



ROYAL IRISH ACADEMY OF MUSIC

RIAM EXAMS

ACCORDION SYLLABUS

EFFECTIVE FROM 2019

## EXAM TIMINGS

GRADES	RECITAL CERTIFICATE	THEORY AND HARMONY
Primary, Grade I: 10 minutes	Junior: 5–10 minutes	Preparatory: 1 hour
Grade II: 12 minutes	Intermediate: 12–15 minutes	Grades I & II: 1 ½ hours
Grade III: 15 minutes	Advanced: 20–25 minutes	Grades III, IV, & V: 2 hours
Grades IV & V: 20 minutes		Grades VI, VII, VIII, & Senior Certificate: 3 hours
Grades VI, VII, & VIII: 30 minutes		
Senior Certificate: 45 minutes		
Candidates who submit a special needs form are allocated additional time		

### Grades

Graded exams consist of the performance of 3 pieces, scales & arpeggios, and any other relevant exercises, sight-reading, aural tests, and theory questions. From Grade VI–Senior Certificate, the aural and theoretical sections are combined; there is a brief *viva voce* section for senior certificate only. All graded exams are marked out of 100, pass mark 60. Pass category for marks awarded 60–69, pass with Merit 70–79, pass with Honours 80–89, and pass with Distinction 90+.

### Recital certificate

The recital certificate consists of the performance of pieces only. It is open to any instrument as well as any genre of music. A minimum of two pieces must be performed at junior level, while a minimum of three pieces must be performed at both the intermediate and advanced levels; it is important to note that more pieces may be necessary to meet the time requirement. The recital certificates are marked out of 100 and successful candidates will receive a medal as well as certificate: the pass mark is 70. Medal categories: bronze medal for marks awarded 70–79; silver medal for marks awarded 80–89; and gold medal for marks awarded 90+.

**The exam room**

Unless providing accompaniment for the exam or acting as page-turner for a recital exam (where appropriate), parents/guardians, teachers, and friends are not permitted in the exam room; exceptions are made in certain circumstances. Training and monitoring during live exams take place throughout the year however, in which case there may be more than one examiner in the room at a time (see Training and Monitoring page 76).

Please note that the recording of exams is prohibited.



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# INTRODUCTION

Welcome to the Royal Irish Academy of Music RIAM Exams Accordion Syllabus online. Please note that this syllabus will be effective from the winter exam session, starting 1 November 2019 until further notice. The accordion syllabus will also appear in a printed version in 2020 and will be part of the booklet comprising the organ, harpsichord, and percussion syllabuses.

The exam is the culmination of dedication to practise and commitment to lessons, as well as the chosen form of assessment by you to measure your progress as a musician at a given point in time. To assist you in this journey we hope you enjoy changes to the format of the syllabus:

- All sections of the exam are listed under each grade with their corresponding marks;
- All titles of any RIAM publications for supporting tests, where applicable, have been provided;
- All scales and arpeggios have been noted in full and, where applicable, listed in the order of the circle of fifths.

For those looking for an alternative avenue of assessment, you may be interested in the recital certificate exam: emphasis is placed on performance only as supporting tests are not examined. Please note revisions to the recital certificate requirements: candidates must now supply programme notes as opposed to only listing the pieces and composers performed as was the previous criteria. At each recital level – Junior, Intermediate, and Advanced – the requirement for notes will vary so it is important to consult this part of the syllabus closely. Programme notes have been added to enrich the candidate's learning experience: writing and researching programme notes, even on a basic level, will encourage candidates to think actively about, engage with, and participate in the programme selection; notwithstanding learning about the musical world in which the work in question first appeared. The overall objective for the recital programme then is to take distance from graded exam-focussed learning by encouraging candidates to take control of their musical journey and/or to be actively involved in the process.

This is also a syllabus for theory and harmony. We recommend following this syllabus to enhance musicianship skills and to complement the practical component of your tuition (even if you choose not to take the written exam). Although it is not obligatory to sit the RIAM Theory and Harmony exams, there are benefits in doing so: if you have successfully completed grade 6 theory before your grade 6 practical exam for example, you will be exempt from the aural/theoretical tests (see all theory sections under each grade for further information). There are also additional sections such as 'General Theory' (a response to frequently encountered misconceptions in the exam room), 'Local Centre Exams Office Information', and 'Professional Development' that may be of interest.

We hope you enjoy all aspects of this syllabus and we look forward to working with you throughout its duration.

Best of luck in your exams and music tuition.

Dr Majella Boland (Senior Examiner, Publications)  
Dublin, July 2019

# ACCORDION

Compiled by John Chilton

- ✓ Please have your accordion ready to play when called for your exam
- ✓ Remember to bring a copy of your pieces for the examiners (three pieces must be presented in the exam)
- ✓ Original music must also be in the room during the exam; failure to produce original music will result in disqualification.
- ✓ Repeats are not required in the exam, but where applicable *Da Capo* and *Del Segno* markings should be observed.
- ✓ All scales, arpeggios, and relevant exercises must be performed from memory.
- ✓ Remember to bring your successful RIAM Theory & Harmony result sheet and/or certificate to the practical exam if it corresponds with the grade or is higher than the grade you are taking on the accordion; you will be exempt from the theory or aural/theoretical observation section as appropriate. (RIAM Theory & Harmony exams only are accepted).

# PRIMARY: ACCORDION

## SCALES (15 marks)

All scales are to be prepared **right hand only**.

All notes to be sustained with an even tone and changing bellows direction before each successive note.

**Scales to be played from memory.**

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SCALES:	KEYS	OCTAVE
	Major	
	C, G	1

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## PIECES (60 marks: 20x3)

Candidates must prepare **any three pieces** from the list below.

COMPOSER	PIECE	PUBLICATION (PUBLISHER)
Brennan	Alouette	<i>Accordion Book of Tricks (IAA)</i>
Brennan	Holly	<i>Accordion Book of Tricks (IAA)</i>
Brennan	Mary had a Little Lamb	<i>Accordion Book of Tricks (IAA)</i>
Chilton	Cuckoo Waltz	<i>Four Easy Solos (IAA)</i>
Chilton	Evening Song	<i>Four Easy Solos (IAA)</i>
Chilton	Skippping	<i>Four Easy Solos (IAA)</i>
Chilton	Sleepy-Head	<i>Four Easy Solos (IAA)</i>
Trad arr Sedlon	Cuckoo Waltz	<i>Sedlon Accordion Method Book 1–A (Sam Fox)</i>
Trad arr Sedlon	Little Village in the Mountains	<i>Sedlon Accordion Method Book 1–A (Sam Fox)</i>
Trad arr Sedlon	Serenade	<i>Sedlon Accordion Method Book 1–A (Sam Fox)</i>
Trad arr Wright	Little Bo Peep	<i>Primary Course (Charnwood)</i>
Trad arr Wright	Nemo	<i>Primary Course (Charnwood)</i>
Trad arr Wright	Oranges and Lemons	<i>Primary Course (Charnwood)</i>
Trad arr Wright	This Old Man	<i>Primary Course (Charnwood)</i>

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# PRIMARY: ACCORDION

## THEORY

(5 marks)

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

### Name and explain

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

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

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## AURAL

(10 marks)

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

### Aural Observation

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

### Memory

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

### Reading

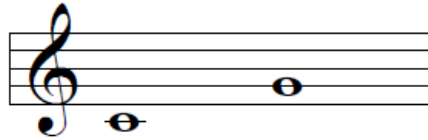
- Clap or tap at sight a four-bar rhythm in either simple triple or quadruple time, consisting of crotchets, minims, dotted minims, and semibreves. The use of time names is also accepted.

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

# PRIMARY: ACCORDION

## SIGHT-READING (10 marks)

Candidates are to name and play on the bass keyboard the bass notes or major chords of C, G and F (chords will be written in full chord notation without chord symbols) **and to** play on the treble keyboard a short piece in simple triple or quadruple time in a five-finger position, using crotchets, minims, dotted minims, and semibreves for the range below:



# NOTES

# GRADE I: ACCORDION

## SCALES AND BROKEN CHORDS

(15 marks)

All scales and broken chords are to be prepared right hand only.

All notes in the scale to be sustained with an even tone and changing bellows direction before each successive note.

**Scales and broken chords to be played from memory.**

SCALES:	KEYS	OCTAVE
	Major	
	C, G, F	1
BROKEN CHORDS:	C, G, F	1

Example in C Major:



## PIECES

(60 marks: 20x3)

Candidates must prepare **any three pieces** from the list below.

