

ROYAL IRISH ACADEMY OF MUSIC
RIAM EXAMS

WOODWIND SYLLABUS
EFFECTIVE FROM 2019

EXAM TIMINGS

GRADES	RECITAL CERTIFICATE	THEORY AND HARMONY
Primary, Grade I: 11 minutes	Junior: 5–10 minutes	Preparatory: 1 hour
Grade II: 13 minutes	Intermediate: 12–15 minutes	Grades I & II: 1 ½ hours
Grade III: 16 minutes	Advanced: 20–25 minutes	Grades III, IV, & V: 2 hours
Grades IV & V: 21 minutes		Grades VI, VII, VIII, & Senior Certificate: 3 hours
Grades VI, VII, & VIII: 31 minutes		
Senior Certificate: 46 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+.

Deadlines

The closing dates have been fixed (see Deadlines and Notifications under the section Exam page 289). Should the date fall on a weekend, postal entries will be accepted on the following Monday. All applicants are encouraged to register online where possible.

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 290). Please note that the recording of exams is prohibited.

RIAM

Royal **Irish**
Academy of Music

Royal Irish Academy of Music
Exams Office
+353 1 632 5300
36–38 Westland Row, Dublin 2
D02 WY89

www.riam.ie

TABLE OF CONTENTS

INTRODUCTION	7
<hr/>	
RECORDER: DESCANT AND TREBLE	10
Primary	12
Grade I	16
Grade II	20
Grade III	24
Grade IV	28
Grade V	32
Grade VI	36
Grade VII	42
Grade VIII	46
Senior Certificate	50
Recorder Ensemble	56
Recorder Class Playing	74
<hr/>	
FLUTE	78
Grade I	80
Grade II	84
Grade III	88
Grade IV	92
Grade V	96
Grade VI	100
Grade VII	106
Grade VIII	112
Senior Certificate	118
<hr/>	
OBOE	124
Grade I	126
Grade II	130
Grade III	134

OBOE

Grade IV	138
Grade V	142
Grade VI	146
Grade VII	150
Grade VIII	154
Senior Certificate	158

CLARINET

Grade I	162
Grade II	164
Grade III	168
Grade IV	172
Grade V	176
Grade VI	180
Grade VII	184
Grade VIII	188
Grade VIII	192
Senior Certificate	196

SAXOPHONE: ALTO/BARITONE & SOPRANO/TENOR

Grade I	200
Grade II	202
Grade III	206
Grade IV	210
Grade V	214
Grade VI	218
Grade VI	222
Grade VII	226
Grade VIII	230
Senior Certificate	234

BASSOON	238
Grade I	240
Grade II	242
Grade III	244
Grade IV	246
Grade V	250
Grade VI	254
Grade VII	258
Grade VIII	262
Senior Certificate	266
<hr/>	
RECITAL CERTIFICATE	270
Recital levels	271
Choosing a programme	272
Categories examined	273
Guidelines: programme notes	273
<hr/>	
THEORY AND HARMONY	276
GENERAL THEORY	282
EXAMS OFFICE INFORMATION	287
PROFESSIONAL DEVELOPMENT	291
<hr/>	

INTRODUCTION

Welcome to the Royal Irish Academy of Music RIAM Exams Woodwind Syllabus. Please note that this syllabus will be effective from 2019 until further notice; any future woodwind syllabus will be highlighted in advance. In previous years, woodwind, brass, and percussion were housed in the same booklet; in 2019, woodwind will stand alone, while brass will be printed separately, and percussion will be included with accordion, harpsichord, and organ.

The exam is the culmination of dedication, practise and commitment to lessons, as well as a chosen mode of assessment by you to measure your progress as a musician at a given point in time. To assist you in this journey, and to contribute towards a positive exam experience, the format and layout of the syllabus has been changed to accommodate the different types of users, including the teacher, student, parent, school administrator, and examiner. These changes took shape from examiner and teacher feedback over the past four years, and is the first step towards supporting RIAM candidates and educators.

We hope you enjoy the following:

- an exam checklist for each instrument;
- no two grades will appear opposite each other;
- the relevant instrument and grade will always appear at the top of the page;
- all sections of the exam are itemised under each grade for each instrument, while their corresponding marks are also included;
- any applicable RIAM supporting publications have been listed;
- all scales, arpeggios, and melodic exercises (where applicable) have been explicitly listed.

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

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 criteria previously. 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

INTRODUCTION

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.

We encourage you to consult the syllabus for the relevant instrument, grade, or type of assessment in order to avoid disappointment on the day of the exam. Although changes to each instrument's syllabus varies, there have been revision throughout. Take note of changes to some melodic exercises in both the recorder and flute, while scales and arpeggios in all instrument have undergone edits. Among the staple works and favourites, there are also new options and changes in the flute syllabus, as well as in the clarinet, saxophone, and oboe syllabuses; recorder and bassoon have also been updated.

The theory and harmony syllabus may also be found here and we recommend following it 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).

Additional sections may be of interest: the section 'Exams Information' takes you briefly through the exam process from the application form through to receiving results as well as information regarding the actual exam, while information under 'Professional Development' directs you towards RIAM courses and diplomas that support upskilling. This syllabus aims to connect the various services, publications, and courses in the RIAM for a richer learning experience, and to support the educational development of both the Exams student and teacher.

Please note: the woodwind syllabus is to prepare candidates who wish to take RIAM exams. In doing so, it aims to complement music tuition and does not set out to be a curriculum.

We look forward to working with you throughout its duration.

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

NOTES

RECORDER:

Descant (Grades: Primary–III)

Descant with options for Treble in lists B & C (Grades: IV–VI)

Descant and Treble (Grades: VII–Senior Certificate)

Compiled by Aedín Halpin

RECORDER EXAM CHECKLIST

- ✓ Please have your recorder ready to play when called for your exam.
- ✓ Remember to bring a copy of the music for the examiner.
- ✓ Original copies must also be in the room; candidates without original music will result in disqualification.
- ✓ A choice of editions are available for some pieces, in which instance those listed in the syllabus are suggested only.
- ✓ Take note of the pieces that need to be accompanied and unaccompanied: failure to do so will result in no marks awarded for the piece(s) in question. You must supply your own accompanist
- ✓ The accompaniment part should be the original accompaniment; in some cases it may be slightly altered but it should not negatively impact on the performance or the style of the piece.
- ✓ Candidates must prepare three pieces, check requirements for each grade.
- ✓ All scales, arpeggios, and exercises must be performed from memory, whereas melodic exercises may be played from sheet music supplied by the examiner.
- ✓ If you are taking your exam in a centre outside of the Royal Irish Academy of Music in Dublin, and in a centre with which you are not familiar, please bring your own music stand.
- ✓ Where applicable, remember to bring your successful RIAM Theory & Harmony result sheet and/or certificate to the practical exam for the equivalent grade or higher; you will be exempt from the theory or aural/theoretical tests as appropriate. (Please note: only RIAM Theory & Harmony exams for Local Centre and internal RIAM musicianship exams are accepted. No exceptions can be made.)

PRIMARY GRADE: DESCANT RECORDER

SCALES AND ARPEGGIOS

(15 marks)

All scales and arpeggios to be played from memory on descant recorder.

SCALES	KEYS	ARTICULATION	RANGE
	Major		
	G, D	Tongued	To a fifth
ARPEGGIOS	Major		
	G, D	Tongued	To a fifth

PIECES

(60 marks: 20x3)

The candidate should choose one piece from each list A, B, and C.

LIST A:

COMPOSER	PIECE	PUBLICATION	EDITION
Beethoven	Theme from Ninth Symphony	<i>Winners Galore</i>	Brass Wind Publications
Dinn	No. 1: Rocking Song	<i>Tuneful Tunes for my Recorder</i>	Schott
Haughton	Flower Dance (no repeats)	<i>Fun Club Descant Recorder, Grade 0–1</i>	Mayhew
Hyde	Doctor Bell	<i>Old MacDonald's Recorder, Book 1</i>	Boosey & Hawkes
Pitts	Indian Warrior	<i>Recorder from the Beginning, Book 1</i>	Music Sales
Trad.	The Moon Walk	<i>Old MacDonald's recorder, Book 1</i>	Boosey & Hawkes
Wastall	Saint Margarita's Lullaby	<i>Old MacDonald's Recorder, Book 1</i>	Boosey & Hawkes

LIST B:

COMPOSER	PIECE	PUBLICATION	EDITION
Bergmann	Austrian Ländler	<i>First Repertoire for Descant Recorder</i>	Faber
Dinn	No. 3: Waltz	<i>Tuneful Tunes for my Recorder</i>	Schott
Haughton	Lullaby	<i>Fun Club Descant Recorder, Grade 0–1</i>	Mayhew
Hawkins	Parents Never Listen	<i>Old MacDonald's Recorder, Book 1</i>	Boosey & Hawkes
Pitts	Falsgrave March	<i>Recorder from the Beginning, Book 1</i>	Music Sales
Trad.	The Tutting Song	<i>Old MacDonald's Recorder, Book 1</i>	Boosey & Hawkes
Watts	Mellow Out	<i>Razzamajazz Recorder, Book 1</i>	Mayhew
Watts	Movie Buster	<i>Razzamajazz Recorder, Book 1</i>	Mayhew

PRIMARY GRADE: DESCANT RECORDER

LIST C: Unaccompanied

COMPOSER	PIECE	PUBLICATION	EDITION
Blyton	Poor Fly	<i>Recorder from the Beginning, Book 2</i>	Music Sales
Bonsor	No. 1: Once I Loved a Maiden Fair	<i>Play Country Dances</i>	Faber
Dezaire	A Lady from Roosendaal	<i>Funtime Favourites: 26 Easy Pieces</i>	De Haske
Diabelli	A Little Piece	<i>Old MacDonald's Recorder, Book 1</i>	Boosey & Hawkes
Dinn	No. 8: The Huntsman's Horn	<i>Tuneful Tunes for my Recorder</i>	Schott
Mayhew	No. 9: Little John (no repeats)	<i>Fun Recorder 6</i>	Mayhew
Purfleet	No. 24: Say, Mother, Where is John?	<i>Recorder World Method for Recorder, Book 1</i>	De Haske
Purfleet	No. 33: Little Chinese Boy	<i>Recorder World Method for Recorder, Book 1</i>	De Haske

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.

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.

PRIMARY GRADE: DESCANT RECORDER

- 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.

SIGHT READING ON DESCANT RECORDER

(10 marks)

Candidates will have 30 seconds to observe the piece before playing

A 4-bar melody in simple duple, triple, or quadruple time in the key of G major. Quavers, crotchets, minims, dotted minims, and semibreves. Staccato markings may be included.

NOTES

GRADE I: DESCANT RECORDER

MELODIC EXERCISE

This melodic exercise in F develops legato playing and staccato tonguing.
It will be assessed under scales and arpeggios, but does not have to be played from memory.



SCALES AND ARPEGGIOS

(15 marks)

All scales and arpeggios to be played from memory on descant recorder.

<u>SCALES</u>	KEYS	ARTICULATION	OCTAVES
	Major		
	G, D	Tongued	1
<u>ARPEGGIOS</u>	Major		
	G, D	Tongued	1

PIECES

(60 marks: 20x3)

The candidate should choose one piece from each list A, B, and C.

LIST A:

COMPOSER	PIECE	PUBLICATION	EDITION
Beethoven	Allegretto (no repeats)	<i>Classical Themes: Solo Stars for Descant Recorder</i>	A&C Black
Bergmann	Pony Trot	<i>First repertoire for Descant recorder</i>	Faber
Dinn	No. 9: Clog Dance	<i>Tuneful Tunes for my Recorder</i>	Schott
Gervais	A Stately Dance	<i>Old MacDonald's Recorder, Book 1</i>	Boosey & Hawkes
Haughton	Hot Potato	<i>Fun Club Descant Recorder, Grade 0–1</i>	Kevin Mayhew
Haughton	Budgie	<i>Fun Club Descant Recorder, Grade 0–1</i>	Kevin Mayhew
Hawkins	Two Tom Cats	<i>Old MacDonald's Recorder, Book 2</i>	Bossey & Hawkes
Watts	Tea with the Tumblers	<i>Red Hot Recorder Tutor, Book 1</i>	Mayhew

GRADE I: DESCANT RECORDER

LIST B:

COMPOSER	PIECE	PUBLICATION	EDITION
Dinn	No. 10: Dame Tartine	<i>Tuneful Tunes for my Recorder</i>	Schott
Gurlitt	A Little Piece	<i>Old MacDonald's Recorder, Book 2</i>	Boosey & Hawkes
Handel	Gavotte (no repeats)	<i>First Repertoire for Descant Recorder</i>	Faber
Haughton	Insects	<i>Fun Club Descant Recorder, Grade 0–1</i>	Kevin Mayhew
Haughton	One Step at a Time	<i>Fun Club Descant Recorder, Grade 0–1</i>	Kevin Mayhew
Hawkins	Song of the Cumberbunce	<i>Old MacDonald's Recorder, Book 1</i>	Boosey & Hawkes
Schumann	Soldier's March	<i>Romantic Themes: Solo Stars for Descant Recorder</i>	A&C Black
Trad.	Polka	<i>First Repertoire for Descant Recorder</i>	Faber
Watts	Dublin Dan	<i>Red Hot Recorder Tutor Book 1</i>	Kevin Mayhew

LIST C: Unaccompanied

COMPOSER	PIECE	PUBLICATION	EDITION
Boismortier	Echoes (top lines only)	<i>Old MacDonald's Recorder, Book 1</i>	Boosey & Hawkes
Bonsor	No. 3: Ham House or Cherry Garden	<i>Play Country Dances</i>	Faber
Chedeville	A Country Dance (top lines only)	<i>Old MacDonald's Recorder, Book 1</i>	Boosey & Hawkes
Dinn	No. 13: Ramènes tes Moutons	<i>Tuneful Tunes for my Recorder</i>	Schott
Mayhew	No. 14: There's a Hole in my Bucket	<i>Fun Recorder 6</i>	Mayhew
Pitts	The Grand Old Duke of York	<i>Recorder from the Beginning, Book 1</i>	Music Sales
Trad.	A Study for C Sharp	<i>Old MacDonald's Recorder, Book 2</i>	Boosey & Hawkes
Trad.	Star of the County Down	<i>30 Irish Tunes for Easy Recorder</i>	Waltons
Trad.	The Dawning of the Day	<i>30 Irish Tunes for Easy Recorder</i>	Waltons
Wastall	Skill Time	<i>Old MacDonald's Recorder, Book 1</i>	Boosey & Hawkes

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.

GRADE I: DESCANT RECORDER

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 i.e. treble or bass).

Memory

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

Reading

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

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

SIGHT READING ON DESCANT RECORDER (10 marks)

Candidates will have 30 seconds to observe the piece before playing

A 4-bar or 8-bar melody in simple duple, triple, or quadruple time in the keys of G or D major. Quavers, crotchets, minims, dotted minim, semibreve, and crotchet rests. Articulation markings may include slurs and staccatos.

NOTES

GRADE II: DESCANT RECORDER

MELODIC EXERCISE

This melodic exercise in G develops legato tonguing.
It will be assessed under scales and arpeggios, but does not have to be played from memory. .



SCALES AND ARPEGGIOS

(15 marks)

All scales and arpeggios to be played from memory on descant recorder.

SCALES	KEYS	ARTICULATION	OCTAVE
	Major		
	C, F	Tongued	1
	Minor: harmonic OR melodic (candidate's choice)		
	D	Tongued	1
ARPEGGIOS	Major		
	C, F	Tongued	1
	Minor		
	D	Tongued	1

PIECES

(60 marks: 20x3)

LIST A:

COMPOSER	PIECE	PUBLICATION	EDITION
Bonsor	No. 2: The Musical Box	<i>The Really Easy Recorder Book</i>	Faber
Bryan Kelly	No. 7: Song (ii)	<i>Globe Theatre Suite for Descant Recorder and Piano</i>	Stainer & Bell
Dinn	No. 11: La Pêche des Moules	<i>Tuneful Tunes for my Recorder</i>	Schott
Haughton	The Race	<i>Fun Club Descant Recorder, Grade 0-1</i>	Mayhew
Hawkins	Rock Face	<i>Old MacDonald's Recorder, Book 2</i>	Boosey & Hawkes

GRADE II: DESCANT RECORDER

LIST A: continued

COMPOSER	PIECE	PUBLICATION	EDITION
Haydn	A Round in Three Parts	<i>Old MacDonald's Recorder, Book 2</i>	Boosey & Hawkes
Mozart	Andante Grazioso (no repeats)	<i>Classical Themes: Solo Stars</i>	A&C Black
Paisible	Minuet	<i>First Repertoire for Descant Recorder</i>	Faber
Pitts	Tambourin (Rameau)	<i>Recorder from the Beginning, Book 3</i>	Music Sales
Vivaldi	Spring	<i>Easy Winners</i>	Brass Wind Publications
Wedgwood	Periwinkle Waltz	<i>Really easy Jazzin' about for Descant Recorder</i>	Faber

LIST B:

COMPOSER	PIECE	PUBLICATION	EDITION
Anonymous	Heyduck Dance	<i>Recorder Music for Beginners</i>	Editio Musica Budapest
Boccherini	Minuet (no repeats)	<i>Classical Themes: Solo Stars</i>	A&C Black
Bonsor	No. 3: Cantilena	<i>The Really Easy Recorder Book</i>	Faber
Dinn	No. 12: The Pony Ride (with repeat)	<i>Tuneful Tunes for my Recorder</i>	Schott
Haughton	Bo's Boogie	<i>Fun Club Descant Recorder, Grade 0-1</i>	Kevin Mayhew
Paisible	Minuet	<i>First Repertoire for Descant Recorder</i>	Faber
Smetana	Die Moldau	<i>Romantic Themes: Solo Stars</i>	A&C Black
Trombey	Eye Level	<i>Old MacDonald's Recorder, Book 2</i>	Boosey & Hawkes
Wedgwood	Dreaming	<i>Really Easy Jazzin' about for Descant Recorder</i>	Faber
Wedgwood	Monty (the Mystery Cat)	<i>First Repertoire for Descant Recorder</i>	Faber

LIST C: Unaccompanied

COMPOSER	PIECE	PUBLICATION	EDITION
Bonsor	No. 9: St Catherine	<i>Play Country Dances</i>	Faber
Campra	Fanfare (top lines only)	<i>Old MacDonald's Recorder, Book 2</i>	Boosey & Hawkes
Chedeville	Tambourin (top lines only)	<i>Old MacDonald's Recorder, Book 2</i>	Boosey & Hawkes
Dinn	Nos 14 and 15: (Christmas Carol & Summer Song)	<i>Tuneful Tunes for my Recorder</i>	Schott
Fetzen	No. 4	<i>50 Graded Studies for Descant Recorder</i>	Faber
Keith R. Cole	A Study for High F	<i>Old MacDonald's Recorder, Book 2</i>	Boosey & Hawkes
Sally Adams	Hot Coffee at the Silver Spoon Corral	<i>First Repertoire for Descant Recorder</i>	Faber
Trad.	Donnybrook Fair	http://www.riam.ie/wp-content/uploads/2013/09/Donnybrook-Fair.pdf	

GRADE II: DESCANT RECORDER

LIST C: Unaccompanied continued

COMPOSER	PIECE	PUBLICATION	EDITION
Trad.	No. 1: Cockles and Mussels (no repeat)	<i>Fun Recorder 6</i>	Kevin Mayhew
Trad.	The Cliffs of Doneen	<i>30 Irish Tunes for Easy Recorder</i>	Waltons
Watts	Study in Green	<i>Fresh Air</i>	Kevin Mayhew

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

(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 the 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.

GRADE II: DESCANT RECORDER

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.

SIGHT READING ON DESCANT RECORDER

(10 marks)

Candidates will have 30 seconds to observe the piece before playing

An 8-bar melody in simple duple, triple, or quadruple time in the keys of C, G, D, or F major. Quavers, crotchets, minims, dotted minim, semibreve, and quaver and crotchet rests. Articulations may include slurs and staccato. Tempo indications (moderate to lively) and dynamic markings (*mp* to *f*).

GRADE III: DESCANT RECORDER

MELODIC EXERCISE

This melodic exercise in B-flat develops cross fingering and staccato tonguing.
It will be assessed under scales and arpeggios, but does not have to be played from memory.



SCALES AND ARPEGGIOS

(15 marks)

All scales and arpeggios to be played from memory on descant recorder

SCALES	KEYS	ARTICULATION (examiner's choice)	OCTAVE(S)
	Major		
	G, F	Tongued and Slurred	1
	C, D	Tongued and Slurred	12 th
	Minor: harmonic OR Melodic (candidate's choice)		
	A, E	Tongued and Slurred	1
ARPEGGIOS	Major		
	G, F	Tongued and Slurred	1
	C, D	Tongued and Slurred	12 th
	Minor		
	A, E	Tongued and Slurred	1

GRADE III: DESCANT RECORDER

PIECES

(60 marks: 20x3)

The candidate should choose one piece from each list A, B, and C.

LIST A:

COMPOSER	PIECE	PUBLICATION	EDITION
Bach	Minuet	<i>Recorder Music for Beginners</i>	Editio Musica Budapest
Beethoven	German Dance (with repeats)	<i>Old MacDonald's Recorder, Book 2</i>	Boosey & Hawkes
Clementi	Rondo (with repeats)	<i>Classical Themes: Solo Stars</i>	A&C Black
Harris	Sunny Spells	<i>First Repertoire for Descant Recorder</i>	Faber
Hook	Rondo	<i>Old MacDonald's Recorder, Book 2</i>	Boosey & Hawkes
Schumann	No. 10: The Merry Peasant	<i>The Really Easy Recorder Book</i>	Faber
Watts	Waltz for One Day	<i>Fresh Air</i>	Kevin Mayhew
Wedgwood	Kingfisher	<i>Really Easy Jazzin' About</i>	Faber
Wedgwood	Willow	<i>Really Easy Jazzin' About</i>	Faber

LIST B:

COMPOSER	PIECE	PUBLICATION	EDITION
Arlen & Harburg	Somewhere over the Rainbow*	<i>All Jazzed Up</i>	Brass Wind Publications
Beethoven	Ecossaise	<i>Old MacDonald's Recorder, Book 2</i>	Boosey & Hawkes
Berens	The Cheerful Soldier	<i>First Repertoire for Descant Recorder</i>	Faber
Bonsor	No. 8: The Merry Go Round	<i>The Really Easy Recorder Book</i>	Faber
Dlugoraj	Cantio Polonica	<i>Recorder Music for Beginners</i>	Editio Musica Budapest
Farkas	Scherzino	<i>Recorder Music for Beginners</i>	Editio Musica Budapest
Russell-Smith	Lumpy Custard Blues	<i>Easy Blue Recorder</i>	Universal Edition
Tchaikovsky	Introduction	<i>Romantic Themes: Solo Stars</i>	A&C Black
Watts	Goings On	<i>Razzamajazz Repertoire</i>	Kevin Mayhew
Watts	Sailing Free	<i>Fresh Air</i>	Kevin Mayhew
Wedgwood	Sasha	<i>Really Easy Jazzin' About</i>	Faber

* N.B. (Arlen & Harburg: piano accompaniment available)

GRADE III: DESCANT RECORDER

LIST C: Unaccompanied

COMPOSER	PIECE	PUBLICATION	EDITION
Boismortier	A Dotty Duo (top lines only, with repeats)	<i>Old MacDonald's Recorder, Book 1</i>	Boosey & Hawkes
Bonsor	No. 13: Spanish Jig	<i>Play Country Dances</i>	Faber
Bonsor	No. 18: The Mock Match	<i>Play Country Dances</i>	Faber
Camidge	A Merry Tune	<i>Old MacDonald's Recorder, Book 2</i>	Boosey & Hawkes
Charpentier	Fanfare (top lines only)	<i>Old MacDonald's Recorder, Book 2</i>	Boosey & Hawkes
Da Costa	Thumbs Up!	<i>First Repertoire for Descant Recorder</i>	Faber
Harris	No. 10: Rumsey's Round/In the Turtle Soup	<i>50 Graded Studies for Descant Recorder</i>	Faber
Trad.	As I went out upon the Ice	http://www.riam.ie/wp-content/uploads/2013/09/As-I-Went-Out-Upon-The-Ice.pdf	
Trad.	No. 5: Greensleeves (no repeat)	<i>Fun Recorder 6</i>	Kevin Mayhew
Trad.	The Rakes of Mallow	<i>30 Irish Tunes for Easy Recorder</i>	Waltons
Watts	Study in Yellow	<i>Fresh Air</i>	Kevin Mayhew

THEORY

(5 marks)

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

Name and explain

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

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

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 $\frac{3}{4}$, $\frac{4}{4}$)

GRADE III: DESCANT RECORDER

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.

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.

SIGHT-READING ON DESCANT RECORDER

(10 marks)

Candidates will have 30 seconds to observe the piece before playing

An 8-bar melody in simple duple, triple, or quadruple time in the keys of C, G, D, or F major. Quavers, crotchets, dotted crotchets, minims, dotted minims, semibreves, and quaver, crotchet, and minim rests. Articulations may include slurs and staccato. Tempo indications (moderate to lively) and dynamics (*mp* to *f* and *cresc.* & *dim.*).

GRADE IV: DESCANT RECORDER

(TREBLE OPTIONS LISTS B & C)

MELODIC EXERCISE

This melodic exercise in G minor, to be played on descant recorder, introduces the melodic minor patterns and legato playing. It will be assessed under scales and arpeggios, but does not have to be played from memory.



SCALES AND ARPEGGIOS

(15 marks)

All scales and arpeggios to be played from memory on descant recorder

SCALES	KEYS	ARTICULATION (examiner's choice)	OCTAVES
	Major		
	A, E, Bb	Tongued and Slurred	1
	C	Tongued and Slurred	12 th
	Minor: harmonic OR melodic (candidate's choice)		
	A, B, D	Tongued and Slurred	1
ARPEGGIOS	Major		
	A, E, Bb	Tongued and Slurred	1
	C	Tongued and Slurred	12 th
	Minor		
	A, B, D	Tongued and Slurred	1

GRADE IV: DESCANT RECORDER

(TREBLE OPTIONS LISTS B & C)

PIECES

(60 marks: 20x3)

The candidate should choose one piece from each list A, B, and C.

(List C is divided into descant and treble for ease of reading)

LIST A:

COMPOSER	PIECE	PUBLICATION	EDITION
Anonymous	English Folksong 'Watkins Ale' (both lines)	<i>Recorder Music for Beginners</i>	Editio Musica Budapest
Bryan Kelly	No. 3: Air	<i>Globe Theatre Suite for Descant Recorder</i>	Stainer & Bell
Charlton	No. 2: Lock the Door (with repeats)	<i>Traditional Irish Dances</i>	Provincetown Bookshop Editions
Haydn	Partie: III Finale (no repeats)	<i>First Repertoire for Descant Recorder</i>	Faber
Hook	Sonatina	<i>Old MacDonald's Recorder, Book 2</i>	Boosey & Hawkes
Marshall	No. 3: Prince Rupert's March	<i>A Playford Garland</i>	Forsyth
Schumann	The Merry Peasant	<i>The Really Easy Recorder Book</i>	Faber
Tchaikovsky	No. 12: Sweet Dreams	<i>The Really Easy Recorder Book</i>	Faber
Watts	Café du Festival	<i>Razzamajazz Repertoire</i>	Kevin Mayhew

LIST B: Descant unless marked otherwise

COMPOSER	PIECE	PUBLICATION	EDITION
Bonsor	No. 7: Caribbean (with repeat)	<i>The Really Easy Recorder Book</i>	Faber
Bryan Kelly	No. 2: Bransle	<i>Globe Theatre Suite for Descant Recorder</i>	Stainer & Bell
Conte	At Sunset	<i>First Repertoire for Descant Recorder</i>	Faber
Gordon	Boogaloo Bunny	<i>Concert Repertoire for Recorder</i>	Faber
Joplin	The Entertainer	<i>Winners Galore</i>	Brass Wind Publications
Marshall	No. 2: Irish Lamentation (<u>treble recorder</u>)	<i>A Playford Garland</i>	Forsyth
Moszkowski	Spanish Dance	<i>Romantic Themes: Solo Stars</i>	A&C Black
Russell-Smith	Warm and Cosy	<i>Easy Blue Recorder</i>	Universal Edition
Telemann	Andante from Partita 1 (<u>treble recorder</u>)	<i>Concert Repertoire for Recorder</i>	Faber
Watts	Secret Saz	<i>Razzamajazz Repertoire</i>	Kevin Mayhew

GRADE IV: DESCANT RECORDER

(TREBLE OPTIONS LISTS B & C)

LIST C: Unaccompanied & Descant

COMPOSER	PIECE	PUBLICATION	EDITION
Bonsor (with repeats)	No. 34: The New Bourrée/the Indian Queen	<i>Play Country Dances</i>	Faber
Da Costa	Jumping Jacks	<i>First Repertoire for Descant Recorder</i>	Faber
Diabelli (with repeats)	A Study for High E-Flat	<i>Old MacDonald's Recorder, Book 2</i>	Boosey & Hawkes
Fetzen	No. 21	<i>50 Graded Studies for Descant Recorder</i>	Faber
Trad.	Apples in Winter	<i>The Irish Tin Whistle Book</i>	Waltons
Trad.	Brian Boru's March	<i>110 Ireland's Best Slow Airs</i>	Waltons
Trad.	Off to California	http://www.riam.ie/wp-content/uploads/2013/09/Off-To-California.pdf	
Trad.	The Coulin	<i>30 Irish Tunes for Easy Recorder</i>	Waltons

LIST C: Unaccompanied & Treble

Bach	No. 1 (only) from Two Minuets	<i>Concert Repertoire for Recorder</i>	Faber
Bergmann	Hornpipe	<i>Concert Repertoire for Recorder</i>	Faber
Telemann	Pastourelle (without repeats)	<i>Concert Repertoire for Recorder</i>	Faber

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.

GRADE IV: DESCANT RECORDER

(TREBLE OPTIONS LISTS B & C)

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. Candidates are expected to respond using Italian terms. 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 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 up to a perfect octave) which will be played three times. The pulse will be provided, as well as the tonic chord and starting note.

Reading

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

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

SIGHT-READING ON DESCANT RECORDER

(10 marks)

Candidates will have 30 seconds to observe the piece before playing

An eight-bar melody in simple time or compound duple time. Keys of G, D, F, B \flat major, or G minor. Quavers, crotchets, dotted crotchets, minims, dotted minim, semibreve, and quaver, crotchet, and minim rests. Articulations may include slurs and staccato. Tempo indications (moderate to lively), dynamics (*mp* to *f* including *cresc.* & *dim.*), ties may also feature.

GRADE V: DESCANT RECORDER

(TREBLE OPTIONS LISTS B & C)

MELODIC EXERCISE

This melodic exercise, to be played on the descant recorder, introduces the chromatic scale on G.
It will be assessed under scales and arpeggios but does not have to be played from memory.



SCALES AND ARPEGGIOS

(15 marks)

All scales and arpeggios to be played from memory

SCALES	KEYS	ARTICULATION (examiner's choice)	OCTAVES
	Major		
	A, Eb, Bb	Tongued and Slurred	1
	D, F	Tongued and Slurred	12 th
	C	Tongued and Slurred	2
	Minor: harmonic OR melodic (candidate's choice)		
	F#, G, C	Tongued and Slurred	1
ARPEGGIOS	Major		
	A, Eb, Bb	Tongued and Slurred	1
	D, F	Tongued and Slurred	12 th
	C	Tongued and Slurred	2
	Minor		
	F#, G, C	Tongued and Slurred	1

GRADE V: DESCANT RECORDER

(TREBLE OPTIONS LISTS B & C)

PIECES (60 marks: 20x3)

The candidate should choose one piece from each list A, B, and C.
(Lists B and C are divided into descant and treble for ease of reading)

LIST A:

COMPOSER	PIECE	PUBLICATION	EDITION
Anonymous	Allemande (both lines)	<i>Recorder Music for Beginners</i>	Editio Musica Budapest
Babell	1 st mvt (Adagio)	<i>Concerto in D Minor Op. 3 No. 3</i>	Universal Edition
Baston	3 rd mvt (Presto)	<i>Concerto No. 5</i>	Schott
Haydn	Partie: I, Pastorale (no repeats)	<i>First Repertoire for Descant Recorder</i>	Faber
Heberle	3 rd mvt (Tempo di Menuetto) (no repeats)	<i>Concerto in G</i>	Music Sales
Jonathan Merrett	No. 2: Song	<i>Three Descant Recorder Pieces</i>	Broadbent & Dunn
Russell-Smith	Ragtime Razzle	<i>Jazzy Recorder 1</i>	Universal
Sally Adams	Finnbar's Fancy	<i>Concert Repertoire for Recorder</i>	Faber
Vivaldi	Preludio: Largo, 1 st mvt	<i>Sonata in G (RV 59)</i>	Schott

LIST B: Descant

COMPOSER	PIECE	PUBLICATION	EDITION
Bennett	Moody Judy	<i>First repertoire for Descant Recorder</i>	Faber
Bonsor	No. 5: Waltz for Mo	<i>Jazzy Recorder 2</i>	Universal Edition
Bryan Kelly	No. 4: Jig	<i>Globe Theatre Suite for Descant Recorder</i>	Stainer & Bell
Jensen	Hungarian Melody (with repeat)	<i>First repertoire for Descant Recorder</i>	Faber
Mozart	Menuet (with repeats)	<i>Celebrated Classics</i>	Schott
Russell-Smith	No. 5: Blue for a Girl	<i>Jazzy recorder 1</i>	Universal Edition
Sally Adams	Pigeon Toe Waltz	<i>Concert Repertoire for Recorder</i>	Faber
Watts	When Paddy Met Bella	<i>Razzamajazz Repertoire</i>	Kevin Mayhew

LIST B: Treble

COMPOSER	PIECE	PUBLICATION	EDITION
Marcello	1 st mvt (Adagio)	<i>Sonata in D Minor Op. 2 No. 2</i>	Bärenreiter
Marshall	No. 4: Spring Garden	<i>A Playford Garland</i>	Forsyth
Parker	Soldier Soldier	<i>The Music of Jim Parker</i>	Brass Wind Publications
Schumann	Romance	<i>Concert Repertoire for Recorder</i>	Faber
Sturte	No. 11: Lady Banning's Almand	<i>The Renaissance Recorder</i>	Boosey & Hawkes

GRADE V: DESCANT RECORDER

(TREBLE OPTIONS LISTS B & C)

LIST C: Unaccompanied & Descant

COMPOSER	PIECE	PUBLICATION	EDITION
Bonsor	No. 36: The Mask or Hey to the Camp (with repeats)	<i>Play Country Dances</i>	Faber
Da Costa	Monday Blues	<i>Concert Repertoire for Recorder</i>	Faber
Hinke	No. 24	<i>50 Graded Studies for Descant Recorder</i>	Faber
Trad.	Lord Inchiquin	<i>110 Ireland's Best Slow Airs</i>	Waltons
Trad.	Tabhair dom do Lámh	<i>30 Irish Tunes for Easy Recorder</i>	Waltons
Watts	Coffee Bean Carnival!	<i>First Repertoire for Descant Recorder</i>	Faber

LIST C: Unaccompanied & Treble

Gariboldi	No. 42	<i>150 Classical Studies for Treble Recorder</i>	Universal Edition
Popp	Study No. 4	<i>Treble Recorder Studies Book 2</i>	Cramer
Telemann	Fantasia 7: 2 nd mvt	<i>12 Fantasias for Solo Treble Recorder</i>	Bärenreiter

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.

