpoint in two parts, vocal and instrumental using the above harmonic resources (eight to twelve bars).

Analysis [30 Marks]

Analysis of the form and harmony of an unprepared piece.

Paper 2: History - 3 hour paper [100 Marks]

Knowledge of Impressionism, Romantic and 20th Century. Three elements:

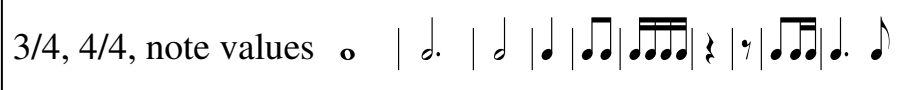
- 1 Definitions relating to the above eras. (Forms, style and terms included). [20 Marks]
- 2 Score Reading of orchestral excerpts relating to the 19th and 20th century repertoire. [30 Marks]
- 3 A general essay type question relating to the above eras. (A choice given e.g. programme notes on a work, the development of forms, the life and works of various composers relating to the above eras). [50Marks]

SECTION II

Aural Tests [100 Marks]

1 Recognise all intervals (i.e. to write and name) from a movable bottom note. Each played 3 times by examiner. [18 Marks]

2 Rhythm. Two rhythms in the context of a melody. Each 4 bars long, played 4 times by examiner.

(a) 3/4, 4/4, note values  [16 Marks]

(b) 6/8, note values  [16 Marks]

3 Melody. A melody in major/ minor keys in 3/4, 4/4, 6/8, four bars long. Leaps to notes of the tonic and dominant triads. In the minor key the melodic minor pattern will be included. No rests. Played 4 times by examiner.

3/4, 4/4, note values  - , no rests [20 Marks]

4 Write lower part of a treble and bass extract, 3 bars long in major or minor keys. Leaps to the tonic or dominant triads. Played 4 times by examiner. [15 Marks]

5 Recognition of various forms (3 extracts). Played 3 times by examiner. [15 Marks]

SECTION III

Written Submission/Viva Voce [100 Marks]

Written Submission [75 Marks]

To submit 3 papers on a list of set questions (set at the beginning of each year), referring to the teaching of rudiments/ harmony/ history/ aural. (Word count - 2000)

Paper I:	Emphasis on harmony	[35 Marks]
Paper II:	Rudiments/ aural	[20 Marks]
Paper III:	History	[20 Marks]

Viva Voce - Oral Exam - 1 hour [25 Marks]

Two Examiners will examine the above three papers by viva voce. Candidates can also be asked about matters relating to the teaching and learning issues of the theoretical material from Grade 7 to Senior Certificate Music Workout series.

Note: Written submissions for the **June/July** session must be handed in with examination entry form by 21st April each year.

Written submissions for the **November/December** sessions must be handed in with examination entry form by 30th September each year.

DIPLOMA OF ASSOCIATE HARMONY & COUNTERPOINT

The Diploma is divided into three sections, which are as follows:

		Maximum Marks	Pass Mark
Section 1	Paper I [Harmony & Counterpoint]	100	75
	Paper II [Analysis]	100	75
Section II	Aural Tests	100	60
Section III	Paper I [Set Works/Viva Voce]	100	75
	Paper II [Principles of Teaching]	100	75

The pass mark in each paper is 75%. However, if a candidate receives a result of between 70-74% in **ONE** paper they will be awarded a compensatory pass, only if there is sufficient excess found within the other paper. There is no compensation between Sections. Students must be successful in all 3 Sections in order to be awarded the diploma.

SECTION I

Paper I: Harmony and Counterpoint - 3½ hour paper [100 Marks]

Three Questions to be answered:

Question 1: To harmonise a Bach Chorale (soprano line given). This question is obligatory.

Question 2: To complete one of the following: String Quartet in the style of Haydn (12-16 bars), the opening 4 bar area will be given and thereafter the complete violin or cello part will be supplied.

or

Complete a short extract of a piano accompaniment to a vocal melody or instrumental solo part.

Question 3: To complete a contrapuntal two part texture (one part given), of approximately 16-20 bars length.

Paper II: Analysis - 2½ hour paper [100 Marks]

Three questions to be answered.

Question 1: Formal analysis of a movement or piece in standard classical form (as in Paper II of the LRIAM musical subjects), with recognition of modulations, cadences and general overall structure. May include fugue (exposition only).

Question 2: Harmonic analysis, to include some recognition of simple chromatic harmonies.

Question 3: Score Reading.

SECTION II

Aural Tests [100 Marks]

The pass mark in the Aural paper is 60%. There is no compensation possible in this section.

- 1 To write, from dictation, an eight bar-melody, which uses simple or compound time signatures, in major and minor keys, to include modulation to the dominant or relative of the tonic (increased in difficulty from level 10). To be played by the examiner as follows: twice through complete; then first phrase of four bars twice, then second phrase of four bars twice; then finally twice through complete. Key and time signature will be stated, and tonic chord and key note will be sounded before each playing.
- 2 A reasonably difficult rhythm of a melody in simple or compound times, four bars in length. The rhythmic pulse to be indicated by the examiner before each playing.
- 3 A simple passage in two melodic parts in treble and bass clefs, four bars in length, played six times by the examiner. The tonic note, tonic chord and rhythmic pulse will be played/ indicated by the examiner before each playing.
- 4 To write down the soprano and bass lines of a short harmonised chorale phrase of suitable difficulty in major or minor keys, and to indicate the harmony by Roman Numerals or Figured Bass. Key and tonic chord will be stated and opening chord will be given/ indicated, played six times by the examiner.
- 5 Detect inaccuracies in a short passage in two melodic parts played four times by the examiner. Candidates will be expected to indicate the inaccuracies on a score, which they will have had the opportunity of studying for a few minutes prior to this test.
- 6 Recognise the form and/ or style of a short movement. Also to suggest a composer and give reasons for one's choice. Played twice.
- 7 To recognise modulations from a given key to dominant, sub-dominant or relative minor or major keys (played twice).
- 8 The recognition of the form or style of three different extracts. One extract will relate to form the other two extracts to relate to style and instrumentation. This test will be played twice.