COMPOSER	PIECE	PUBLICATION (PUBLISHER)
Bayly arr Sedlon	Long, Long Ago	<i>Sedlon Accordion method Book I-A (Sam Fox)</i>
Breitfuss	Allegro	<i>Bass Macht Spass (ABC Edition /Jetelina)</i>
Breitfuss	Lustig	<i>Bass Macht Spass (ABC Edition /Jetelina)</i>
Breitfuss	Melodie	<i>Bass Macht Spass (ABC Edition /Jetelina)</i>
Breitfuss	Ostinato	<i>Bass Macht Spass (ABC Edition /Jetelina)</i>
Loh	Feel the Motion	<i>Nice 'n easy (Verlag Purzelbaum/Jetelina)</i>
Loh	Sway in	<i>Nice 'n easy (Verlag Purzelbaum/Jetelina)</i>
Loh	Easy Entry	<i>Nice 'n easy (Verlag Purzelbaum/Jetelina)</i>
Loh	Easy to handle	<i>Nice 'n easy (Verlag Purzelbaum/Jetelina)</i>

# GRADE I: ACCORDION

CONTINUED: COMPOSER	PIECE	PUBLICATION (PUBLISHER)
<b>Lyte arr Sedlon</b>	Row, Row, Row Your Boat	<i>Sedlon Accordion method Book 1-A (Sam Fox)</i>
<b>Romani</b>	The Church in the Dale	<i>Pennine Pictures (Kestrel)</i>
<b>Romani</b>	By the Reservoir	<i>Pennine Pictures (Kestrel)</i>
<b>Romani</b>	The Old Weaver's Cottage	<i>Pennine Pictures (Kestrel)</i>
<b>Sedlon</b>	Peasant Dance	<i>Sedlon Accordion method Book 1-A (Sam Fox)</i>

## THEORY (5 marks)

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

### Name and explain

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

## AURAL (10 marks)

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

### Aural Observation

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

### Memory

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

### Reading

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

# GRADE I: ACCORDION

- Sing, hum, or whistle at sight a two-bar melody (range of a major third in C major) in simple quadruple time. The tonic chord and starting note will be provided. Tonic sol-fa is equally accepted. At the candidate's request, the examiner will transpose the starting note to suit the candidate's range.

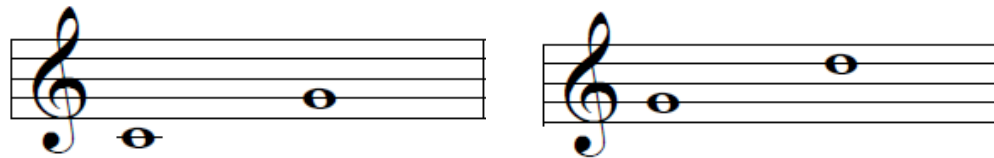
For exam preparation, *Sample Aural Tests: Junior Grades for RIAM Local Centres and Schools* is available from music stockists.

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## SIGHT-READING

(10 marks)

Candidates are to name and play on the bass keyboard the bass notes or major chords of C, G, D, and F (chords will be written in full chord notation without chord symbols) **and** to play on the treble keyboard a short piece in simple triple or quadruple time in a five-finger position, using crotchets, minims, dotted minims, and semibreves for the ranges below:



# NOTES

# GRADE II: ACCORDION

## SCALES, ARPEGGIOS, AND CHORD SEQUENCE (15 marks)

All scales and arpeggios are to be prepared right hand only.

All scales and arpeggios are to be played andante in two-note slurred groupings, and from memory.

Bellows are at the teacher's discretion.

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SCALES:	KEYS	OCTAVE
---------	------	--------

Major		
-------	--	--

G, D, F		
---------	--	--

1
---

Harmonic minor		
----------------	--	--

A, D		
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1
---

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ARPEGGIOS:	Major	
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G, D, F		
---------	--	--

1
---

Minor		
-------	--	--

A, D		
------	--	--

1
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CHORD SEQUENCE:	I–IV–V–I in C major
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I IV V I



# GRADE II: ACCORDION

## PIECES

(60 marks: 20x3)

Candidates must prepare **any three pieces** from the list below.

COMPOSER	PIECE	PUBLICATION (PUBLISHER)
Gould	Simplicity	<i>Hayride (IAA)</i>
Gould	Bear With!	<i>Hayride (IAA)</i>
Gould	End Of The Day	<i>Hayride (IAA)</i>
Harris	Stamping Dance	<i>The Young Player Volume 1 (Charnwood)</i>
Harris	Moving About	<i>The Young Player Volume 1 (Charnwood)</i>
Harris	Quiet Corner	<i>The Young Player Volume 1 (Charnwood)</i>
Jekic	Be Cool	<i>Popline (Verlag Purzelbaum)</i>
Jekic	Happy End	<i>Popline (Verlag Purzelbaum)</i>
Jekic	Welcome	<i>Popline (Verlag Purzelbaum)</i>
Loh	Just Listen	<i>Nice 'n easy (Verlag Purzelbaum/Jetelina)</i>
Loh	Like a Blues	<i>Nice 'n easy (Verlag Purzelbaum/Jetelina)</i>
Loh	Set in Motion	<i>Nice 'n easy (Verlag Purzelbaum/Jetelina)</i>
Wright	Dancing on the Green	<i>In the Country (Charnwood)</i>
Wright	Grazing Cattle	<i>In the Country (Charnwood)</i>
Wright	Haystacks	<i>In the Country (Charnwood)</i>

## THEORY

(5 marks)

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

### Name and explain

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

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

## AURAL

# GRADE II: ACCORDION

(10 marks)

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

## Aural Observation

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

## Memory

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

## Reading

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

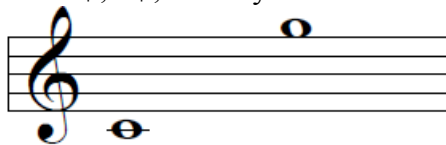
For exam preparation, *Sample Aural Tests: Junior Grades for RIAM Local Centres and Schools* is available from music stockists.

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## SIGHT-READING

(10 marks)

Candidates are to name and play on the bass keyboard the bass notes or major chords of C, G, D, F, B $\flat$  (chords will be written in full chord notation without chord symbols) **and** to play on the treble keyboard a short piece in simple duple, triple, or quadruple time, in a five-finger position, within the overall range of Middle C to G above the staff (see below) using crotchets, minims, dotted minims, and semibreves, as well as crotchet rests. Accidentals F $\sharp$ , C $\sharp$ , B $\flat$  may be included as well as slurs and staccato markings.



# NOTES

# GRADE III: ACCORDION

## SCALES, ARPEGGIOS, AND CHORD SEQUENCES

(15 marks)

All major scales and arpeggios are to be prepared hands separately and together.

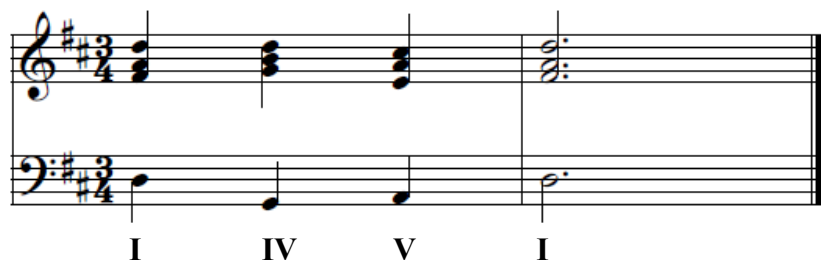
All minor scales and arpeggios to be played right hand only.

**All scales and arpeggios are to be played andante in two-note slurred groupings, and from memory.**

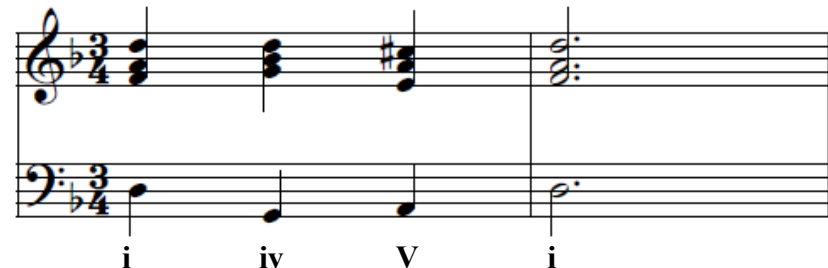
**Bellows are at the teacher's discretion.**

SCALES:	KEYS	OCTAVE
	<b>Major</b>	
	C, G, D, F	1
	<b>Harmonic minor</b>	
	D, G, C	1
ARPEGGIOS:	<b>Major</b>	
	C, G, D, F	1
	<b>Minor</b>	
	D, G, C	1
CHORD SEQUENCE:	I–IV–V–I	in D major
	i–iv–V–i	in D minor

**D major**



**D minor**



# GRADE III: ACCORDION

## PIECES

(60 marks: 20x3)

Candidates must prepare **any three pieces** from the list below.