GRADE V: DESCANT RECORDER

(TREBLE OPTIONS LISTS B & C)

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. Candidates are expected to respond using Italian terms.
- 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 already heard in the aural observation; the extract will be played once.
- Sing, hum, or whistle a three-bar major or minor melody (range of an octave) which will be played three times. The pulse will be provided, as well as the tonic chord and starting note.

Reading

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

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

SIGHT-READING ON DESCANT RECORDER

(10 marks)

Candidates will have 30 seconds to observe the piece before playing

An 8-bar melody in simple time or compound duple time. Keys of G, D, F, B \flat major, A, D minor. Modulations to closely related keys may feature in major keys. Semiquavers to semibreves, and quaver, crotchet, and minim rests. Articulations may include slurs and staccato. Tempo indications from slow to lively and dynamics from *mp* to *f*. Ties may feature.

GRADE VI: DESCANT RECORDER

(TREBLE OPTIONS LISTS B & C)

MELODIC EXERCISE

This melodic exercise, to be played on the descant recorder, introduces G# minor.
It will be assessed under scales and arpeggios, but does not have to be played from memory.



GRADE VI: DESCANT RECORDER

(TREBLE OPTIONS LISTS B & C)

	KEYS	ARTICULATION (examiner's choice)	
DOMINANT SEVENTHS	IN THE KEYS OF C, A		OCTAVE
	Starting on G, E	Tongued and Slurred	1

PIECES

(60 marks: 20x3)

The candidate should choose one piece from each list A, B, and C.
(Lists B and C are divided into descant and treble for ease of reading)

LIST A:

COMPOSER	PIECE	PUBLICATION	EDITION
Babell	3 rd mvt (Adagio (with repeats))	<i>Concerto in D Minor Op. 3 No. 3</i>	Universal Edition
Bach	Chorale from Cantata 147	<i>Celebrated Classics</i>	Schott
Baston	1 st mvt (Allegro)	<i>Concerto No. 5 in C</i>	Schott
Bonsor	No. 3: Serenata	<i>Jazzy Recorder 2</i>	Universal Edition
Bullard	Coffee and Croissants	<i>Recipes</i>	Forsyth
Jonathan Merrett	No. 1: Promenade	<i>Three Descant Recorder Pieces</i>	Broadbent & Dunn
Pepusch	1 st mvt (Adagio)	<i>Sonata in G</i>	Schott
Scarlatti	1 st mvt (Allegro (with repeats))	<i>Sonata in G K 322</i>	Dolce
Telemann(with repeats)Partita 2 in G TWV 41:G2:		(D Scarlatti Sonatas arr. Andrew Robinson)	Bärenreiter
1 st and 3 rd mvts (Siciliana & Aria 2)		<i>Little Chamber Music: 6 Partitas</i>	
Turner	No. 4: Pastorale	<i>Six Bagatelles for Descant Recorder</i>	Forsyth
Woodcock	1 st mvt (Allegro)	<i>Concerto No. 2</i>	Faber

LIST B: Descant

COMPOSER	PIECE	PUBLICATION	EDITION
Bonsor	Nice 'N' Easy	<i>Jazzy Recorder 2</i>	Universal Edition
Bullard	No. 2: Barbecue Blues	<i>Recipes for Descant Recorder and Piano</i>	Forsyth
Burrows	3 rd mvt	<i>Allegro Moderato Suite for Descant Recorder</i>	Schott
Martin	Gwenny Variations	<i>Gwenny Variations</i>	CMC

GRADE VI: DESCANT RECORDER

(TREBLE OPTIONS LISTS B & C)

LIST B: Descant continued

COMPOSER	PIECE	PUBLICATION	EDITION
Pepusch	2 nd mvt (Allegro)	<i>Sonata in G</i>	Schott
Russell-Smith	No. 4: A Little Latin	<i>Jazzy Recorder 1</i>	Universal Edition
Turner	No. 1: Fanfare	<i>Six Bagatelles for Descant Recorder</i>	Forsyth
Turner	No. 6: Caccia	<i>Six Bagatelles for Descant Recorder</i>	Forsyth

LIST B: Treble

Beethoven	Capriccio	<i>Concert Repertoire for Recorder</i>	Faber
Douglas Steele	Song	<i>Recital Pieces, vol. 2</i>	Forsyth
Mozart	To Chloe	<i>Concert Repertoire for Recorder</i>	Faber
Marcello	2 nd mvt, (Allegro)	<i>Sonata in D Minor Op. 2 No. 2</i>	Bärenreiter
Parker	House of Cards	<i>The Music of Jim Parker</i>	Brass Wind Publications

LIST C: Unaccompanied & Descant

COMPOSER	PIECE	PUBLICATION	EDITION
Bonsor	No. 52: The Hole in the Wall <u>and No. 53: Blackheath (with repeats)</u>	<i>Play Country Dances</i>	Faber
Carolan	Carolan's Concerto	<i>110 Ireland's Best Slow Airs</i>	Waltons
Da Costa	Yes, but No	<i>Concert Repertoire for Recorder</i>	Faber
Harris	No. 34: A Little More, a Little Less	<i>50 Graded Studies for Descant Recorder</i>	Faber
De Vois	No. 10: Fantasia	<i>The Gods' Flute-Heaven for Descant Recorder</i>	Earlham
Trad.	No. 94: The Snowy Breasted Pearl <u>and No. 96: Planxty Browne</u>	<i>110 Ireland's Best Slow Airs</i>	Waltons

LIST C: Unaccompanied & Treble

Da Costa	Study No. 5	<i>Treble Recorder Studies Book 2</i>	Cramer
Telemann	1 st mvt (Affettuoso) Fantasia No. 9	<i>12 Solo Fantasias for Treble Recorder</i>	Bärenreiter
Tulou	No. 103	<i>Classical Studies for Treble Recorder</i>	Universal Edition

GRADE VI: DESCANT RECORDER

(TREBLE OPTIONS LISTS B & C)

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 (major keys up to 2♯s and 2♭s, minor keys up to 1♯ and 1♭). Describe the time signature as simple or compound and 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 up to 2♯s and 2♭s (range of an octave including intervals of a skip of a third and leap of a fourth ascending and descending) in either simple triple or quadruple time. The starting pitch of the test will be altered to accommodate the candidate's range where requested. The tonic chord and starting note will be provided. Tonic sol-fa is equally accepted.

Intervals

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

(TREBLE OPTIONS LISTS B & C)

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.

SIGHT-READING ON DESCANT RECORDER

(10 marks)

Candidates will have 30 seconds to observe the piece before playing

A 12-bar melody in simple time or compound duple time. Keys of G, D, F, B \flat major, A, E, D, B, G minor. Possible modulations to closely related keys. Semiquavers to semibreves, and semiquaver to minim rests. Articulation markings include slurs, staccatos, and accents. Ties and accidentals may feature. Tempo indications (slow to march-like with possible *rit.* towards the end of a piece). Dynamics range from *p* to *f* with possible *cresc.* or *dim.*

NOTES

GRADE VII: DESCANT & TREBLE RECORDER

MELODIC EXERCISE

This melodic exercise, to be played on the descant recorder, introduces C minor.
It will be assessed under scales and arpeggios but does not have to be played from memory.



SCALES AND ARPEGGIOS

(15 marks)

All scales and arpeggios to be played from memory **on treble recorder**

SCALES	KEYS	ARTICULATION (examiner's choice)	OCTAVE(S)
	Major		
	D, Ab	Tongued and Slurred	1
	Bb	Tongued and Slurred	12 th
	F	Tongued and Slurred	2
	Minor: harmonic AND melodic (examiner's choice)		
	G	Tongued and Slurred	12 th
	F	Tongued and Slurred	2
CHROMATIC	STARTING ON G	Tongued and Slurred	1
ARPEGGIOS	Major		
	D, Ab	Tongued and Slurred	1
	Bb	Tongued and Slurred	12 th
	F	Tongued and Slurred	2
	Minor		
	G	Tongued and Slurred	12 th
	F	Tongued and Slurred	2

GRADE VII: DESCANT & TREBLE RECORDER

	KEYS	ARTICULATION (examiner's choice)	OCTAVE
DOMINANT SEVENTHS	IN THE KEYS OF G, Bb	Tongued and Slurred	1
	(Starting on D, F)		
DIMINISHED SEVENTHS	STARTING ON G		1
WHOLE TONE	STARTING ON F		1

PIECES

(60 marks: 20x3)

The candidate should choose one piece from each list A, B, and C.

LIST A: Descant

COMPOSER	PIECE	PUBLICATION	EDITION
Bonsor	Reverie	<i>Jazzy Recorder 2</i>	Universal Edition
Bullard	No. 3: Mexican Hat Box	<i>Hat Box</i>	Forsyth
Bullard	No. 3: Prawn Paella	<i>Recipes for Descant Recorder and Piano</i>	Forsyth
De Caix d'Hervelois	2 nd mvt	<i>Suite in G</i>	Schott
Edmunds	Sonatina	<i>Sonatina</i>	Schott
Pergolesi	3 rd mvt (Allegro spirituosso (with repeats))	<i>Concerto in F</i>	Peacock Press
Sammartini	2 nd mvt (Siciliano)	<i>Concerto in F</i>	Schott
Scarlatti	1 st mvt (Allegro (with repeats))	<i>Scarlatti Sonatas arr. Andrew Robinson</i>	Dolce
	<u>Sonata in D minor K. 89</u>		
Telemann	1 st and 2 nd mvts (with repeats)	<i>Little Chamber Music: 6 Partitas</i>	Bärenreiter
	<u>Partita 1 in Bb TWV 41:B1</u>		
Uccellini	Sonata Sesta Op. 5	<i>Sonata Sesta Op. 5</i>	London Pro Musica
Vivaldi	4 th mvt (Allegro)	<i>Sonata in G RV 59</i>	Schott

LIST B: Treble

COMPOSER	PIECE	PUBLICATION	EDITION
Bach	1 st mvt (Allegro moderato)	<i>Sonata in F BWV 1031</i>	Spartan Press
Golland	No. 2: Blues	<i>New World Dances</i>	Forsyth Bros
Hand, Colin	1 st mvt (Preludio)	<i>Sonata Piccola Op. 63</i>	Lindis Edition
Handel	2 nd mvt (Allegro (with repeats)) (Sonata in F HWV 369)	<i>Complete Sonatas</i>	Bärenreiter

GRADE VII: DESCANT & TREBLE RECORDER

LIST B: Treble continued

COMPOSER	PIECE	PUBLICATION	EDITION
Marcello	1 st mvt (Adagio (with repeats))	<i>Sonata in E Minor Op. 2 No. 4</i>	Bärenreiter
Marcello	4 th mvt (Allegro)	<i>Sonata in D Op. 2 No. 2</i>	Bärenreiter
Newsome	A Song from Norway	<i>Recital Pieces vol. 3</i>	Forsyth Bros
Parker	Eel Pie Island	<i>The Music of Jim Parker for Treble Recorder</i>	Brass Wind Publications
Phalese	No. 13: The Leaves be Green	<i>The Renaissance Recorder</i>	Boosey & Hawkes

LIST C: Unaccompanied – Descant OR Treble

COMPOSER	PIECE	PUBLICATION	EDITION
Blatt	No. 42 (with repeats)	<i>50 Graded Studies for Descant Recorder</i>	Faber
Dinn	Study No. 4 (descant)	<i>Dexterity Studies for the Descant Recorder</i>	Lengnick
Frederick the Great	No. 9	<i>40 Studies for the Treble Solo</i>	Sikorski
Gariboldi	No. 43	<i>150 Classical Studies for Treble Recorder</i>	Universal Edition
Linde	No. 8	<i>Modern Exercises for the Treble Recorder</i>	Schott
Sally Adams	Study No. 9: Tyrol Tune	<i>Treble Recorder Studies Book 2</i>	Cramer
Telemann	2 nd mvt (Allegro (Fantasia No. 3))	<i>12 Solo Fantasias for Treble Recorder</i>	Bärenreiter
Van Eyck	No. 61: Tweede Carileen (descant)	<i>Der Fluyten Lust-hof vol. 2</i>	Amadeus
Van Noordt	Petit Branle 1	<i>The Gods' Flute-Heaven for Descant Recorder</i>	Earlham Press

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 \sharp s and 2 \flat s. 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.

GRADE VII: DESCANT & TREBLE RECORDER

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.
- 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 minor melody up to 1♯ and 1♭ (range of up to an octave, including skips of a third and leaps of a fifth) in either simple triple or quadruple time. The starting pitch will be altered to accommodate the candidate's range where requested. The tonic chord and starting note will be provided.

Intervals

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

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

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

SIGHT-READING ON TREBLE RECORDER

(10 marks)

Candidates will have 30 seconds to observe the piece before playing

A melody up to 12 bars in simple time or compound duple time. Major keys up to 3♯s and 3♭s, and minor keys up to 2♯s and 3♭s. Modulations to closely related keys and the use of accidentals. Semiquavers to semibreves, and semiquaver to minim rests. Triplets and ties. Articulation markings including slurs, staccatos, and accents. Tempo indications (slow to lively with possible *rit.* towards the end of a piece), dynamic markings (*p* to *f*).

GRADE VIII: DESCANT & TREBLE RECORDER

MELODIC EXERCISE

This melodic exercise, to be played on the descant recorder, introduces G# minor with octave leaps.
It will be assessed under scales and arpeggios, but does not have to be played from memory.



SCALES AND ARPEGGIOS

(15 marks)

All scales and arpeggios to be played from memory **on treble recorder**

SCALES	KEYS	ARTICULATION (examiner's choice)	OCTAVES
	Major		
	B	Tongued and Slurred	1
	C, G, A, Bb	Tongued and Slurred	12 th
	F, Ab	Tongued and Slurred	2
	Minor: harmonic AND melodic (examiner's choice)		
	A, F#, C	Tongued and Slurred	12 th
	F	Tongued and Slurred	2
CHROMATIC	STARTING ON	F Tongued and Slurred	2
ARPEGGIOS	Major		
	B	Tongued and Slurred	1
	C, G, A, Bb	Tongued and Slurred	12 th
	F, Ab	Tongued and Slurred	2
	Minor		
	A, F#, C	Tongued and Slurred	12 th
	F	Tongued and Slurred	2

GRADE VIII: DESCANT & TREBLE RECORDER

	KEYS	ARTICULATION (examiner's choice)	OCTAVES
DOMINANT SEVENTHS	IN THE KEYS OF C, B\flat (Starting on G, F)	Tongued and Slurred	2
DIMINISHED SEVENTHS	STARTING ON F, G		2
WHOLE TONE	STARTING ON G		1

PIECES

(60 marks: 20x3)

The candidate should choose one piece from each list A, B, and C.

LIST A: Descant

COMPOSER	PIECE	PUBLICATION	EDITION
Bullard	No. 5: Deerstalker's Jig	<i>Hat Box</i>	Forsyth
Bullard	No. 5: Fish and Chips	<i>Recipes for Descant Recorder and Piano</i>	Forsyth
Fontana	Sonata Terza	<i>Sonatas vol. 2</i>	Moeck
Golland	No. 1: Ragtime	<i>New World Dances</i>	Forsyth
Marcello	1 st mvt (Andante & Spiccato)	<i>Concerto in D Minor for Oboe</i> (suitable for descant recorder)	Musica Rara
Matteis	1 st and 3 rd mvts (Preludio & Air and Variation)	<i>Suite in D</i>	Universal Edition
Scarlatti	1 st mvt (Moderato & Cantabile (with repeats))	<i>Sonata in D Minor K. 77</i>	Dolce
Telemann	3 rd and 4 th and 5 th mvts (Arias 2 & 3, & 4)	<i>Little Chamber Music: 6 Partitas</i>	Bärenreiter
	<u>Partita 4 TWV 41-g2</u>		
Vivaldi	2 nd mvt (Allegro ma non presto (with repeats))	<i>Sonata in G RV 59</i>	Schott

LIST B: Treble

COMPOSER	PIECE	PUBLICATION	EDITION
Bach	3 rd mvt (Allegro)	<i>Sonata in F BWV 1031</i>	Spartan Press
Bowen	2 nd mvt (Andante Tranquillo)	<i>Sonatina Op. 121</i>	Emerson
Gardiner	Waltz for Jock	<i>Recital Pieces vol. 3</i>	Forsyth Bros
Hand, Colin	2 nd mvt (Cantilena)	<i>Sonata Piccola Op. 63</i>	Lindis Edition
Handel	2 nd mvt (Vivace (with repeats))	<i>Complete Sonatas</i>	Bärenreiter
	<u>Sonata in D Minor HWV 367a</u>		

GRADE VIII: DESCANT & TREBLE RECORDER

LIST B: Treble continued

COMPOSER	PIECE	PUBLICATION	EDITION
Milford, Robin	3 rd mvt (Vivo)	<i>Sonatina in F</i>	Peacock Press
Moszkowski	Allegro Briosio	<i>Spanish Dance Op. 12 No. 1</i>	PWM
(The PWM edition is for flute but is suitable for treble recorder with last eight bars to be played without the 8ve sign)			
Parker	The Midsomer Murders and The House of Elliott	<i>The Music of Jim Parker</i>	Brass Wind Publications
Telemann	2 nd mvt (Presto (with repeats)) <u>Sonata in D Minor</u>	<i>Two Sonatas TWV 41</i>	Edition Peters
Veracini	2 nd mvt (Allegro from Sonata Quinta)	<i>12 Sonatas Book 2</i>	Edition Peters

LIST C: Unaccompanied – Descant OR Treble

COMPOSER	PIECE	PUBLICATION	EDITION
De Vois	No. 13: Je ne puis éviter	<i>The Gods' Flute-Heaven for Descant Recorder</i>	De Haske
Dinn	Study No. 3 (descant)	<i>Dexterity Studies for the Descant Recorder</i>	Lengnick
Frederick the Great	No. 22	<i>40 Studies for the Treble Solo</i>	Sikorski
Linde	No. 4	<i>Modern Exercises for the Treble Recorder</i>	Schott
Popp	No. 76	<i>150 Classical Studies for Treble Recorder</i>	Universal Edition
Sally Adams	Study No. 20	<i>Treble Recorder Studies Book 2</i>	Cramer music
Telemann	1 st mvt (A Tempo Giusto (no repeats))	<i>12 Solo Fantasias for Treble Recorder</i>	Bärenreiter
<u>Fantasia No. 10</u>			
Van Eyck	No. 74: Prins Robberts Masco (descant)	<i>Der Fluyten Lust-hof vol. 2</i>	Amadeus

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

GRADE VIII: DESCANT & TREBLE RECORDER

the first or second hearing comment as requested on the structure of the piece as well as 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. Major keys up to 3♯s and 2b's and minor keys up to 1♯s and 1b's). The starting pitch of the test will be altered to accommodate the candidate's range where requested. The tonic chord and starting note will be provided. Tonic sol-fa is equally accepted.

Intervals and Triads

- Sing, hum, whistle, or sing in sol-fa both notes from a selection of major, minor, and perfect harmonic intervals (major second to perfect octave, minor third and minor sixth) played twice by the examiner; 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 8* by Jean Archibald and Bernadette Marmion has been specifically designed for RIAM theory Grade VIII and is available from music stockists.

SIGHT-READING ON TREBLE RECORDER

(10 marks)

Candidates will have 30 seconds to observe the piece before playing

A 12-bar melody in simple or compound time. Major and minor keys up to 3♯s and 3b. Possible modulations to closely related keys and additional accidentals. Semiquavers to semibreves, and semiquaver to minim rests. Articulation markings (slurs, staccatos, tenuto, accents). Possible ties, triplets, trills. Tempo (slow to lively with possible *rit.*), dynamics (*p* to *f*).

SENIOR CERTIFICATE: DESCANT & TREBLE RECORDER

MELODIC EXERCISE

This melodic exercise, to be played on the descant recorder, introduces F# minor.
It will be assessed under scales and arpeggios but does not have to be played from memory.



SCALES AND ARPEGGIOS

(15 marks)

All scales and arpeggios to be played from memory **on treble recorder**

SCALES	KEYS	ARTICULATION (examiner's choice)	OCTAVES
	Major		
	C, A, F#, Bb	Tongued and Slurred	12 th
	F, Ab	Tongued and Slurred	2
	Minor: harmonic AND melodic (examiner's choice)		
	A, G, C	Tongued and Slurred	12 th
	F	Tongued and Slurred	2
CHROMATIC	STARTING ON		
	All notes (except F)	Tongued and Slurred	1
	F	Tongued and Slurred	2
ARPEGGIOS	Major		
	C, A, F#, Bb	Tongued and Slurred	12 th
	F, Ab	Tongued and Slurred	2
	Minor		
	A, G, C	Tongued and Slurred	12 th
	F	Tongued and Slurred	2

SENIOR CERTIFICATE: DESCANT & TREBLE RECORDER

DOMINANT SEVENTHS IN THE KEYS OF E, D \flat Tongued and Slurred 1
(Starting on B, A \flat)

C, B \flat Tongued and Slurred 2
(Starting on G and F)

DIMINISHED SEVENTHS STARTING ON F, G 2

WHOLE TONE STARTING ON F 2

PIECES

(60 marks: 20x3)

The candidate should choose one piece from each list A, B, and C.

LIST A: Descant

COMPOSER	PIECE	PUBLICATION	EDITION
Ball, Michael	No. 2 and No. 5 (Miss Carroll's Corant & Sir Keith's Fancy) <i>Danserye Op. 21</i>		Forsyth Bros
Bigaglia	Sonata in A Minor (complete)	<i>Sonata in A Minor</i>	Schott
Bullard	No. 2 Breton Beret (Valse Mélancolique)	<i>Hat Box</i>	Forsyth Bros
Castello	Sonata Prima	<i>Sonata Prima</i>	Schott
Cima	Sonata in G Minor	<i>Two Sonatas</i>	London Pro Musica
De la Barre	3 rd mvt, Chaconne	<i>Suite No. 9 in G</i>	Dowani
Heberle	1 st mvt, Allegro moderato	<i>Concerto in G</i>	Wilhelm Hansen/Music Sales
Pergolesi	1 st mvt, Spirituoso	<i>Concerto in F</i>	Peacock Press
Sammartini	1 st mvt, Allegro	<i>Concerto in F</i>	Schott
Telemann	1–4 mvts (Andante and Arias 1, 2, & 3) <u>from Partita No. 5 in E Minor TVW 41:E1</u>	<i>Little Chamber Music: 6 Partitas</i>	Bärenreiter

LIST B: Treble

COMPOSER	PIECE	PUBLICATION	EDITION
Bach	4 th mvt (Allegro assai (with repeats))	<i>Sonata in F BWV 1035</i>	Dowani
Bowen	1 st mvt (Moderato e Semplice)	<i>Sonatina Op. 21</i>	Emerson
Duberry	Mrs Harris in Paris		Peacock Press
Gluck	The Dance of the Blessed Spirits	<i>Concert Collection</i>	Edition Peters

SENIOR CERTIFICATE: DESCANT & TREBLE RECORDER

LIST B: Treble continued

COMPOSER	PIECE	PUBLICATION	EDITION
Hand, Colin	3 rd mvt (Burlesca)	<i>Sonata Piccola Op. 63</i>	Lindis Edition
Handel	1 st and 2 nd mvts (Larghetto & Allegro) <u>Sonata in C HWV 365</u>	<i>Complete Sonatas</i>	Bärenreiter
Matteis	Ground after the Scotch Humour		Dolce
Ortiz	Nos 24 and 25: Recercada segunda sobre ‘O Feliche Occhi Mie!’ & Recercada quinta	<i>The Renaissance Recorder</i>	Boosey & Hawkes Edition Peters
Telemann	3 rd and 4 th mvts (Grave & Allegro (with repeats)) <u>Sonata in D Minor</u>	<i>Two Sonatas TWV 41</i>	
Vivaldi	1 st mvt (Allegro)	<i>Concerto in A Minor RV 108</i>	Hal Leonard

LIST C: Unaccompanied – Descant OR Treble

COMPOSER	PIECE	PUBLICATION	EDITION
Bach, J.S.	3 rd mvt, Sarabanda (treble)	<i>Partita in C Minor BWV 1013</i>	Bärenreiter
Bach, C.P.E.	1 st mvt (treble)	<i>Sonata in C Minor WQ 132</i>	Boosey & Hawkes
Dinn	Study No. 12 (descant)	<i>Dexterity Studies for the Descant Recorder</i>	Lengnick
Handel	Study No. 31	<i>Treble Recorder Studies Book 2</i>	Cramer
Heberle	1 st mvt, Adagio (descant)	<i>Sonate Brillante for Solo Descant</i>	Music Sales/Wilhelm Hansen
Hugo/Wunderlich	No. 79 (treble)	<i>150 Classical Studies for Treble Recorder</i>	Universal Edition
Linde	No. 11 (treble)	<i>Modern Exercises for the Treble Recorder</i>	Schott
Ruge	Study No. 25, Capriccio	<i>Treble Recorder Studies Book 2</i>	Cramer
Telemann	Fantasia No. 1 (complete) (treble)	<i>12 Solo Fantasias</i>	Bärenreiter
Van Eyck	Engels Nachtegaeltje (descant)	<i>Der Fluyten Lust-hof vol. 1</i>	Amadeus
Van Nordt	No. 1 Preludium (descant)	<i>The Gods’ Flute-Heaven</i>	Earlham Press/De Haske

VIVA VOCE

(5 marks)

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

- Answer questions on the mechanism of the recorder
- Demonstrate an understanding of the style of the pieces performed

SENIOR CERTIFICATE: DESCANT & TREBLE RECORDER

- Discuss the technical demands of the pieces
- Discuss the approach taken when preparing the pieces, including any difficulties.

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 (major keys up to 3♯s and 3♭s and minor keys up to 2♯s and 1♭s). The starting pitch will be altered to accommodate the candidate's range where requested and the tonic chord will be provided.

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

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

SENIOR CERTIFICATE: DESCANT & TREBLE RECORDER

SIGHT-READING ON TREBLE RECORDER

(10 marks)

Candidates will have 30 seconds to observe the piece before playing

A melody up to 12 bars in simple time or compound time. Major and minor keys up to 4♯s and 4♭s. b. Possible modulations to closely related keys and additional accidentals. Semiquavers to semibreves, and semiquaver to minim rests. Articulation markings (slurs, staccatos, tenuto, accents). Possible ties, triplets, trills. Tempo (slow to lively with possible *rit.*), dynamics (*p* to *f*).

NOTES

RECORDER ENSEMBLE

Compiled by Hilda Milner

- ✓ Abbreviations and different combinations of recorder are used throughout the ensemble syllabus; examples are listed below:

S = Descant
A = Treble
T = Tenor
B = Bass
SS = Two descants
SSS = Three descants
AA = Two trebles
SAT = Descant, Treble, Tenor

- ✓ The instrumentation may vary between two pieces as appropriate to the grade.
- ✓ Where multiple players are performing on each part, a conductor may be used during the exam.
- ✓ Remember to supply a copy of the pieces for the examiner.

TWO-PART RECORDER ENSEMBLE: JUNIOR GRADE

**Groups must prepare any two contrasting pieces from the list below.
Two pieces may be chosen from the same book or different books.**

Recorder type: SS

COMPOSER	PIECE	PUBLICATION	EDITION
Coulthard	Any piece	<i>The Best Recorder Duet Book Ever</i>	Chester
Coulthard	Canoe Song	<i>Recorder Wizard Recital Pieces</i>	Chester
Coulthard	Two Turtle Doves	<i>Recorder Wizard Recital Pieces</i>	Chester
Cranitch	The Connemara Cradle Song	<i>30 Irish Tunes for Easy Recorder</i>	Waltons Music
Medals Series	Up and Down the Stairs	<i>Bronze Recorder Ensemble Pieces</i>	ABRSM
Music Medals Series	The Chinese Dragon Dreams	<i>Bronze Recorder Ensemble Pieces</i>	ABRSM
Pitts	Banks of the Ohio	<i>Recorder Duets from the Beginning Book 1</i>	Chester
Pitts	Fais Dodo	<i>Recorder Duets from the Beginning Book 1</i>	Chester
Pitts	Irish Lullaby	<i>Recorder Duets from the Beginning Book 1</i>	Chester
Pitts	Les Bouffons	<i>Recorder Duets from the Beginning Book 1</i>	Chester
Pitts	Now all the Forests	<i>Recorder Duets from the Beginning Book 1</i>	Chester
Pitts	Ode to Joy	<i>Recorder Duets from the Beginning Book 1</i>	Chester
Pitts	Way down South	<i>Recorder Duets from the Beginning Book 1</i>	Chester
Wastall	The Magic Mobile	<i>Old MacDonald's Recorder Book 1</i>	Boosey & Hawkes
Wastall	The Caterpillars' Clog Dance	<i>Old MacDonald's Recorder Book 1</i>	Boosey & Hawkes
Wastall	When the Saints go Marching in	<i>Old MacDonald's Recorder Book 1</i>	Boosey & Hawkes
Watts	Any piece	<i>Razzamajazz Duets and Trios for Recorder</i>	Mayhew
Watts	Any piece	<i>Red Hot Recorder Duets Book 1 or Book 2</i>	Mayhew
Own choice	A suitable piece for two-part ensemble		

TWO-PART RECORDER ENSEMBLE

MIDDLE GRADE

Groups must prepare any two contrasting pieces from the list below.

Two pieces may be chosen from the same book or different books.

The instrumentation may vary between the two pieces: one piece may be for SS and the other for SA, or AA.

Recorder type: SS

COMPOSER	PIECE	PUBLICATION	EDITION
Bonsor	Any piece	<i>Easy Jazzy Recorder Duets</i>	Universal Edition
Cranitch	The Last Rose of Summer	<i>30 Irish Tunes for Easy Recorder</i>	Waltons
Cranitch	The Spinning Wheel	<i>30 Irish Tunes for Easy Recorder</i>	Waltons
Mayhew	Hallelujah Chorus	<i>Double Act: Descant Recorder</i>	Mayhew
Mayhew	Mango Walk	<i>Double Act: Descant Recorder</i>	Mayhew
Mozart	Any piece	<i>Selected Pieces from the Magic Flute for Two Recorders</i>	Universal Edition
Pitts	Arima Samba (no piano acc.)	<i>Recorder Duets from the Beginning Book 2</i>	Chester
Pitts	Czech Polka (no piano acc.)	<i>Duets from the Beginning Book 2</i>	Chester
Pitts	Gavotte (Handel) (no piano acc.)	<i>Recorder Duets from the Beginning Book 1</i>	Chester
Pitts	Ragtime (no piano acc.)	<i>Recorder Duets from the Beginning Book 2</i>	Chester
Pitts	Tango la Pampa (no piano acc.)	<i>Recorder Duets from the Beginning Book 1</i>	Chester
Pitts	Ye Banks and Braes (no piano acc.)	<i>Recorder Duets from the Beginning Book 1</i>	Chester
Van Eyck	No. 82: Engels lied	<i>Der fluyten Lust-hof book 2</i>	Spartan
Van Eyck	No. 83: More Palatino	<i>Der fluyten Lust-hof book 2</i>	Spartan
Wastall & Cole	La Cucaracha (no piano acc.)	<i>Old MacDonald's Barn Dance Book</i>	Boosey & Hawkes
Wastall & Cole	The Mexican Hat Dance (no piano acc.)	<i>Old MacDonald's Barn Dance Book</i>	Boosey & Hawkes
Wastall	Fanfare	<i>Old MacDonald's Recorder Book 2</i>	Boosey & Hawkes
Wastall	Tambourin	<i>Old MacDonald's Recorder Book 2</i>	Boosey & Hawkes
Own choice	A suitable piece for two-part ensemble		

TWO-PART RECORDER ENSEMBLE

MIDDLE GRADE

Recorder type: SS, SA

COMPOSER	PIECE	PUBLICATION	EDITION
Music Medal Series	Lazy Afternoon	<i>Bronze Recorder Ensemble Pieces</i>	ABRSM
Music Medal Series	Trot to Town on a Pinto Pony	<i>Bronze Recorder Ensemble Pieces</i>	ABRSM
Music Medal Series	The Pendulum Swings	<i>Bronze Recorder Ensemble Pieces</i>	ABRSM
Own choice	A suitable piece for two-part ensemble		

Recorder type: SS, SA, AA

COMPOSER	PIECE	PUBLICATION	EDITION
Davey Publications	Any piece	<i>Duets for Recorders</i> (vols 1 & 2 arr. Davey)	Davey Music
Own choice	A suitable piece for two-part ensemble		

TWO-PART RECORDER ENSEMBLE

SENIOR GRADE

Groups must prepare any two contrasting pieces from the list below.