SECTION III

Paper I: Set Works/Viva Voce - Oral Exam - 1¼ hours [100 Marks]

Candidates will be required to answer questions testing their general analytical knowledge of the best known standard works and of two set works in detail. The set works for this part of the examination will be announced in January of each year and details will be supplied on application to the academy. In addition, candidates may also be required to elaborate further on their answers to the teaching questions as set for Principles of teaching. (Section III - Paper II).

Paper II: Principles of Teaching - 2½ hour paper [100 Marks]

Questions on the principles of teaching covering Aural Training, Rudiments, Harmony and Counterpoint and the History of Music.

Note: The pass mark in each paper of Section III is 75%. However, if a student receives a result between 70 - 74% in **one** paper they will be awarded a compensatory pass, only if there is sufficient excess found within the other paper.

**DIPLOMA OF LICENTIATE
COMPOSITION, HARMONY AND COUNTERPOINT**

The Diploma is divided into three sections, which are as follows:

		Maximum Marks	Pass Mark
Section I	Paper I [Composition -Imitation of styles]	200	150
	Paper II [Orchestration]	100	75
Section II	Aural Tests	100	60
Section III	Paper I [Set Works/Viva Voce]	100	75
	Paper II [Keyboard Harmony]	100	75
	Paper III [Principles of Teaching]	100	75
	Paper IV [Composition Paper]	100	75

The pass mark in each paper is 75%. However, if a student receives a result of between 70-74% in **ONE** paper, in Section I or III, they will be awarded a compensatory pass, only if there is sufficient excess found within the other paper. There is no compensation between Sections. Students must be successful in all 3 Sections in order to be awarded the diploma.

SECTION I

Paper I: Composition - Imitation of Styles - 3½ hour paper [200 Marks]

Candidates will be required to complete two questions, one chosen from each section.

Section A [100 Marks]

(i) To harmonise a Bach Chorale (soprano line given).

or

(ii) To complete a String Quartet in the style of Haydn, the opening 4 bar area will be given and thereafter the complete violin or cello part will be supplied.

Section B [100 Marks]

(i) To write a two-part invention in the style of Bach (opening given).

or

(ii) To complete the upper parts of a trio sonata working from a figured bass. Corelli style).

Note: The pass mark in each paper of Section I is 75%. However, if a student receives a result between 70 - 74% in **one** paper they will be awarded a compensatory pass, only if there is sufficient excess found within the other paper.

SECTION II

Aural Tests [100 Marks]

The pass mark in the Aural paper is 60%. There is no compensation possible in this module.

- 1 To write, from dictation, an eight bar-melody, which uses simple or compound time signatures, in major and minor keys, to include modulations (increased difficulty from ARIAM Harmony & Counterpoint Diploma). To be played by the examiner as follows: twice through complete; then first phrase of four bars twice, then second phrase of four bars twice; then finally twice through complete. Key and time signature will be stated, and tonic chord and key note will be sounded before each playing.
- 2 To write both parts of a two-part passage in treble and bass clefs, four bars in length, played six times by the examiner. The tonic note, tonic chord and rhythmic pulse will be played/ indicated by the examiner before each playing.
- 3 To write a short sequence of not more than 8 four-part chords in SATB format, played 7 times by the examiner. Key and tonic chord will be stated and opening chord will be given/ indicated by the examiner.
- 4 To recognise two modulations within a short piece, played twice by the examiner.
- 5 Recognise the form and/ or style of a short movement. Played twice.

SECTION III

Paper I: Set works/Viva Voce - Oral Exam - 1 hour [100 marks]

Candidates will be required to answer questions testing their general analytical knowledge of the best known standard works and of one set work in detail. The set work for this part of the examination will be announced in January of each year and details will be supplied on application to the academy. In addition, candidates may also be required to elaborate further on their answers to the teaching questions as set for Section III, Paper III - Principles of Teaching.

Paper II: Keyboard Harmony - Practical Exam - 30 minutes [100 marks]

- (i) To prepare three accompaniments from a given list and the examiner will choose one on the day of the examination.
- (ii) To harmonise an eight bar melody with a given figured bass. The following chords to be included (5/3, 6, 6/4, 7, 4-3 suspension, 6/5 in the context of ii7b-V-I cadential ending).
- (iii) To play a single line in the alto or tenor clef.
- (iv) To harmonise the cadence points of a given melody. Modulations may be included.

Paper III: The Principles of Teaching - 3 hour Paper [100 marks]

Questions on the principles of teaching covering Aural Training, Rudiments, Harmony and Counterpoint and the History of Music.

Paper IV: Composition paper - duration - 3 hour Paper [100 marks]

One question to be answered

- (i) A selection of texts will be given and from these the candidate may select a text and set it for:
 - (a) Solo voice and piano accompaniment
or
 - (b) Voices and piano accompaniment
or
 - (c) Vocal solo/choir and ensemble accompaniment.
- (ii) Write a piece for Keyboard, opening given.
- (iii) Compose a short work for chamber ensemble based on a given opening (the number of instruments used should not be less than three).
- (iv) To arrange a folk tune for various instrumental resources or 3 - 4 part choir with or without accompaniment.

Note: The pass mark in each paper of Section III is 75%. However, if a student receives a result between 70 - 74% in **one** paper they will be awarded a compensatory pass, only if there is sufficient excess found within the other papers.