**\*Pieces marked with an asterisk require free bass accordion**

COMPOSER	PIECE	PUBLICATION (PUBLISHER)
Bernau	Ein Tänzchen	<i>Musikmappe Band 1 (Hohner)</i>
Bernau	Marsch	<i>Musikmappe Band 1 (Hohner)</i>
Bernau	Sonatina im alten Stil	<i>Musikmappe Band 1 (Hohner)</i>
Dubois*	Creole <b>or</b> Marche <b>or</b> Passepied <b>or</b> Valse triste	<i>A La Tuilerie (sheetmusicplus.com)</i>
Frosteegger*	Toccata: mov 1	<i>Little Contrapuntal Suite (IAA)</i>
Jekic	New Fashion	<i>Popline (Verlag Purzelbaum)</i>
Jekic	Good Condition	<i>Popline (Verlag Purzelbaum)</i>
Jekic	Hotline	<i>Popline (Verlag Purzelbaum)</i>
Ketzscher	Drei Kleine Tänze: no 1	<i>Kaleidoskop Band 1 (DVfM)</i>
Loh	Los Companeros	<i>Nice 'n easy (Verlag Purzelbaum/Jetelina)</i>
Loh	Motion Study	<i>Nice 'n easy (Verlag Purzelbaum/Jetelina)</i>
Loh	Nice to Dance	<i>Nice 'n easy (Verlag Purzelbaum/Jetelina)</i>
Loh	Tango Fernando	<i>Nice 'n easy (Verlag Purzelbaum/Jetelina)</i>
Loh	Nice Waltz	<i>Nice 'n easy (Verlag Purzelbaum/Jetelina)</i>
Lundquist*	Mittelalterliches Lied no 2	<i>Allerlei (Hohner)</i>
Reinbothe	Kreis-Spiel: no 3 Lustig beschwingt	<i>Kaleidoskop Band 1 (DVfM)</i>

## THEORY

(5 marks)

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

### Name and explain

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

# GRADE III: ACCORDION

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

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## AURAL (10 marks)

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

### Aural Observation

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

### Memory

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

### Reading

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

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

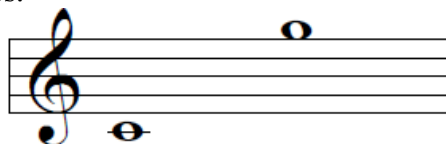
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# GRADE III: ACCORDION

## SIGHT READING

(10 marks)

To play a short piece in simple duple, triple, or quadruple time. Hands together in the major keys of C, G, D, or F. The right hand will be in a five-finger position within the range Middle C to G above the staff (see below): accidentals F♯, C♯, B♭ may be included. The left hand may use the bass notes and major chords of C, G, D, A, F, and B♭. Chord names will be written above each chord on its first appearance only. Dynamic markings (*p–f*) may feature as well slurred notes and staccato markings. Note values used will be crotchets, minims, dotted minims, and semibreves.



# GRADE IV: ACCORDION

## SCALES/CONTRARY MOTIONS, ARPEGGIOS, AND CHORD SEQUENCES (15 marks)

All major scales and arpeggios to be played hands together in similar motion legato followed immediately by contrary motion staccato, **two notes in the right hand (2 octaves) against one note in the left hand (1 octave)\***.

All minor scales and arpeggios to be played hands separately and legato.

**Bellows are at the teacher's discretion.**

<hr/>		
SCALES:	KEYS	OCTAVE(S)
	<b>Major</b>	
<i>See example 1</i>	A, E, B $\flat$ , E $\flat$	1 (see note above)*
	<b>Harmonic minor</b>	
	A, D, G, C	1
<hr/>		
CHROMATIC:	Starting on	
Right hand only (legato)	C	1
<hr/>		
ARPEGGIOS:	Major	
<i>See example 2</i>	A, E, B $\flat$ , E $\flat$	1(see note above)*
	<b>Minor</b>	
Hands separately (legato)	A, D, G, C	1
<hr/>		
CHORD SEQUENCE:	I–IV–V–I	in A, E, major
<i>See example 3</i>	i–iv–V–i	in A, E minor.
<hr/>		



# GRADE IV: ACCORDION

## EXAMPLE 1: SCALES

E♭ major similar motion scale legato 1 octave



Followed immediately by contrary motion staccato (2 octaves right hand, 1 octave left hand)



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## EXAMPLE 2: ARPEGGIOS

E♭ major similar motion legato (1 octave)

followed immediately by contrary motion staccato (2 octaves right hand, 1 octave left hand)



# GRADE IV: ACCORDION

## EXAMPLE 3: CHORD SEQUENCES

**A major**

I      IV      V      I

**A minor**

i      iv      V      i

### PIECES

(60 marks: 20x3)

Candidates must prepare **any three pieces** from the list below.

**\*Pieces marked with an asterisk require free bass accordion**

COMPOSER	PIECE	PUBLICATION (PUBLISHER)
Bernau	Abendlied	<i>Musikmappe Band 1 (Hohner)</i>
Bernau	Fröhliche Wanderlung	<i>Musikmappe Band 1 (Hohner)</i>
Bernau	Tarantella	<i>Musikmappe Band 1 (Hohner)</i>
Boll	Freizeitspiele: no 4 Rollschuhlaufen	<i>Kaleidoskop Band 1 (DVfM)</i>
Braun	Go East	<i>Accordeon Update 1.0 (Verlag Purzelbaum)</i>
Braun	Pacific Railroad	<i>Accordeon Update 1.0 (Verlag Purzelbaum)</i>
Braun	Silence	<i>Accordeon Update 1.0 (Verlag Purzelbaum)</i>
Braun	Trinidad	<i>Accordeon Update 1.0 (Verlag Purzelbaum)</i>
Frostegger*	Mvt 3 Fughetta	<i>Little Contrapuntal Suite (IAA)</i>
Gould*	Carousel	<i>The Carnival Suite (Jetelina)</i>
Gould*	The Princess	<i>The Carnival Suite (Jetelina)</i>
Jekic	Alles wird gut	<i>Album für Konzert und Wettbewerb (Verlag Purzelbaum)</i>
Jekic	Freundlicher Empfang	<i>Album für Konzert und Wettbewerb (Verlag Purzelbaum)</i>
Jekic	Tango-Prélude	<i>Album für Konzert und Wettbewerb (Verlag Purzelbaum)</i>
Jekic	Unter Strom	<i>Album für Konzert und Wettbewerb (Verlag Purzelbaum)</i>
Ketzscher	Drei Kleine Tänze: nos 2 <u>and</u> 3	<i>Kaleidoskop Band 1 (DVfM)</i>

# GRADE IV: ACCORDION

CONTINUED: COMPOSER	PIECE	PUBLICATION (PUBLISHER)
Lundquist*	No. 12 Imitation	<i>Allerlei (Hohner)</i>
Lundquist*	No. 13 Langsamer Waltzer	<i>Allerlei (Hohner)</i>
Solotarjow*	Mvt 4	<i>Kindersuite no1 (Jetelina)</i>

## THEORY

(5 marks)

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

### Name and explain

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

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

## AURAL

(10 marks)

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

### Aural Observation

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

### Memory

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

# GRADE IV: ACCORDION

## Reading

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

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

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## SIGHT READING

(10 marks)

A short piece up to eight bars in simple duple, triple, or quadruple time in the major keys of C, G, D or F. The right hand may range up to an octave and may include quavers and dotted crotchets followed by quavers in addition to crotchets, minims, dotted minims, and semibreves. The left hand may use the bass notes and major chords of C, G, D, A, F, and B $\flat$ . Chord symbols will be written above each chord on its first appearance only. Articulation marks such as staccato, slurs, and accents may feature as well as dynamic indications (*p-f*).

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# NOTES

# GRADE V: ACCORDION

## SCALES, ARPEGGIOS, AND CHORD SEQUENCES

(15 marks)

All major scales and arpeggios to be played hands together in similar motion legato followed immediately by contrary motion staccato, **two notes in the right hand (2 octaves) against one note in the left hand (1 octave)\***.

All minor scales and arpeggios to be played hands together in similar motion and legato.

**Bellows are at the teacher's discretion.**

<hr/>		
<b>SCALES:</b>	<b>KEYS</b>	<b>OCTAVE</b>
<i>See example 1</i>	<b>Major</b>	
	G, D, E, Eb, Ab	1*
	<b>Harmonic <u>and</u> Melodic minor (examiner's choice)</b>	
	E, D, G	1
<hr/>		
<b>CHROMATIC:</b>	<b>Starting on</b>	
Hands separately, legato	C	1
<hr/>		
<b>ARPEGGIOS:</b>	<b>Major</b>	
<i>See example 2</i>	G, D, E, Eb, Ab	1*
	<b>Minor</b>	
	E, D, G	1
<hr/>		
<b>CHORD SEQUENCE:</b>	<b>I–IV–V–I</b>	in G, D, A, major
<i>See example 3</i>	<b>i–iv–V–i</b>	in G, D, A minor.
<hr/>		

# GRADE V: ACCORDION

## EXAMPLE 1: SCALES

E $\flat$  major similar motion scale legato 1 octave



Followed immediately by contrary motion staccato (2 octaves right hand, 1 octave left hand)



## EXAMPLE 2: ARPEGGIOS

E $\flat$  major similar motion legato (1 octave)

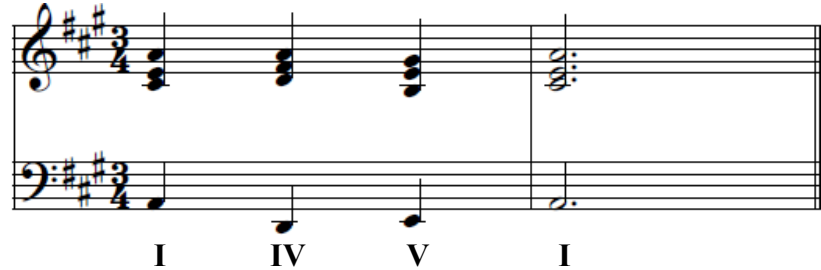
followed immediately by contrary motion staccato (2 octaves right hand, 1 octave left hand)



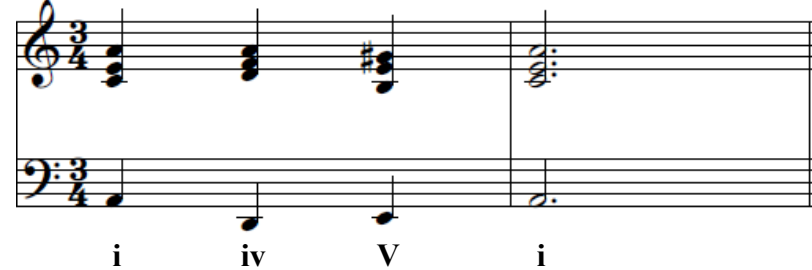
# GRADE V: ACCORDION

## EXAMPLE 3: CHORD SEQUENCES

A major



A minor



### PIECES

(60 marks: 20x3)

Candidates must prepare **any three pieces** from the list below.