Two pieces may be chosen from the same book or different books.

The instrumentation may vary between pieces: e.g. one piece may be for SS and the other for SA, or AA.

Recorder type: SS

COMPOSER	PIECE	PUBLICATION	EDITION
Krahmer	Any piece	<i>Original Pieces Op. 25</i>	Dolce
Van Eyck	No. 81: Phillis Schoon Herderinne (theme & modo 2)	<i>Der fluyten Lust-hof Book 2</i>	Spartan
Van Eyck	No. 84: Amarilli mia Bella	<i>Der fluyten Lust-hof Book 2</i>	Spartan
Van Eyck	No. 85: Prince Robberts Masco (theme & modo 2)	<i>Der fluyten Lust-hof Book 2</i>	Spartan
Own choice	A suitable piece for two-part ensemble		

Recorder type: AA

COMPOSER	PIECE	PUBLICATION	EDITION
James Rae	Any piece	<i>Jazzy Recorder Duets</i>	Universal Edition
Telemann	Any movement? Piece?	<i>Six Sonatas for Two Treble Recorders Book 1</i>	Schott
Telemann	Any movement? Piece?	<i>Six Sonatas in Canon</i>	Schott
Own choice	A suitable piece for two-part ensemble		

Recorder type: SA

COMPOSER	PIECE	PUBLICATION	EDITION
Tippett	No. 2: Allegro molto	<i>Four Inventions for Descant and Treble Recorders</i>	Schott
Tippett	No. 4: Allegro moderato	<i>Four Inventions for Descant and Treble Recorders</i>	Schott
Own choice	A suitable piece for two-part ensemble		

NOTES

THREE-PART RECORDER ENSEMBLE

JUNIOR GRADE

Groups must prepare any two contrasting pieces from the list below.

Two pieces may be chosen from the same book or different books.

The instrumentation may vary between pieces: e.g. one piece may be for SSS and the other for SAT, or SSA.

Recorder type: SSS

COMPOSER	PIECE	PUBLICATION	EDITION
Butz	Any piece	<i>Classic Hits</i>	Schott
Music Medal Series	Copcat	<i>Bronze Recorder Ensemble Pieces</i>	ABRSM
Music Medal Series	Hoedown	<i>Bronze Recorder Ensemble Pieces</i>	ABRSM
Music Medal Series	Running for the Bus	<i>Bronze Recorder Ensemble Pieces</i>	ABRSM
Sarah Watts	Any piece	<i>Razzamajazz Duets and Trios for Recorder</i>	Mayhew
Winters	Au Clair de la Lune	<i>Ross Winters Recorder Pack: Traditional</i>	Nova Music/Spartan
Own choice	A suitable piece for three-part ensemble		

Recorder type: SAT

COMPOSER	PIECE	PUBLICATION	EDITION
Byrd	A Pavan for the Earl of Salisbury	<i>A Pavan for the Earl of Salisbury: Recorder Ensemble</i>	Mimram
Mancini	Moon River		Mimram
Traditional	Greensleeves	<i>Greensleeves: Recorder Ensemble</i>	Mimram
Own choice	A suitable piece for three-part ensemble		

Recorder type: SSA

COMPOSER	PIECE	PUBLICATION	EDITION
Pitts	Go Down	<i>Recorder Trios from the Beginning</i>	Chester
Pitts	La Donne e Mobile	<i>Recorder Trios from the Beginning</i>	Chester
Pitts	Moses	<i>Recorder Trios from the Beginning</i>	Chester
Pitts	Rondo (Mozart)	<i>Recorder Trios from the Beginning</i>	Chester
Own choice	A suitable piece for three-part ensemble		

NOTES

THREE-PART RECORDER ENSEMBLE

MIDDLE GRADE

Groups must prepare any two contrasting pieces from the list below.

Two pieces may be chosen from the same book or different books.

The instrumentation may vary between pieces: e.g. one piece may be for SSS and the other for SAT, or SST.

Recorder type: SSS

COMPOSER	PIECE	PUBLICATION	EDITION
Music Medal Series	Gavotte	<i>Bronze Recorder Ensemble Pieces</i>	ABRSM
Music Medal Series	Green Flag	<i>Bronze Recorder Ensemble Pieces</i>	ABRSM
Sebba/Moses	Tambourin (Gossec) excluding part 1 (no piano acc.) <i>Recorder Magic: Classical Stars</i>		A&C Publications
Wastall	A Round in Three Parts (Haydn) with repeats	<i>Old Macdonald's Recorder Book 2</i>	Boosey & Hawkes
Wastall	Swiss Clock (Britten)	<i>Old Macdonald's Recorder Book 2</i>	Boosey & Hawkes
Own Choice	A suitable piece for three-part ensemble		

Recorder type: SSA/T

COMPOSER	PIECE	PUBLICATION	EDITION
Lawrence	Parade (excluding easy descant part)	<i>Winners Galore for Recorder Trio Book 5</i>	BWP
Lawrence	Chitty Chitty Bang Bang (excluding easy descant part)	<i>Winners Galore for Recorder Trio Book 5</i>	BWP
Own Choice	A suitable piece for three-part ensemble		

NOTES

THREE-PART RECORDER ENSEMBLE

SENIOR GRADE

Groups must prepare any two contrasting pieces from the list below.

Two pieces may be chosen from the same book or different books.

The instrumentation may vary between pieces: e.g. one piece may be for AAA and the other for SAA, or SAT.

Recorder type: AAA

COMPOSER	PIECE	PUBLICATION	EDITION
CPE Bach	Any movement or 2 contrasting movements	<i>Trio in B♭ for Three Treble Recorders</i>	Amadeus/Schott
Mattheson	Any movement or 2 contrasting movements	<i>Eight Sonatas ed. Giesbert</i>	Bärenreiter
Quantz	Any movement or 2 contrasting movements	<i>Zwei Trios for Three Alto Recorders</i>	Amadeus/Schott
Telemann	Any movement (s)	<i>Three Sonatas</i>	Amadeus
Own Choice	A suitable piece for three-part ensemble		

Recorder type: SAA

COMPOSER	PIECE	PUBLICATION	EDITION
Hindemith	Any movement or 2 contrasting movements	<i>Trio for Recorders from Ploner Musiktag</i>	Schott
Own Choice	A suitable piece for three-part ensemble		

Recorder type: SAT

COMPOSER	PIECE	PUBLICATION	EDITION
Pitts	American Patrol	<i>Recorder Trios from the Beginning</i>	Chester
Pitts	Calypso Carnival	<i>Recorder Trios from the Beginning</i>	Chester
Pitts	Scott Joplin in Concert	<i>Recorder Trios from the Beginning</i>	Chester
Own Choice	A suitable piece for three-part ensemble		

NOTES

FOUR-PART RECORDER ENSEMBLE

JUNIOR GRADE

Groups must prepare any two contrasting pieces from the list below.

Two pieces may be chosen from the same book or different books.

The instrumentation may vary between pieces: e.g. one piece may be for SATB and the other for SAAB, or SSS.

Recorder type: SATB

COMPOSER	PIECE	PUBLICATION	EDITION
	Any one or two of the following:		
N/A	No. 3, No. 14, No. 24	<i>The Schott Recorder Consort Anthology vol. 4 Dance Music</i>	Schott
Rosenberg	No. 32, No. 34, No. 40	<i>The Recorder Consort Book 1</i>	Boosey & Hawkes
Own Choice	A suitable piece for four-part ensemble		

Recorder type: SAAB

COMPOSER	PIECE	PUBLICATION	EDITION
Simpson	Ayre	<i>Seven Consorts from the Dolmetsch Collection for SAAB</i>	Schott
Own Choice	A suitable piece for four-part ensemble		

Recorder type: SSSS or other combinations printable from the accompanying CD-ROM

COMPOSER/ARRANGER	PIECE (NO PIANO ACCOMPANIMENT)	PUBLICATION	EDITION
	Choose either one or both of the following:		
Haydn/Moses & Sebba	The Surprise	<i>Recorder Magic: Classical Stars</i>	A&C Publications
Weber/Moses & Sebba	Huntsman's Chorus	<i>Recorder Magic: Classical Stars</i>	A&C Publications
Own Choice	A suitable piece for four-part ensemble		

NOTES

FOUR-PART RECORDER ENSEMBLE

MIDDLE GRADE

Groups must prepare any two contrasting pieces from the list below.

Two pieces may be chosen from the same book or different books.

The instrumentation may vary between pieces:

e.g. one piece may be for SATB and the other for SAAT, or SSS.

Recorder type: SATB

COMPOSER	PIECE	PUBLICATION	EDITION
Rosenberg	Any one or two pieces: No. 39, No. 40, No. 41	<i>The Recorder Book: 44 Pieces for Recorder Consort</i>	Schott
Own Choice	A suitable piece for four-part ensemble		

Recorder type: SAAT

COMPOSER	PIECE	PUBLICATION	EDITION
N/A	Any one or two pieces	<i>9 Sixteenth-Century Dances for Four Recorders</i>	Schott
Own Choice	A suitable piece for four-part ensemble		

Recorder type: SSSS or other combinations printable from the accompanying CD-ROM

COMPOSER/ARRANGER	PIECE (NO PIANO ACCOMPANIMENT)	PUBLICATION	EDITION
Clementi/Moses & Sebba	Rondo	<i>Recorder Magic: Classical Stars</i>	A&C Publications
Gluck/Moses & Sebba	Che faro senz Euridice	<i>Recorder Magic: Classical Stars</i>	A&C Publications
Gossec/Moses & Sebba	Tambourin	<i>Recorder Magic: Classical Stars</i>	A&C Publications
Own Choice	A suitable piece for four-part ensemble		

NOTES

FOUR-PART RECORDER ENSEMBLE

SENIOR GRADE

Groups must prepare any two contrasting pieces from the list below.

Two pieces may be chosen from the same book or different books.

The instrumentation may vary between pieces: e.g. one piece may be for SATB and the other for SAAT, AAAA, or AATB.

Recorder type: SATB

COMPOSER	PIECE	PUBLICATION	EDITION
Brunner arr.	American Patrol		Universal Edition
Byrd arr. Bergmann	Sellenger's Round		Schott
Byrd	Lord Willobie's Welcome Home		Oriel Library
Frescobaldi	Canzona on Ruggiro		Universal
Handel arr. Murray	Any one or two movements	<i>Concerto Grosso Op. 6 No. 3</i>	Oriel Library
Rosenberg	No. 42: Sun Song	<i>The Recorder Book: 44 Pieces for Recorder Consort</i>	Schott
Scott Joplin	The Entertainer		Nova Music/Spartan Press
Own Choice	A suitable piece for four-part ensemble		

Recorder type: SAAT

COMPOSER	PIECE	EDITION
Frescobaldi	Canzona	Schott
Own Choice	A suitable piece for four-part ensemble	

Recorder type: AAAA

COMPOSER	PIECE	PUBLICATION	EDITION
Telemann	Any one or two movements	<i>Concerto for Four Alto Recorders</i>	Dolce
Own Choice	A suitable piece for four-part ensemble		

Recorder type: AATB

COMPOSER	PIECE	EDITION
Byrd	Carman's Whistle	Oriel Library
Own Choice	A suitable piece for four-part ensemble	

NOTES

RECORDER CLASS PLAYING

Compiled by Hilda Milner

- ✓ For four recorders or more
- ✓ Preparatory and junior grades are in unison
- ✓ Middle grade is either in unison or two-part
- ✓ All pieces are for descant recorder but sopranino, treble, and tenor recorders may also be used if the range suits the pieces.
- ✓ Some pieces are requested to be played twice. In other instances, candidates should play the repeats and any *Da Capos/Dal Segnos*.
- ✓ Original music must be in the exam room
- ✓ Copies of the music should be supplied to the examiner
- ✓ Please take note of pieces that require accompaniment: no marks will be awarded for music unaccompanied if accompaniment is necessary.

RECORDER CLASS PLAYING

PREPARATORY GRADE

**Groups must prepare any two contrasting pieces from the list below.
Two pieces may be chosen from the same book or different books.**

COMPOSER	PIECE	PUBLICATION	EDITION
Barratt	Can Can Scarborough Fair Wooden Heart	<i>The Chester First Recorder Book of Popular Tunes</i>	Chester
Coulthard	Robin Hood The Loch Ness Monster The Pied Piper of Hamelin	<i>Recorder Wizard Recital Pieces</i>	Chester
Hobsbawn	Brave Warriors (played twice) In the Wood (played twice) Snake Dance (played twice)	<i>Me and My Recorder Part 2</i>	Faber
Pitts	Fais Dodo Over the Sea to Skye	<i>Recorder from the Beginning Book 2 (new edition)</i>	Music Sales
Wastall	A Little Piece (played twice) Go and tell Aunt Nancy (played twice) Merrily (played twice)	<i>Old MacDonald's Recorder book 1</i>	Boosey & Hawkes
Watts	Mellow Out Movie Buster	<i>Razzamajazz Recorder Book 1</i>	Mayhew

RECORDER CLASS PLAYING

JUNIOR GRADE

**Groups must prepare any two contrasting pieces from the list below.
Two pieces may be chosen from the same book or different books.**

COMPOSER	PIECE	PUBLICATION	EDITION
Barratt	Nellie the Elephant She'll be Coming round the Mountain	<i>The Chester First Recorder Book of Popular Tunes</i>	Chester
Cranitch	Cockles and Mussels The Dawning of the Day The Foggy Dew The Rakes of Mallow The Star of the County Down	<i>30 Irish Tunes for Easy Recorder</i>	Waltons
Pitts	Manx Lullaby Villikins and his Dinah	<i>Recorder from the Beginning Book 2 (new edition)</i>	Music Sales
Wastall	Old MacDonald	<i>Old MacDonald's Recorder Book 2</i>	Boosey & Hawkes
Watts	Looking Up Morning Mist Water Lillies Western Hoe Down	<i>Razzamajazz Recorder Book 2</i>	Mayhew
Watts	Deep Swing Dublin Dan Shrimp on Tour Tea with the Tumblers	<i>Red Hot Recorder Tutor Book 1</i>	Mayhew

RECORDER CLASS PLAYING

MIDDLE GRADE

**Groups must prepare any two contrasting pieces from the list below.
Two pieces may be chosen from the same book or different books.**

COMPOSER	PIECE	PUBLICATION	EDITION
Cranitch	The Last Rose of Summer The Sally Gardens The Spinning Wheel	<i>30 Irish Tunes for Easy Recorder</i>	Waltons
Pitts	Waikaremoana Chiapanecas	<i>Recorder from the Beginning: Around the World</i>	Chester Music
Wastall & Cole	Daisy Bell's Cake-Walk Line Dance: the Lord of the Dance The Mexican Hat Dance	<i>Old MacDonald's Barn Dance Book for Recorder</i>	Boosey & Hawkes

FLUTE

Compiled by William Dowdall

FLUTE EXAM CHECKLIST

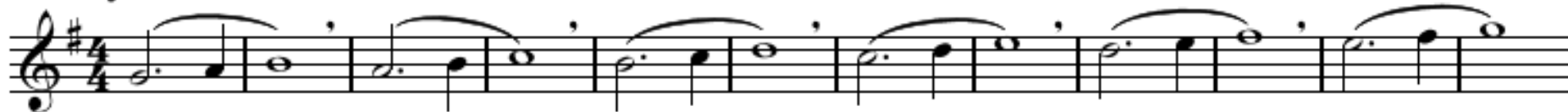
- ✓ Please have your instrument and music ready when called for your exam
- ✓ Remember to supply a copy of the music for the examiner.
- ✓ Original copies must be in the exam room; candidates without an original copy will be disqualified.
- ✓ If you are taking your exam in a centre outside of the Royal Irish Academy of Music in Dublin, and in a centre with which you are not familiar, please bring your own music stand.
- ✓ Candidates should choose three pieces for graded exams, one from each List A, B, and C.
- ✓ Take note of pieces that require or do not require accompaniment; where criteria is not met marks will not be awarded for the piece(s) in question but feedback will be provided.
- ✓ List B may be accompanied by CD (where issued by the publisher).
- ✓ Editions listed are recommended; other available viable editions may be used.
- ✓ All scales and arpeggios and melodic exercises should be played from memory.
- ✓ The melodic exercise must be performed at the start of the exam.
- ✓ Unless otherwise indicated, the candidate should take the upper line where there is more than one part.
- ✓ Cadenzas should be omitted.
- ✓ Where applicable, remember to bring your successful RIAM Theory & Harmony result sheet and/or certificate to the practical exam for the equivalent grade or higher; you will be exempt from the theory or aural/theoretical tests as appropriate. (Please note: only RIAM Theory & Harmony exams for Local Centre and internal RIAM musicianship exams are accepted. No exceptions can be made.)

GRADE I: FLUTE

MELODIC EXERCISE IN G MAJOR

The purpose of the melodic exercise is to encourage development of sound technique through playing scales. It should be used as a warm-up exercise and is an obligatory component of the exam; it is recommended that you use this as a daily warm-up too. This melodic exercise must be performed from memory at the start of the exam.

Slowly ♩ = 60-80



SCALES AND ARPEGGIOS

(15 marks)

All scales and arpeggios to be played from memory

SCALES	KEYS	ARTICULATION (candidate's choice)	OCTAVE
	Major		
	G, F	Tongued or Slurred	1
	Minor: harmonic OR melodic (candidate's choice)		
	E	Tongued or Slurred	1
ARPEGGIOS	Major		
	G, F	Tongued or Slurred	1
	Minor		
	E	Tongued or Slurred	1

GRADE I: FLUTE

PIECES

(60 marks: 20x3)

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

N.B. Articulations and dynamics may be added to trad. Irish pieces at the candidate's discretion, but they must be notated by the candidate on the score for the examiner.

LIST A:

COMPOSER	PIECE	PUBLICATION	EDITION
Adams	Aria	<i>Sally Adams Flute Basics Repertoire</i>	Faber
Schubert	No. 25: German Dance	<i>Beginners Book for the Flute Book 1</i> (piano part separate)	Novello
Anonymous	No. 8: The Cuckoo	<i>Beginners Book for the Flute Book 1</i> (piano part separate)	Novello
Anonymous	No. 14: The Maiden	<i>Beginners Book for the Flute Book 1</i> (piano part separate)	Novello
Chedeville	No. 21: Noel: a Canon	<i>Beginners Book for the Flute Book 1</i> (piano part separate)	Novello
Trad.	No. 23: Swedish Folk Song	<i>Beginners Book for the Flute Book 1</i> (piano part separate)	Novello
Trad. (arr. Brahms)	Awake, my love	<i>Sally Adams Flute Basics</i> (piano part in Teacher's book)	Faber
Harris	Strawberries and Cream	<i>Sally Adams Flute Basics</i> (piano part in Teacher's book)	Faber
Offenbach	Can-can (from Orpheus)	<i>Sally Adams Flute Basics</i> (piano part in Teacher's book)	Faber
Trad. Irish	Slane	<i>Sally Adams Flute Basics</i> (piano part in Teacher's book)	Faber
Trad. Irish (arr. Gunn)	Mavourneen Asthore	<i>Traditional Music arranged for Recorder/Flute</i>	Ossian
Trad. Irish (arr. Gunn)	Lullaby	<i>Traditional Music arranged for Recorder/Flute</i>	Ossian
Trad. Arr. Rae	When the Saints go Marching in	<i>Child's Play</i>	Universal Edition
Trad. Arr. Rae	Lightly Row	<i>Child's Play</i>	Universal Edition
Trad. Arr. Rae	Daffodil Waltz	<i>Child's Play</i>	Universal Edition
Trad. Arr. Rae	Twinkle, Twinkle Little Star	<i>Child's Play</i>	Universal Edition
Saint-Saëns	The Elephant	<i>All Sorts: Grades 1–3</i>	Faber

LIST B:

COMPOSER	PIECE	PUBLICATION	EDITION
Harris	No. 5 Strawberry Sarabande	<i>Chocolate Box</i>	Novello
Haughton	Home Alone	<i>Fun Club Flute: Grade 1–2</i> (CD or piano acc.)	Mayhew
Haughton	Hot Potato	<i>Fun Club Flute: Grade 0–1</i> (CD or piano acc.)	Mayhew
Haughton	Insects	<i>Fun Club Flute: Grade 0–1</i> (CD or piano acc.)	Mayhew
Haughton	One Step at a Time	<i>Fun Club Flute: Grade 0–1</i> (CD or piano acc.)	Mayhew
Koechlin	No. 1	<i>14 Pieces for Flute and Piano</i>	Salabert
Rae	Carol of the Cradle	<i>Child's Play</i>	Universal Edition

GRADE I: FLUTE

LIST B: continued

COMPOSER	PIECE	PUBLICATION	EDITION
Rae	Chill!	<i>All Sorts: Grades 1–3</i>	Faber
Rae	Cobweb Blues	<i>Child's Play</i>	Universal Edition
Rae	Cool Moves	<i>Child's Play</i>	Universal Edition
Rae	Eazy Peazy Boogie	<i>Child's Play</i>	Universal Edition
Ridout	No. 13: Rustic Dance	<i>Beginners Book for the Flute Book 1</i> (piano part separate)	Novello
Trad. (19 th Century)	No. 6: The Bee	<i>Beginners Book for the Flute Book 1</i> (piano part separate)	Novello
Trad. (German)	No. 9: Farewell	<i>Beginners Book for the Flute Book 1</i> (piano part separate)	Novello
Wedgewood	Crystal Spring	<i>Really Easy Jazzin' About</i>	Faber
Wedgewood	Tangerine	<i>Really Easy Jazzin' About</i>	Faber

LIST C: unaccompanied

COMPOSER	PIECE	PUBLICATION	EDITION
Anonymous	Andante Amabile	<i>Sally Adams Flute Basics Repertoire</i>	Faber
Beethoven	Freude from the Ninth Symphony	<i>Flute Beat Boxing</i>	Universal Edition
Gallagher	Melodix	<i>Trifecta</i> ed. W. Dowdall	Arabella Score
Köhler	No. 4: Moderato	<i>125 Easy Classical Studies</i>	Universal Edition
Popp	No. 11	<i>125 Easy Classical Studies</i>	Universal Edition
Popp	No. 16	<i>125 Easy Classical Studies</i>	Universal Edition
Popp	No. 7	<i>125 Easy Classical Studies</i>	Universal Edition
Rae	No. 2: Tiny Waltz	<i>42 More Modern Studies</i>	Universal Edition
Rae	No. 3: Swingin' Joe	<i>42 More Modern Studies</i>	Universal Edition
Rae	No. 30	<i>Jazz Flute Studies</i>	Faber
Rae	No. 4: The Windmill	<i>40 Modern Studies</i>	Universal Edition
Stadler	Divertimento (top line)	<i>Sally Adams Flute Basics Repertoire</i>	Faber
Trad. (American)	Polly Wolly Doodle	<i>Beginners Book for the Flute Book 1</i>	Novello
Trad. (Irish, ed. Loesberg)	Farewell to Spain	<i>An Irish Tunebook (the Living Tradition) Part 1</i> (Pg 10)	Ossian
Trad. (Irish, ed. Loesberg)	Peggy of Lettermore	<i>An Irish Tunebook (the Living Tradition) Part 1</i> (Pg 6)	Ossian
Trad. (Irish, ed. Loesberg)	The Poor Irish Boy	<i>An Irish Tunebook (the Living Tradition) Part 1</i> (Pg 15)	Ossian
Wye	Scale Exercise in E Minor	<i>Beginners Book for the Flute Book 1</i> (Pg 30)	Novello
Wye	Scale Exercise in F Major	<i>Beginners Book for the Flute Book 1</i> (Pg 24)	Novello
Wye	Scale Exercise in G Major	<i>Beginners Book for the Flute Book 1</i> (Page 36)	Novello

GRADE I: FLUTE

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 i.e. treble or bass).

Memory

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

Reading

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

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

SIGHT-READING

(10 marks)

Candidates will have 30 seconds to observe the piece before playing

An 8-bar melody in simple triple or quadruple time in the keys of C, G, or F major. Quavers to dotted minims and crotchet rests. Moderate to lively tempo.

GRADE II: FLUTE

MELODIC EXERCISE IN C MAJOR

The purpose of the melodic exercise is to encourage development of sound technique through playing scales. It should be used as a warm-up exercise and is an obligatory component of the exam; it is recommended that you use this as a daily warm-up too. This melodic exercise must be performed from memory at the **start** of the exam.

Slowly ♩ = 60-80



SCALES AND ARPEGGIOS

(15 marks)

All scales and arpeggios to be played from memory

SCALES	KEYS	ARTICULATION (examiner's choice)	
	Major		OCTAVE/RANGE
	G, F	Tongued and Slurred	12 th
	Minor: harmonic OR melodic (candidate's choice)		
	E	Tongued and Slurred	12 th
CHROMATIC	STARTING ON C	Tongued and Slurred	5 th
ARPEGGIOS	Major		
	G, F	Tongued and Slurred	12 th
	Minor		
	E	Tongued and Slurred	12 th

Example 1: scales up to a 12th



Example 2: arpeggio up to a 12th



GRADE II: FLUTE

PIECES

(60 marks: 20x3)

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

N.B. Articulations and dynamics may be added to trad. Irish pieces at the candidate's discretion, but they must be notated by the candidate on the score for the examiner.

LIST A:

COMPOSER	PIECE	PUBLICATION	EDITION
Couperin	No. 52: The Harvesters	<i>Beginners Book for the Flute Book 2</i> (piano part separate)	Novello
Gervaise	No. 28: Allemande	<i>Beginners Book for the Flute Book 1</i> (piano part separate)	Novello
Gervaise	No. 42: Branle	<i>Beginners Book for the Flute Book 1</i> (piano part separate)	Novello
Gout	Playtime Rag	<i>Sally Adams Flute Basics</i> (piano part in teacher's book)	Faber
Haydn	St Anthony's Chorale	<i>Sally Adams Flute Basics Repertoire</i>	Faber
Henry VIII (attrib.)	Greensleeves	<i>Sally Adams Flute Basics</i> (piano part in teacher's book)	Faber
Mozart (arr. Adams)	Rondo from Horn Concerto No. 4	<i>Sally Adams Flute Basics</i> (piano part in teacher's book)	Faber
Rameau	No. 41: Tambourin	<i>Beginners Book for the Flute Book 1</i> (piano part separate)	Novello
Schubert	No. 64: Rosamunde	<i>Beginners Book for the Flute Part 1</i> (piano part separate)	Novello
Trad. (arr. Fleming)	The Spinning Wheel	<i>The Irish Fluter</i>	Mayhew
Trad. (Irish, arr. Gunn)	A Mháire's A Mhúirín	<i>Traditional Music arranged for Recorder/Flute</i>	Ossian
Trad. (Irish, arr. Gunn)	Rug Mhuire Mnac Do Dhia	<i>The Irish Collection: Traditional Music arranged for Recorder/Flute</i>	Ossian
Trad. (South American)	Milonga	<i>Beginners Book for the Flute Book 2</i> (piano part separate)	Novello
Vivaldi	No. 62: Sicilienne	<i>Beginners Book for the Flute Book 1</i> (piano part separate)	Novello
Wood	Theme from the Archers	<i>Sally Adams Flute Basics</i> (piano part in teacher's book)	Faber

LIST B:

COMPOSER	PIECE	PUBLICATION	EDITION
Anonymous (arr. Adams)	Seven Ferrets sat on a Barbed Wire Fence	<i>Sally Adams's Flute Basics Repertoire</i> (piano part in teacher's book)	Faber
Arbeau-Warlock	Bass Dance	<i>Beginners Book for the Flute Part 2</i> (piano part separate)	Novello
E John (arr. Hart)	Song for Guy	<i>All Jazzed Up</i>	Brass Wind Publications
Harris	No. 5: Hazelnote Crunch	<i>Chocolate Box</i>	Novello
Haughton	Abracadabra	<i>Fun Club Flute: Grades 1–2</i> (CD or piano acc.)	Mayhew
Haughton	Danger Zone	<i>Fun Club Flute: Grades 1–2</i> (CD or piano acc.)	Mayhew
Haughton	Emerald Isle	<i>Fun Club Flute: Grades 0–1</i>	Mayhew
Haughton	Honk your Horn!	<i>Fun Club Flute: Grades 0–1</i>	Mayhew

GRADE II: FLUTE

LIST B: continued

COMPOSER	PIECE	PUBLICATION	EDITION
Haughton	The Snake Charmer	<i>Fun Club Flute: Grades 1–2</i> (CD or piano acc.)	Mayhew
Hauptmann	No. 54: Dance	<i>Beginners Book for the Flute Part 2</i> (piano part separate)	Novello
Koechlin	No. 3	<i>14 Pieces for Flute and Piano</i>	Salabert
Sedaka/Greenfield	Is this the way to Amarillo?	<i>Sally Adams's Flute Basics Repertoire</i>	Faber
Wedgewood	Easy Tiger	<i>Really Easy Jazzin' About</i>	Faber
Wedgewood	Hot Chilli	<i>Really Easy Jazzin' About</i>	Faber
Wedgewood	Keep Truckin'	<i>Really Easy Jazzin' About</i>	Faber
Williams	Hedwig's Theme	<i>Sally Adams's Flute Basics Repertoire</i>	Faber

LIST C: unaccompanied

COMPOSER	PIECE	PUBLICATION	EDITION
Adams	The Tweet Shop Twitter	<i>Sally Adams's Flute Basics Repertoire</i>	Faber
Anonymous (arr. Adams)	Branle des Chevaux	<i>Sally Adams's Flute Basics Repertoire</i>	Faber
Gallagher	Lullaby	<i>Trifecta</i> ed. W. Dowdall	Arabella Score
Garibodi	No. 3	<i>100 Classical Studies</i>	Universal Edition
Gariboldi	No. 2	<i>100 Classical Studies</i>	Universal Edition
Grieg (arr. Dehnhard)	In the Hall of the Mountain King	<i>Flute Beat Boxing</i>	Universal Edition
Köhler	No. 24	<i>125 Easy Classical Studies</i>	Universal Edition
Köhler	No. 25	<i>125 Easy Classical Studies</i>	Universal Edition
Popp	No. 32	<i>125 Easy Classical Studies</i>	Universal Edition
Popp	No. 33	<i>125 Easy Classical Studies</i>	Universal Edition
Rae	No. 10: Short Waltz	<i>40 Modern Studies</i>	Universal Edition
Rae	No. 36	<i>Jazz Flute Studies</i>	Faber
Rae	No. 37	<i>Jazz Flute Studies</i>	Faber
Rae	No. 9: Inner Space	<i>40 Modern Studies</i>	Universal Edition
Rae	No.4: Little March of the Solider Ants	<i>42 More Modern Studies</i>	Universal Edition
Trad.	Folk Song	<i>Beginners Book for the Flute Part 2</i> (pg. 66)	Novello
Trad. (Irish, ed. Loesberg)	Belfast Ham	<i>An Irish Tunebook (the Living Tradition) Part 1</i> (Pg 19)	Ossian
Trad. (Irish, ed. Loesberg)	Dilín O Deamhas	<i>An Irish Tunebook (the Living Tradition) Part 1</i> (Pg 27)	Ossian
Trad. (Irish, ed. Loesberg)	I will rise tomorrow (Glenroe)	<i>An Irish Tunebook (the Living Tradition) Part 1</i> (Pg 9)	Ossian
Trad. (Irish, ed. Loesberg)	Past One O'Clock	<i>An Irish Tunebook (the Living Tradition) Part 1</i> (Pg 12)	Ossian
Trad. (Irish, ed. Loesberg)	The Blooming Meadows	<i>An Irish Tunebook (the Living Tradition) Part 1</i> (Pg 17)	Ossian

GRADE II: FLUTE

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 (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 the 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.

SIGHT-READING (10 marks)

Candidates will have 30 seconds to observe the piece before playing

An 8-bar melody in simple duple, triple, or quadruple time in the keys of C, G, D, or F major. Quavers to dotted minims and crotchet rests. Moderate to lively tempo. Slurs and staccato articulation markings.

GRADE III: FLUTE

MELODIC EXERCISE IN F MAJOR

The purpose of the melodic exercises is to encourage development of sound technique through playing scales. They should be used as a warm-up exercise and is an obligatory component of the exam; it is recommended that you use this as a daily warm-up too. These melodic exercises must be performed from memory at the **start** of the exam.