**\*Pieces marked with an asterisk require free bass accordion**

COMPOSER	PIECE	PUBLICATION (PUBLISHER)
Bach, arr Karg-Elert*	Gott du frommer Gott	<i>Gott du frommer Gott (IAA)</i>
Bernau	Gondellied	<i>Musikmappe Band 1 (Hohner)</i>
Bernau	Prelude	<i>Musikmappe Band 2 (Hohner)</i>
Biviano	Soliliquy of a Peddler	<i>Soliliquy of a Peddler (MAP)</i>
Braun	Future	<i>Accordeon Update 2.0 (Verlag Purzelbaum)</i>
Braun	Prelude	<i>Accordeon Update 2.0 (Verlag Purzelbaum)</i>
Braun	Tears	<i>Accordeon Update 2.0 (Verlag Purzelbaum)</i>
Gerster	Polka	<i>Kaleidoskop Band 2 (DVfM)</i>
Gerster	Serenade	<i>Kaleidoskop Band 2 (DVfM)</i>
Jekic	Konzert-Tango	<i>Album für Konzert und Wettbewerb (Verlag Purzelbaum)</i>
Jekic	Suite no II: mvts I, II and III	<i>Album für Konzert und Wettbewerb (Verlag Purzelbaum)</i>
Jekic	Variationen über ein eigenes Thema	<i>Album für Konzert und Wettbewerb (Verlag Purzelbaum)</i>
Lundquist*	No 17 Die Karawane <u>or</u>	<i>Allerlei (Hohner)</i>
	No 20 Tanz der Fakire	
Müller, arr Karg-Elert*	Variations in F major	<i>Variations in F major (IAA)</i>
Precz*	Mvt 1 El Jilguero Triste	<i>Suite Para Niños (Berben)</i>



# GRADE V: ACCORDION

CONTINUED: COMPOSER	PIECE	PUBLICATION (PUBLISHER)
<b>Steglich</b>	Any <u>two</u> Vier kleine Stücke für Akkordeon	<i>Kaleidoskop Band 2 (DVfM)</i>
<b>Trad arr Ketzscher</b>	Vier Volkstänze: no 1 Paidouchka <u>or</u> no 2 Kaukasisches Tanzlied	<i>Kaleidoskop Band 2 (DVfM)</i>
<b>Vlasov*</b>	Good Afternoon	<i>Good Afternoon (Accordionist.net)</i>

## THEORY (5 marks)

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

### Name and explain

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

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

## AURAL (10 marks)

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

### Aural Observation

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

### Memory

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

# GRADE V: ACCORDION

## Reading

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

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

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## SIGHT READING

(10 marks)

A short piece up to eight bars in simple time duple, triple, quadruple time, or compound duple time in the major keys of C, G, D, A, F, or B $\flat$  and minor keys of A, D, or G. Overall range is an octave. The left hand may use the bass notes and major and minor chords as well as dominant seventh chords. Chord symbols will be written above each chord on its first appearance only. Semiquaver and quaver rests as well as accidentals may feature. Dynamics will also be included.

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# NOTES

# GRADE VI: ACCORDION

## SCALES AND ARPEGGIOS

(15 marks)

All major and minor (harmonic) scales and major and minor arpeggios to be played hands together in similar motion legato followed immediately by contrary motion staccato, **two notes in the right hand (2 octaves) against one note in the left hand (1 octave).**\*

Melodic minor scales to be played hands together in similar motion, legato.

**Bellows are at the teacher's discretion.**

	<b>SCALES:</b>	<b>KEYS</b>	<b>OCTAVE</b>
	<i>See example 1</i>	<b>Major</b>	
		F, C, D, A, E	1 *
		<b>Harmonic minor</b>	
		F, C, D, A, E	1 *
		<b>Melodic minor</b>	
		F, C, D, A, E	1
	<b>CHROMATIC:</b>	<b>Starting on</b>	
	Similar motion, hands together legato	C	1
	<b>IN THIRDS:</b>	Both notes together, beginning and ending on C and E	1
<b>Right hand legato but candidates with free bass may play the lower notes in the left hand.</b>			
	<b>ARPEGGIOS:</b>	<b>Major</b>	
	<i>See example 2</i>	F, C, D, A, E	1 *
		<b>Minor</b>	
		F, C, D, A, E	1 *

# GRADE VI: ACCORDION

## EXAMPLE 1: SCALES

F major similar motion scale legato 1 octave



Followed immediately by contrary motion staccato (2 octaves right hand, 1 octave left hand)



## EXAMPLE 2: ARPEGGIOS

F major arpeggio similar motion legato 1 octave followed immediately by contrary motion arpeggio staccato (2 octaves right hand, 1 octave left hand)



# GRADE VI: ACCORDION

## PIECES

(60 marks: 20x3)

Candidates must prepare **any three pieces** from the list below.

**\*Pieces marked with an asterisk require free bass accordion**

COMPOSER	PIECE	PUBLICATION (PUBLISHER)
Bernau	Mazurka	<i>Musikmappe Band 2 (Hohner)</i>
Braun	Move Groove <b>or</b> Check-in to Rio	<i>Accordeon Update 2.0 (Verlag Purzelbaum)</i>
d'Auberge	Procession of the Khan	<i>Oriental Suite (MAP)</i>
Derbenko*	Intermezzo <b>or</b> Prelude	<i>Suite in the Classical Style (Abnir)</i>
Ettore	Spanish Holiday	<i>Spanish Holiday (MAP)</i>
Frosini	Bel Fiore	<i>Bel Fiore (MAP)</i>
Gerster	Tanzrhythmus	<i>Kaleidoskop Band 2 (DVfM)</i>
Karg-Elert*	Overture alla Gluck	<i>Overture alla Gluck (IAA)</i>
Ketzscher	Prelude and Fughetta	<i>Kaleidoskop Band 2 (DVfM)</i>
Leimert	Pinocchio's Abenteuer	<i>Kaleidoskop Band 2 (DVfM)</i>
Melocchi	Scherzando con L'eco	<i>Quadretti Armoniosi (Berben)</i>
Nagajew*	Mvt 1 <b>or</b> Mvt 3	<i>Kindersuite no. 1 (Jetelina)</i>
Ott	Minute-Samba <b>or</b> Salsa de Choclo	<i>Classic Hits in Latin Style (Verlag Purzelbaum)</i>
Piazzolla arr Crabb	Overture <b>or</b> Vuelvo al sur	<i>Vuelvo al sur (Boosey &amp; Hawkes)</i>
Richter	Burleske	<i>Kaleidoskop Band 2 (DVfM)</i>
Romani	Brief Prelude	<i>Brief Prelude (Charnwood)</i>
Solotarjow*	Mvt 1	<i>Kindersuite no1 (Jetelina)</i>
Tournemire*	Andantino <b>or</b> Scherzetto	<i>Andantino &amp; Scherzetto (IAA)</i>

# GRADE VI: ACCORDION

## COMBINED AURAL AND THEORETICAL REQUIREMENTS

(15 marks)

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

### **Aural/Visual Observation**

- The candidate will be given a copy of a piece that will be played twice by the examiner. After the first playing state the tonic key and the relative of the tonic up to 2#s and 1b (major keys) and 1# and 1b (minor keys). Describe the time signature as simple or compound, duple, triple or quadruple. Give the technical names of specific pitches from the piece as indicated by the examiner. After the first or second playing, describe the texture of the piece from one of three options provided. After the second playing, locate any type of cadence (i.e. perfect, imperfect, plagal, interrupted).

### **Memory**

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

### **Reading**

- Sing, hum, or whistle at sight a four-bar major melody (range of an octave including intervals of a skip of a third and leap of a fourth ascending and descending) in either simple triple or quadruple time. The starting pitch of the test will be altered to accommodate the candidate's range where requested. The tonic chord and starting note will be provided. Tonic sol-fa is equally accepted. Major keys up to 2#s and 2bs.

### **Intervals**

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

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

# GRADE VI: ACCORDION

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

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## SIGHT READING

(10 marks)

A piece up to sixteen bars in simple time duple, triple, quadruple time, or compound duple time in the major keys of C, G, D, A, F, B $\flat$ , or E $\flat$  and minor keys of A, D, G, or C. The overall range is G below Middle C up to 2 octaves above Middle C. The left hand may use the bass notes and major and minor chords as well as dominant seventh chords. Chord symbols will be written above each chord on its first appearance only. Semiquaver and quaver rests, accidentals, and tied notes may feature. Dynamics will be included and changes to tempo i.e. *rall.*

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# NOTES

# GRADE VII: ACCORDION

## SCALES AND ARPEGGIOS

(15 marks)

All major and minor (harmonic) scales, major and minor arpeggios, and chromatic scales to be played hands together in similar motion legato followed immediately by contrary motion staccato,

**two notes in the right hand (2 octaves) against one note in the left hand (1 octave).\***

Melodic minor scales to be played hands together in similar motion, legato.

**Bellows are at the teacher's discretion.**

<b>SCALES:</b> <i>See example 1</i>	<b>KEYS</b>	<b>OCTAVE</b>
	<b>Major</b>	
	G, A, B, F, Eb, Db	1*
	<b>Harmonic minor</b>	
	A, B, G, F, C#, Eb	1*
	<b>Melodic minor</b>	
	A, B, G, F, C#, Eb	1
<b>CHROMATIC:</b> <i>See example 3</i>	<b>Starting on</b>	
	C	1*
<b>IN THIRDS:</b>	Both notes together, beginning and ending on	
	(D and F#), (Bb and D)	1
<b>Right hand legato but candidates with free bass may play the lower notes in the left hand</b>		
<b>ARPEGGIOS:</b> <i>See example 2</i>	<b>Major</b>	
	G, A, B, F, Eb, Db	1*
	<b>Minor</b>	
	A, B, G, F, C#, Eb	1*

# GRADE VII: ACCORDION

## EXAMPLE 1: SCALES

F major similar motion scale legato 1 octave followed immediately by ...



Contrary motion scale staccato (2 octaves right hand, 1 octave left hand)



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## EXAMPLE 2: ARPEGGIOS

F major arpeggio similar motion legato 1 octave followed immediately by  
contrary motion arpeggio staccato (2 octaves right hand, 1 octave left hand)



# GRADE VII: ACCORDION

## EXAMPLE 3: CHROMATICS

Chromatic scale in C similar motion, legato 1 octave followed immediately by ...



Chromatic contrary motion scale staccato (2 octaves right hand, 1 octave left hand)



## PIECES

(60 marks: 20x3)

Candidates must prepare **any three pieces** from the list below.

**\*Pieces marked with an asterisk require free bass accordion**

COMPOSER	PIECE	PUBLICATION (PUBLISHER)
Astier	La Tempête	<i>La Tempête</i> (Abnir)
Barton	Prelude	<i>Prelude and Fugue</i> (Charnwood)
Bazhilin	Caramel auction	<i>Caramel auction</i> (Abnir)
Ettore	Forest Festival	<i>Forest Festival</i> (MAP)
Fancelli	Hellzapopping	<i>Hellzapopping</i> (Berben)

# GRADE VII: ACCORDION

CONTINUED: COMPOSER	PIECE	PUBLICATION (PUBLISHER)
<b>Fiocco</b>	Allegro	<i>Allegro (Berben <u>or</u> Charnwood)</i>
<b>arr. Oppenheimer <u>or</u> Carter</b>		
<b>Granata</b>	Marina	<i>Das Grosse Swing-Buch (Hohner)</i>
<b>Jutilla</b>	Samba	<i>Samba (Abnir <u>or</u> Accordionist.net)</i>
<b>Karg-Elert*</b>	(b) Aria	<i>Cantata di chiesa alla J.S.Bach (IAA)</i>
<b>Karg-Elert*</b>	A Cool October Morning alla MacDowell	<i>A Cool October Morning alla MacDowell (IAA)</i>
<b>Karg-Elert*</b>	Chanson galante alla Couperin	<i>Chanson galante alla Couperin (IAA)</i>
<b>Kerkes</b>	Burlesque March	<i>Burlesque March (IAA)</i>
<b>Lundquist*</b>	Mvt 3 Ritmico	<i>Sonatina Piccola (Hohner)</i>
<b>Mustel*</b>	Prière	<i>Prière (IAA)</i>
<b>Nagajew*</b>	Mvt 1 <u>or</u> Mvt 3	<i>Kindersuite no 2 (Jetelina)</i>
<b>Ott</b>	Bossa Nova for Tchaikovsky <u>or</u> City Nights	<i>Classic Hits in Latin Style (Verlag Purzelbaum)</i>
<b>Piazzolla arr Crabb</b>	Ausencias <u>or</u> Los Sueños <u>or</u> Sin Rumba	<i>Vuelvo a sur (Boosey &amp; Hawkes)</i>
<b>Reinhard*</b>	Mvt 3	<i>Sonatina Op 38 No. 1 (IAA)</i>
<b>Vlasov*</b>	This Rhythm	<i>Jazz Miniatures (Accordionist.net)</i>

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## COMBINED AURAL AND THEORETICAL REQUIREMENTS

(15 marks)

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

### Aural/Visual Observation

- The candidate will be given a copy of a piece that will be played twice by the examiner. After the first hearing, state the tonic key, the relative of the tonic, and the dominant key. Major and minor keys up to 2#s and 2bs. After the first or second hearing comment as requested on the structure of the piece. After the second hearing, locate a perfect and/or imperfect cadence and indicate where the music modulates to the relative major/minor or dominant key.

### Memory

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

# GRADE VII: ACCORDION

- Sing, hum, or whistle the melody from the upper line of a short two-part extract (range of up to an octave) in a major or minor key, which will be played three times. The pulse will be provided before the first playing, as well as the tonic chord and starting note.
- Reading**
- Sing, hum, whistle, or sing in sol-fa at sight a four-bar major or minor melody (range of up to an octave, including skips of a third and leaps of a fifth) in either simple triple or quadruple time. The starting pitch will be altered to accommodate the candidate's range where requested. The tonic chord and starting note will be provided. Minor keys only up to 1♯ and 1♭.

## Intervals

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

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

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## SIGHT READING

(10 marks)

A piece up to sixteen bars in simple time duple, triple, quadruple time, or compound duple time in the major keys of G, D, A, E, F, B♭, or E♭ and minor keys of A, E, D, G, or C. Overall range is G below Middle C up to C 2 octaves above Middle C. The left hand may include counterbasses as well as dominant seventh chords. Chord symbols will be written above each chord on its first appearance only. Semiquaver and quaver rests, accidentals, and tied notes may feature. Dynamics will be included and possible changes to tempo.

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# NOTES

# GRADE VIII: ACCORDION

## SCALES AND ARPEGGIOS

(15 marks)

All major and minor (harmonic) scales, major and minor arpeggios, and chromatic scales to be played hands together in similar motion legato followed immediately by contrary motion staccato,

**two notes in the right hand (2 octaves) against one note in the left hand (1 octave).\***

Melodic minor scales to be played hands together in similar motion, legato.

**Bellows are at the teacher's discretion.**

SCALES:	KEYS	OCTAVE
	<b>Major</b>	
	C, D, E, F#, Bb, Ab	1*
	<b>Harmonic minor</b>	
	E, F#, G#, D, C, Bb	1*
	<b>Melodic minor</b>	
	E, F#, G#, D, C, Bb	1
<b>CHROMATIC:</b>	<b>Starting on</b>	
	C, C#, D	1*

**IN THIRDS:** 1 octave legato followed immediately by 2 octaves staccato

Both notes together, beginning and ending on (C and E), (D and F#), (Bb and D)

**Right hand but candidates with free bass may play the lower notes in the left hand.**

<b>ARPEGGIOS:</b>	<b>Major</b>	
	C, D, E, F#, Bb, Ab	1*
	<b>Minor</b>	
	E, F#, G#, D, C, Bb	1*



# GRADE VIII: ACCORDION

## PIECES:

(60 marks: 20x3)

Candidates must prepare **any three pieces** from the list below.

**\*Pieces marked with an asterisk require free bass accordion.**

COMPOSER	PIECE	PUBLICATION (PUBLISHER)
<b>Best*</b>	Fugue on a Trumpet Fanfare	<i>Fugue on a Trumpet Fanfare (IAA)</i>
<b>Chernikov*</b>	Nocturne	<i>Nocturne (Abnir)</i>
<b>Cui*</b>	Prelude in A flat major	<i>Prelude in A flat major (IAA)</i>
<b>Ettore</b>	Ettore's Etude	<i>Ettore's Etude (MAP)</i>
<b>Fancelli</b>	Acquarelli Cubani	<i>Tre impressioni (MAP <u>or</u> Berben)</i>
<b>Farina</b>	Lettera d'Amore <u>or</u> Notturmo Veneziano	<i>La Luna e L'Usignolo (Berben)</i>
<b>Feld*</b>	IV Giocoso	<i>Vier Intermezzi (Hohner)</i>
<b>Fugazza</b>	Fugue	<i>Prelude and Fugue (Berben)</i>
<b>Galuppi arr Marcosignori</b>	Presto	<i>Presto (Berben)</i>
<b>Gart</b>	Scherzo	<i>Scherzo (Berben)</i>
<b>Karg-Elert*</b>	A Victory Song of Israel alla Handel	<i>A Victory Song of Israel alla Handel (IAA)</i>
<b>Lyadov*</b>	Musical Box	<i>Musical Box (Abnir)</i>
<b>Melocchi</b>	Toccata	<i>Toccata (Berben)</i>
<b>Moszkowski arr. Shaw</b>	Spanish Dance No. 3 <u>or</u> 4 <u>or</u> 5	<i>Spanish Dance No. 3 <u>or</u> 4 <u>or</u> 5 (Kestrel)</i>
<b>Piazzolla arr. Crabb</b>	Street Tango	<i>Vuelvo al sur (Boosey &amp; Hawkes)</i>
<b>Saint Saens*</b>	Barcarolle	<i>Barcarolle (IAA)</i>
<b>Seiber *</b>	Prelude and Fugue in A minor	<i>Prelude and Fugue in A minor (Hohner)</i>
<b>Trad arr. Shenderyov</b>	The Steppe is all around us	<i>The Steppe is all around us (Abnir)</i>
<b>Vlasov</b>	When Friends are Leaving	<i>When Friends are Leaving (Abnir)</i>
<b>Volpi</b>	Preludio	<i>Preludio (MAP <u>or</u> Berben)</i>
<b>Zolotaryov*</b>	Mvt 1 <u>or</u> 3 <u>or</u> 4 <u>or</u> 5	<i>Chamber Suite (Abnir)</i>

# GRADE VIII: ACCORDION

## COMBINED AURAL AND THEORETICAL REQUIREMENTS

(15 marks)

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

### **Aural/Visual Observation**

- The candidate will be given a copy of a piece that will be played twice by the examiner. After the first playing state the tonic key, the relative of the tonic, and the subdominant and dominant keys. Major keys up to 3♯s and 3♭s and minor keys up to 2♯s and 2♭s. After the first or second hearing comment as requested on the structure of the piece and the similarities and differences between sections. After the second hearing, describe the cadences and modulations indicated by the examiner.