SCALES AND ARPEGGIOS

(15 marks)

All scales and arpeggios to be played from memory

SCALES	KEYS	ARTICULATION (examiner's choice)	
	Major		OCTAVE(S)
	D, F	Tongued and Slurred	2
	Minor: harmonic OR melodic (candidate's choice)		
	E, D	Tongued and Slurred	2
CHROMATIC	STARTING ON F	Tongued and Slurred	1



ARPEGGIOS	Major		
	D, F	Tongued and Slurred	2
	Minor		
	E, D	Tongued and Slurred	2

GRADE III: FLUTE

PIECES

(60 marks: 20x3)

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

N.B. Articulations and dynamics may be added to trad. Irish pieces at the candidate's discretion, but they must be notated by the candidate on the score for the examiner.

LIST A:

COMPOSER	PIECE	PUBLICATION	EDITION
Bach	Minutes I and II	<i>Sonata in C (BWV 1033)</i>	Bärenreiter
Clinton	No. 66: Air	<i>Beginners Book for the Flute Part 2</i> (piano part separate)	Novello
Handel	Siciliana	<i>Sonata in F (HWV 369)</i>	Bärenreiter
L. Mozart	Andante	<i>All Sorts: Grades 1–3</i>	Faber
Somis	Tambourin	<i>All Sorts: Grades 1–3</i>	Faber
Trad. (arr. Fleming)	The Bard of Armagh	<i>The Irish Fluter</i>	Mayhew
Trad. (arr. Fleming)	The Last Rose of Summer	<i>The Irish Fluter</i>	Mayhew
Trad. (Irish, arr. Gunn)	John Kelly	<i>Music by Carolan</i>	Ossian
Trad. (Irish, arr. Gunn)	John Nugent	<i>Music by Carolan</i>	Ossian
Trad. (Irish, arr. Gunn)	Lillibulero	<i>Traditional Music arr. for Recorder/Flute</i>	Ossian
Trad. (Irish, arr. Gunn)	The Beardless Boy	<i>Traditional Music arr. for Recorder/Flute</i>	Ossian
Vanhal	Cantabile	<i>Sally Adams's Flute Basics Repertoire</i>	Faber

LIST B:

COMPOSER	PIECE	PUBLICATION	EDITION
Adams	Forgotten Flowers	<i>Sally Adams's Flute Basics Repertoire</i>	Faber
Fauré	Song without Words	<i>Fauré Flute Album</i>	Novello
Harris	No. 2: Minty Minuet	<i>Chocolate Box</i>	Novello
Haughton	Celtic Dance	<i>Fun Club Flute: Grades 2–3</i>	Mayhew
Haughton	Groovy Baby	<i>Fun Club Flute: Grades 2–3</i>	Mayhew
Haughton	Take a Stroll	<i>Fun Club Flute: Grades 2–3</i>	Mayhew
Saint-Saëns	Fossils (Carnival of the Animals)	<i>Sally Adams's Flute Basics Repertoire</i>	Faber
Wedgewood	Call it a Day	<i>After Hours</i>	Faber
Wedgewood	Remember When	<i>After Hours</i>	Faber
Adams	Andante Cantabile	<i>Sally Adams's Flute Basics Repertoire</i>	Faber

LIST C: unaccompanied

GRADE III: FLUTE

COMPOSER	PIECE	PUBLICATION	EDITION
Adams	Murphy O'Reilly's Jig	<i>Sally Adams's Flute Basics Repertoire</i>	Faber
Gariboldi	No. 48: Allegretto	<i>125 Easy Classical Studies</i>	Universal Edition
Gariboldi	No. 7	<i>100 Classical Studies</i>	Universal Edition
Gariboldi	No. 8	<i>100 Classical Studies</i>	Universal Edition
Mozart (arr. Dehnhard)	Eine kleine Nachtmusik	<i>Flute Beat Boxing</i>	Universal Edition
Offenbach (arr. Dehnhard)	Can-Can	<i>Flute Beat Boxing</i>	Universal Edition
Rae	No. 11: Cloud Nine	<i>40 Modern Studies</i>	Universal Edition
Rae	No. 6: Distant Shores	<i>42 More Modern Studies</i>	Universal Edition
Rae	No. 7: Coconut Calypso	<i>42 More Modern Studies</i>	Universal Edition
Soussmann	No. 44	<i>125 Easy Classical Studies</i>	Universal Edition
Soussmann	No. 45	<i>125 Easy Classical Studies</i>	Universal Edition
Trad. (Irish, ed. Loesberg)	Brian Boru's March	<i>An Irish Tunebook (the Living Tradition) Part 1 (Pg 47)</i>	Ossian
Trad. (Irish, ed. Loesberg)	Lillibulero	<i>An Irish Tunebook (the Living Tradition) Part 1 (Pg 23)</i>	Ossian
Trad. (Irish, ed. Loesberg)	Since Love is the Plan	<i>An Irish Tunebook (the Living Tradition) Part 1 (Pg 21)</i>	Ossian
Trad. (Irish, ed. Loesberg)	Tom Billy's Jig	<i>An Irish Tunebook (the Living Tradition) Part 1 (Pg 16)</i>	Ossian

THEORY (5 marks)

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

Name and explain

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

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

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.

GRADE III: FLUTE

- 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 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.

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.

SIGHT-READING

(10 marks)

Candidates will have 30 seconds to observe the piece before playing

An 8-bar melody in simple duple, triple, quadruple time, or compound duple time in the keys of C, G, D, F major, and E, D minor (including the use of the melodic minor). Semiquavers to dotted minims, and quaver and crotchet rests. Moderate to lively tempo. Slurs and staccato articulation markings. Tied notes may feature. Dynamics (*p* to *mf* including *cresc.* & *dim.*).

GRADE IV: FLUTE

MELODIC EXERCISE IN G MAJOR

The purpose of the melodic exercise is to encourage development of sound technique through playing scales. It should be used as a warm-up exercise and is an obligatory component of the exam; it is recommended that you use this as a daily warm-up too. This melodic exercise must be performed from memory at the **start** of the exam.



SCALES AND ARPEGGIOS

(15 marks)

All scales and arpeggios to be played from memory

SCALES	KEYS	ARTICULATION (examiner's choice)	OCTAVES
	Major		
	G, F, Eb	Tongued and Slurred	2
	Minor: harmonic OR melodic (candidate's choice)		
	D, G, F	Tongued and Slurred	2
CHROMATIC	STARTING ON G	Tongued and Slurred	12 th
ARPEGGIOS	Major		
	G, F, Eb	Tongued and Slurred	2
	Minor		
	D, G, F	Tongued and Slurred	2
DOMINANT SEVENTHS	IN THE KEY OF G (Starting on D)	Tongued and Slurred	2

GRADE IV: FLUTE

PIECES

(60 marks: 20x3)

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

N.B. Articulations and dynamics may be added to trad. Irish pieces at the candidate's discretion, but they must be notated by the candidate on the score for the examiner.

LIST A:

COMPOSER	PIECE	PUBLICATION	EDITION
Bach	Siciliano	<i>Sonata in E\flat, BWV 1031</i>	Bärenreiter
Geminiani	Largo (2 nd mvt)	<i>Sonata in E Minor</i>	Bärenreiter
Handel	Andante (2 nd mvt)	<i>Sonata in E Minor, HWV 379</i>	Bärenreiter
Handel	Presto (4 th mvt)	<i>Sonata in G Minor, HWV 360</i>	Bärenreiter
Handel	Allegro (4 th mvt)	<i>Sonata in F, HWV 369</i>	Bärenreiter
Handel	Adagio (1 st mvt)	<i>Sonata in G, HWV 363b</i>	Bärenreiter
Naudot	Rondeau	<i>All Sorts: Grades 1–3</i>	Faber
Roseingrave	Largo, 3 rd mvt	<i>Sonata in A Minor</i>	Faber
Trad. (arr. Fleming)	Three more Jigs	<i>The Irish Fluter</i>	Mayhew
Trad. (arr. Fleming)	Three Reels	<i>The Irish Fluter</i>	Mayhew
Trad. (Irish arr. Gunn)	Carolan's Receipt	<i>Music by Carolan</i>	Ossian
Trad. (Irish arr. Gunn)	O'Rourke's Feast	<i>Music by Carolan</i>	Ossian

LIST B:

COMPOSER	PIECE	PUBLICATION	EDITION
Concone	Contemplation	<i>All Sorts: Grades 1–3</i>	Faber
Davis	Beatrix	<i>Unbeaten Tracks</i>	Faber
Fauré	Nell	<i>Fauré Flute Album</i>	Novello
Harris	No. 6: Viennese Vanilla Valse	<i>Chocolate Box</i>	Novello
Haughton	Seven Seas Hornpipe	<i>Fun Club Flute: Grades 2–3 (CD or Piano acc.)</i>	Mayhew
Koechlin	No. 6	<i>14 Pieces for Flute and Piano</i>	Salabert
Ramskill	Caramba	<i>Latin Connections</i>	Brass Wind Publications
Reger	Romance	<i>First Repertoire for Flute</i>	Faber
Sainte/Nitzsche/Jennings	Up Where We Belong	<i>Sally Adams Flute Basics Repertoire</i>	Faber
Von Suppé	Light Cavalry Overture	<i>Sally Adams Flute Basics Repertoire</i>	Faber

GRADE IV: FLUTE

LIST B: continued

COMPOSER	PIECE	PUBLICATION	EDITION
Wedgewood	Falling	<i>After Hours</i>	Faber
Wedgewood	Summer Nights	<i>After Hours</i>	Faber
Wedgewood	The Friends	<i>After Hours</i>	Faber

LIST C: unaccompanied

COMPOSER	PIECE	PUBLICATION	EDITION
Adams	Road Hogs Ride Again	<i>Sally Adam's Flute Basics Repertoire</i>	Faber
Andersen	Moderator	<i>Sally Adam's Flute Basics Repertoire</i>	Faber
Andersen	No. 16	<i>100 Classical Studies</i>	Universal Edition
Andersen	No. 18	<i>100 Classical Studies</i>	Universal Edition
Dehnhard	Level 2: Silver	<i>Flute Beat Boxing</i>	Universal Edition
Gallagher	Vedunia	<i>Trifecta</i> ed. W. Dowdall	Arabella Score
Garibodi	No. 21	<i>100 Classical Studies</i>	Universal Edition
Popp	No. 50	<i>125 Easy Classical Studies</i>	Universal Edition
Popp	No. 61	<i>125 Easy Classical Studies</i>	Universal Edition
Popp/Tromlitz	Nos 52 and 76	<i>125 Easy Classical Studies</i>	Universal Edition
Rae	No. 10: Leaping Labradors	<i>42 More Modern Studies</i>	Universal Edition
Rae	No. 12: Walkabout	<i>40 Modern Studies</i>	Universal Edition
Rae	No. 13: Groove It!	<i>40 Modern Studies</i>	Universal Edition
Rae	No. 14: From another Planet	<i>42 More Modern Studies</i>	Universal Edition
Trad. (Irish, ed. Loesberg)	Maid at the Spinning Wheel	<i>An Irish Tunebook (the Living Tradition) Part 1</i> (Pg 22)	Ossian
Trad. (Irish, ed. Loesberg)	Miss Walker's Favourite	<i>An Irish Tunebook (the Living Tradition) Part 1</i> (Pg 35)	Ossian
Trad. (Irish, ed. Loesberg)	The Knocknabower Polka	<i>An Irish Tunebook (the Living Tradition) Part 1</i> (Pg 44)	Ossian
Tulou	No. 15	<i>100 Classical Studies</i>	Universal Edition

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.).

GRADE IV: FLUTE

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. Candidates are expected to respond using Italian terms. 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 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 up to a perfect octave) which will be played three times. The pulse will be provided, as well as the tonic chord and starting note.

Reading

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

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

SIGHT-READING (10 marks)

Candidates will have 30 seconds to observe the piece before playing

An 8-bar melody in simple duple, triple, quadruple time, or compound duple time with possible upbeat. Keys of C, G, D, A, F major, and E, D, G minor (including the use of the melodic minor). Semiquavers to dotted minims, and quaver and crotchet rests. Moderate to lively tempo. Slurs and staccato articulation markings. Tied notes may feature. Dynamics (*p* to *f* including *cresc.* & *dim.*).

GRADE V: FLUTE

MELODIC EXERCISE IN A \flat MAJOR

The purpose of the melodic exercise is to encourage development of sound technique through playing scales. It should be used as a warm-up exercise and is an obligatory component of the exam; it is recommended that you use this as a daily warm-up too. This melodic exercise must be performed from memory at the **start** of the exam.



SCALES AND ARPEGGIOS (15 marks)

All scales and arpeggios to be played from memory

SCALES	KEYS	ARTICULATION (examiner's choice)	
	Major	OCTAVES	
	C, G, E, A \flat	Tongued and Slurred	2
	Minor: harmonic AND melodic (examiner's choice)		
	F \sharp , G, C, F	Tongued and Slurred	2
CHROMATIC	STARTING ON F, G	Tongued and Slurred	2
ARPEGGIOS	Major		
	C, G, E, A \flat	Tongued and Slurred	2
	Minor		
	F \sharp , G, C, F	Tongued and Slurred	2
DOMINANT SEVENTHS	IN THE KEYS OF C, F (Starting on G, C)	Tongued and Slurred	2
DIMINISHED SEVENTHS	STARTING ON E	Tongued and Slurred	2

GRADE V: FLUTE

PIECES

(60 marks: 20x3)

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

LIST A:

COMPOSER	PIECE	PUBLICATION	EDITION
Bach	Adagio (1 st mvt)	<i>Sonata in E Minor, BWV 1034/Best of Flute Classics</i>	Bärenreiter/Schott
Bach	Andante (3 rd mvt)	<i>Sonata in E Minor, BWV 1034/Best of Flute Classics</i>	Bärenreiter/Schott
Bach	Adagio (2 nd mvt)	<i>Sonata in G, BWV 1020</i>	Bärenreiter
Bach	Largo e dolce (2 nd mvt)	<i>Sonata in A, BWV 1032</i>	Bärenreiter
Geminiani	4 th mvt	<i>Sonata in E Minor</i>	Bärenreiter
Handel	Allegro (4 th mvt)	<i>Sonata in B Minor, HWV 376</i>	Bärenreiter
Handel	Allegro (2 nd mvt)	<i>Sonata in F Minor, HWV 369</i>	Bärenreiter
Handel	Allegro (2 nd mvt)	<i>Sonata in A Minor, HWV 362</i>	Bärenreiter
Handel	Allegro (4 th mvt)	<i>Sonata in A Minor, HWV 362</i>	Bärenreiter
Kuhlau	Theme and Variation 1	<i>Variations on the Last Rose of Summer</i>	Universal Edition
Roseingrave	Adagio (1 st mvt)	<i>Sonata in A Minor</i>	Faber

LIST B:

COMPOSER	PIECE	PUBLICATION	EDITION
Debussy	Golliwog's Cakewalk	<i>8 Selected Pieces</i>	Universal Edition
Debussy	The Little Shepherd	<i>8 Selected Pieces</i>	Universal Edition
Dorus/Reber	Feuillet d'Album	<i>French Flute Encores</i>	Pan
Dorus/Reber	Rêverie	<i>French Flute Encores</i>	Pan
Fauré	Pavane	<i>Fauré Flute Album</i>	Novello
Fauré	Piece	<i>Fauré Flute Album</i>	Novello
Fauré	Sicillienne	<i>Fauré Flute Album</i>	Novello
Harris	No. 8: Caramel Carousel	<i>Chocolate Box</i>	Novello
Koechlin	No. 7 and No. 8	<i>14 Pieces for Flute and Piano</i>	Salabert
Wedgewood	Come Dance with Me	<i>After Hours</i>	Faber Music
Wedgewood	Sliding Doors	<i>After Hours</i>	Faber Music
Woolrich	A Sad Song	<i>Unbeaten Tracks</i>	Faber Music

GRADE V: FLUTE

LIST C: unaccompanied

COMPOSER	PIECE	PUBLICATION	EDITION
Dehnhard	Level 3: Gold	<i>Flute Beat Boxing</i>	Universal Edition
Demersseman	No. 27	<i>The Flute Player's Companion vol. 2</i>	Chester
Furstenau	No. 92: Allegro	<i>125 Easy Classical Studies</i>	Universal Edition
Gallagher	Aritarule Tango	<i>Trifecta</i> ed. W. Dowdall	Arabella Score
Gariboldi	No. 25	<i>100 Classical Studies</i>	Universal Edition
Köhler	No. 1	<i>25 Romantic Études</i>	Amadeus/Schott
Köhler	No. 29	<i>100 Classical Studies</i>	Universal Edition
Köhler	No. 30	<i>100 Classical Studies</i>	Universal Edition
Popp	Nos 83 and 84	<i>125 Easy Classical Studies</i>	Universal Edition
Rae	No. 15: Labyrinth	<i>40 Modern Studies</i>	Universal Edition
Rae	No. 16: Clockwork March	<i>40 Modern Studies</i>	Universal Edition
Rae	No. 22: Brain Teaser	<i>42 More Modern Studies</i>	Universal Edition
Rae	No. 25: Syncopation Rag	<i>42 More Modern Studies</i>	Universal Edition
Schumann	No. 87: Allegretto	<i>125 Easy Classical Studies</i>	Universal Edition

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.

GRADE V: FLUTE

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. Candidates are expected to respond using Italian terms.
- 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 already heard in the aural observation; the extract will be played once.
- Sing, hum, or whistle a three-bar major or minor melody (range of an octave) which will be played three times. The pulse will be provided, as well as the tonic chord and starting note.

Reading

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

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

SIGHT-READING (10 marks)

Candidates will have 30 seconds to observe the piece before playing

An 8-bar melody in simple duple, triple, quadruple time, or compound duple time with possible upbeat. Major keys up to 4#s and 3bs and minor keys up to 2#s and 3bs(including the use of the melodic minor). Semiquavers to dotted minims, and quaver and crotchet rests. Moderate to lively tempo. Slurs and staccato articulation markings. Tied notes may feature. Dynamics (*p* to *f* including *cresc.* & *dim.*).

GRADE VI: FLUTE

MELODIC EXERCISE IN A MAJOR AND F# HARMONIC MINOR

The purpose of the melodic exercises is to encourage development of sound technique through playing scales. They should be used as a warm-up exercise and is an obligatory component of the exam; it is recommended that you use this as a daily warm-up too. These melodic exercises must be performed from memory at the start of the exam.

Melodic exercise in A major

Slowly ♩ = 60-80



GRADE VI: FLUTE

Whole tone scale in Eb



ARPEGGIOS	Major	ARTICULATION (examiner's choice)	OCTAVES
	A, Ab, Db		
	Minor		
	F #, C#, Eb	Tongued and Slurred	2
DOMINANT SEVENTHS	IN THE KEYS OF A, Bb, Ab		
	(Starting on E, F, Eb)	Tongued and Slurred	2
DIMINISHED SEVENTHS	STARTING ON Eb, F, G		
		Tongued and Slurred	2

PIECES

(60 marks: 20x3)

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

LIST A:

COMPOSER	PIECE	PUBLICATION	EDITION
Bach, C.P.E.	Allegro(2 nd mvt) and Tempo di Minuetto (3 rd mvt)	<i>Sonata in G</i>	Bärenreiter
Donizetti	Allegro (2 nd mvt)	<i>Best of Flute Classics</i>	Schott
Handel	Allegro (2 nd mvt)	<i>Sonata in B Minor, HWV 376</i>	Barenreiter
Handel	Allegro (2 nd mvt)	<i>Sonata in E Minor, HWV 375/Best of Flute Classics</i>	Barenreiter/Schott
Handel	Larghetto (1 st mvt) and Allegro (2 nd mvt)	<i>Sonata in C, HWV 365</i>	Barenreiter
Handel	Presto (3 rd mvt)	<i>Sonata in B Minor, HWV 367b</i>	Barenreiter
Bach, J.S.	Andante-Presto (1 st mvt)	<i>Sonata in C, BWV 1033</i>	Bärenreiter
Kuhlau	Theme and Variation 5	<i>Variations on the Last Rose of Summer</i>	Universal Edition
Mozart	Andante in C, KV 315	<i>Best of Flute Classics</i>	Schott
Mozart	Andante (2 nd mvt)	<i>Concerto in D, K. 314</i>	Bärenreiter/Peters
Mozart	Andantino (2 nd mvt) (arr. for flute and piano)	<i>Concerto in C for Flute and Harp, K. 299</i>	Barenreiter

GRADE VI: FLUTE

LIST A: continued

COMPOSER	PIECE	PUBLICATION	EDITION
Roseingrave	Allegro (2 nd mvt) and Vivace (4 th mvt)	<i>Sonata in A Minor</i>	Faber
Stamitz, Carl	Adagio (2 nd mvt)	<i>Concerto in G Op. 29</i>	Schott
Vivaldi	Sicilian (2 nd mvt) and Allegro (3 rd mvt)	<i>Concerto 'Il Cardellino'</i>	Schott

LIST B:

COMPOSER	PIECE	PUBLICATION	EDITION
Chopin/Rossini	Theme and Variations 1 and 2	<i>Variations on a Theme of Rossini</i>	IMC
Debussy	Clair de Lune	<i>8 Selected Pieces</i>	Universal Edition
Debussy	La Fille aux Cheveux de Lin	<i>8 Selected Pieces</i>	Universal Edition
Fauré	Berceuse Opus 16	<i>Fauré Flute Album</i>	Novello
Gunning	Waltz for Aggie	<i>Unbeaten Tracks</i>	Faber
Koechlin	No. 11 and No. 12	<i>14 Pieces for Flute and Piano</i>	Salabert
Ravel	Pièce en forme de Habañera	<i>Pièce en forme de Habañera</i>	Leduc
Roussel	Tityre	<i>Joueurs de Flûte Op. 27/Best of Flute Classics</i>	Durand/Schott
Taffanel	Allegretto grazioso	<i>Allegretto Grazioso and Allegretto Scherzando</i>	Pan
Taffanel	Allegretto scherzando	<i>Allegretto Grazioso and Allegretto Scherzando</i>	Pan

LIST C: unaccompanied

COMPOSER	PIECE	PUBLICATION	EDITION
Berbiguier	No. 50	<i>100 Classical Studies</i>	Universal Edition
Dehnhard	Concert Study 1: Bronze	<i>Flute Beat Boxing</i>	Universal Edition
Drouet	No. 69	<i>100 Classical Studies</i>	Universal Edition
Drouet	No. 70	<i>100 Classical Studies</i>	Universal Edition
Drouet	No. 78	<i>100 Classical Studies</i>	Universal Edition
Furstenau	No. 115: Adagio	<i>125 Easy Classical Studies</i>	Universal Edition
Gallagher	Chocolate con Churros	<i>Trifecta</i> ed. W. Dowdall	Arabella Score
Hugot	No. 98: Andante	<i>125 Easy Classical Studies</i>	Universal Edition
Bach, J.S.	Sarabande	<i>Partita in A Minor (BWV 1013)</i>	Bärenreiter
Köhler	No. 10: The Swallows	<i>25 Romantic Études</i>	Amadeus/Schott
Köhler	No. 28	<i>100 Classical Studies</i>	Universal Edition
Köhler	No. 31	<i>100 Classical Studies</i>	Universal Edition

GRADE VI: FLUTE

LIST C: continued

COMPOSER	PIECE	PUBLICATION	EDITION
Köhler	No. 7: In the Moonlight	<i>25 Romantic Études</i>	Amadeus/Schott
Kummer	No. 10: Largo ma non troppo	<i>The Flute Player's Companion vol. 2</i>	Chester
Martin	Two Pieces for Solo Flute	<i>Two Pieces for Solo Flute</i>	CMC
Prill	No. 8: Largo ma non troppo	<i>The Flute Player's Companion vol. 2</i>	Chester
Rae	No. 23: Slavonic Dance	<i>40 Modern Studies</i>	Universal Edition
Rae	No. 25: Latin Jive	<i>40 Modern Studies</i>	Universal Edition
Rae	No. 31: Golden Threads	<i>42 More Modern Studies</i>	Universal Edition
Rae	No. 32: Oddness	<i>42 More Modern Studies</i>	Universal Edition

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 (major keys up to 2♯s and 2b's, minor keys up to 1♯ and 1b). Describe the time signature as simple or compound and 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 up to 2♯s and 2b's (range of an octave including intervals of a skip of a third and leap of a fourth ascending and descending) in either simple triple or quadruple time. The starting pitch of the test will be altered to accommodate the candidate's range where requested. The tonic chord and starting note will be provided. Tonic sol-fa is equally accepted.

Intervals

- Sing, hum, whistle, or sing in sol-fa a selection of major and perfect intervals (major second to perfect octave) above a pitch provided by the examiner.

GRADE VI: FLUTE

- 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 twice by the examiner twice; identify the interval.

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

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

SIGHT-READING

(10 marks)

Candidates will have 30 seconds to observe the piece before playing

A 12- to 16-bar melody in simple duple, triple, quadruple time, or compound duple time with possible upbeat. Major keys up to 4♯s and 3♭s and minor keys up to 2♯s and 3♭s(including the use of the melodic minor). Semiquavers to dotted minims, and quaver and crotchet rests. Moderate to lively tempo, expressive to march-like. Slurs and staccato articulation markings. Tied notes may feature. Dynamics (*p* to *f* including *cresc.* & *dim.*).

NOTES

GRADE VII: FLUTE

MELODIC EXERCISE IN B \flat MAJOR AND G \sharp HARMONIC MINOR

The purpose of the melodic exercises is to encourage development of sound technique through playing scales. They should be used as a warm-up exercise and is an obligatory component of the exam; it is recommended that you use this as a daily warm-up too. These melodic exercises must be performed from memory at the **start** of the exam.

Melodic exercise in B \flat major

Slowly ♩ = 60-80



Melodic exercise in G minor

Slowly ♩ = 60-80



SCALES AND ARPEGGIOS

(15 marks)

All scales and arpeggios to be played from memory.

Additional articulations apply to linear diatonic scales only (i.e. they do not apply to chromatic, whole tone scales, or arpeggios)

SCALES	KEYS	ARTICULATION (examiner's choice)	OCTAVES
	Major		
	F#, Bb, Db		2
	Slurred, Legato Tongued, Staccato, and additional articulation (see below)		



GRADE VII: FLUTE

SCALES	KEYS	ARTICULATION (examiner's choice)	OCTAVES
	Minor: harmonic AND melodic (examiner's choice)		
	A, G#, Bb		2
	Slurred, Legato Tongued, Staccato, and additional articulation (see example above)		
CHROMATIC	STARTING ON any note	Slurred, Legato Tongued, Staccato	2
WHOLE TONE	STARTING ON D, Eb	Slurred, Legato Tongued, Staccato	2
ARPEGGIOS	Major		
	F#, Bb, Db	Slurred, Legato Tongued, Staccato	2
	Minor		
	A, G#, Bb	Slurred, Legato Tongued, Staccato	2
DOMINANT SEVENTHS	IN THE KEYS OF G, D, A, F#, Ab, Db (Starting on D, A, E, C#, Eb, Ab) Slurred, Legato Tongued, Staccato		
DIMINISHED SEVENTHS	STARTING ON Ab, Bb, C, C#	Slurred, Legato Tongued, Staccato	2

PIECES

(60 marks: 20x3)

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

LIST A:

COMPOSER	PIECE	PUBLICATION	EDITION
Bach, C.P.E	Adagio (1 st mvt) and Allegro (2 nd mvt)	<i>Sonata in E Minor</i>	Bärenreiter
Bach	1 st mvt	<i>Sonata in G Minor, BWV 1020</i>	Bärenreiter
Bach	3 rd mvt	<i>Sonata in G Minor, BWV 1020</i>	Bärenreiter
Bach	Allegro moderato (1 st mvt)	<i>Sonata in Eb, BWV 1031</i>	Bärenreiter
Bach	Allegro (3 rd mvt)	<i>Sonata in A, BWV 1032</i>	Bärenreiter
Handel	Grave (1 st mvt) and Allegro (2 nd mvt)	<i>Sonata in E Minor, HWV 359b</i>	Bärenreiter
Handel	Adagio (1 st mvt) and Allegro (2 nd mvt)	<i>Sonata in G, HWV 363b</i>	Bärenreiter
Kuhlau	Theme and Variation 6	<i>Variation on the Last Rose of Summer</i>	Universal Edition

GRADE VII: FLUTE

LIST A: continued

COMPOSER	PIECE	PUBLICATION	EDITION
Mozart	Adagio ma non tanto (2 nd mvt)	<i>Concerto in G, K. 313</i>	Bärenreiter/Dowani
Mozart	Allegro (1 st mvt)	<i>Quartet in D, KV 285</i> (arr. for flute & piano)	Universal Edition
Mozart	Allegro (3 rd mvt)	<i>Concerto in C for Flute and Harp, K. 299</i> (arr. for flute & piano)	Bärenreiter/Dowani
Mozart	Rondo in D, KV Anh. 184	<i>Rondo - D major for flute and orchestra KV Anh. 184</i>	Universal Edition
Stamitz, Carl	Allegro (1 st mvt)	<i>Concerto in G, Op. 29</i>	Schott
Vivaldi	Allegro (1 st mvt)	<i>Concerto 'Il Cardellino'</i>	Schott

LIST B:

COMPOSER	PIECE	PUBLICATION	EDITION
Boulanger, Lili	Nocturne	<i>Deux Morceaux pour Violin et Piano</i>	Schirmer
Chopin/Rossini	Theme and Variations 3 and 4	<i>Variations on a Theme by Rossini</i>	International Music Company
Copland	Vocalise	<i>Vocalise</i>	Boosey & Hawkes
Fauré	Andantino from Fantasie Op. 79	<i>Best of Flute Classics</i>	Schott
Henze	Andantion (2 nd mvt)	<i>Sonatina</i>	Schott
Hindemith	Sehr Langsam (2 nd mvt)	<i>Sonata</i>	Schott
Matthews	Little Pavane	<i>Unbeaten Tracks</i>	Faber
Matthews	Pieces of Seven	<i>Unbeaten Tracks</i>	Faber
Poulenc	Cantilena (2 nd mvt)	<i>Sonata</i>	Chester
Roussel	Pan	<i>Jouers de Flûte</i>	Durand

LIST C: unaccompanied

COMPOSER	PIECE	PUBLICATION	EDITION
Bach (arr. Dehnhard)	Badinerie	<i>Flute Beat Boxing</i>	Universal Edition
Boehm	No. 12: Andante	<i>The Flute Player's Companion vol. 2</i>	Chester
Camus	No. 19: Irish Waltz	<i>The Flute Player's Companion vol. 2</i>	Chester
Debussy	Syrinx	<i>Syrinx</i>	Chester/Peters/Jobert
Dehnhard	Concert Study 3: Gold	<i>Flute Beat Boxing</i>	Universal Edition
Demersseman	No. 27: Allegretto Leggermente	<i>The Flute Player's Companion vol. 2</i>	Chester
Drouet	No. 82	<i>100 Classical Studies</i>	Universal Edition
Ferroud	Jade	<i>3 Pieces</i>	Salabert
Gallagher	Bees and Butterflies	<i>Trifecta</i> ed. W. Dowdall	Arabella Score
Garibaldi	No. 85	<i>100 Classical Studies</i>	Universal Edition

GRADE VII: FLUTE

LIST C: continued

COMPOSER	PIECE	PUBLICATION	EDITION
Jackson (arr. Dehnhard)	Black or White	<i>Flute Beat Boxing</i>	Universal Edition
Köhler	No. 18: The Wind	<i>25 Romantic Études</i>	Amadeus/Schott
Rae	No. 33: Scherzetto	<i>42 More Modern Studies</i>	Universal Edition
Rae	No. 35: Coastal Reflections	<i>42 More Modern Studies</i>	Universal Edition
Rae	No. 35: Mad Dance and No. 35 Water Sprites	<i>40 Modern Studies</i>	Universal Edition
Tolou	No. 25: Allegro moderato (upper line)	<i>The Flute Player's Companion vol. 2</i>	Chester

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 2b's. 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.
- 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 minor melody up to 1♯ and 1b (range of up to an octave, including skips of a third and leaps of a fifth) in either simple triple or quadruple time. The starting pitch will be altered to accommodate the candidate's range where requested. The tonic chord and starting note will be provided.

Intervals

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

GRADE VII: FLUTE

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.

SIGHT-READING

(10 marks)

Candidates will have 30 seconds to observe the piece before playing

A 12- to 16-bar melody in simple duple, triple, quadruple time, or compound duple time with possible upbeat. Major keys up to 4♯s and 3♭s and minor keys up to 2♯s and 3♭s(including the use of the melodic minor). Semiquavers to dotted minims, and quaver and crotchet rests. Moderate to lively tempo, lyrical/expressive to march-like. Slurs and staccato articulation markings. Tied notes may feature. Dynamics (*p* to *f* including *cresc.* & *dim.*).

NOTES

GRADE VIII: FLUTE

MELODIC EXERCISE IN B MAJOR AND B HARMONIC MINOR

The purpose of the melodic exercise is to encourage development of sound technique through playing scales. It should be used as a warm-up exercise and is an obligatory component of the exam; it is recommended that you use this as a daily warm-up too. This melodic exercise must be performed from memory at the **start** of the exam.

Melodic exercise in B major

Slowly ♩ = 60-80



Melodic exercise in B minor

Slowly ♩ = 60-80



SCALES AND ARPEGGIOS

(15 marks)

All scales and arpeggios are to be played from memory.