### **Memory**

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

### **Reading**

- Sing, hum, or whistle at sight a four-bar major or minor melody (range of up to an octave and an upbeat may be included) in either simple triple or quadruple time, or compound duple time. The starting pitch of the test will be altered to accommodate the candidate's range where requested. The tonic chord and starting note will be provided. Tonic sol-fa is equally accepted. Major keys up to 3♯s and 2♭s and minor keys up to 1♯ and 1♭.

### **Intervals and Triads**

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

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

**Please note that on the presentation of a RIAM Theory & Harmony certificate for Grade VIII or higher, candidates will be awarded a full fifteen marks for the aural/theoretical section in the practical exam.** The RIAM theory workbook *Music Workout*:

# GRADE VIII: ACCORDION

*Grade 8* by Jean Archibald and Bernadette Marmion has been specifically designed for RIAM theory Grade VIII, and is available from music stockists.

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## SIGHT READING (10 marks)

A piece up to twenty four bars in simple time duple, triple, quadruple time, or compound duple time in major keys up to 4♯s and 4♭s, and minor keys up to 2♯s and 3♭s. Overall range is G below Middle C up to 2 octaves above Middle C. The left hand may include counterbasses as well as dominant seventh chords. Chord symbols will be written above each chord on its first appearance only. Semiquaver and quaver rests, accidentals, and tied notes may feature. Dynamics will be included and possible changes to tempo.

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# SENIOR CERTIFICATE: ACCORDION

## SCALES AND ARPEGGIOS

(15 marks)

All major and minor (harmonic) scales, major and minor arpeggios, and chromatic scales to be played hands together in similar motion legato followed immediately by contrary motion staccato,

**two notes in the right hand (2 octaves) against one note in the left hand (1 octave).\***

Melodic minor scales to be played hands together in similar motion, legato.

**Bellows are at the teacher's discretion.**

SCALES:	KEYS	OCTAVE
	<b>Major</b>	
	F#, F, Bb, Eb, Ab, Db	1*
	<b>Harmonic minor</b>	
	F#, C#, G#, F, Bb, Eb	1*
	<b>Melodic minor</b>	
	F#, C#, G#, F, Bb, Eb	1
<b>CHROMATIC:</b>	<b>Starting on</b>	
	Eb, E, F, F#	1*

**IN THIRDS:** 1 octave legato followed by 2 octaves staccato

Both notes together, beginning and ending on (G and B), (A and C#), (F and A), (Eb and G)

**Right hand but candidates** with free bass may play the lower notes in the left hand.

<b>ARPEGGIOS:</b>	<b>Major</b>
	F#, F, Bb, Eb, Ab, Db
	<b>Minor</b>
	F#, C#, G#, F, Bb, Eb

# SENIOR CERTIFICATE: ACCORDION

## PIECES:

(60 marks: 20x3)

Candidates must prepare **any three pieces** from the list below.

**\*Pieces marked with an asterisk require free bass accordion.**

COMPOSER	PIECE	PUBLICATION (PUBLISHER)
<b>Angelis*</b>	Romance	(Abnir)
<b>Brucci*</b>	Scherzo	(Hohner/Schott)
<b>Damase*</b>	Mazurka Cassée	(sheetmusicplus.com)
<b>Ferrari Trecate</b>	Corale Variato	(Berben)
<b>Franck*</b>	Sortie	(IAA)
<b>Frosini</b>	Rhapsody No 1	(Abnir)
<b>Fugazza</b>	Prelude and Fugue	(Berben)
<b>Galliano</b>	Song for Joss	(Accordionist.net)
<b>Gershwin arr. Magnante</b>	The Man I Love	(Abnir)
<b>Gliere*</b>	Fugue sur un thème de Noël Russe	(IAA)
<b>Handel*</b>	Sonata (Fantasia) in C major	HWV 577 (any edition)
<b>J S Bach*</b>	Menuet and Gigue	French Suite no 6 BMV 817: (any edition)
<b>Joyce arr. Shenderyov</b>	Autumn Dream	(Abnir)
<b>Kreisler arr. Yaskievitch</b>	Beautiful Rosmarin	(Abnir)
<b>Magnante</b>	Accordion Boogie	(Abnir)
<b>Marocco</b>	Take Ten	(Accordionist.net)
<b>Melocchi</b>	Il Giocoliere	(Berben)
<b>Piazzolla arr. Crabb</b>	Milonga for 3	Vuelvo al sur (Boosey & Hawkes)
<b>Scarlatti*</b>	Sonata K.54 <u>or</u> K.96 <u>or</u> K.209	(any edition)
<b>Thomain</b>	Sweeting Valse	(Trevani)
<b>Vlasov</b>	Basso Ostinato	(Abnir)

## VIVA VOCE

(5 marks)

Candidates will be asked question in relation to the following list but will not necessarily be asked each area

- Answer questions on the mechanism of the accordion

# SENIOR CERTIFICATE: ACCORDION

- Demonstrate an understanding of the style of the pieces performed
- Discuss the technical demands of the pieces
- Discuss the approach taken when preparing the pieces, including any difficulties

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## COMBINED AURAL AND THEORETICAL REQUIREMENTS (10 marks)

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

### **Aural/Visual Observation**

- The candidate will be given a copy of a piece that will be played twice by the examiner. After the first or second playing, state the opening key and any subsequent modulations, or identify and describe the cadential areas. Major and minor keys up to 3♯s and 3♭s. After the second playing, comment on the texture, or structure of the piece, or on the style and texture. The examiner will choose the questions.

### **Memory**

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

### **Reading**

- Sing, hum, whistle, or sing in sol-fa at sight a four-bar major or minor melody (range of an octave) in either simple triple, quadruple, or compound duple time. The starting pitch will be altered to accommodate the candidate's range where requested and the tonic chord will be provided. Major keys up to 3♯s and 2♭s and minor keys up to 2♯s and 1♭.

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

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

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# SENIOR CERTIFICATE: ACCORDION

## **SIGHT READING**

**(10 marks)**

A piece up to twenty-four bars simple time duple, triple, quadruple time, or compound duple time in major keys up to 4#s and 4bs, and minor keys up to 2#s and 3bs. Overall range is G below Middle C up to 2 octaves above Middle C. The left hand may include counterbasses as well as dominant seventh chords. Chord symbols will be written above each chord on its first appearance only. Semiquaver and quaver rests, accidentals, and tied notes may feature. Dynamics will be included and possible changes to tempo.

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# LIST OF PUBLISHERS: ACCORDION

**Abnir** [www.abnir.co.uk/shop](http://www.abnir.co.uk/shop)

**Accordionist.net** [www.accordionist.net](http://www.accordionist.net)

**Apollo-Verlag** Paul Lincke Gmbh, available Schott

**Berben** [www.berben.it](http://www.berben.it)

**Boosey & Hawkes** available Schott

**Charnwood** [www.musicforaccordion.com](http://www.musicforaccordion.com)

**DVfM** available Jetelina

**Hohner Verlag Gmbh** available Schott

**IAA Irish Accordion Association** [chilton\\_accordion@hotmail.com](mailto:chilton_accordion@hotmail.com)

**Jetelina** [www.jetelina.de](http://www.jetelina.de)

**Kestrel** [www.kestrelpubs@aol.com](mailto:www.kestrelpubs@aol.com)

**MAP** available Trevani

**Mel Bay** available The Sound Shop

**Preissler** [www.preissler-verlag.de](http://www.preissler-verlag.de)

**Sam Fox** available The Sound Shop

**Schott** [www.schottmusic.co.uk](http://www.schottmusic.co.uk)

**The Sound Shop,** [www.soundshop.ie](http://www.soundshop.ie)

**Trevani** Tel: 0044 2096561450 [www.trevani.co.uk](http://www.trevani.co.uk)



# NOTES

# RECITAL CERTIFICATE

- ✓ The recital certificate is open to solo and duet programmes or any ensemble.
- ✓ The pass mark is 70 (the graded exam pass mark is 60).
- ✓ Performance exam only (no scales, aural, sight-reading, or theory tests).
- ✓ A copy of all the music should be supplied to the examiner.
- ✓ Original music must also be in the room; failure to produce original music will result in disqualification.
- ✓ You must supply your own accompanist and page turner where appropriate.
- ✓ Programme notes must be supplied to the examiner; **this area has been revised, please read criteria carefully.**
- ✓ Common occurrences that result in the deduction of marks:
  - an over-reliance on current/recent syllabus;
  - a programme under or over the allotted time;
  - an inappropriate standard including inappropriate arrangements of music;
  - failure to produce programme notes;
  - failure to provide a copy of the music for the examiner.

# RECITAL CERTIFICATE

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

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

The Recital Certificate affords candidates the opportunity to become familiar with various recordings and editions of a piece, and encourages them to attend, where possible, live performances, to plan a programme, to undertake background research, and to interpret the music in an artistic manner. Similar to a performer in a concert hall, the candidate should dictate the pacing of the recital and communicate the music to the audience (the examiner in this case) in a meaningful manner. Candidates are not required to perform their pieces from memory but are recommended to do so only if they are fully comfortable with playing from memory; it is important to keep in mind that a sense of performance is expected first and foremost. Although scales, sight-reading, aural tests, and theory do not form part of this assessment, they are integral to the development of any musician as they facilitate learning and a greater understanding of music. We encourage candidates and teachers to maintain this area of study.

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## RECITAL LEVELS AND AWARD CATEGORIES

### **JUNIOR**

The standard for this recital equates to RIAM Grades II–III. The duration of the recital should be 5–10 minutes. A minimum of two pieces must be performed. More than two pieces may be required to meet the time requirement.

# RECITAL CERTIFICATE

**INTERMEDIATE**

The standard for this recital equates to RIAM Grades V–VI. The duration of the recital should be 12–15 minutes. A minimum of three pieces must be performed. More than three pieces may be required to meet the time requirement.

**ADVANCED**

The standard for this recital equates to RIAM Grade VIII or higher. The duration of the recital should be 20–25 minutes. A minimum of three pieces must be performed. More than three pieces may be required to meet the time requirement.

On completion of a successful programme, the candidate will be awarded a certificate and a medal (70–79 Bronze medal, 80–89 Silver medal, 90+ Gold medal), as well as a result sheet with feedback on the performance; candidates who do not meet the pass standard will also receive a result with feedback on the performance.

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## CHOOSING A PROGRAMME

- Candidates should choose a programme that will display their imagination, technical strengths, and musical preferences, as well a programme that they will enjoy practising and performing.
- Candidates are encouraged to explore repertoire beyond the Local Centre syllabus (over-reliance on recent or current syllabus will be penalised), but a piece or some pieces from the syllabus may be included if the programme consists of numerous pieces.
- Pieces from outside the classical genre, such as jazz, popular and film music, cabaret and music theatre, or Irish traditional music are accepted; however, good-quality arrangements are required.
- Simplified editions of classical repertoire are not accepted; the candidate should work from original versions.
- Extracts from pieces are not accepted; the full piece should be performed.
- Candidates might browse a library, music shop, or compilation book for ideas.
- Variety is expected but note that there can be variety within the works of any one composer, or within the same period of music. Variety does not necessarily mean the candidate should perform a piece from different eras (see introduction to the syllabus).
- Where a piece may be technically or musically below the required standard, it should be balanced with a piece more difficult than the required standard.

# RECITAL CERTIFICATE

## CATEGORIES EXAMINED

### **Technical ability (30 marks)**

Technical ability is integral to any recital. The examiner will look for clarity and accuracy in passages, rhythmic security, security of pulse, a good tone, and security of pitch.

### **Interpretation (30 marks)**

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

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

In overall impression, the technical ability and interpretation categories will once again be taken into consideration. Here, the examiner will also refer to the timing of the programme (exceeding or falling short of the allotted time will be penalised). The written programme and its presentation will be taken into account. The ability to communicate to and engage with the audience through the medium of the programme will be assessed. The pacing of the programme and its suitability to the performer is also important, as well as the performer's ability to play with style, originality, and flair. Although the appropriate standard will equally be observed, the quality of the performance is crucial.

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## PROGRAMME NOTES GUIDELINES

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

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# RECITAL CERTIFICATE

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

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

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

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

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

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

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

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

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

# THEORY AND HARMONY

Compiled by Jean Archibald, Bernadette Marmion, and Marie Moran

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

# THEORY AND HARMONY

## PREPARATORY GRADE (1 hour)

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

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## GRADE I (1 ½ hours)

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

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## GRADE II (1 ½ hours)

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

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## GRADE III (2 hours)

- Note values of semibreve to semiquaver including quaver triples. Rest values of semibreve to semiquaver.
- Time signatures: simple duple  $\frac{2}{4}$ ,  $\frac{2}{2}$ , C, simple triple  $\frac{3}{4}$ ,  $\frac{3}{2}$ ,  $\frac{3}{8}$ , and simple quadruple  $\frac{4}{4}$ ,  $\frac{4}{2}$ , and the grouping of notes and rests in these times.
- Stave: notes to two ledger lines above and below treble and bass staves. Transcribing from treble to bass (or vice versa) at the same pitch.
- 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 sol-fa names and to understand the positioning of tones and semitones. Harmonic or melodic form may be used at the candidate's choice. Composition: to compose the final two bars



# THEORY AND HARMONY

- of a simple four-bar melody of which the opening two bars are given. The melody will be in the Treble/G clef, in the key of C, G, or F and in  $\frac{2}{4}$  or  $\frac{3}{4}$  time.
- Observation: to answer simple questions about a melody appropriate to the grade.

## GRADE IV (2 hours)

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

## GRADE V (2 hours)

- Note and rest values of semibreve to demisemiquaver including double dotted notes and irregular divisions i.e. duplets, quintuplets, and septuplets.
- Time signatures: all simple and compound times and the grouping of notes and rests in these times.
- Clefs: the addition of the Alto/C clef. Transcribing a melody written in treble or bass clef to the alto clef at the same pitch.
- Keys: scales and key signatures of major keys up to five sharps and flats and both forms of minor scales up to four sharps and flats. The construction of the chromatic scale. Enharmonic notes including double sharps and double flats. Technical names for the notes of the diatonic scale. Tonic triads of the above keys in root position, first inversion, and second inversion.
- Intervals and transposition: intervals not greater than an octave formed between any two notes of the above major and minor scales to include augmented and diminished intervals. Transposing a melody either up or down by any of the following intervals: major second, major or minor third, perfect fourth or fifth. The melody will be in a major key, using only treble or bass clef and will contain no chromatic notes.
- Composition: to compose an answering four bars to a given four-bar melody in major or minor keys up to two sharps and flats and in  $\frac{2}{4}$ ,  $\frac{3}{4}$ ,  $\frac{4}{4}$ , or  $\frac{6}{8}$  time. Marks of tempo, phrasing, and expression to be added to the completed melody. Writing to words using  $\frac{2}{4}$ ,  $\frac{3}{4}$ ,  $\frac{4}{4}$  times.
- Instruments of the orchestra to include orchestral families, clefs used by individual instruments and their basic method of tone production.

# THEORY AND HARMONY

- Observation: questions on a musical extract to test the general understanding and application of points appropriate to the grade.

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## GRADE VI (3 hours)

- Time signatures: all simple and compound times and irregular time signatures of  $\frac{5}{4}$ ,  $\frac{5}{8}$ ,  $\frac{7}{4}$ ,  $\frac{7}{8}$ .
- Clefs: the addition of the Tenor/C clef. Transposing up or down one octave between any of the four clefs.
- Keys: scales, key signatures, and tonic triads with their inversions of major keys up to seven sharps and flats and both forms of minor keys up to five sharps and flats.
- Intervals and transposition: all intervals (not greater than an octave) and the inversion of intervals. Transposing a melody either up or down by any of the following intervals: major second, major or minor third, perfect fourth or fifth. The melody will be in a major or minor key, using only treble or bass clef and will include some chromatic notes.
- Triads and four-part chords:
  - The construction of major, minor, diminished, and augmented triads in root position on any note.
  - The writing of the following triads in keys appropriate to the grade: tonic triads in root position, first inversion and second inversion; subdominant and dominant triads in root position only.
  - Arranging the primary triads (tonic, subdominant, and dominant) as four-part chords (root position) for SATB.
  - The writing in open score (using treble and bass clefs) of a passage for SATB written in short score or vice versa.
  - The identification of the primary chords (root position) in an extract scored for piano, voices, or string quartet.
- Composition: 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  $\frac{2}{4}$ ,  $\frac{3}{4}$ ,  $\frac{4}{4}$ , or  $\frac{6}{8}$  times.
- Observation: general questions on a musical extract to include the identification of ornaments.
- History and instrumental knowledge: a general knowledge of the Baroque period to include style, forms, main composers, and their standard works.
- Terms indicating special effects on instruments and transposing instruments.

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## GRADE VII (3 hours)

- Keys, intervals, and transposition: scales and key signatures of all keys major and minor. All simple and compound intervals. Transposition of a melody by any interval in any of the four clefs.
- Melodic composition: using a given opening to compose a twelve-bar melody which should include a modulation to the dominant key or to the relative major or minor key. Marks of tempo, phrasing, and expression to be included or (at the candidate's choice) the setting of words for solo voice.
- Harmony: using the following resources: major keys C, G, D, F (chords I, ii, IV, V, vi); minor keys A, E, and D (chords i, iv, V, VI). Chords in root position with unaccented passing, and auxiliary notes.