Additional articulations apply to linear diatonic scales only (i.e. they do not apply to chromatic, whole tone scales, or arpeggios)

SCALES	KEYS	ARTICULATION (examiner's choice)	OCTAVES
	Major		
	G, D, A, E, B, F#, Db, Ab, Eb, Bb, F	Slurred, Legato Tongued, Staccato	2
	C	Slurred, Legato Tongued, Staccato	3
	And additional articulations for all of the above (see examples A, B, and C next page)		
	Minor: harmonic AND melodic (examiner's choice)		
	A, E, B, F#, C#, G#, Eb, Bb, F, G, D	Slurred, Legato Tongued, Staccato	2
	C	Slurred, Legato Tongued, Staccato	3
	And additional articulations for all of the above (see examples A, B, and C next page)		

GRADE VIII: FLUTE

A)

B)

C)

CHROMATIC	STARTING ON C	Slurred, Legato Tongued, Staccato	3
	And all other notes	Slurred, Legato Tongued, Staccato	2
WHOLE TONE	STARTING ON C#, F#	Slurred, Legato Tongued, Staccato	2
ARPEGGIOS	Major		
	G, D, A, E, B, F#, Db, Ab, Eb, Bb, F	Slurred, Legato Tongued, Staccato	2
	C	Slurred, Legato Tongued, Staccato	3
	Minor		
	A, E, B, F#, C#, G#, Eb, Bb, F, G, D	Slurred, Legato Tongued, Staccato	2
	C	Slurred, Legato Tongued, Staccato	3
DOMINANT SEVENTHS	IN THE KEYS OF F (Starting on C)	Slurred, Legato Tongued, Staccato	3
	In the keys of C, G, D, A, E, B, F#, Db, Ab, Eb, Bb		
	Starting on G, D, A, E, B, F#, C#, Ab, Eb, Bb, F	Slurred, Legato Tongued, Staccato	2
DIMINISHED SEVENTHS	STARTING ON C	Slurred, Legato Tongued, Staccato	3
	And on any other note	Slurred, Legato Tongued, Staccato	2

GRADE VIII: FLUTE

PIECES

(60 marks: 20x3)

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

LIST A:

COMPOSER	PIECE	PUBLICATION	EDITION
Bach	Siciliano (3 rd mvt) and Allegro Assai (4 th mvt)	<i>Sonata in E, BWV 1035</i>	Bärenreiter
Bach	Allegro (2 nd mvt)	<i>Sonata in E Minor, BWV 1034/Best of Flute Classics</i>	Bärenreiter/Schott
Bach	Allegro (3 rd mvt)	<i>Sonata in Eb, BWV 1031</i>	Bärenreiter
Handel	Adagio (3 rd mvt) and Allegro (4 th mvt)	<i>Sonata in E Minor, HWV 359b</i>	Bärenreiter
Kuhlau	Theme and Variation 7	<i>Variations on the Last Rose of Summer</i>	Universal Edition
Mozart	Allegro Maestoso (1 st mvt) (without cadenza)	<i>Concerto in G, K. 313</i>	Bärenreiter/Dowani
Mozart	Allegro Aperto (1 st mvt) (without cadenza)	<i>Concerto in D, K. 314</i>	Bärenreiter/Dowani
Mozart	Rondo (3 rd mvt) (without cadenza)	<i>Concerto in D, K. 314</i>	Bärenreiter/Dowani
Mozart	Allegro (1 st mvt) (without cadenza)	<i>Concerto in C (K 299) for flute and harp (arr. for flute and piano)</i>	Bärenreiter/Dowani
Mozart	Adagio and Rondeau (without repeats)	<i>Quartet in D, KV 285 (arr. for flute and piano)</i>	Universal Edition

LIST B :

COMPOSER	PIECE	PUBLICATION	EDITION
Boulanger, Lili	D'un matin de printemps	<i>D'un Matin de Printemps</i>	Durand
Copland	1 st mvt, 'flowing'	<i>Duo</i>	Boosey & Hawkes
Debussy	L'Après-midi d'un Faune	<i>Prélude à l'Après-midi d'un Faune</i>	Jobert
Henze	Moderato Allegro Molto Vivace	<i>Sonatina</i>	Schott
Henze	Presto (3 rd mvt)	<i>Sonatina</i>	Schott
Hindemith	1 st mvt Heiter Bewegt	<i>Sonata</i>	Schott
Hindemith	3 rd mvt Sehr Lebhaft – Marsch	<i>Sonata</i>	Schott
Poulenc	Allegro Malinconico (1 st mvt)	<i>Sonata</i>	Chester/Music Sales
Roussel	Krishna AND Mr Pejaudie	<i>Joueurs de Flûte/Best of Flute Classics</i>	Durand/Schott
Trainer	Outside Lines	<i>Unbeaten Tracks</i>	Faber

LIST C: unaccompanied

COMPOSER	PIECE	PUBLICATION	EDITION
Bach, C.P.E.	Allegro (2 nd mvt)	<i>Solo Sonata in A Minor</i>	Bärenreiter
Bach, J.S.	Bourée Anglais	<i>Partita in A Minor (BWV 1013)</i>	Bärenreiter
Dehnhard	Concert Study 4: Platinum	<i>Flute Beat Boxing</i>	Universal Edition

GRADE VIII: FLUTE

LIST C: continued

COMPOSER	PIECE	PUBLICATION	EDITION
Delusse	No. 21: Vivace (in the style of a cadenza)	<i>The Flute Player's Companion vol. 2</i>	Chester
Drouet	No. 82	<i>100 Classical Studies</i>	Universal Edition
Ferroud	Begère Captive	<i>3 pieces</i>	Salabert
Gallagher	Trifecta	<i>Trifecta</i> ed. W. Dowdall	Arabella Score
Gallagher	Yearn Song	<i>Trifecta</i> ed. W. Dowdall	Arabella Score
Gariboldi	No. 87	<i>100 Classical Studies</i>	Universal Edition
Gariboldi	No. 88	<i>100 Classical Studies</i>	Universal Edition
Gariboldi	No. 90	<i>100 Classical Studies</i>	Universal Edition
Jackson (arr. Dehnhard)	Billie Jean	<i>Flute Beat Boxing</i>	Universal Edition
Köhler	No. 22	<i>Romantic Études</i>	Amadeus/Schott
Köhler	No. 23	<i>Romantic Études</i>	Amadeus/Schott
Paganini/Hermann	No. 32	<i>The Flute Player's Companion vol. 2</i>	Chester/Music Sales
Rae	No. 33	<i>40 Modern Studies</i>	Universal Edition
Rae	No. 39: The Devil's Jig	<i>42 More Modern Studies</i>	Universal Edition
Rae	No. 40: Staccato Toccata	<i>42 More Modern Studies</i>	Universal Edition
Rivier	Oiseaux Tendres		Salabert

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 as well as 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.

GRADE VIII: FLUTE

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. Major keys up to 3♯s and 2♭s and minor keys up to 1♯s and 1♭s). The starting pitch of the test will be altered to accommodate the candidate's range where requested. The tonic chord and starting note will be provided. Tonic sol-fa is equally accepted.

Intervals and Triads

- Sing, hum, whistle, or sing in sol-fa both notes from a selection of major, minor, and perfect harmonic intervals (major second to perfect octave, minor third and minor sixth) played twice by the examiner; 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 8* by Jean Archibald and Bernadette Marmion has been specifically designed for RIAM theory Grade VIII and is available from music stockists.

SIGHT-READING

(10 marks)

Candidates will have 30 seconds to observe the piece before playing

A 12- to 16-bar melody in simple duple, triple, quadruple time, or compound duple time with possible upbeat. Major and minor keys up to 4♯s and 4♭s (including the use of the melodic minor). Semiquavers to dotted minims, and quaver and crotchet rests. Possible use of triplets and quintuplets. Moderate to lively tempo, lyrical/expressive to march-like. Slurs and staccato articulation markings. Tied notes may feature. Dynamics (*p* to *f* including *cresc.* & *dim.*).

NOTES

SENIOR CERTIFICATE: FLUTE

MELODIC EXERCISE IN E^b HARMONIC MINOR AND C HARMONIC MINOR

The purpose of the melodic exercise is to encourage development of sound technique through playing scales. It should be used as a warm-up exercise and is an obligatory component of the exam; it is recommended that you use this as a daily warm-up too. This melodic exercise must be performed from memory at the **start** of the exam.

Melodic exercise E^b harmonic minor



Melodic exercise C harmonic minor



SCALES AND ARPEGGIOS (15 marks)

All scales and arpeggios are to be played from memory.

Additional articulations apply to linear diatonic scales only (i.e. they do not apply to chromatic, whole tone scales, or arpeggios)

SCALES	KEYS	ARTICULATION (examiner's choice)	OCTAVES
	Major		
	G, D, A, E, B, F [♯] , D ^b , A ^b , E ^b , B ^b , F	Slurred, Legato Tongued, Staccato	2
	C	Slurred, Legato Tongued, Staccato	3
	And additional articulation for all of the above (see examples A, B, C, and D next page)		
	Minor: harmonic AND melodic (examiner's choice)		
	A, E, B, F [♯] , C [♯] , G [♯] , E ^b , B ^b , F, G, D	Slurred, Legato Tongued, Staccato	2
	C	Slurred, Legato Tongued, Staccato	3
	And additional articulation for all of the above (see examples A, B, C, and D next page)		

SENIOR CERTIFICATE: FLUTE

A)

B)

C)

D)

CHROMATIC	STARTING ON C	Slurred, Legato Tongued, Staccato	3
	And all other notes	Slurred, Legato Tongued, Staccato	2
WHOLE TONE	STARTING ON C#, F#, G#, B	Slurred, Legato Tongued, Staccato	2
IN THIRDS	Major		
	G, D, A, E, F, B \flat , A \flat	Slurred, Legato Tongued, Staccato	2
	Harmonic Minor		
	A, E, D, C, F	Slurred, Legato Tongued, Staccato	2
ARPEGGIOS	Major		
	G, D, A, E, B, F \sharp , D \flat , A \flat , E \flat , B \flat , F	Slurred, Legato Tongued, Staccato	2
	C	Slurred, Legato Tongued, and Staccato	3
	Minor		
	A, E, B, F \sharp , C \sharp , G \sharp , E \flat , B \flat , F, G, D	Slurred, Legato Tongued, Staccato	2
	C	Slurred, Legato Tongued, Staccato	3

SENIOR CERTIFICATE: FLUTE

DOMINANT SEVENTHS	IN THE KEYS OF F (Starting on C)	Slurred, Legato Tongued, Staccato	3
In the keys of	C, G, D, A, E, B, F#, Db, Ab, Eb, Bb		
Starting on	G, D, A, E, B, F#, C#, Ab, Eb, Bb, F	Slurred, Legato Tongued, Staccato	2
DIMINISHED SEVENTHS	STARTING ON C	Slurred, Legato Tongued, Staccato	3
	And on any other note	Slurred, Legato Tongued, Staccato	2

PIECES

(60 marks: 20x3)

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

LIST A:

COMPOSER	PIECE	PUBLICATION	EDITION
Bach, C.P.E.	Hamburger Sonata in G	<i>Hamburger Sonata in G, Wq. 133/Best of Flute Classics</i>	Schott
Doppler	Hungarian Pastoral Fantasy	<i>Hungarian Pastoral Fantasy</i>	Chester
JS Bach	Sonata in A	<i>Sonata in A, BWV 1032</i>	Bärenreiter
JS Bach	Sonata in E	<i>Sonata in E, BWV 1035</i>	Bärenreiter
Mozart	3 rd mvt with cadenza	<i>Concerto in G, K. 313</i>	Bärenreiter/Peters/Novello

LIST B:

COMPOSER	PIECE	PUBLICATION	EDITION
Chaminade	Concertino Op. 107	<i>Music by French Composers/Best of Flute Classics</i>	Schirmer/Schott
Fauré	Fantasie Op. 79	<i>Best of Flute Classics</i> (or individually)	Schott/Chester
Griffes	Poem	<i>Poem</i>	Schirmer
Harty	In Ireland	<i>In Ireland</i>	Boosey & Hawkes
Mihaud	Sonatina	<i>Sonatina</i>	Durand
Poulenc	3 rd mvt Presto giocoso	<i>Sonata</i>	Chester
Reinecke	Ballade Op. 288	<i>Best of Flute Classics</i>	Schott
Schulhoff	Sonata	<i>Sonata</i>	Chester
Taffanel	Andante pastorale et Scherzettino	<i>Best of Flute Classics/Music by French Composers</i>	Schott/Schirmer
Widor	Suite	<i>Suite</i>	Heugel

SENIOR CERTIFICATE: FLUTE

LIST C: unaccompanied

COMPOSER	PIECE	PUBLICATION	EDITION
Bach, C.P.E.	1 st mvt	<i>Solo Sonata in A Minor</i>	Bärenreiter/Zimmermann
Bozza	Image	<i>Image</i>	Leduc
Buckley	No. 1	<i>3 Pieces for Solo Flute</i>	CMC
Buckley	No. 3	<i>3 Pieces for Solo Flute</i>	CMC
Ferroud	Toan-Yan	<i>3 Pieces</i>	Salabert
Joly	Improvisation	<i>Improvisation</i>	Leduc
JS Bach	1 st mvt	<i>Solo Partita in A Minor</i>	Bärenreiter/Breitkopf
Panufnik	The Conversation of Prayer	<i>Flute Project</i>	Universal Edition
Ravel	Daphnis and Chloe	<i>Orchestral Extracts</i>	Trinity College
Stamitz	Capriccio-Sonata in A	<i>Capriccio-Sonata in A</i>	Breitkopf
Telemann	Fantasia No. 3	<i>12 Fantasias</i>	Bärenreiter
Telemann	Fantasia No. 6	<i>12 Fantasias</i>	Bärenreiter
Zgraya	No. 1	<i>3 Virtuoso Flamenco Studies</i>	Schott
Zgraya	No. 2	<i>3 Virtuoso Flamenco Studies</i>	Schott
Zgraya	No. 3	<i>3 Virtuoso Flamenco Studies</i>	Schott

VIVA VOCE (5 marks)

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

- Answer questions on the mechanism of the flute
- 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

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 3bs). 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.

SENIOR CERTIFICATE: FLUTE

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 (major keys up to 3♯s and 3♭s and minor keys up to 2♯s and 1♭s). The starting pitch will be altered to accommodate the candidate's range where requested and the tonic chord will be provided.

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

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

SIGHT-READING

(10 marks)

Candidates will have 30 seconds to observe the piece before playing

A 16-bar melody in simple duple, triple, quadruple time, or compound duple time with possible upbeat. Major and minor keys up to 5♯s and 5♭s (including the use of the melodic minor). Demisemiquavers to dotted minims, and quaver and crotchet rests. Possible use of triplets and quintuplets. Moderate to lively tempo, lyrical/expressive to march-like. Slurs and staccato articulation markings. Tied notes may feature. Dynamics (*p* to *f* including *cresc.* & *dim.*).

NOTES

OBOE

Compiled by Ruby Ashley

OBOE EXAM CHECKLIST

- ✓ Please have your oboe ready to play when called for your exam.
- ✓ Remember to bring a copy of the music for the examiner.
- ✓ Original copies must also be in the room; candidates without original music will result in disqualification.
- ✓ A choice of editions are available for some pieces, in which instance those listed in the syllabus are suggested only.
- ✓ Take note of the pieces that need to be accompanied and unaccompanied: failure to do so will result in no marks awarded for the piece(s) in question. You must supply your own accompanist
- ✓ The accompaniment part should be the original accompaniment; in some cases it may be slightly altered but it should not negatively impact on the performance or the style of the piece.
- ✓ Candidates must prepare three pieces, check requirements for each grade.
- ✓ All scales, arpeggios, and exercises must be performed from memory.
- ✓ If you are taking your exam in a centre outside of the Royal Irish Academy of Music in Dublin, and in a centre with which you are not familiar, please bring your own music stand.
- ✓ Where applicable, remember to bring your successful RIAM Theory & Harmony result sheet and/or certificate to the practical exam for the equivalent grade or higher; you will be exempt from the theory or aural/theoretical tests as appropriate. (Please note: only RIAM Theory & Harmony exams for Local Centre and internal RIAM musicianship exams are accepted. No exceptions can be made.)

GRADE I: OBOE

SCALES AND ARPEGGIOS

(15 marks)

All scales and arpeggios to be played from memory

SCALES	KEYS	ARTICULATION (examiner's choice)	OCTAVE
	Major		
	G, F	Tongued and Slurred	1
	Minor: harmonic OR melodic (candidate's choice)		
	D	Tongued and Slurred	1
<hr/>			
ARPEGGIOS	Major		
	G, F	Tongued and Slurred	1
	Minor		
	D	Tongued and Slurred	1

PIECES (60 marks: 20x3)

LIST A:

COMPOSER	PIECE	PUBLICATION	EDITION
Anonymous	English Jig	<i>Bravo Oboe!</i> (arr. Barrett)	Boosey & Hawkes
Anonymous	No. 4, The Force of Hercules	<i>Going Solo Oboe</i> (ed. Francis and Grant)	Faber
Hinchliffe	No. 4, The Brook	<i>The Really Easy Oboe Book</i>	Faber
Hinchliffe	No. 12, Ballad	<i>The Really Easy Oboe Book</i>	Faber
Richardson	Go from my Window, Go	<i>First Book of Oboe Solos</i>	Faber
Richardson	Sad Song	<i>First Book of Oboe Solos</i>	Faber
Tallis	A Point	<i>Time Pieces for Oboe vol. 1</i> (arr. Denley)	ABRSM
Trad. Scottish	Kelvin Grove	<i>22 Traditional Tunes for Oboe</i> (arr. Ramsay)	Fentone

GRADE I: OBOE

LIST B:

COMPOSER	PIECE	PUBLICATION	EDITION
Gray	Evening Song	<i>Oboe Music to Enjoy</i> (ed. Francis and Gray)	Boosey & Hawkes
Gray	Pendulum	<i>Oboe Music to Enjoy</i> (ed. Francis and Gray)	Boosey & Hawkes
Hinchliffe	No. 6, Nocturne	<i>The Really Easy Oboe Book</i>	Faber
Hinchliffe	No. 16, Wistful Waltz	<i>The Really Easy Oboe Book</i>	Faber
Schumann	John Anderson (Op. 67 No. 5)	<i>Time Pieces for Oboe vol. 1</i> (arr. Denley)	ABRSM
Watts	Banana Tango	<i>Razzamajazz for Oboe</i>	Kevin Mayhew
Wedgwood	Crystal Spring	<i>Really Easy Jazzin' About for Oboe</i>	Faber
Wedgwood	Hot Chilli	<i>Really Easy Jazzin' About for Oboe</i>	Faber

LIST C:

COMPOSER	PIECE	PUBLICATION	EDITION
Gale	Little Red Mug	<i>JazzFX for Oboe</i>	Brass Wind Publications
Gale	The Ending's Well	<i>JazzFX for Oboe</i>	Brass Wind Publications
Harris	Study No. 3	<i>80 Graded Studies for Oboe, Book 1</i>	Faber
Harris	Study No. 6	<i>80 Graded Studies for Oboe, Book 1</i>	Faber
Hinke	Study No. 3 (page 3?)	<i>Elementary Method for Oboe</i>	Peters
Hinke	Study No. 6 (page 4)?	<i>Elementary Method for Oboe</i>	Peters

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.

GRADE I: OBOE

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 i.e. treble or bass).

Memory

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

Reading

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

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

SIGHT-READING (10 marks)

Candidates will have 30 seconds to observe the piece before playing

A 12- to 16-bar melody in simple duple or triple time in the key of C, G, or F major. Note values of quavers, crotchets, minims, and crotchet rests. Moderate to fairly lively tempo, dynamics *mp* to *f*. Slurred notes may feature.

NOTES

GRADE II: OBOE

SCALES AND ARPEGGIOS

(15 marks)

All scales and arpeggios to be played from memory

SCALES	KEYS	ARTICULATION (examiner's choice)	OCTAVE(S)
	Major		
	G, F	Tongued and Slurred	1
	C	Tongued and Slurred	2
	Minor: harmonic OR melodic (candidate's choice)		
	A, E, D	Tongued and Slurred	1
ARPEGGIOS	Major		
	G, F	Tongued and Slurred	1
	C	Tongued and Slurred	2
	Minor		
	A, E, D	Tongued and Slurred	1

PIECES

(60 marks: 20x3)

LIST A:

COMPOSER	PIECE	PUBLICATION	EDITION
Chambonnières	Sarabande	<i>Time Pieces for Oboe, vol. 1</i>	Boosey & Hawkes
Golle	Romance (from Miniatures 1)	<i>Time Pieces for Oboe, vol. 1</i> (arr. Denley)	ABRSM
Gray	Conversation	<i>Oboe Music to Enjoy</i> (ed. Francis and Gray)	Boosey & Hawkes
Gray	Stick Dance	<i>Oboe Music to Enjoy</i>	Boosey & Hawkes
Handel	Aria	<i>Oboe Music for Beginners</i> (ed. Szeszler Tibor)	Editio Musica Budapest
Hinchliffe	No. 15, Children's March	<i>The Really Easy Oboe Book</i>	Faber
Pepusch	Lied (with no repeats)	<i>Oboe Music for Beginners</i> (ed. Szeszler Tibor)	Editio Musica Budapest
Watts	Humdinger Hoedown	<i>Fresh Air for Oboe</i>	Kevin Mayhew

GRADE II: OBOE

LIST B:

COMPOSER	PIECE	PUBLICATION	EDITION
Bartlett	Dreamy	<i>Just for Fun! For Oboe</i>	United Music Publishers
Bartlett	Lullaby	<i>Just for Fun! For Oboe</i>	United Music Publishers
Blow	Ayre (with no repeats)	<i>The Second Book of Oboe Solos</i> (arr. Craxton and Richardson)	Faber
Norton	A Little Song	<i>Stepping Out for Oboe</i>	Boosey & Hawkes
Norton	Blues for Oboe	<i>Stepping Out for Oboe</i>	Boosey & Hawkes
Schumann	First Loss	<i>The Second Book of Oboe Solos</i> (arr. Craxton and Richardson)	Faber
Wedgwood	Tanngerine	<i>Really Easy Jazzin' About for Oboe</i>	Faber
Wedgwood	Drgonfly	<i>Really Easy Jazzin' About for Oboe</i>	Faber

LIST C:

COMPOSER	PIECE	PUBLICATION	EDITION
Baermann	Study No. 12	<i>80 Graded Studies for Oboe, Book 1</i>	Faber
Gale	Spy P.I.	<i>JaxxFX for Oboe</i>	Brass Wind Publications
Gale	Swinging Janos	<i>JaxxFX for Oboe</i>	Brass Wind Publications
Harris	Study No. 10	<i>80 Graded Studies for Oboe, Book 1</i>	Faber
Hinke	Study No. 3 (page 5)	<i>Elementary Method for Oboe</i>	Peters
Hinke	Study No. 2 (page 6)	<i>Elementary Method for Oboe</i>	Peters

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.

GRADE II: OBOE

AURAL (10 marks)

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

Aural Observation

- A short piece will be played once after which two questions will be asked from two of the 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.

SIGHT-READING (10 marks)

Candidates will have 30 seconds to observe the piece before playing

A 12- to 16-bar melody in simple duple, triple, or quadruple time with possible upbeat. Keys of C, G, F major, or A minor. Accidentals may feature. Note values of quavers, crotchets, minims, and minim and crotchet rests. Moderate to fairly lively tempo with possible *rall.* at the end of a piece. Dynamics *mp* to *f* including *cresc.* Slurred and staccato markings may feature.

NOTES

GRADE III: OBOE

SCALES AND ARPEGGIOS

(15 marks)

All scales and arpeggios to be played from memory

SCALES	KEYS	ARTICULATION (examiner's choice)	OCTAVES
	Major		
	B \flat	Tongued and Slurred	1
	(the B \flat an octave above lowest tonic)		
	D, F	Tongued and Slurred	12 th
	C	Tongued and Slurred	2
	Minor: harmonic OR melodic (candidate's choice)		
	A, E, G	Tongued and Slurred	1
	D	Tongued and Slurred	12 th
ARPEGGIOS	Major		
	B \flat	Tongued and Slurred	1
	(the B \flat an octave above lowest tonic)		
	D, F	Tongued and Slurred	12 th
	C	Tongued and Slurred	2
	Minor		
	A, E, G	Tongued and Slurred	1
	D	Tongued and Slurred	12 th

GRADE III: OBOE

PIECES (60 marks: 20x3)

LIST A:

COMPOSER	PIECE	PUBLICATION	EDITION
Anonymous	Corranto in G	<i>Three Elizabethan Pieces</i>	Emerson
Debussy	Prelude No. 6	<i>Oboe Music for Beginners</i> (ed. Szeszler Tibor)	Editio Musica Budapest
Gluck	Aria (from Orfeo and Euridice)	<i>Winner Scores All for Oboe</i> (piano accompaniment sold separately)	Brass Wind Publication
Handel	Air (HWV 467)	<i>Time Pieces for Oboe, book 1</i>	ABRSM
Handel	Menuett	<i>Oboe Music for Beginners</i> (ed. Szeszler Tibor)	Editio Musica Budapest
Pleyel	Andante and Rondo	<i>Oboe Music to Enjoy</i>	Boosey & Hawkes
Szervánszky	Hungarian Folksongs Nos 22 and 23	<i>Oboe Music for Beginners</i> (ed. Szeszler Tibor)	Editio Musica Budapest
Tchaikovsky	Italian Song	<i>Oboe Music for Beginners</i> (ed. Szeszler Tibor)	Editio Musica Budapest

LIST B:

COMPOSER	PIECE	PUBLICATION	EDITION
Bartlett	Romance	<i>Just for Fun! Oboe</i>	United Music Publishers
Bartlett	Rudolph's Rag	<i>Just for Fun! Oboe</i>	United Music Publishers
Bernstein	America (from West Side Story)	<i>Winner Scores all for Oboe</i>	Brass Wind Publications
Grant	Song of the Forest	<i>Going Solo: Oboe</i>	Faber
Lloyd Webber	The Music of the Night (from Phantom of the Opera)	<i>Winner Scores all for Oboe</i> (piano accompaniment sold separately)	Brass Wind Publications
Norton	Folk Tale	<i>Stepping Out</i>	Boosey & Hawkes
Richardson	No. 22, Adventure in Staccato	<i>The Second Book of Oboe Solos</i>	Faber
Richardson	Down the Valley	<i>The Second Book of Oboe Solos</i>	Faber

LIST C:

COMPOSER	PIECE	PUBLICATION	EDITION
Gale	Mission Incredible	<i>JazzFX</i>	Brass Wind Publications
Gale	Puddle Hopping	<i>JazzFX</i>	Brass Wind Publications
Hinke	Study No. 3 (page 19)	<i>Elementary Method for Oboe</i>	Peters
Langey	Study No. 23	<i>80 Graded Studies for Oboe, Book 1</i>	Faber
Mower	Flat Feet	<i>The Good Tempered Oboe</i>	Itchy Fingers Publications
Rose	Calypso	<i>Miscellany for Oboe, Book 1</i>	ABRSM

GRADE III: OBOE

THEORY (5 marks)

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

Name and explain

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

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

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 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.

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.

GRADE III: OBOE

SIGHT-READING

(10 marks)

Candidates will have 30 seconds to observe the piece before playing

A 12- to 18-bar melody in simple duple, triple, or quadruple time with possible upbeat. Major keys up to 2#s and 3bs, minor keys up to 1b. Accidentals may feature. Note values of semiquavers to dotted minims, and quaver to minim rests. Moderate to lively tempo with possible *rall.* at the end of a piece. Dynamics *p* to *f* including *cresc.* & *dim.* Slurred and staccato markings may feature.

GRADE IV: OBOE

SCALES AND ARPEGGIOS

(15 marks)

All scales and arpeggios to be played from memory

SCALES	KEYS	ARTICULATION (examiner's choice)	OCTAVES
	Major		
	A	Tongued and Slurred	1
	G, F	Tongued and Slurred	12 th
	C, D, Eb	Tongued and Slurred	2
	Minor: harmonic OR melodic (candidate's choice)		
	B (the B an octave above lowest tonic)	Tongued and Slurred	1
	E, F#, G	Tongued and Slurred	12 th
	D, C	Tongued and Slurred	2
CHROMATIC	STARTING ON C Tongued and Slurred		2
ARPEGGIOS	Major		
	A	Tongued and Slurred	1
	G, F	Tongued and Slurred	12 th
	C, D, Eb	Tongued and Slurred	2
	Minor		
	B (the B an octave above lowest tonic)	Tongued and Slurred	1
	E, F#, G	Tongued and Slurred	12 th
	D, C	Tongued and Slurred	2
DOMINANT SEVENTHS	IN THE KEY OF G		
	Starting on D	Tongued and Slurred	2

GRADE IV: OBOE

PIECES (60 marks: 20x3)

LIST A:

COMPOSER	PIECE	PUBLICATION	EDITION
Anonymous	No. 18: Lovely Nymph	<i>The Second Book of Oboe Solos</i>	Faber
Besozzi	1st mvt (Andante)	<i>Sonata in C Major for Oboe and Piano</i>	Chester
Handel	1st mvt (Adagio)	<i>Concerto No. 1 in B-flat</i>	Boosey & Hawkes
Handel	Rondo	<i>Air and Rondo</i>	Chester
Loeillet	1st mvt (Largo cantabile)	<i>Sonata in C Major</i>	Chester
Sammartini	1st mvt (Andante)	<i>Sonata in G</i>	Chester
Telemann	No. 15: Allegro	<i>The Second Book of Oboe Solos</i>	Faber
Telemann	1st mvt (Siciliana)	<i>Sonata in A Minor</i>	Bärenreiter

LIST B:

COMPOSER	PIECE	PUBLICATION	EDITION
Bartlett	Mr B	<i>Just for Fun! Oboe</i>	United Music Publishers
Bartlett	J.B. Jazz	<i>Just for Fun! Oboe</i>	United Music Publishers
Delibes	Sous le Dôme Épais	<i>Time Pieces for Oboe, vol. 2</i>	ABRSM
Grant	No. 16: The Busker's Hat	<i>Going Solo: Oboe</i>	Faber
Kershaw	No. 5: Cossack Steppe Dance	<i>Have Oboe, Will Travel</i>	Phylloscopus
Kershaw	No. 3: Highland Fling	<i>Have Oboe, Will Travel</i>	Phylloscopus
Rodriguez	La Cumparsita	<i>Great Winners for Oboe</i>	Brass Wind Publications
Wedgwood	Call it a Day	<i>After Hours for Oboe</i>	Faber

* Piano accompaniment sold separately for *Great Winners for Oboe*

LIST C:

COMPOSER	PIECE	PUBLICATION	EDITION
Barrett	Whistling	<i>Horizons for Solo Oboe</i>	Reed Music
Gale	Blues for Same	<i>JazzFX for Oboe</i>	Brass Wind Publications
Gale	Prairie Contrary	<i>JazzFX for Oboe</i>	Brass Wind Publications
Harris	Study No. 29	<i>80 Graded Studies for Oboe, Book 1</i>	Faber
Hinke	No. 13: Study in A minor (page 23)	<i>Elementary Method for Oboe</i>	Peters
Rae	No. 8: Triple Jump	<i>Track and Field for Oboe</i>	Reedimensions

GRADE IV: OBOE

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. Candidates are expected to respond using Italian terms. 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 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 up to a perfect octave) which will be played three times. The pulse will be provided, as well as the tonic chord and starting note.

Reading

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

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

GRADE IV: OBOE

SIGHT-READING

(10 marks)

Candidates will have 30 seconds to observe the piece before playing

A 10- to 20-bar melody in simple duple, triple, quadruple time or compound duple time with possible upbeat. Major keys up to 2♯s and 3♭s, minor keys up to 1♯ and 2♭s. Accidentals may feature. Note values of semiquavers to dotted minims, and quaver to minim rests. Expressive, moderate to lively tempo with possible *rall.* and *a tempo*. Dynamics *p* to *f* including *cresc.* & *dim.* Slurred and staccato markings, may feature as well as acciaccaturas ornamentation and tied notes.

GRADE V: OBOE

SCALES AND ARPEGGIOS

(15 marks)

All scales and arpeggios to be played from memory

SCALES	KEYS	ARTICULATION (examiner's choice)	OCTAVES
	Major		
	A, Ab	Tongued and Slurred	12 th
	D, E, Eb	Tongued and Slurred	2
	Minor: harmonic OR melodic (candidate's choice)		
	A, E, F#, F	Tongued and Slurred	12 th
	B, C#	Tongued and Slurred	2
CHROMATIC	STARTING ON D, Eb	Tongued and Slurred	2
ARPEGGIOS	Major		
	A, Ab	Tongued and Slurred	12 th
	D, E, Eb	Tongued and Slurred	2
	Minor		
	A, E, F#, F	Tongued and Slurred	12 th
	B, C#	Tongued and Slurred	2
DOMINANT SEVENTHS	IN THE KEY OF G, F, Eb	Tongued and Slurred	2
	Starting on D, C, Bb		
DIMINISHED SEVENTHS	STARTING ON B	Tongued and Slurred	2

GRADE V: OBOE

PIECES (60 marks: 20x3)

LIST A:

COMPOSER	PIECE	PUBLICATION	EDITION
Bach	Jesu Joy of Man's Desiring	<i>Sounds Classical for Oboe</i>	Anglo Music
Corelli	1 st and 2 nd mvts (Preludio and Allemanda)	<i>Oboe Concerto</i>	Boosey & Hawkes
Geminiani	1 st and 4 th mvts (Adagio and Vivace)	<i>Sonata in E Minor</i>	Bärenreiter
Handel	3 rd and 4 th mvts (Siciliana and Vivace)	<i>Concerto No. 1 in B-flat Major</i>	Boosey & Hawkes
Loeillet	3 rd and 4 th mvts (Largo and Allegro)	<i>Sonata in C Major</i>	Chester
Mozart	Adagio	<i>Sounds Classical for Oboe</i>	Anglo Music
Tchaikovsky	Waltz	<i>Six Pieces from Children's Album Op. 39</i>	Fentone
Telemann	Allegro and Affetuoso (Arias Nos 2 & 4)	<i>Partita No. 2 in G</i>	Schott

LIST B:

COMPOSER	PIECE	PUBLICATION	EDITION
Arlen	Over the Rainbow	<i>All Jazzed Up for Oboe</i>	Brass Wind Publications
Bizet	Chanson Bohème	<i>*Great Winners for Oboe</i>	Brass Wind Publications
Debussy	Clair de Lune	<i>Classical Experience Collection for Oboe</i>	Cramer
Gershwin	I got Rhythm	<i>All Jazzed Up for Oboe</i>	Brass Wind Publications
Kershaw	Red Hot Polka	<i>Have Oboe, Will Travel</i>	Phylloscopus
Kershaw	Tango for Two	<i>Have Oboe, Will Travel</i>	Phylloscopus
Wedgwood	Sliding Doors	<i>After Hours for Oboe</i>	Faber
Wedgwood	Falling	<i>After Hours for Oboe</i>	Faber

*** Piano accompaniment sold separately for *Great Winners for Oboe***

LIST C:

COMPOSER	PIECE	PUBLICATION	EDITION
Barrett	Groovy Baby	<i>Horizons for Solo Oboe</i>	Reed Music
Hinke	No. 14: Study in G (page 24)	<i>Elementary Method for Oboe</i>	Peters
Hinke	No. 10: Study in G Minor (page 29)	<i>Elementary Method for Oboe</i>	Peters
Rae	No. 7: Pole Vault	<i>Track and Field for Oboe</i>	Reedimensions
Rae	No. 9: High Jump	<i>Track and Field for Oboe</i>	Reedimensions
Davies	Study No. 42	<i>80 Graded Studies for Oboe, Book 1</i>	Faber

GRADE V: OBOE

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. Candidates are expected to respond using Italian terms.
- 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 already heard in the aural observation; the extract will be played once.
- Sing, hum, or whistle a three-bar major or minor melody (range of an octave) which will be played three times. The pulse will be provided, as well as the tonic chord and starting note.

Reading

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

GRADE V: OBOE

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

SIGHT-READING

(10 marks)

Candidates will have 30 seconds to observe the piece before playing

A melody up to 18 bars with possible changing time signatures including simple and irregular times. Major keys up to 4#s and 3bs, minor keys up to 1# and 2bs. Accidentals may feature. Note values of semiquavers to dotted minims, and quaver to minim rests. Moderate to lively tempo with possible *rall.* and *a tempo*. Dynamics *p* to *f* including *cresc.* & *dim.* Slurred, staccato, and tenuto markings may feature as well as ties.

GRADE VI: OBOE

SCALES AND ARPEGGIOS

(15 marks)

All scales and arpeggios to be played from memory

SCALES	KEYS	ARTICULATION (examiner's choice)	OCTAVES
	Major		
	F#, Ab	Tongued and Slurred	12 th
	E, B, F, Bb, Db	Tongued and Slurred	2
	Minor: harmonic AND melodic (examiner's choice)		
	G, G#	Tongued and Slurred	12 th
	B, C#, F, Eb	Tongued and Slurred	2
CHROMATIC	STARTING ON		
	Bb, C, E, Eb	Tongued and Slurred	2
ARPEGGIOS	Major		
	F#, Ab	Tongued and Slurred	12 th
	E, B, F, Bb, Db	Tongued and Slurred	2
	Minor		
	G, G#	Tongued and Slurred	12 th
	B, C#, F, Eb	Tongued and Slurred	2
DOMINANT SEVENTHS	IN THE KEY OF		
	E, F, A (Starting on B, C, E)	Tongued and Slurred	2
DIMINISHED SEVENTHS	STARTING ON		
	Bb, C	Tongued and Slurred	2

GRADE VI: OBOE

PIECES (60 marks: 20x3)

LIST A:

COMPOSER	PIECE	PUBLICATION	EDITION
Bach	2 nd mvt, (Siciliano)	<i>Concerto in F Major for Oboe</i>	Sikorski
Bach	3 rd mvt (Allegro)	<i>Sonata in G Minor for BWV1020</i>	Bärenreiter
Boni	3 rd and 4 th mvts (Alla Sciliana and Allegro)	<i>Oboe Sonata in G</i>	Chester
Krommer	2 nd mvt (Adagio)	<i>Oboe Concerto in F, Op. 52</i>	Musica Rara
Mozart	Andante Cantabile (from K 330)	<i>Mozart and Haydn for Oboe</i>	Emerson
Pergolesi	No. 10: Siciliano	<i>Oboe Music for Beginners</i>	Szeszler
Sammartini	Andante Lento and Allegro (2 nd & 3 rd mvts)	<i>Oboe Sonata in G</i>	Chester
Telemann	2 nd mvt (Allegro molto)	<i>Concerto in E Minor for Oboe</i>	Sikorski

LIST B:

COMPOSER	PIECE	PUBLICATION	EDITION
Field	Nocturne	<i>Nocturne for Oboe and Piano</i>	Chester
Hart	La Scala	<i>Star Pieces for Oboe, vol. 1</i>	Forton Music
Jacob	2 nd mvt (Allegro giocoso)	<i>Sonatina for Oboe</i>	Oxford University Press
Lane	No. 1: Malaguena	<i>Three Spanish Dances</i>	Goodmusic
Lane	No. 3: Tango	<i>Three Spanish Dances</i>	Goodmusic
Morricone	Gabriel's Oboe	<i>The Mission</i>	Hal Leonard/Music Sales
Parker	Carnival Time	<i>Jazzed Up Too for Oboe</i>	Wind Brass Publications
Schumann	Abendlied	<i>A Nineteenth-Century Collection, vol. 1</i>	Nova

LIST C:

COMPOSER	PIECE	PUBLICATION	EDITION
Brod	Study No. 51	<i>80 Graded Studies for Oboe, Book 2</i>	Faber
Ferling	Study No. 15	<i>48 Studies Op. 31</i>	Universal Edition
Garnier	Study No. 49	<i>80 Graded Studies for Oboe, Book 2</i>	Faber
Hinke	Study No. 20 in G-sharp minor (page 34)	<i>The Elementary Method for Oboe</i>	Peters
Mower	Tectronic Groove	<i>The Good-Tempered Oboe</i>	Itchy Fingers Publications
Rae	No. 11 Hurdles and No. 12 Triathlon	<i>Track and Field for Oboe</i>	Reedimensions

GRADE VI: OBOE

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 (major keys up to 2♯s and 2♭s, minor keys up to 1♯ and 1♭). Describe the time signature as simple or compound and 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 up to 2♯s and 2♭s (range of an octave including intervals of a skip of a third and leap of a fourth ascending and descending) in either simple triple or quadruple time. The starting pitch of the test will be altered to accommodate the candidate's range where requested. The tonic chord and starting note will be provided. Tonic sol-fa is equally accepted.

Intervals

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

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

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

GRADE VI: OBOE

SIGHT-READING

(10 marks)

Candidates will have 30 seconds to observe the piece before playing

A melody up to 16 bars in simple time or compound duple time. Major keys up to 4♯s and 3♭s, minor keys up to 2♯s and 2♭s. Accidentals may feature. Note values of semiquavers to dotted minims, and quaver to minim rests. Moderate to lively tempo with possible *rall.* and *a tempo.* Dynamics *p* to *f* including *cresc.* & *dim.* Slurred, staccato, and tenuto markings may feature as well as tied notes.

GRADE VII: OBOE

SCALES AND ARPEGGIOS

(15 marks)

All scales and arpeggios to be played from memory

SCALES	KEYS	ARTICULATION (examiner's choice)	OCTAVES
	Major		
	G, A, F#, Ab	Tongued and Slurred	12 th
	C, D, E, B, F, Bb, Eb, Db	Tongued and Slurred	2
	Minor: harmonic AND melodic (examiner's choice)		
	A, F#, G#, G	Tongued and Slurred	12 th
	E, B, C#, D, C, F, Bb, Eb	Tongued and Slurred	2
CHROMATIC	STARTING ON		
	F#, G, A	Tongued and Slurred	12 th
	All other notes	Tongued and Slurred	2
ARPEGGIOS	Major		
	G, A, F#, Ab	Tongued and Slurred	12 th
	C, D, E, B, F, Bb, Eb, Db	Tongued and Slurred	2
	Minor		
	A, F#, G#, G	Tongued and Slurred	12 th
	E, B, C#, D, C, F, Bb, Eb	Tongued and Slurred	2
DOMINANT SEVENTHS	IN THE KEY OF		
	E, F#, F, Eb	Tongued and Slurred	2
	(Starting on B, C#, C, Bb)		
DIMINISHED SEVENTHS	STARTING ON		
	B, Bb, C	Tongued and Slurred	2

GRADE VII: OBOE

PIECES (60 marks: 20x3)

LIST A:

COMPOSER	PIECE	PUBLICATION	EDITION
Albinoni	1 st and 2 nd mvts (Allegro & Adagio)	<i>Concerto in D Op. 7 No. 6</i>	Kunzelmann/Peters
Bach	2 nd mvt (Adagio)	<i>Sonata in G Minor for BWV1020</i>	Bärenreiter
Cimarosa	1 st and 2 nd mvts (Introduzione & Allegro giusto)	<i>Concerto</i> (arr. Arthur Benjamin)	Boosey & Hawkes
Handel	1 st and 2 nd mvts (Larghetto & Allegro)	<i>Sonata in G Minor</i>	Ricordi
Handel	1 st and 2 nd mvts (Adagio & Allegro)	<i>Sonata in C Minor</i>	Ricordi
Haydn	2 nd mvt	<i>Concerto in C</i>	Breitkopf & Härtel
Vivaldi	1 st mvt (Allegro)	<i>Concerto in A Minor</i>	Musica Rara
Vivaldi	1 st and 2 nd mvts (Adagio & Allegro)	<i>Sonata in C Minor</i>	Schott

LIST B:

COMPOSER	PIECE	PUBLICATION	EDITION
Copland	Laurie's Song	<i>Copland for Oboe</i>	Boosey & Hawkes
Dring	Italian dance	<i>Italian Dance</i>	Weinberger
Harty	Chansonette	<i>Three miniatures</i>	Stainer & Bell
Rae	Sonatina, first movement	<i>Fun and Games</i>	Reedimensions
Ravel	Pièce en Forme de Habanera (slides optional)	<i>Pièce en Forme de Habanera</i>	Leduc
Reinzenstein	Any two movements	<i>Sonatina</i>	Lengnick
Reinzenstein	No. 1 Humoresque	<i>Three Concert Pieces for Oboe</i>	Boosey & Hawkes
Rota	Elegia	<i>Elegia</i>	Leduc

LIST C:

COMPOSER	PIECE	PUBLICATION	EDITION
Bach	No. 62: Aria from the Christmas Oratorio	<i>Difficult Passages from the Works of J.S. Bach</i>	Boosey & Hawkes
Blatt	Study No. 11	<i>Entertaining Etudes, Op. 21</i>	Edition Musicus
Britten	Pan No. 1	<i>Six Metamorphoses after Ovid Op. 49</i>	Boosey & Hawkes
Ferling	No. 3: Andante	<i>48 Studies for Oboe Op.31</i>	Universal Edition
Ferling	No. 6: Scherzo	<i>48 Studies for Oboe Op.31</i>	Universal Edition
Mower	It's Bob, Not Pop	<i>The Good-Tempered Oboe</i>	Itchy Fingers Publications

GRADE VII: OBOE

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.
- 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 minor melody up to 1# and 1b (range of up to an octave, including skips of a third and leaps of a fifth) in either simple triple or quadruple time. The starting pitch will be altered to accommodate the candidate's range where requested. The tonic chord and starting note will be provided.

Intervals

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

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

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

GRADE VII: OBOE

SIGHT-READING

(10 marks)

Candidates will have 30 seconds to observe the piece before playing

A melody up to 16 bars in simple time or compound duple time. Major keys up to 4♯s and 3♭s, minor keys up to 2♯s and 2♭s. Accidentals may feature. Note values of semiquavers to dotted minims, and quaver to minim rests. Moderate to lively tempo with possible *rall.* and *a tempo*. Dynamics *pp* to *f* including *cresc.* & *dim.* Slurred, staccato, and tenuto markings may feature as well as tied notes.

GRADE VIII: OBOE

SCALES AND ARPEGGIOS

(15 marks)

All scales and arpeggios are to be played from memory.

SCALES	KEYS	ARTICULATION (examiner's choice)	OCTAVES
	Major		
	G, A, Ab	Tongued and Slurred	12 th
	C, D, E, B, F#, F, Bb, Eb, Db	Tongued and Slurred	2
	Minor: harmonic AND melodic (examiner's choice)		
	A, G#, G	Tongued and Slurred	12 th
	E, B, F#, C#, D, C, F, Bb, Eb	Tongued and Slurred	2
CHROMATIC	STARTING ON		
	B, C, C#, D, E, F, F#	Tongued and Slurred	12 th
	Bb	Tongued and Slurred	2½
	All other notes	Tongued and Slurred	2
WHOLE TONE	STARTING ON C, C#	Tongued and Slurred	2
IN THIRDS	Major C, D	Tongued and Slurred	2
ARPEGGIOS	Major		
	G, A, Ab	Tongued and Slurred	12 th
	C, D, E, B, F#, F, Bb, Eb, Db	Tongued and Slurred	2
	Minor		
	A, G#, G	Tongued and Slurred	12 th
	E, B, F#, C#, D, C, F, Bb, Eb	Tongued and Slurred	2
DOMINANT SEVENTHS	IN THE KEYS OF C, D, Db		
	Starting on G, A, Ab	Tongued and Slurred	1
	In the keys of		
	Starting on	G, A, E, B, F#, F, Bb, Eb, Ab D, E, B, F#, C#, C, F, Bb, Eb	Tongued and Slurred 2
DIMINISHED SEVENTHS	STARTING ON Ab A, Bb, B, C, C#, D, Eb, E, F, F#	Tongued and Slurred	2

GRADE VIII: OBOE

PIECES (60 marks: 20x3)

LIST A:

COMPOSER	PIECE	PUBLICATION	EDITION
Bach	1 st mvt	<i>Sonata for Flute in G minor, BWV1020</i>	Bärenreither
Chopin	Variations on a Theme by Rossini	<i>Rossini and Chopin Variations for Oboe</i>	Nova
Coste	Cavatina, Op. 37	<i>Cavatina, Op. 37</i>	IMD
Haydn	Rondo-Allegro with cadenzas	<i>Concerto in C, Hob. VII/C1</i>	Breitkopf & Härtel
Krommer	Rondo, 3 rd mvt	<i>Concerto in F, Op. 52</i>	Musica Rara
Marcello	2 nd and 3 rd mvts (with Bach's ornaments in the 2 nd mv)	<i>Concerto in D Minor</i>	Peters
Mozart	1 st mvt (with cadenza)	<i>Concerto in C Major KV314</i>	Henle/Peters
Rossini	The Silken Ladder Overture	<i>The Silken Ladder Overture</i>	Emerson

LIST B:

COMPOSER	PIECE	PUBLICATION	EDITION
Arnold	2 nd and 3 rd mvts	<i>Sonatina for Oboe</i>	Lengnick
Britten	The Grasshopper and The Wasp	<i>Two Insect Pieces</i>	Faber
Godard	Legende Pastorale, Op. 138	<i>A Nineteenth-Century Collection, vol. 1</i>	Nova
Grovez	Sarabande and Allegro	<i>Sarabande and Allegro for Oboe and Piano</i>	Leduc
Harty	Orientale	<i>Three Miniatures</i>	Stainer & Bell
Hindemith	Munter, 1st mvt	<i>Sonata for Oboe</i>	Schott
Poulenc	Any one movement	<i>Sonata for Oboe</i>	Chester
Saint-Saëns	3 rd mvt	<i>Sonata Op. 166</i>	Durand/Peters/Henle

LIST C:

COMPOSER	PIECE	PUBLICATION	EDITION
Barrett	Latin Holiday	<i>Horizons for Solo Oboe</i>	Reed Music
Britten	Any one movement (not Pan)	<i>Six Metamorphoses after Ovid, Op. 49 for Solo Oboe</i>	Boosey & Hawkes
Ferling	Studies Nos 1 and 2	<i>48 Studies for Oboe, Op. 31</i>	Universal Edition
Ferling	Studies Nos 11 and 12	<i>48 Studies for Oboe, Op. 31</i>	Universal Edition
Mower	Chilli con Salsa	<i>The Good-Tempered Oboe</i>	Itchy Fingers Publications
Telemann	Largo and Spirituoso (Fantasia No. 8 in E Minor)	<i>Telemann 12 Fantasies for Flute</i>	Bärenreiter

GRADE VIII: OBOE

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 as well as 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. Major keys up to 3♯s and 2♭s and minor keys up to 1♯s and 1♭s). The starting pitch of the test will be altered to accommodate the candidate's range where requested. The tonic chord and starting note will be provided. Tonic sol-fa is equally accepted.

Intervals and Triads

- Sing, hum, whistle, or sing in sol-fa both notes from a selection of major, minor, and perfect harmonic intervals (major second to perfect octave, minor third and minor sixth) played twice by the examiner; 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 8* by Jean Archibald and Bernadette Marmion has been specifically designed for RIAM theory Grade VIII and is available from music stockists.

GRADE VIII: OBOE

SIGHT-READING

(10 marks)

Candidates will have 30 seconds to observe the piece before playing

A melody up to 18 bars in simple time or compound duple time. Possible change of time signatures within the piece. Major keys up to 4♯s and 4♭s, minor keys up to 3♯s and 3♭s. Accidentals will feature. Note values of semiquavers to double dotted minims, and quaver to minim rests. Triplets and tied notes. Slow to lively tempo with possible *rall.* and *a tempo*. Dynamics *pp* to *ff* including *cresc.* & *dim.* Slurred, staccato, tenuto, and accented notes may feature.

SENIOR CERTIFICATE: OBOE

SCALES AND ARPEGGIOS

(15 marks)

All scales and arpeggios are to be played from memory.

SCALES	KEYS	ARTICULATION (examiner's choice)	OCTAVES
	Major		
	C, G, D, A, E, B, F#, Db, Ab, Eb, Bb, F	Legato Tongued, Slurred, Staccato, Tongued	up to top F#
	Minor: harmonic AND melodic (examiner's choice)		
	A, E, B, F#, C#, G#, Eb, Bb, F, C, G, D	Legato Tongued, Slurred, Staccato, Tongued	up to top F#
CHROMATIC	STARTING ON Any note	Tongued and Slurred	up to top F#
WHOLE TONE	STARTING ON Any note	Tongued and Slurred	up to top F#
IN THIRDS	Major		
	C, D	Tongued and Slurred	2
	Harmonic Minor		
	D	Tongued and Slurred	up to top D
ARPEGGIOS	Major		
	C, G, D, A, E, B, F#, Db, Ab, Eb, Bb, F	Legato Tongued, Slurred, Staccato, Tongued	up to top F#
	Minor		
	A, E, B, F#, C#, G#, Eb, Bb, F, C, G, D	Legato Tongued, Slurred, Staccato, Tongued	up to top F#
DOMINANT SEVENTHS	IN THE KEYS OF		
	D, Db	Tongued and Slurred	1
	(Starting on A, Ab)		
	In the keys of C, G, A, E, B, F#, F, Bb, Eb, Ab	Tongued and Slurred	up to top G
	Starting on G, D, E, B, F#, C#, C, F, Bb, Eb,)		
DIMINISHED SEVENTHS	STARTING ON Any note	Tongued and Slurred	up to top G

SENIOR CERTIFICATE: OBOE

PIECES (60 marks: 20x3)

LIST A:

COMPOSER	PIECE	PUBLICATION	EDITION
Handel	Complete Sonata	<i>Sonata in C Minor</i>	Ricordi
Handel	Complete Sonata	<i>Sonata in G Minor</i>	Ricordi
Poulenc	Complete Sonata	<i>Oboe Sonata</i>	Chester
Saint-Saëns	Complete Sonata	<i>Sonata for Oboe Op. 166</i>	Durand/Peters/Henle
Telemann	Complete Sonata	<i>Sonata in A Minor</i>	Bärenreiter
Vivaldi	Complete Sonata	<i>Sonata in C Minor</i>	Schott

LIST B:

COMPOSER	PIECE	PUBLICATION	EDITION
Bach	1 st mvt with <i>Da Capo</i>	<i>Concerto in F Major</i>	Sikorski
Bellini	Complete Concerto	<i>Concerto in E-Flat</i>	Ricordi
Cimarosa	Complete Concerto	<i>Concerto</i>	Boosey & Hawkes
Marcello	Complete Concerto	<i>Concerto in D Minor</i> (with Bach's ornaments in the 2 nd mvt)	Schott
Telemann	Complete Concerto	<i>Concerto in E Minor</i>	Sikorski
Vivaldi	Complete Concerto	<i>Concerto in A Minor</i>	Musica Rara

LIST C:

COMPOSER	PIECE	PUBLICATION	EDITION
Arnold	3 rd mvt	<i>Sonatina for Oboe and Piano</i>	Lengnick
Berkeley	3 rd mvt	<i>Sonatina</i>	Chester/Music Sales
Britten	Nos 3 and 6	<i>The Six Metamorphoses after Ovid for Solo Oboe Op. 49</i>	Boosey & Hawkes
Dring	Any one movement	<i>Three Piece Suite</i>	Emerson
Dukas	Alla Gitana	<i>Alla Gitana</i>	Leduc
Hummel	Nos 1, 2, 3, and 4	<i>Theme and Variations</i>	Hafabra

SENIOR CERTIFICATE: OBOE

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 oboe
- 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

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 as well as 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. Major keys up to 3♯s and 2♭s and minor keys up to 1♯s and 1♭s). The starting pitch of the test will be altered to accommodate the candidate's range where requested. The tonic chord and starting note will be provided. Tonic sol-fa is equally accepted.

Intervals and Triads

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

SENIOR CERTIFICATE: OBOE

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

SIGHT-READING

(10 marks)

Candidates will have 30 seconds to observe the piece before playing

A melody up to 18 bars in simple time, compound, and irregular time. Possible change of time signatures within the piece. Major keys up to 6#s and 5bs, minor keys up to 5#s and 4bs. Accidentals will feature. Note values of semiquavers to double dotted minims, and semiquaver to minim rests. Triplets and tied notes. Slow to lively tempo with possible *rall.* and *a tempo*. Dynamics *pp* to *ff* including *cresc.* & *dim.* Slurred, staccato, tenuto, and accented notes may feature.

CLARINET

Compiled by John Finucane and Fintan Sutton

CLARINET EXAM CHECKLIST

- ✓ Please have your clarinet ready to play when called for your exam.
- ✓ Remember to bring a copy of the music for the examiner.
- ✓ Original copies must also be in the room; candidates without original music will result in disqualification.
- ✓ Three pieces, one from Lists A, B, and C, must be chosen. In some instances, there will be more than one edition available in which case those listed in the syllabus are suggested; any other authoritative edition will be accepted.
- ✓ Take note of the pieces that need to be accompanied and unaccompanied: failure to do so will result in no marks awarded for the piece(s) in question. You must supply your own accompanist
- ✓ The accompaniment part should be the original accompaniment; in some cases it may be slightly altered but it should not negatively impact on the performance or the style of the piece.
- ✓ All scales, arpeggios, and exercises must be performed from memory.
- ✓ If you are taking your exam in a centre outside of the Royal Irish Academy of Music in Dublin, and in a centre with which you are not familiar, please bring your own music stand.
- ✓ Where applicable, remember to bring your successful RIAM Theory & Harmony result sheet and/or certificate to the practical exam for the equivalent grade or higher; you will be exempt from the theory or aural/theoretical tests as appropriate. (Please note: only RIAM Theory & Harmony exams for Local Centre and internal RIAM musicianship exams are accepted. No exceptions can be made.)

GRADE I: CLARINET

SCALES AND ARPEGGIOS

(15 marks)

All scales and arpeggios to be played from memory

SCALES	KEYS	ARTICULATION	OCTAVE
	Major		
	G, F	Slurred	1
	Minor: harmonic OR Melodic (candidate's choice)		
	A	Slurred	1
<hr/>			
ARPEGGIOS	Major		
	G, F	Slurred	1
	Minor		
	A	Slurred	1

PIECES

(60 marks: 20x3)

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

LIST A:

COMPOSER	PIECE	PUBLICATION	EDITION
Anonymous	Coventry Carol	<i>First Repertoire for Clarinet and Piano</i>	Faber
Bennett	Jazz Music for Beetles	<i>Jazz Club (Grades 1–2)</i>	IMP
Chamberlain	Touchstone	<i>Step It Up! (Grades 1–3)</i>	Faber
Lebègue	Menuet	<i>Time Pieces for Clarinet Book 1</i>	ABRSM
Mozart	Minuet	<i>Clarinet All Sorts (Grades 1–3)</i>	Trinity Repertoire Library
Trad.	Hatikvah	<i>First Book of Clarinet Solos</i>	Faber
Trad.	Song of the Volga Boatman	<i>First Book of Clarinet Solos</i>	Faber

GRADE I: CLARINET

LIST B:

COMPOSER	PIECE	PUBLICATION	EDITION
Haughton	Honk your Horn	<i>Fun Club Clarinet (Grade 0–1)</i>	Kevin Mayhew
Haughton	Hot Potato	<i>Fun Club Clarinet (Grade 0–1)</i>	Kevin Mayhew
Laurence	Birdie Song	<i>Winners Galore Clarinet (Grade Easy)</i>	Brass Wind Publications
Norton	Crumbs!	<i>The Microjazz Clarinet Collection Book 1</i>	Boosey & Hawkes
Norton	Seriously Now	<i>The Microjazz Clarinet Collection Book 1</i>	Boosey & Hawkes
Watts	Humdinger Hoedown	<i>Fresh Air Clarinet (Grades 1–3)</i>	Kevin Mayhew
Watts	Precious Times	<i>Fresh Air Clarinet (Grades 1–3)</i>	Kevin Mayhew

LIST C:

COMPOSER	PIECE	PUBLICATION	EDITION
Demnitz	No. 2	<i>50 Classical Studies for Clarinet</i>	Fentone Music
Haughton	One Step at a Time	<i>Fun Club Clarinet (Grades 0–1)</i>	Kevin Mayhew
Lyons	The Pink Panther	<i>Take up the Clarinet Book 1</i>	Chester Music
Rae	No. 14: The Swinger	<i>38 More Modern Studies for Solo Clarinet</i>	Universal Edition
Wagner	Bridal March	<i>Winners Galore Clarinet (Grade Easy)</i>	Brass Wind Publications
Wastall	German Dance	<i>Learn as you Play the Clarinet</i>	Boosey & Hawkes
Watts	Goings On	<i>Razzamajazz Repertoire</i>	Kevin Mayhew
Watts	Study in Red	<i>Fresh Air Clarinet (Grades 1–3)</i>	Kevin Mayhew

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.

GRADE I: CLARINET

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 i.e. treble or bass).

Memory

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

Reading

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

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

SIGHT-READING (10 marks)

Candidates will have 30 seconds to observe the piece before playing

A 4- to 8-bar melody in simple duple, triple, or quadruple time. No sharps or flats. Note values of crotchets, minims, dotted minims, semibreves, and crotchet rest. Dynamic markings (*p*, *f*).

NOTES

GRADE II: CLARINET

SCALES AND ARPEGGIOS

(15 marks)

All scales and arpeggios to be played from memory

SCALES	KEYS	ARTICULATION	OCTAVE
	Major		
	C, A, B \flat	Slurred	1
	Minor: harmonic OR melodic (candidate's choice)		
	E, G	Slurred	1
<hr/>			
ARPEGGIOS	Major		
	C, A, B \flat	Slurred	1
	Minor		
	E, G	Slurred	1

PIECES

(60 marks: 20x3)

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

LIST A:

COMPOSER	PIECE	PUBLICATION	EDITION
Briccialdi	Carnival of Venice	<i>Clarinet All Sorts (Grades 1–3)</i>	Faber
Folk	Shepherd's Hey	<i>First Book of Clarinet Solos</i>	Faber
Kullack	Witches' Dance	<i>First repertoire for Clarinet and Piano</i>	Faber
Porter	Night and Day	<i>First repertoire for Clarinet and Piano</i>	Faber
Schubert	Ländler	<i>Time Pieces for Clarinet vol.1</i>	ABRSM
Weinberger	First Movement	<i>Sonatine for Clarinet and Piano</i>	Music Minus One
(First Movement of Sonatine for Clarinet and Piano to be played with CD accompaniment or unaccompanied)			

GRADE II: CLARINET

LIST B:

COMPOSER	PIECE	PUBLICATION	EDITION
Couperin	The Little Nothing	<i>Clarinet All Sorts (Grades 1–3)</i>	Faber
Harvey	Star Quality	<i>Repertoire Explorer</i> selected by Rae	Universal Edition
Haughton	Riffs	<i>Fun Club Clarinet (Grades 1–2)</i>	Kevin Mayhew
Norton	No. 10: Gloomy	<i>The Microjazz Clarinet Collection Book 1</i>	Boosey & Hawkes
Watts	Café du Festival	<i>Razzamajazz Repertoire</i>	Kevin Mayhew
Watts	Shrimps Ahoy	<i>Fresh Air Clarinet (Grades 1–3)</i>	Kevin Mayhew
Weiner	1952 A-B-C	<i>Time Pieces for Clarinet vol.1</i>	ABRSM

LIST C:

COMPOSER	PIECE	PUBLICATION	EDITION
Bennett	Dougal and the Blue Cat	<i>Jazz Club (Grades 1–2)</i>	IMP
Hanna	Flintstones	<i>Winners Galore Clarinet (Grade Easy)</i>	Brass Wind Publications
Lazarus	No. 4	<i>50 Classical Studies for Clarinet</i>	Fentone
Rae	Bygone Blues	<i>Blue Clarinet</i>	Universal Edition
Rae	No. 16: Pieces of Eight	<i>38 More Modern Studies for Solo Clarinet</i>	Universal Edition
Soussmann	No. 19: Allegretto	<i>Studies for Clarinet</i>	Editio Musica Budapest
Spohr	No. 3: Andante	<i>Studies for Clarinet</i>	Editio Musica Budapest
Trad.	The Girl I Left Behind	<i>Take up the Clarinet Book 1</i>	Chester Music
Watts	Study in Blue	<i>Fresh Air Clarinet (Grades 1–3)</i>	Kevin Mayhew

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.

GRADE II: CLARINET

AURAL (10 marks)

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

Aural Observation

- A short piece will be played once after which two questions will be asked from two of the 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.

SIGHT-READING (10 marks)

Candidates will have 30 seconds to observe the piece before playing

An 8-bar melody in simple duple, triple, or quadruple time in the key of C, G major, or d minor. Note values of quavers, crotchets, minims, dotted minims, semibreves, and crotchet rest. Dynamic markings (*p* to *f* and *dim.*). Slurred and staccato notes may feature.

NOTES

GRADE III: CLARINET

SCALES AND ARPEGGIOS

(15 marks)

All scales and arpeggios to be played from memory

SCALES	KEYS	ARTICULATION (examiner's choice)	OCTAVE(S)
	Major		
	G, A, F	Tongued and Slurred	2
	D	Tongued and Slurred	1
	Minor: harmonic OR melodic (candidate's choice)		
	A, E, G	Tongued and Slurred	2
ARPEGGIOS	Major		
	G, A, F	Tongued and Slurred	2
	D	Tongued and Slurred	1
	Minor		
	A, E, G	Tongued and Slurred	2

PIECES

(60 marks: 20x3)

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

LIST A:

COMPOSER	PIECE	PUBLICATION	EDITION
Brahms	No. 22: Andante	<i>First Book of Clarinet Solos</i>	Faber Music
Chamberlain	Jig Along	<i>Step it Up! (Grades 1–3)</i>	Faber Music
Fibich	Poeme	<i>Clarinet Fancies</i>	Boston Music Company
Finzi	No. 3: Carol	<i>5 Bagatelles</i>	Boosey & Hawkes
Mozart	No. 24: Trio	<i>First Book of Clarinet Solos</i>	Faber
Prokofiev	Troika	<i>Amazing Solos</i> (Clarinet and Keyboard, arr. Harrison)	Boosey & Hawkes
Trad. Arr. Rae	Scotland the Brave	<i>Repertoire Explorer Clarinet</i>	Universal Edition
Verdi	The Force of Destiny	<i>Concert Repertoire for Clarinet and Piano</i>	Faber Music

GRADE III: CLARINET

LIST B:

COMPOSER	PIECE	PUBLICATION	EDITION
Chamberlain	King of the Swing	<i>Step it Up! (Grades 1–3)</i>	Faber Music
Gade	First movement (andantino con moto)	<i>Fantastykker Op. 43</i>	Hansen
Gershwin	I Got Rhythm	<i>Concert repertoire for Clarinet and Piano</i>	Faber Music
Harris	No. 8: Carousel	<i>Summer Sketches</i>	Boosey & Hawkes
Norton	Serious Minded	<i>The Microjazz Clarinet Collection Book 1</i>	Boosey & Hawkes
Trad.	Greensleeves	<i>Clarinet Fancies</i> arr. Stuart	Boston Music Company
Trad. Arr. Rae	Hava Naglia	<i>Repertoire Explorer Clarinet</i>	Universal Edition
Trad.	The Kerry Dance	<i>What Else Can I Play?</i> (Grade three clarinet)	Faber Music
Vinter	First Song	<i>Song and Dance</i>	Weinberger
Watts	Skatastrophy	<i>Fresh Air Clarinet (Grades 1–3)</i>	Kevin Mayhew

LIST C:

COMPOSER	PIECE	PUBLICATION	EDITION
Dvořák	Humoresque	<i>Clarinet All Sorts (Grades 1–3)</i>	Faber Music
Haydn	You'd be Surprised	<i>What Else Can I Play?</i> (Grade three clarinet)	Faber Music
Köhler	No. 20: Andantino	<i>Studies for Clarinet</i>	Editio Musica Budapest
Lefevre	No. 5	<i>50 Classical Studies for Clarinet</i>	Fentone
Rae	No. 19: Rock Summit	<i>38 More Modern Studies for Solo Clarinet</i>	Universal Edition
Watts	In Cognito	<i>Razzamajazz Repertoire Clarinet</i>	Kevin Mayhew

THEORY

(5 marks)

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

Name and explain

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

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

GRADE III: CLARINET

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 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.