- To select suitable chords to harmonise cadential points in a given melody (indicate by roman numerals) and also to write the appropriate root notes in the bass.
- To add inner parts in perfect, imperfect, plagal, and interrupted cadences for SATB in which the soprano and bass are given.
- To write a melody above a given progression of chords. The bass line will be completed and the opening of the melody given.
- Harmonic analysis: in a given extract for piano or voices in any major or minor key, to identify chords of the tonic, supertonic, subdominant, dominant, and submediant, in root position and first inversion. The cadential  $\begin{smallmatrix} 6 \\ 4 \end{smallmatrix}$  on the dominant. The dominant seventh chord in root position, unaccented passing and auxiliary notes.
- History and instrumental knowledge: a general knowledge of the Classical period to include style, forms, main composers, and their standard works.
- General questions on an orchestral extract to include abbreviated and foreign names of instruments.

### **GRADE VIII (3 hours)**

- Melodic composition: using a given opening to compose a sixteen-bar melody which should include some modulation to any closely related key. Marks of tempo, phrasing, and expression to be included.

#### **OR**

The setting of words for solo voice (instead of melody composition).

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

### **SENIOR CERTIFICATE (3 hours)**

- Harmony: using the following resources: all major and minor chords (including the harmonisation of melodic minor) in root position and first inversion; diminished chords in first inversion; the use of the second inversion as cadential and passing decoration; dominant seventh chord in all positions; unaccented and accented passing notes, and auxiliary notes; accented suspensions; modulation to the dominant and relative of the tonic.

# THEORY AND HARMONY

- To indicate suitable chords to harmonise a folk piece style melody (indicate by roman numerals) and also to write the notes which will form the bass line.
- To add inner parts in a passage for SATB in which the soprano and bass are given and to show chord analysis.
- To create a simple two-part texture by completing the treble over a given bass. Harmonic analysis: in a given extract for piano or voices, identify the above elements and in addition, recognise chromatic passing notes, appoggiaturas, supertonic seventh and diminished seventh chords, and modulations to related keys.
- Counterpoint: the writing of a straight forward two-part counterpoint by adding another melody above or below a given melody.
- History: a general knowledge of the Impressionist and Modern periods to include style, forms, main composers, and their standard works.
- Musical perception: general questions on an orchestral extract to include rudiments, ornaments, harmonic structure, and instruments.

# GENERAL THEORY

Compiled by Majella Boland


This section has been included to support candidates, teachers, and parents.  
It incorporates very general theoretical information based on common errors in the exam room as well as areas that are frequently queried.

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


In the minor, the tonic sol-fa 'so' is the subtonic rather than the leading note, which must be raised. The raised 7<sup>th</sup> is referred to as 'si'. Tonic sol-fa can be applied to any key; movable sol-fa (not fixed) is used here: Do and La will change depending on the key.

**CLEFS**

**Clefs are symbols used in music and represent different pitches.**



Treble clef or G clef, so called because it starts on the G line. It accommodates pitches in the upper register.



Bass clef or F clef, so called because it starts on the F line. It accommodates pitches in the lower register.

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

Major and minor keys are related to each other because they share the same key signature.

Major and minor keys also have other closely related keys, including the dominant key, awareness of which is important.

## TIME SIGNATURES

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

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

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

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

## ENHARMONIC EQUIVALENTS

An enharmonic equivalent is a shared pitch with a different spelling. It is a term that is applied to pitches, intervals, scales, and keys. For example, the scale of F $\sharp$  major has an enharmonic of G $\flat$  major. The pitch C $\flat$  has an enharmonic of B. The interval of a major third has an enharmonic of a diminished fourth. The key of C $\sharp$  major has an enharmonic key of D $\flat$  major. Although all of these share the same sound, their spelling means they are not identical and should not be considered interchangeable in certain written exercises.

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## INTERVALS

An interval is the distance between two notes. It can be melodic (notes played one after the other), or harmonic (notes played simultaneously). Keep in mind enharmonic equivalents: it is important to provide the correct spelling when dealing with intervals. Enharmonic spellings are not interchangeable. For example, C–G $\sharp$  is an augmented fifth, not a minor sixth, which would be C–A $\flat$ . To avoid any ambiguity first count the letter names inclusive (i.e. C is 1 all the way up to G which is 5, or C is 1 all the way up to A is 6) to get the correct numerical value; the quality of the interval then follows i.e. major, minor, perfect, diminished, augmented, compound. Familiarity with key signatures is of paramount importance when

considering intervals. Also, remember that intervals of a 4<sup>th</sup>, 5<sup>th</sup>, and 8<sup>ve</sup> will never be major or minor, while those of a 2<sup>nd</sup>, 3<sup>rd</sup>, 6<sup>th</sup>, and 7<sup>th</sup> will never be perfect.

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## CHARACTER

The character of the piece is important when performing and it is something the candidate should aim to convey; in fact, all candidates should play 'in character'. One way to consider the character is to think about how the piece should be performed. In order to make this decision, take note of the title of the piece. Is it descriptive? For example, it might read 'Sunny Day' or 'Cold Day', 'Minuet', or 'Study'. What dynamic, tempo, and articulation markings have been used to conjure up these relevant scenes? If these markings are not present, what ones might you include? In what era was it written? Consider then what is characteristic of an era or style and how to bring this out in your performance.

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

Another way to convey the character is to think about which features give the piece its character? If a piece is happy in character, is it because of the dynamics, tempo, rhythm, articulation, register, or harmonies? Trying to capture the character helps engage the candidate's imagination. In the theory part of the practical exam for grades II and III however, the candidate is only required to describe the character briefly (happy, sad, calm etc.) rather than to elaborate on what about the music give it is character.

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## STYLE AND PERIOD

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

As a starting point, the candidate might consider the following questions throughout their tuition:

- Who composed the piece?
- During which period did the composer live? Or
- Into which period does this work fall?
- Is the composer still alive?
- Who were the composer's contemporaries?
- Where did they live and work?
- What was happening in music at this time?
- What are the hallmarks of this period?



Each period is characterised by certain traits, giving the music its style. Although the candidate is only required to identify the period of the pieces performed, for example, Classical, they should have an understanding of the hallmarks of the music to help them in their preparation.

### OUR SUGGESTIONS

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

### COMMON PERFORMANCE DIRECTIONS

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

# GENERAL INFORMATION

# THE EXAM

## APPLICATION

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

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

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

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

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## DEADLINES AND NOTIFICATION

The closing dates for exam entry are fixed for each year. Should the postal date fall on a Sunday, the entry will be accepted by post on the following Monday. We encourage all users to consider registering for an exam online.

Postal	Online
1 October (Winter)	6 October (Winter)
14 January (Spring)	18 January (Spring)
1 March (Summer)	10 March (Summer)

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

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

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## SPECIAL NEEDS

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

# THE EXAM

## **EXAM DAY**

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

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

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## **CENTRES**

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

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## **RESULTS**

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

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## **TRAINING AND MONITORING**

Training and monitoring sessions are conducted during live exams. In this instance, up to three people may be in the room at one time. Candidates should be prepared to take their exam in front of more than one examiner at any time. The official results will be those of the senior examiner even if one of the trainee examiners is conducting the exam. In the case of monitoring sessions, the senior examiner will be an observer as part of quality assurance practise and will not be the official examiner.

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## **FEEDBACK**

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

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## **COMPLAINTS AND APPEALS**

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

# PROFESSIONAL DEVELOPMENT

# PROFESSIONAL DEVELOPMENT

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

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## TEACHERS TOOL KIT

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

- The role of the instrumental and vocal teacher in the 21st century
- The business of music teaching
- The reflective practitioner
- Creative teaching and practice strategies
- Lesson planning
- Learning differences and styles
- Developing musicianship and aural skills
- Health and wellbeing, motivation, performance anxiety.

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## LEAVING CERTIFICATE E-COURSE

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

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

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## THE MUSICIANSHIP CLINIC

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

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## DIPRIAM

The DipRIAM was introduced in 2016. It is an instrumental teaching diploma that focuses primarily on the process of teaching and learning and qualifies the successful candidate to teach students up to and including Grade V. The strength of the DipRIAM is the extent to which it acknowledges and values the role of the teacher, as well as the importance of creating an effective teaching and learning environment. By using videos and case studies as part of the basis for assessment, the DipRIAM represents an exciting and innovative approach to achieving a teaching qualification. The practical demonstration component of the diploma requires candidates

# PROFESSIONAL DEVELOPMENT

to prepare all six pieces from the RIAM Grade V syllabus; there is sufficient technical and musical demands in these pieces to test a candidate's ability to teach up to this level. Emphasis is placed on cultivating a musical approach to teaching and learning. The syllabus also acknowledges the fact that successful teachers can differ widely in their approach and so it encourages teachers to find and explore the style and methods of teaching most suitable to them. The cycle of planning, reflecting, and evaluating encourages teachers to think about how to approach specific techniques, and how to cultivate musicality in their students. The syllabus is deliberately tailored around the Local Centre graded exams syllabus. Consequently, many of the online resources provided by the RIAM Teaching and Learning Network and publications by the RIAM will be of direct relevance and assistance to DipRIAM candidates. For the current syllabus please follow: [http://www.riam.ie/wp-content/uploads/2017/07/DipRIAM-Handbook-6\\_7\\_2017-FINAL-1.pdf](http://www.riam.ie/wp-content/uploads/2017/07/DipRIAM-Handbook-6_7_2017-FINAL-1.pdf) The syllabus is subject to change and updates so please check the general DipRIAM link regularly: <http://www.riam.ie/examinations/dipriam/>

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