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.

SIGHT-READING (10 marks)

Candidates will have 30 seconds to observe the piece before playing

An 8-bar melody in simple duple, triple, or quadruple time. Major keys up to 2♯s and 1♭ and minor keys up to 1♭. Note values of semiquavers to semibreves, and crotchet rest. Dynamic markings *pp* to *f* including *cresc.*, *dim.*, & *subito p*. Slurred, staccato, accented, and tied notes may feature.

NOTES

GRADE IV: CLARINET

SCALES AND ARPEGGIOS

(15 marks)

All scales and arpeggios to be played from memory

SCALES	KEYS	ARTICULATION (examiner's choice)	OCTAVE(S)
	Major		
	C, D, Bb,	Tongued and Slurred	2
	E (starting on lowest note)	Tongued and Slurred	1
	Minor: harmonic OR melodic (candidate's choice)		
	B, F#, D	Tongued and Slurred	2
	F	Tongued and Slurred	1
CHROMATIC	STARTING ON C	Tongued and Slurred	1
ARPEGGIOS	Major		
	C, D, Bb,	Tongued and Slurred	2
	E (Starting on lowest note)	Tongued and Slurred	1
	Minor		
	B, F#, D	Tongued and Slurred	2
	F	Tongued and Slurred	1

PIECES

(60 marks: 20x3)

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

LIST A:

COMPOSER	PIECE	PUBLICATION	EDITION
Burgmüller	Ballade	<i>Time Pieces for Clarinet vol. 3</i>	ABRSM
Firth	Mumbo-Jumbo	<i>Play Clarinet with Andy Firth Book 2</i>	Boosey & Hawkes
Lyons	3 rd mvt, Interlude	<i>Sonata</i> (Clarinet and Piano)	Useful Music
Reade	Summer	<i>Victorian Kitchen Garden Suite</i>	Weinberger

GRADE IV: CLARINET

LIST A: continued

COMPOSER	PIECE	PUBLICATION	EDITION
Tchaikovsky	March of the Wooden Soldiers	<i>Time Pieces for Clarinet vol. 1</i>	ABRSM
Telemann	Gigue	<i>Clarinet Music for Beginners Book 2</i>	(Editio Musica Budapest)
Trad.	Ushkadara	<i>Woodwind World: Clarinet Book 3</i>	(Trinity College London)
Vinter	First movement, alla canzonetta	<i>Concertino (Clarinet and Piano)</i>	Boosey & Hawkes

LIST B:

COMPOSER	PIECE	PUBLICATION	EDITION
Cowles	Rocking Brontasaurus	<i>Dancing Dinosaurs</i>	Fentone
Ferguson	Burlesque	<i>Four Short Pieces</i>	Boosey & Hawkes
Finzi	No. 4: Forlana	<i>5 Bagatelles</i>	Boosey & Hawkes
Gade	No. 1: Andante con moto	<i>Fantasistykker Op. 43</i>	Hansen
Gorb	Side Street Blues	<i>Up Front</i> (album for Clarinet, very easy–easy)	Brass Wind Publication
Mandel	The Shadow of your Smile	<i>Jazzed Up Too (Intermediate)</i>	Brass Wind Publications
Norton	Show Stopper	<i>The Microjazz Clarinet Collection 1</i>	Boosey & Hawkes
Piazzolla	I'm Returning South	<i>25 Piazzolla Tangos</i>	Boosey & Hawkes
Trad.	Bulgar from Odessa	<i>The Klezmer Clarinet</i> , Arr. Edward Huws Jones	Boosey & Hawkes
Vinter	Allegro	<i>Song and Dance</i>	Weinberger

LIST C:

COMPOSER	PIECE	PUBLICATION	EDITION
Bock	Fiddler on the Roof	<i>All Jazzed Up (Clarinet)</i>	Brass Wind Publications
	Fiddler on the Roof, with or without piano accompaniment		
Barry, Gerald	Trumpeter	<i>Trumpeter</i>	Schott
Gariboldi	No. 40: Andantino	<i>Studies for Clarinet</i> , ed. Perenyi	Editio Musica Budapest
Lazarus	No. 34: Allegretto	<i>Studies for Clarinet</i> , ed. Perenyi	Editio Musica Budapest
Lefèvre	No. 16	<i>50 Classical Studies for Clarinet</i> , ed. Weston	Fentone
Muczynski	No. 9: Fable	<i>Time Pieces for Clarinet vol. 3</i>	ABRSM
	No. 9: Fable, with or without piano		
Rae	No. 25: 5 th Avenue	<i>38 More Modern Studies for Solo Clarinet</i>	Universal Edition
Vanderhagen	No. 46: Andantino	<i>80 Graded Studies for Clarinet Book 1</i>	Faber Music

GRADE IV: CLARINET

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. Candidates are expected to respond using Italian terms. 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 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 up to a perfect octave) which will be played three times. The pulse will be provided, as well as the tonic chord and starting note.

Reading

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

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

GRADE IV: CLARINET

SIGHT-READING

(10 marks)

Candidates will have 30 seconds to observe the piece before playing

An 8-bar melody in simple duple, triple, quadruple time, or compound duple time. Major keys up to 2#s and 2bs and minor keys (including use of the melodic minor) up to 1# & 1b. Possible modulations to closely related keys. Note values of semiquavers to semibreves, and crotchet rest. Dynamic markings (*pp* to *f* including *cresc.*, *dim.*, & *subito p* & *subito f*). Slurred, staccato, accented, and tied notes may feature.

GRADE V: CLARINET

SCALES AND ARPEGGIOS

(15 marks)

All scales and arpeggios to be played from memory

SCALES	KEYS	ARTICULATION (examiner's choice)	OCTAVES
	Major		
	E, C#, Eb, Ab	Tongued and Slurred	2
	Minor: harmonic AND melodic (examiner's choice)		
	C, F, G#	Tongued and Slurred	2
CHROMATIC	STARTING ON C, G	Tongued/Slurred	2
ARPEGGIOS	Major		
	E, C#, Eb, Ab	Tongued and Slurred	2
	Minor		
	C, F, G#	Tongued and Slurred	2
DOMINANT SEVENTHS	IN THE KEYS OF C, D	Tongued and Slurred	2
	(Starting on G, A)		

PIECES

(60 marks: 20x3)

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

LIST A:

COMPOSER	PIECE	PUBLICATION	EDITION
Gade	4 th mvt (Allegro molto vivace)	<i>Fantastykke Op. 43</i>	Hansen
Lefèvre (eds Harris and Davies)	3 rd mvt	<i>Five Sonatas</i> (Sonata No. 2 in G Minor)	Oxford University Press
Liadov	Pastorale	<i>Clarinet Music for Beginners</i> book 2	Editio Musica Budapest
Lutosławski	No. 4: Andante	<i>Dance Preludes</i>	Chester
Mozart	Minuet and Trio	<i>Divertimento No. 3</i> from K.439b	Chester Music
Trimble, Joan	The Pool among the Rushes	<i>The Pool among the Rushes</i>	Contemporary Music Centre
Vanhal	1 st mvt (Allegro moderato)	<i>Sonata in B-flat Major</i>	IMC
Vinter	3 rd mvt (Scherzo)	<i>Concertino</i>	Boosey & Hawkes

GRADE V: CLARINET

LIST B:

COMPOSER	PIECE	PUBLICATION	EDITION
Arnold	2 nd mvt	<i>Sonatine</i>	Lengnick
Debussy	La Fille aux Cheveux de Lin	<i>Clarinet Album</i>	Universal Edition
Glick, Srul Irving	No. 6: Circle Dance	<i>Suite Herbaïque</i>	Boosey & Hawkes
Horowitz	No. 1: Paquera	<i>Two Majorcan Pieces</i>	Boosey & Hawkes
Koffmann, arr. Ledbury	Swinging Shepherd Blues	<i>Jazzed up Too (Intermediate)</i>	Brass Wind Publications
Lyons	First movement	<i>Sonata</i>	Useful Music
Piazzolla	Oblivion	<i>25 Piazzolla Tangos</i>	Boosey & Hawkes
Templeton, arr. Harris and Johnson	Bach Goes to Town	<i>Concert Repertoire for Clarinet with Piano</i>	Faber
Trad.	Freylechs from Warsaw	<i>The Klezmer Clarinet</i>	Boosey & Hawkes
Trad.	Little Galitsian Dance	<i>The Klezmer Clarinet</i>	Boosey & Hawkes
Wilson	Bebop	<i>Bebop and More!</i>	Spartan Press

LIST C:

COMPOSER	PIECE	PUBLICATION	EDITION
Demnitz	No. 17: Andante con moto	<i>50 Classical Studies for Clarinet</i>	Fentone
Demnitz	No. 52: Moderato	<i>80 Graded Studies for Clarinet Book 2</i>	Faber
Gariboldi	No. 70: Allegretto	<i>Studies for Clarinet</i>	Editio Musica Budapest
Ledbury	Liquorice Stick	<i>All Jazzed Up with or without accompaniment</i>	Brass Wind Publications
Rae	No. 29: Talkin' the Talk	<i>38 More Modern Studies for Solo Clarinet</i>	Universal Edition
Stravinsky	No. 1	<i>Three Pieces for Clarinet</i>	Chester Music
Wiedemann	No. 64: Romance	<i>80 Graded Studies for Clarinet Book 2</i>	Faber

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.).

GRADE V: CLARINET

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. Candidates are expected to respond using Italian terms.
- 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 already heard in the aural observation; the extract will be played once.
- Sing, hum, or whistle a three-bar major or minor melody (range of an octave) which will be played three times. The pulse will be provided, as well as the tonic chord and starting note.

Reading

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

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

GRADE V: CLARINET

SIGHT-READING

(10 marks)

Candidates will have 30 seconds to observe the piece before playing

An 8-bar melody in simple duple, triple, quadruple time, or compound duple time. Major keys up to 2#s and 2bs and minor keys (including use of melodic minor) up to 1# & 1b. Possible modulations to closely related keys. Note values of semiquavers to semibreves, and quaver and crotchet rest. Dynamic markings (*pp* to *f* including *cresc.*, *dim.*, & *subito p* & *subito f*). Slurred, staccato, accented, tenuto, and tied notes may feature.

GRADE VI: CLARINET

SCALES AND ARPEGGIOS

(15 marks)

All scales and arpeggios to be played from memory

SCALES	KEYS	ARTICULATION (examiner's choice)	
	Major		OCTAVE(S)
	F#	Tongued and Slurred	1
	A, Bb, Ab	Tongued and Slurred	2 and fifth
	Minor: harmonic AND melodic (examiner's choice)		
	Eb	Tongued and Slurred	2
	A, E, G, F	Tongued and Slurred	2 and a fifth
CHROMATIC	STARTING ON F, Bb	Tongued and Slurred	2
ARPEGGIOS	Major		
	F#	Tongued and Slurred	1
	A, Bb, Ab	Tongued and Slurred	2 and fifth
	Minor		
	Eb	Tongued and Slurred	2
	A, E, G, F	Tongued and Slurred	2 and a fifth
DOMINANT SEVENTHS	IN THE KEYS OF G, F (Starting on D, C)	Tongued and Slurred	2

GRADE VI: CLARINET

PIECES

(60 marks: 20x3)

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

LIST A:

COMPOSER	PIECE	PUBLICATION	EDITION
Brahms	2 nd mvt	<i>Sonata in E-flat No. 2, Op. 120</i>	Edition Peters/Henle/Wiener Urtext
Finzi	Prelude No. 1	<i>5 Bagatelles</i>	Boosey & Hawkes
Hurlstone	No. 4: Croon Song	<i>Four Characteristic Pieces</i>	Emerson
Lutosławski	No. 1	<i>Dance Preludes</i>	Chester Music
Mozart	2 nd mvt	<i>Concerto KV622</i>	Bärenreiter
Poulenc	2 nd mvt	<i>Sonata</i>	Chester Music/Music Sales
Reger	2 nd mvt	<i>Sonata in A-flat Op. 49 No. 1</i>	Henle
Schumann	No. 1	<i>Fantasiestücke Op. 73</i>	Edition Peters/Henle/Wiener Urtext
Schumann	No. 1	<i>Romances Op. 94</i>	Henle
Stanford	No. 1	<i>Three Intermezzi Op. 13</i>	Chester Music/Music Sales

LIST B:

COMPOSER	PIECE	PUBLICATION	EDITION
Banks	Blues for Two	<i>Prologue, Night Piece, and Blues for Two</i>	Schott
Firth	The Penguin Rag	<i>Play Clarinet with Andy Firth Book 2</i>	Boosey & Hawkes
Lefèvre	1 st mvt, Sonata No. 5	<i>Five Sonatas Clarinet and Piano</i>	Oxford University Press
Lutosławski	No. 2	<i>Dance Preludes</i>	Chester Music/Music Sales
Milhaud	2 nd mvt	<i>Scaramouche for Clarinet and Piano</i>	Salabert/United Music Publishing
Reade	Prelude	<i>Suite from the Victorian Kitchen Garden</i>	Weinberger
Reinecke	No. 1	<i>Fantasiestücke Op.22</i>	Emerson
Richardson	Roundelay	<i>Roundelay</i>	Emerson

LIST C:

COMPOSER	PIECE	PUBLICATION	EDITION
Albinoni	No. 116	<i>Studies for Clarinet</i>	Editio Musica Budapest
Baermann	No. 26: Tarantella	<i>50 Classical Studies for Clarinet</i>	De Haske/Fentone
Bourgeois	No. 1	<i>Fantasy Pieces for Solo Clarinet</i>	Brass Wind Publications
Müller	No. 4 in E minor	<i>30 Studies for Clarinet</i>	Ricordi/United Music Publishing
Polatschek	No. 1	<i>Advanced Studies for Clarinet</i>	Ricordi/United Music Publishing

GRADE VI: CLARINET

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 (major keys up to 2♯s and 2♭s, minor keys up to 1♯ and 1♭). Describe the time signature as simple or compound and 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 up to 2♯s and 2♭s (range of an octave including intervals of a skip of a third and leap of a fourth ascending and descending) in either simple triple or quadruple time. The starting pitch of the test will be altered to accommodate the candidate's range where requested. The tonic chord and starting note will be provided. Tonic sol-fa is equally accepted.

Intervals

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

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

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

GRADE VI: CLARINET

SIGHT-READING

(10 marks)

Candidates will have 30 seconds to observe the piece before playing

An melody up to 12 bars in simple duple, triple, quadruple time, or compound duple time. Major keys up to 3♯s and 3♭s and minor keys (including use of melodic minor) up to 1♯ & 1♭. Possible modulations to closely related keys. Note values of semiquavers to semibreves, and semiquaver to crotchet rest. Dynamic markings (*pp* to *f* including *cresc.*, *dim.*, & *subito p* & *subito f*). Slurred, staccato, accented, tenuto, and tied notes may feature.

GRADE VII: CLARINET

SCALES AND ARPEGGIOS

(15 marks)

All scales and arpeggios to be played from memory

SCALES	KEYS	ARTICULATION (examiner's choice)	OCTAVES
	Major		
	B, F#	Tongued and Slurred	2
	G, E, F	Tongued and Slurred	2 and fifth
	Minor: harmonic AND melodic (examiner's choice)		
	C#, D, Bb	Tongued and Slurred	2
	E, F	Tongued and Slurred	3
CHROMATIC	STARTING ON D, E	Tongued and Slurred	2
ARPEGGIOS	Major		
	B, F#	Tongued and Slurred	2
	G, E, F	Tongued and Slurred	2 and fifth
	Minor		
	C#, D, Bb	Tongued and Slurred	2
	E, F	Tongued and Slurred	3
DOMINANT SEVENTHS	IN THE KEYS OF A, Bb, Eb (Starting on E, F, Bb)	Tongued and Slurred	2
DIMINISHED SEVENTHS	STARTING ON G	Tongued and Slurred	2

GRADE VII: CLARINET

PIECES

(60 marks: 20x3)

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

LIST A:

COMPOSER	PIECE	PUBLICATION	EDITION
Brahms	1 st mvt	<i>Sonata in F Minor Op. 120 No.1</i>	Wiener Urtext
Dukas	Alla Gitana	<i>Alla Gitana for Clarinet and Piano</i>	Leduc
Reger	1 st mvt	<i>Sonata in A-flat, Op. 49 No.1</i>	Universal Edition
Reinecke	1 st mvt	<i>Sonata Undine Op. 167</i>	International Music Co.
Reizenstein	1 st mvt	<i>Sonatina</i>	Boosey & Hawkes
Saint-Saëns	1 st mvt	<i>Sonata in E-flat</i>	Durand
Schumann	No. 3	<i>Fantasiestücke Op.73</i>	Henle
Stanford	2 nd mvt, 'Caoine'	<i>Sonata Op. 129</i>	Stainer & Bell

LIST B:

COMPOSER	PIECE	PUBLICATION	EDITION
Bernstein	1 st mvt	<i>Sonata for Clarinet and Piano</i>	Boosey & Hawkes
Grovez	Sarabande and Allegro	<i>Sarabande and Allegro</i>	Leduc/Music Sales
Hurlstone	No.4: Scherzo	<i>Four Characteristic Pieces</i>	Emerson
Lutosławski	No. 5	<i>Dance Preludes</i>	Chester Music/Music Sales
Piarné	Canzonetta	<i>Canzonetta Op. 19</i>	Leduc/Universal Music Publishing
Williams	Victor's Tale	<i>Victor's Tale</i>	Hal Leonard, Cherry Lane

LIST C:

COMPOSER	PIECE	PUBLICATION	EDITION
Bourgeois	No. 2	<i>Fantasy Pieces for Solo Clarinet</i>	Brass Wind Publications
Grafe	No. 136	<i>Studies for Clarinet</i>	Editio Musica Budapest
Müller	No. 68	<i>80 Graded Studies for Clarinet Book 2</i>	Faber Music
Polatschek	No. 18	<i>Advanced Studies for the Clarinet</i>	Schirmer/Muss Sales
Stravinsky	No. 3	<i>Three Pieces for Solo Clarinet</i>	Chester Music/Music Sales

GRADE VII: CLARINET

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 2b's. 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.
- 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 minor melody up to 1♯ and 1b (range of up to an octave, including skips of a third and leaps of a fifth) in either simple triple or quadruple time. The starting pitch will be altered to accommodate the candidate's range where requested. The tonic chord and starting note will be provided.

Intervals

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

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

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

GRADE VII: CLARINET

SIGHT-READING

(10 marks)

Candidates will have 30 seconds to observe the piece before playing

An melody up to 12 bars in simple duple, triple, quadruple time, or compound duple, triple time. Major keys up to 3♯s and 3♭s and minor keys (including use of melodic minor) up to 2♯s & 2♭s. Possible modulations to closely related keys and syncopated notes. Note values of semiquavers to semibreves, and semiquaver to crotchet rest. Dynamic markings (*pp* to *ff* including *cresc.*, *dim.*, & *subito p* & *subito f*). Slurred, staccato, accented, tenuto, and tied notes may feature.

GRADE VIII: CLARINET

SCALES AND ARPEGGIOS

(15 marks)

All scales and arpeggios are to be played from memory.

SCALES	KEYS	ARTICULATION (examiner's choice)	OCTAVES
	Major		
	A, C#, Ab	Tongued and Slurred	2 and a fifth
	G, E, F# F	Tongued and Slurred	3
	Minor: harmonic AND melodic (examiner's choice)		
	A, B, G#, C	Tongued and Slurred	2 and a fifth
	E, F#, G, F	Tongued and Slurred	3
IN THIRDS	Major		
	C, G	Slurred	2
	Minor: harmonic OR melodic (candidate's choice)		
	A, E	Slurred	2
	CHROMATIC		
	STARTING ON		
	F	Tongued and Slurred	3
	Ab, Eb	Tongued and Slurred	2
WHOLE TONE	STARTING ON E	Tongued and Slurred	3
ARPEGGIOS	Major		
	A, C#, Ab	Tongued and Slurred	2 and a fifth
	G, E, F# F	Tongued and Slurred	3
	Minor		
	A, B, G#, C	Tongued and Slurred	2 and a fifth
	E, F#, G, F	Tongued and Slurred	3
DOMINANT SEVENTHS	IN THE KEYS OF E, F#, Ab (Starting on B, C#, Eb)	Tongued and Slurred	2
DIMINISHED SEVENTHS	STARTING ON		
	E	Tongued and Slurred	3
	F, A	Tongued and Slurred	2

GRADE VIII: CLARINET

PIECES

(60 marks: 20x3)

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

LIST A:

COMPOSER	PIECE	PUBLICATION	EDITION
Burgmüller	Duo Op.15	<i>Duo Op. 15</i>	Simrock/Boosey & Hawkes
Castelnuovo-Tedesco	1 st mvt	<i>Sonata</i>	Ricordi
Guastavino	2 nd and 3 rd mvts	<i>Sonata for Clarinet and Piano</i>	Ricordi
Lyons	2 nd mvt	<i>Sonata</i>	Useful Music
Mozart	1 st mvt	<i>Concerto KV622</i>	Bärenreiter
Mozart	3 rd mvt	<i>Concerto KV622</i>	Bärenreiter
Poulenc	1 st mvt	<i>Sonata</i>	Chester Music
Saint-Saëns	4 th mvt	<i>Sonata Op. 167</i>	Durand
Stanford	Three Intermezzi (complete)	<i>Three Intermezzi Op. 13</i>	Chester Music/Music Sales
Sweeney	Duo	<i>Duo for Clarinet and Piano</i>	Camden Music

LIST B:

COMPOSER	PIECE	PUBLICATION	EDITION
Arnold	1 st mvt	<i>Sonatina</i>	Lengnick
Bax	2 nd mvt	<i>Sonata</i>	Studio Music
Brahms	1 st mvt	<i>Sonata in E-flat, Op. 120 No. 2</i>	Henle
Finzi	No. 5	<i>Five Bagatelles</i>	Boosey & Hawkes
Kovacs	Hommage à M. de Falla	<i>Hommages (unaccompanied)</i>	Edition Darok
Machonchy, Elizabeth	Fantasia	<i>Fantasia for Clarinet and Piano</i>	Boosey & Hawkes
Martinu	Sonatina	<i>Sonatina</i>	Leduc
Milhaud	1 st and 3 rd mvts	<i>Sonatine</i>	Durand
Milhaud	3 rd mvt	<i>Scaramouche</i>	Salabert

LIST C:

COMPOSER	PIECE	PUBLICATION	EDITION
Arnold	Fantasy	<i>Fantasy for B-flat Clarinet Op. 87</i>	Faber Music
Bourgeois	No. 3	<i>Fantasy Pieces for Solo Clarinet</i>	Brass Wind Publications
Harvey	No. 1: I Got Rhythm	<i>Three Etudes on Themes of Gershwin</i>	Emerson
Müller	No. 158	<i>Studies for Clarinet</i>	Editio Musica Budapest

GRADE VIII: CLARINET

LIST C: continued

COMPOSER	PIECE	PUBLICATION	EDITION
Polatschek	No. 5	<i>Advanced Studies for the Clarinet</i>	Schirmer/Music Sales
Rose	No. 77	<i>80 Graded Studies for Clarinet Book 2</i>	Faber Music
Stravinsky	No. 2	<i>Three Pieces for Clarinet Solo</i>	Chester Music
Wilson	No. 2	<i>Three Play Things for Solo Clarinet</i>	Contemporary Music Centre

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 as well as 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. Major keys up to 3♯s and 2♭s and minor keys up to 1♯s and 1♭s). The starting pitch of the test will be altered to accommodate the candidate's range where requested. The tonic chord and starting note will be provided. Tonic sol-fa is equally accepted.

Intervals and Triads

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

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

GRADE VIII: CLARINET

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

SIGHT-READING

(10 marks)

Candidates will have 30 seconds to observe the piece before playing

An melody up to 12 bars in simple duple, triple, quadruple time, or compound duple, triple time. Major keys up to 3#s and 3bs and minor keys up to 2#s & 2bs. Possible modulations to closely related keys, syncopated notes, and accidentals. Note values of semiquavers to semibreves, and semiquaver to crotchet rest. Dynamic markings (*pp* to *ff* including *cresc.*, *dim.*, & *subito p* & *subito f*). Slurred, staccato, accented, tenuto, and tied notes may feature as well as semiquaver and quaver triplets.

SENIOR CERTIFICATE: CLARINET

SCALES AND ARPEGGIOS

(15 marks)

All scales and arpeggios are to be played from memory.

SCALES	KEYS	ARTICULATION (examiner's choice)		OCTAVES
	Major			
	C, G, D, A, E, B, F#	Tongued and Slurred		Up to highest note F#/G
	F, Bb, Eb, Ab, Db	Tongued and Slurred		Up to highest note F#/G
	Minor: harmonic AND melodic (examiner's choice)			
	A, E, B, F#, C#, G#	Tongued and Slurred		Up to highest note F#/G
	D, G, C, F, Bb, Eb	Tongued and Slurred		Up to highest note F#/G
IN THIRDS	Major			
	F	Tongued and Slurred	3	
	D, Bb	Tongued and Slurred	2	
	Minor: harmonic OR melodic (candidate's choice)			
	B, D, G	Tongued and Slurred	2	
CHROMATIC	STARTING ON E, F, F#, G	Tongued and Slurred	3	
WHOLE TONE	STARTING ON F, F #	Tongued and Slurred	3	
ARPEGGIOS	Major			
	C, G, D, A, E, B, F#,	Tongued and Slurred		Up to highest note F#/G
	F, Bb, Eb, Ab, Db,	Tongued and Slurred		Up to highest note F#/G
	Minor			
	A, E, B, F#, C#, G#	Tongued and Slurred		Up to highest note F#/G
	D, G, C, F, Bb, Eb	Tongued and Slurred		Up to highest note F#/G
DOMINANT SEVENTHS	IN THE KEYS OF C, A, B, Bb (Starting on G, E, F#, F)	Tongued and Slurred	3	
DIMINISHED SEVENTHS	STARTING ON E, F, F#	Tongued and Slurred	3	

SENIOR CERTIFICATE: CLARINET

PIECES

(60 marks: 20x3)

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

LIST A:

COMPOSER	PIECE	PUBLICATION	EDITION
Debussy	Première Rhapsodie	<i>Première Rhapsodie</i>	Durand
Ireland	Fantasy Sonata	<i>Fantasy Sonata</i>	Boosey & Hawkes
Mozart	3 rd mvt	<i>Concerto KV 622</i>	Bärenreiter
Weber	7 Variations on a theme from Silvana	7 Variations on a theme from Silvana Op. 33	Boosey & Hawkes/Lienau
Weber	3 rd mvt	<i>Concerto No. 2 in E-flat Op. 73</i>	Edition Peters
Widor	Introduction and Rondo	<i>Introduction and Rondo Op. 72</i>	Heugel

LIST B:

COMPOSER	PIECE	PUBLICATION	EDITION
Castelnuovo-Tedesco	3 rd and 4 th mvts	<i>Sonata Op. 128</i>	Ricordi
Dubois	3 rd and 4 th mvts	<i>Sonata Brève (Solo Clarinet)</i>	Leduc
McCabe	Three Pieces for Clarinet and Piano (complete)	<i>Three Pieces for Clarinet and Piano</i>	Novello
Milhaud	2 nd and 3 rd mvts	<i>Scaramouche</i>	Salabert
Szalowski	Sonatina (complete)	<i>Sonatina</i>	Chester Music
Weiner	Ballata (Ballade)	<i>Ballata Op. 8</i>	Ludwig Masters

LIST C:

COMPOSER	PIECE	PUBLICATION	EDITION
Cage	Sonata for Clarinet	<i>Sonata for Clarinet</i>	Edition Peters
Chagrin	Improvisation (complete)	<i>Improvisation</i>	Stainer & Bell
Harvey	Three Études on Themes of Gershwin (complete)	<i>Three Études on Themes of Gershwin (solo clarinet)</i>	Emerson
O'Leary	Partita	<i>Partita: Monologues and Interludes for Solo Clarinet</i>	CMC
Stravinsky	Three Pieces for Clarinet Solo (complete)	<i>Three Pieces for Clarinet Solo</i>	Chester Music

SENIOR CERTIFICATE: CLARINET

VIVA VOCE

(5 marks)

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

- Answer questions on the mechanism of the clarinet
- 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

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 (major keys up to 3♯s and 3♭s and minor keys up to 2♯s and 1♭s). The starting pitch will be altered to accommodate the candidate's range where requested and the tonic chord will be provided.

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

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

SENIOR CERTIFICATE: CLARINET

SIGHT-READING

(10 marks)

Candidates will have 30 seconds to observe the piece before playing

An melody up to 16 bars in simple, compound, and irregular time, with changing time signatures within the piece. Major and minor keys up to 3#s and 3bs. Possible modulations to closely related keys, syncopated notes, and accidentals. Note values of semiquavers to semibreves, and semiquaver to crotchet rest. Dynamic markings (*pp* to *ff* including *cresc.*, *dim.*, & *subito p* & *subito f*). Slurred, staccato, accented, tenuto, and tied notes may feature as well as semiquaver and quaver triplets, and trills.

SAXOPHONE:

ALTO/BARITONE & SOPRANO/TENOR

Compiled by Fintan Sutton

SAXOPHONE EXAM CHECKLIST

- ✓ Please have your saxophone ready to play when called for your exam.
- ✓ Remember to bring a copy of the music for the examiner.
- ✓ Original copies must also be in the room; candidates without original music will result in disqualification.
- ✓ Three pieces, one from Lists A, B, and C, must be chosen. In some instances, there will be more than one edition available in which case those listed in the syllabus are suggested; any other authoritative edition will be accepted.
- ✓ Alto/Baritone and Soprano/Tenor have a different List A and List B but List C is the same for Alto/Baritone/Soprano/Tenor saxophones.
- ✓ Take note of the pieces that need to be accompanied and unaccompanied: failure to do so will result in no marks awarded for the piece(s) in question. You must supply your own accompanist
- ✓ The accompaniment part should be the original accompaniment; in some cases it may be slightly altered but it should not negatively impact on the performance or the style of the piece.
- ✓ All scales, and arpeggios must be performed from memory, with the same requirements for Alto/Baritone/Soprano/Tenor.
- ✓ If you are taking your exam in a centre outside of the Royal Irish Academy of Music in Dublin, and in a centre with which you are not familiar, please bring your own music stand.
- ✓ Where applicable, remember to bring your successful RIAM Theory & Harmony result sheet and/or certificate to the practical exam for the equivalent grade or higher; you will be exempt from the theory or aural/theoretical tests as appropriate. (Please note: only RIAM Theory & Harmony exams for Local Centre and internal RIAM musicianship exams are accepted. No exceptions can be made.)

GRADE I: SAXOPHONE

SCALES AND ARPEGGIOS

(15 marks)

All scales and arpeggios are to be played from memory.

SCALES	KEYS	ARTICULATION	OCTAVE
	Major		
	G, F	Slurred	1
	Minor: harmonic OR melodic (candidate's choice)		
	D	Slurred	1
<hr/>			
ARPEGGIOS	Major		
	G, F	Slurred	1
	Minor		
	D	Slurred	1

PIECES

(60 marks: 20x3)

Candidates must prepare three pieces, one from each list A, B, and C. All saxophone instruments will have the same List C.

ALTO/BARITONE SAXOPHONE

LIST A:

COMPOSER	PIECE	PUBLICATION	EDITION
Anonymous	A Romp	<i>Time Pieces for E flat Saxophone vol. 1</i>	ABRSM
Glazunov	Theme and Variations	<i>First Repertoire for Alto Saxophone</i>	Faber
Grétry	Air from Richard Coeur de Lion	<i>Learn as you Play Saxophone</i>	Boosey & Hawkes
Haydn	Minuet (from 12 German Dances Hob. IX/10)	<i>Time Pieces for E flat Saxophone vol. 1</i>	ABRSM
Trad.	Russian Song of the Volga Boatman	<i>Time Travels: for Bb or Eb Saxophone and Piano*</i>	Astute Music
Trad.	No1: Amazing Grace	<i>Easy Pieces for Alto Saxophone</i>	Pan Educational Music
Trad.	No.3: Morning has Broken	<i>Easy Pieces for Alto Saxophone</i>	Pan Educational Music

***N.B. *Time Travels: for Bb or Eb Saxophone and Piano*, piano accompaniment is sold separately.**

GRADE I: SAXOPHONE

LIST B:

COMPOSER	PIECE	PUBLICATION	EDITION
Buckland	Saxi-Taxi	<i>Time Travels: for B♭ or E♭ Saxophone and Piano*</i>	Astute Music
Cowles	Tri-Time	<i>Learn as you Play Saxophone</i>	Boosey & Hawkes
Harris	Midnight Air	<i>First Repertoire for Alto Saxophone</i>	Faber
Harris	Seascape	<i>First Repertoire for Alto Saxophone</i>	Faber
Hyde	Soliloquy	<i>Learn as you Play Saxophone</i>	Boosey & Hawkes
Sparke	No.1: Nice to see you Again	<i>Skilful Solos for Alto Saxophone</i>	Anglo Music
*N.B. Time Travels: for B♭ or E♭ Saxophone and Piano, piano accompaniment is sold separately.			

SOPRANO/TENOR SAXOPHONE

LIST A:

COMPOSER	PIECE	PUBLICATION	EDITION
Anonymous	A Romp	<i>Time Pieces for B-flat Saxophone vol.1</i>	ABRSM
Popp	Moderato	<i>Repertoire Explorer: Tenor Saxophone</i>	Universal Edition
Sparke	No. 5: A Victorian Ballad	<i>Skilful Solos for Alto Saxophone</i>	Anglo Music
Trad.	Auld Lang Syne	<i>Repertoire Explorer: Tenor Saxophone</i>	Universal Edition
Trad.	Russian Song of the Volga Boatman	<i>Time Travels: for B♭ or E♭ Saxophone and Piano*</i>	Astute Music
Verdi	La Donna è Mobile	<i>Selected Solos for Soprano/Tenor Saxophone (grades 1–3)</i>	Faber
*N.B. Time Travels: for B♭ and E♭ Saxophone and Piano, piano accompaniment is sold separately.			

LIST B:

COMPOSER	PIECE	PUBLICATION	EDITION
Buckland	Saxi-Taxi	<i>Time Travels: for B♭ or E♭ Saxophone and Piano*</i>	Astute Music
Harris	Midnight Air	<i>Selected Solos for Soprano/Tenor Saxophone (grades 1–3)</i>	Faber
Rae	That'll do Nicely!	<i>Repertoire Explorer: Tenor Saxophone</i>	Universal Edition
Reeman	Promenade from Simple Suite No. 3	<i>Time Pieces for B-flat Saxophone vol. 1</i>	ABRSM
Sparke	Nice to see you Again, No. 1	<i>Skilful Solos for Alto Saxophone</i>	Anglo Music
Trad.	Oh When the Saints Go Marching In	<i>Repertoire Explorer: Tenor Saxophone</i>	Universal Edition
*N.B. Time Travels: for B♭ or E♭ Saxophone and Piano, piano accompaniment is sold separately.			

GRADE I: SAXOPHONE

ALTO/BARITONE/SOPRANO/TENOR SAXOPHONE

LIST C:

COMPOSER	PIECE	PUBLICATION	EDITION
Evans	Sax-Appeal (page 25)	<i>Learn as you Play Saxophone</i>	Boosey & Hawkes
Gariboldi	Study No. 3	<i>Easy Classical Studies for Saxophone</i>	Universal Edition
Harris	Study No. 4	<i>80 Graded Studies for Saxophone Book 1</i>	Faber
Harris	Study No. 8	<i>80 Graded Studies for Saxophone Book 1</i>	Faber
Rae	No. 1: Rock Formation	<i>36 More Modern Studies</i>	Universal Edition
Karen Street	No. 2: Easy P.C.	<i>Double Click!! 30 Byte-Size Pieces for Solo Saxophone</i>	Gumbles Publications
Wilson	Muldhara	<i>The Seven Chakra for Solo Saxophone</i>	Camden Music

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 i.e. treble or bass).

GRADE I: SAXOPHONE

Memory

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

Reading

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

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

SIGHT-READING ALTO/BARITONE/SOPRANO/TENOR SAXOPHONE

(10 marks)

Candidates will have 30 seconds to observe the piece before playing

An 8-bar melody in simple triple or quadruple time in a major key up to 1♯ and 1♭. Note values of crotchet, minims, dotted minims, and semibreves.

GRADE II: SAXOPHONE

SCALES AND ARPEGGIOS

(15 marks)

All scales and arpeggios are to be played from memory.

SCALES	KEYS	ARTICULATION	OCTAVE
	Major		
	C, G, D	Slurred	1
	B \flat	Slurred	1
	(Starting the octave above lowest note)		
	Minor: harmonic OR melodic (candidate's choice)		
	A, E, G	Slurred	1
<hr/>			
ARPEGGIOS	Major		
	C, G, D,	Slurred	1
	B \flat	Slurred	1
	(Starting the octave above lowest note)		
	Minor		
	A, E, G	Slurred	1

PIECES

(60 marks: 20x3)

Candidates must prepare three pieces, one from each list A, B, and C. All saxophone instruments will have the same List C.

ALTO/BARITONE SAXOPHONE

LIST A:

COMPOSER	PIECE	PUBLICATION	EDITION
J.S. Bach	Minuet in G	<i>Take Ten for Alto Saxophone</i>	Universal Edition
Bart	Food, Glorious Food	<i>First Repertoire for Alto Saxophone</i>	Faber Music
Handel	Trio (from Water Music)	<i>First Repertoire for Alto Saxophone</i>	Faber Music
Sparke	No. 6: Trumpet Tune	<i>Skilful Solos for Alto Saxophone</i>	Anglo Music

GRADE II: SAXOPHONE

LIST A: continued

COMPOSER	PIECE	PUBLICATION	EDITION
Tchaikovsky	Theme (from Symphony No. 5)	<i>First Book of Saxophone Solos</i>	Faber Music
Tchaikovsky	March of the Wooden Soldiers	<i>Time Travels: for B♭ or E♭ Saxophone and Piano*</i>	Astute Music

***N.B. Time Travels: for B♭ or E♭ Saxophone and Piano, piano accompaniment is sold separately.**

LIST B:

COMPOSER	PIECE	PUBLICATION	EDITION
Buckland	Paris	<i>Time Travels: for B♭ or E♭ Saxophone and Piano*</i>	Astute
Calland	Toucan Tango	<i>First Repertoire for Alto Saxophone</i>	Faber
Cole	Granite	<i>Learn as you Play Saxophone</i>	Boosey & Hawkes
Rae	When Johnny Comes Marching Home	<i>You Must Remember This</i>	Universal Edition
Satie	Prélude (from Jack in the Box)	<i>Time Pieces for E-Flat Saxophone vol. 1</i>	ABRSM
Sparke	No. 3: Summer Siesta	<i>Skilful Solos (for Alto Saxophone)</i>	Anglo Music
Wastall	Midnight in Tobago	<i>Learn as you Play Saxophone</i>	Boosey & Hawkes

***N.B. Time Travels: for B♭ or E♭ Saxophone and Piano, piano accompaniment is sold separately.**

SOPRANO/TENOR SAXOPHONE

LIST A:

COMPOSER	PIECE	PUBLICATION	EDITION
Handel	Trio from Water Music	<i>Selected Solos for Soprano Tenor Saxophone (Grades 1–3)</i>	Faber Music
Köhler	Andantino	<i>Repertoire Explorer: Tenor Saxophone</i>	Universal Edition
Sparke	No. 6: Trumpet Time	<i>Skilful Solos (for Tenor Saxophone)</i>	Anglo Music
Tchaikovsky	March of the Wooden Soldiers	<i>Time Travels: for B♭ or E♭ Saxophone and Piano*</i>	Astute
Trad.	Londonderry Air	<i>Repertoire Explorer: Tenor Saxophone</i>	Universal Edition

***N.B. Time Travels for Saxophone: for B♭ or E♭ Saxophone and Piano, accompaniment is sold separately.**

LIST B:

COMPOSER	PIECE	PUBLICATION	EDITION
Buckland	Paris	<i>Time Travels: for B♭ or E♭ Saxophone and Piano*</i>	Astute
Rae	Stake-Out	<i>Repertoire Explorer: Tenor Saxophone</i>	Universal Edition
Rae	Rock Around the Wok	<i>Repertoire Explorer: Tenor Saxophone</i>	Universal Edition

GRADE II: SAXOPHONE

LIST B: continued

COMPOSER	PIECE	PUBLICATION	EDITION
Satie	Prélude	<i>Time Pieces for B flat Saxophone vol. 1</i>	ABRSM
Sparke	No.3: Summer Siesta	<i>Skilful Solos</i> (for Tenor Saxophone)	Anglo Music
Wedgewood	Chinese Take it Away	<i>Selected Solos for Soprano Tenor Saxophone (Grades 1–3)</i>	Faber Music
*N.B. Time Travels: for B♭ or E♭ Saxophone and Piano, piano accompaniments is sold separately.			

ALTO/BARITONE/SOPRANO/TENOR SAXOPHONE

LIST C:

COMPOSER	PIECE	PUBLICATION	EDITION
Baermann	Study No. 15	<i>80 Graded Studies Book 1</i>	Faber Music
Baermann	Study No. 17	<i>80 Graded Studies Book 1</i>	Faber Music
Chedeville	Gavotte (page 33)	<i>Learn as you Play Saxophone</i>	Boosey & Hawkes
Grumbley	No. 4: Mouse Drop-in	<i>Double Click!! 30 Byte-Size Pieces for Solo Saxophone</i>	Gumbles Publications
Popp	Study No. 10	<i>Easy Classical Studies</i> (for Saxophone)	Universal Edition
Popp	Study No. 24	<i>Easy Classical Studies</i> (for Saxophone)	Universal Edition
Rae	No. 5: Willy Nilly	<i>36 More Modern Studies</i>	Universal Edition

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.

GRADE II: SAXOPHONE

AURAL (10 marks)

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

Aural Observation

- A short piece will be played once after which two questions will be asked from two of the 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.

SIGHT-READING ALTO/BARITONE/SOPRANO/TENOR SAXOPHONE (10 marks)

Candidates will have 30 seconds to observe the piece before playing

An 8-bar melody in simple duple, triple, or quadruple time in a major key up to 2♯s and 3♭s. Note values of quavers, crotchet, minims, dotted minims, and semibreves. Staccato and slurred notes as well as tenuto marks may feature.

GRADE III: SAXOPHONE

SCALES AND ARPEGGIOS

(15 marks)

All scales and arpeggios are to be played from memory.

SCALES	KEYS	ARTICULATION (examiner's choice)	OCTAVE(S)
	Major		
	A	Tongued and Slurred	1
	F	Tongued and Slurred	12 th
	C, D	Tongued and Slurred	2
	Minor: harmonic OR melodic (candidate's choice)		
	A	Tongued and Slurred	1
	G	Tongued and Slurred	12 th
	D	Tongued and Slurred	2
CHROMATIC	STARTING ON D	Slurred	1
ARPEGGIOS	Major		
	A	Tongued and Slurred	1
	F	Tongued and Slurred	12 th
	C, D	Tongued and Slurred	2
	Minor		
	A	Tongued and Slurred	1
	G	Tongued and Slurred	12 th
	D	Tongued and Slurred	2

GRADE III: SAXOPHONE

PIECES

(60 marks: 20x3)

Candidates must prepare three pieces, one from each list A, B, and C. All saxophone instruments will have the same List C.

ALTO/BARITONE SAXOPHONE

LIST A:

COMPOSER	PIECE	PUBLICATION	EDITION
Harris	Showtime	<i>First Repertoire for Alto Saxophone</i>	Faber
MacDowell	To a Wild Rose	<i>Time Travels: for B♭ or E♭ Saxophone and Piano*</i>	ABRSM
Rose	Cabaret Song	<i>A Miscellany for Saxophone Book 1</i>	ABRSM
Schubert	No. 3: Serenade	<i>First Repertoire Pieces for Alto Saxophone</i>	Boosey & Hawkes
Weill	September Song (Knickerbocker Holiday)	<i>Take Another Ten</i>	Universal
Williams	Linden Lea	<i>Time Pieces for E♭ Saxophone, vol. 1</i>	ABRSM

***N.B. Time Travels: for B♭ or E♭ Saxophone and Piano, piano accompaniment is sold separately.**

LIST B:

COMPOSER	PIECE	PUBLICATION	EDITION
Bernstein	America	<i>Making the Grade for Alto Saxophone</i>	Chester Music
Mussorgsky	Promenade (Pictures at an Exhibition)	<i>First Repertoire for Alto Saxophone</i>	Faber
Hazell	Ho-hoe-down	<i>Up Front Album for Saxophone</i>	Brass Wind Publications
Norton	Latin	<i>Microjazz Collection 2 for Alto Saxophone</i>	Boosey & Hawkes
Scott	Castanet	<i>Time Travels: for B♭ or E♭ Saxophone and Piano*</i>	ABRSM
Sparke	No. 10: Alladale Aira	<i>Skilful Solos for Alto Saxophone</i>	Anglo Music

***N.B. Time Travels: for B♭ or E♭ Saxophone and Piano, piano accompaniment is sold separately.**

SOPRANO/TENOR SAXOPHONE

LIST A:

COMPOSER	PIECE	PUBLICATION	EDITION
MacDowell	To a Wild Rose	<i>Time Travels: for B♭ or E♭ Saxophone and Piano*</i>	Astute Music
Mussorgsky	Promenade (Pictures at an Exhibition)	<i>Selected Solos for Soprano/Tenor Saxophone: Grades 1–3</i>	Faber
Rae	Chandelier Waltz	<i>Repertoire Explorer Tenor Saxophone</i>	Universal Edition
Soussmann	Andante	<i>Repertoire Explorer Tenor Saxophone</i>	Universal Edition

GRADE III: SAXOPHONE

LIST A: continued

COMPOSER	PIECE	PUBLICATION	EDITION
Sparke	No. 13: Waltz with Variations	<i>Skilful Solos for Tenor Saxophone</i>	Anglo Music
Williams	Linden Lea	<i>Time Pieces for B♭ Saxophone vol. 1</i>	ABRSM
*N.B. Time Travels: for B♭ or E♭ Saxophone and Piano, piano accompaniment is sold separately.			

LIST B:

COMPOSER	PIECE	PUBLICATION	EDITION
Howard	My Horse has Cast a Shoe	<i>Time Pieces for B♭ Saxophone vol. 1</i>	ABRSM
Scott	Castanet	<i>Time Travels: for B♭ or E♭ Saxophone and Piano*</i>	Astute Music
Harris	Showtime	<i>Selected Solos for Soprano/Tenor Saxophone: Grades 1–3</i>	Faber
Sparke	No. 10: Alladale Aria	<i>Skilful Solos for Tenor Saxophone</i>	Anglo Music
Ellington	It Don't Mean a Thing	<i>Repertoire Explorer Tenor Saxophone</i> (selected by James Rae)	Universal Edition
Rae	Blue Cockatoo	<i>Repertoire Explorer Tenor Saxophone</i> (selected by James Rae)	Universal Edition
*N.B. Time Travels: for B♭ or E♭ Saxophone and Piano, piano accompaniment is sold separately.			

ALTO/BARITONE/SOPRANO/TENOR SAXOPHONE

LIST C:

COMPOSER	PIECE	PUBLICATION	EDITION
Cowles	No. 2: Slightly Latin	<i>Finger Bobbins for Unaccompanied Saxophone</i>	Studio Music
Garnier	No. 21	<i>80 Graded Studies Book 1</i>	Faber Music
Handel	Bourée	<i>Twenty-two Unaccompanied Pieces for Saxophone</i>	ABRSM
Rae	No. 7: The Swinger	<i>36 Modern Studies</i>	Universal Edition
Rae	No. 8: Curiosity	<i>36 Modern Studies</i>	Universal Edition
Street, Karen	No. 6: Phish and Chips	<i>Double Click!! 30 Byte Size Pieces for Solo Saxophone</i>	Gumbles Publication
Street, Karen	No. 13: Domain Reason	<i>Double Click!! 30 Byte Size Pieces for Solo Saxophone</i>	Gumbles Publication

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: SAXOPHONE

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.

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 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.

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.

SIGHT-READING ALTO/BARITONE/SOPRANO/TENOR SAXOPHONE (10 marks)

Candidates will have 30 seconds to observe the piece before playing

An 8-bar melody in simple duple, triple, or quadruple time in a major key up to 2 \sharp s and 3 \flat s. Note values of quavers, crotchet, minims, dotted minims, and semibreves. Staccato and slurred notes as well as tenuto marks may feature.

GRADE IV: SAXOPHONE

SCALES AND ARPEGGIOS

(15 marks)

All scales and arpeggios are to be played from memory.

SCALES	KEYS	ARTICULATION (examiner's choice)	OCTAVE(S)
	Major		
	A	Tongued and Slurred	12 th
	C, Bb, Eb	Tongued and Slurred	2
	Minor: harmonic OR melodic (candidate's choice)		
	F#, G	Tongued and Slurred	12 th
	C, D	Tongued and Slurred	2
CHROMATIC	STARTING ON		
	C, D	Slurred	2
ARPEGGIOS	Major		
	A	Tongued and Slurred	12 th
	C, Bb, Eb	Tongued and Slurred	2
	Minor		
	F#, G	Tongued and Slurred	12 th
	C, D	Tongued and Slurred	2
DOMINANT SEVENTHS	IN THE KEY OF C (Starting on G)	Tongued and Slurred	1

GRADE IV: SAXOPHONE

PIECES

(60 marks: 20x3)

Candidates must prepare three pieces, one from each list A, B, and C. All saxophone instruments will have the same List C.

ALTO/BARITONE SAXOPHONE

LIST A:

COMPOSER	PIECE	PUBLICATION	EDITION
Bach	Musette	<i>First Repertoire Pieces for Alto Saxophone</i>	Boosey & Hawkes
Ferguson	Petit Jeu	<i>First Repertoire Pieces for Alto Saxophone</i>	Boosey & Hawkes
Handel	Siciliana AND Allegro	<i>Take Ten for Alto Saxophone</i>	Universal Edition
Mozart	Menuetto e Trio (Symphony No. 25 K.183)	<i>Time Pieces for E flat Saxophone, vol. 2</i>	ABRSM
Mozart	Turkish Rondo	<i>The Classic Experience for Alto Saxophone</i>	Cramer
Vivaldi	Largo from 'Winter'	<i>Skilful Solos for Alto Saxophone</i>	Anglo Music

LIST B:

COMPOSER	PIECE	PUBLICATION	EDITION
Bernstein	Somewhere	<i>Leonard Bernstein for Alto Saxophone</i>	Boosey & Hawkes
Debussy	Jimbo's Lullaby	<i>Debussy Saxophone Album</i>	Universal Edition
Debussy	Le Petit Nègre	<i>Debussy Saxophone Album</i>	Universal Edition
Sparke	No. 11: Scales of Justice	<i>Skilful Solos for Alto Saxophone</i>	Anglo Music
Street	Cruisin'	<i>Streets Ahead</i>	Saxtet Publications
Weill	Tango-Ballade (The Threepenny Opera)	<i>Time Pieces for E flat Saxophone, vol. 2</i>	ABRSM

SOPRANO/TENOR SAXOPHONE

LIST A:

COMPOSER	PIECE	PUBLICATION	EDITION
Bizet	Habanera	<i>Selected Solos for Soprano/Tenor Saxophone: Grades 4–6</i>	Faber
Fučik	Entry of the Gladiator	<i>Time Pieces for B flat Saxophone, vol. 2</i>	ABRSM
Grieg	Solveig's Song (Peer Gynt)	<i>Classical Saxophone Solos</i>	Schott
Mozart	No. 7: Minuet and Trio	<i>Classical Album</i>	Universal Edition

GRADE IV: SAXOPHONE

LIST A: continued

COMPOSER	PIECE	PUBLICATION	EDITION
Mozart	Turkish Rondo	<i>Classic Experience Collection for Tenor Saxophone</i>	Cramer
Vivaldi	No. 12, Largo from 'Winter'	<i>Skilful Solos for Tenor Saxophone</i>	Anglo Music

LIST B:

COMPOSER	PIECE	PUBLICATION	EDITION
Gershwin	Summertime	<i>The Jazz Collection for Tenor or Soprano Saxophone</i>	Faber
Jobim & Mendonca	Desafinado	<i>Selected Solos for Soprano/Tenor Saxophone: Grades 4–6</i>	Faber
Norton	No. 5: Dixie	<i>The Christopher Norton Concert Collection for Tenor Saxophone</i>	Boosey & Hawkes
Sparke	No. 11: Scales of Justice	<i>Skilful Solos for Tenor Saxophone</i>	Anglo Music
Weill	Tango-Ballade (from Threepenny Opera)	<i>Time Pieces for B♭ Saxophone, vol. 2</i>	ABRSM

ALTO/BARITONE/SOPRANO/TENOR SAXOPHONE

LIST C:

COMPOSER	PIECE	PUBLICATION	EDITION
Cowles	No. 6: Dixie	<i>Finger Bobbins for Unaccompanied Saxophone</i>	Studio Music
Gariboldi	No. 31	<i>80 Graded Studies Book 1</i>	Faber
Gariboldi	No. 42	<i>Easy Classical Studies for Saxophone</i>	Universal Edition
Lange	No. 30	<i>80 Graded Studies Book 1</i>	Faber
Rae	No. 4	<i>20 Modern Studies for Saxophone</i>	Universal Edition
Rae	No. 12: Rock Summit	<i>36 Modern Studies</i>	Universal Edition
Rae	No. 13: Pot Luck	<i>36 Modern Studies</i>	Universal Edition
Street, Karen	No. 15: Standby for Action	<i>Double Click!! 30 Byte-Size Pieces for Solo Saxophone</i>	Gumbles Publications

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.

GRADE IV: SAXOPHONE

- 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. Candidates are expected to respond using Italian terms. 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 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 up to a perfect octave) which will be played three times. The pulse will be provided, as well as the tonic chord and starting note.

Reading

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

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

SIGHT-READING ALTO/BARITONE/SOPRANO/TENOR SAXOPHONE (10 marks)

Candidates will have 30 seconds to observe the piece before playing

An 8-bar melody in simple duple, triple, quadruple time, or compound duple time in a major key up to 3#s and 3bs, and minor keys up to 2bs. Note values of quavers, crotchet, minims, dotted minims, and semibreves. Staccato and slurred notes as well as tenuto marks may feature.

GRADE V: SAXOPHONE

SCALES AND ARPEGGIOS

(15 marks)

All scales and arpeggios are to be played from memory.

SCALES	KEYS	ARTICULATION (examiner's choice)	OCTAVES
	Major		
	A, Ab	Tongued and Slurred	12th
	E, Bb, Eb	Tongued and Slurred	2
	Minor: harmonic OR melodic (candidate's choice)		
	A, F	Tongued and Slurred	12 th
	E, C#, D, C	Tongued and Slurred	2
CHROMATIC	STARTING ON		
	C, D	Tongued and Slurred	2
ARPEGGIOS	Major		
	A, Ab	Tongued and Slurred	12th
	E, Bb, Eb	Tongued and Slurred	2
	Minor		
	A, F	Tongued and Slurred	12 th
	E, C#, D, C	Tongued and Slurred	2
DOMINANT SEVENTHS	IN THE KEYS OF		
	A, G (Starting on E, D)	Tongued and Slurred	2
DIMINISHED SEVENTHS	STARTING ON		
	C#, D	Tongued and Slurred	2

GRADE V: SAXOPHONE

PIECES

(60 marks: 20x3)

Candidates must prepare three pieces, one from each list A, B, and C. All saxophone instruments will have the same List C.

ALTO/BARITONE SAXOPHONE

LIST A:

COMPOSER	PIECE	PUBLICATION	EDITION
Albéniz	Tango	<i>Tango Op. 165 No. 2</i>	Schott
Bizet	Orchestra Solo (from L'Arlésienne Suite No. 1)	<i>Time Pieces for E-flat Saxophone, vol. 2</i>	ABRSM
Debussy	The Little Shepherd	<i>Debussy Saxophone Album</i>	Universal Edition
Fauré	Berceuse	<i>Berceuse Op. 16</i>	Leduc

LIST B:

COMPOSER	PIECE	PUBLICATION	EDITION
Desmond	Take Five	<i>Take Ten for E-flat Saxophone and Piano</i>	Universal Edition
Kershaw	Tango till You Drop!	<i>Latin Nights for Alto Saxophone</i>	Hunt
Kodály	No. 4: The Battle and Defeat of Napoleon	<i>Alto Saxophone Solos, vol. 1</i>	Chester/Music Sales
Norton	No. 1: Turkey in the Stray	<i>The Christopher Norton Concert Collection for Alto Saxophone</i>	Boosey & Hawkes
Prokofiev	Kijé's Wedding	<i>Lieutenant Kijé Suite</i>	Schauer
Rodriguez	No. 5: La Cumparsita	<i>Play Latin for Alto Saxophone</i>	Faber

SOPRANO/TENOR SAXOPHONE

LIST A:

COMPOSER	PIECE	PUBLICATION	EDITION
Bizet	Orchestra Solo (from L'Arlésienne Suite No. 1)	<i>Time Pieces for B♭ Saxophone, vol. 2</i>	ABRSM
Dvořák	No. 5	<i>Solos for Tenor Saxophone Player</i>	Schirmer/Music Sales
Purcell	Rondo (from Abdelazar)	<i>Take Another Ten for Saxophone</i>	Universal Edition
Rodríguez	La Cumparsita	<i>Selected Solos for Soprano/Tenor Saxophone (Grades 4–6)</i>	Faber
Telemann	Aria	<i>Classical Pieces: Saxophone Solos</i>	Schott

GRADE V: SAXOPHONE

LIST B:

COMPOSER	PIECE	PUBLICATION	EDITION
Bennett	An Urge to Splurge	<i>The Jazz Collection for Tenor or Soprano Saxophone</i>	Faber
Harris	Saxsequential	<i>Selected Solos for Soprano/Tenor Saxophone (Grades 4–6)</i>	Faber
Kershaw	Tango till you Drop!	<i>Latin Nights for Tenor Saxophone</i>	Hunt Edition
Lutosławski	March(from Three Youthful Pieces)	<i>Time Pieces for B♭ Saxophone, vol. 2</i>	ABRSM
Norton	No. 1: Turkey in the Straw	<i>The Christopher Norton Concert Collection for Tenor Saxophone</i>	Boosey & Hawkes
Prokofiev	Kijé's Wedding	<i>Lieutenant Kijé Suite (arr. Maganini)</i>	Schauer

ALTO/BARITONE/SOPRANO/TENOR SAXOPHONE

LIST C:

COMPOSER	PIECE	PUBLICATION	EDITION
Grumbley	No. 16: Icon See Clearly Now	<i>Double Click!! 30 Byte-Size Pieces for Solo Saxophone</i>	Gumbles Publications
Harris	Study No. 37	<i>80 Graded Studies, Book 1</i>	Faber
Harris	Study No. 42	<i>80 Graded Studies, Book 1</i>	Faber
Lewin	Coast Road	<i>22 Unaccompanied Pieces for Saxophone</i>	ABRSM
Lewin	Golden Sands	<i>22 Unaccompanied Pieces for Saxophone</i>	ABRSM
Rae	No. 3: Groove It!	<i>20 Modern Studies for Saxophone</i>	Universal Edition
Rae	No. 14: Ben's Blues	<i>36 Modern Studies</i>	Universal Edition
Rae	No. 16: Dave's Magic Crumble	<i>36 Modern Studies</i>	Universal Edition
Wilson	Vishuddha	<i>The Seven Chakra for Solo Saxophone</i>	Camden Music

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.).

GRADE V: SAXOPHONE

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. Candidates are expected to respond using Italian terms.
- 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 already heard in the aural observation; the extract will be played once.
- Sing, hum, or whistle a three-bar major or minor melody (range of an octave) which will be played three times. The pulse will be provided, as well as the tonic chord and starting note.

Reading

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

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

SIGHT-READING ALTO/BARITONE/SOPRANO/TENOR SAXOPHONE (10 marks)

Candidates will have 30 seconds to observe the piece before playing

An 8-bar melody in simple duple, triple, quadruple time, or compound duple, triple time in a major key up to 4#s and 3bs, and minor keys up to 2bs. Accidentals may feature. Note values of quavers, crotchet, minims, dotted minims, semibreves, and quaver to crotchet rests. Staccato, slurred, and tied notes as well as tenuto and accent marks.

GRADE VI: SAXOPHONE

SCALES AND ARPEGGIOS

(15 marks)

All scales and arpeggios are to be played from memory.

SCALES	KEYS	ARTICULATION (examiner's choice)	OCTAVES
	Major		
	G, A \flat	Tongued and Slurred	12th
	D, B, F \sharp , B \flat	Tongued and Slurred	2
	Minor: harmonic AND melodic (examiner's choice)		
	G, G \sharp	Tongued and Slurred	12 th
	E, B, D	Tongued and Slurred	2
CHROMATIC	STARTING ON B	Tongued and Slurred	2
ARPEGGIOS	Major		
	G, A \flat	Tongued and Slurred	12th
	D, B, F \sharp , B \flat	Tongued and Slurred	2
	Minor		
	G, G \sharp	Tongued and Slurred	12 th
	E, B, D	Tongued and Slurred	2
DOMINANT SEVENTHS	IN THE KEYS OF		
	B \flat , E \flat	Tongued and Slurred	2
	(Starting on F, B \flat)		
DIMINISHED SEVENTHS	STARTING ON		
	B, C	Tongued and Slurred	2

GRADE VI: SAXOPHONE

PIECES

(60 marks: 20x3)

Candidates must prepare three pieces, one from each list A, B, and C. All saxophone instruments will have the same List C.

ALTO/BARITONE SAXOPHONE

LIST A:

COMPOSER	PIECE	PUBLICATION	EDITION
Debussy	Arabesque No. 1	<i>Debussy Saxophone Album</i>	Universal Edition
Debussy	Golliwogg's Cake Walk	<i>Debussy Saxophone Album</i>	Universal Edition
Mozart	Minuet	<i>Solos for the Alto Saxophone Player</i>	Shirmer/Music Sales
Rachmaninov	Vocalise	<i>John Harle's Saxophone Album</i>	Boosey & Hawkes
Sparke	No.1: Little Overture	<i>Super Solos for Alto Saxophone</i>	Anglo Music
Williams	Dance of Job's Comforters	<i>Saxophone Solos, vol. 2</i>	Chester

LIST B:

COMPOSER	PIECE	PUBLICATION	EDITION
Buckland	No. 5: Travellin' Light	<i>Café Europa for Alto Saxophone</i>	Astute Music
Massenet	Meditation (from Thais)	<i>The Classic Experience for Alto Saxophone</i>	Cramer
Maurice	No. 3: La Boumiano	<i>Tableaux de Provence for Alto Saxophone</i>	Lemoine
Norton	No. 14: Black Sheep of the Family	<i>The Christopher Norton Concert Collection for Alto Saxophone</i>	Boosey & Hawkes
Rae	Situation Comedy	<i>Take Ten for E-flat Saxophone and Piano</i>	Universal Edition
Satie	Prelude (from Jack-in-the-Box No. 1)	<i>Satie Saxophone Album</i>	Universal Edition

SOPRANO/TENOR SAXOPHONE

LIST A:

COMPOSER	PIECE	PUBLICATION	EDITION
Ravel	No. 1: Bolero	<i>Saxophone Solos for Bb Tenor vol. 2</i>	Chester
Granados	No. 7: Playera	<i>Solos for Tenor Saxophone Player</i>	Schirmer/Music Sales
Mendelssohn	No. 9: Song Without Words	<i>Solos for Tenor Saxophone Player</i>	Schirmer/Music Sales
Schumann	No. 13: Romance No. 1	<i>Solos for Tenor Saxophone Player</i>	Schirmer/Music Sales
Sparke	No. 1: Little Overture	<i>Super Solos for Tenor Saxophone</i>	Anglo Bolero

GRADE VI: SAXOPHONE

LIST B:

COMPOSER	PIECE	PUBLICATION	EDITION
Buckland	No. 5: Travellin' Light	<i>Café Europa for Tenor Saxophone</i>	Astute
Harris	Music of the Spheres	<i>Selected Solos for Soprano/Tenor Saxophone (Grades 4–6)</i>	Faber
Moszkowski	No. 10: Spanish Dance No. 2	<i>Solos for Tenor Saxophone Player</i> (ed. Teal)	Schirmer/Music Sales
Norton	No. 14: Black Sheep of the Family	<i>The Christopher Norton Collection for Tenor Saxophone</i>	Boosey & Hawkes
Scott	Zebra Crossing	<i>Zebra Crossing for Tenor Saxophone and Piano</i>	Astute

ALTO/BARITONE/SOPRANO/TENOR SAXOPHONE

LIST C:

COMPOSER	PIECE	PUBLICATION	EDITION
Ferling	No. 18	<i>Quarante-Huit Études</i>	Leduc
Gariboldi	Study No. 65	<i>Easy Classical Studies</i>	Universal Edition
Gumbley	No. 26: Just Browsing	<i>Double Click!! 30 Byte-Size Pieces for Solo Saxophone</i>	Gumbles Publications Rae
Lange	Vintage Dance	<i>Twenty-Two Unaccompanied Pieces for Saxophone</i>	ABRSM
Lewin	Hawk gets Bird	<i>Twenty-Two Unaccompanied Pieces for Saxophone</i>	ABRSM
Rae	No. 18: Chocolate Paradise	<i>36 More Modern Studies</i>	Universal Edition
Rae	No. 20: Dynamite	<i>36 More Modern Studies</i>	Universal Edition
Rae	Helix	<i>20 Modern Studies for Solo Saxophone</i>	Universal Edition
Rae	Latin Jive	<i>20 Modern Studies for Solo Saxophone</i>	Universal Edition

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 (major keys up to 2♯s and 2♭s, minor keys up to 1♯ and 1♭). Describe the time signature as simple or compound and 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

GRADE VI: SAXOPHONE

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

Intervals

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

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

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

SIGHT-READING ALTO/BARITONE/SOPRANO/TENOR SAXOPHONE (10 marks)

Candidates will have 30 seconds to observe the piece before playing

A 12-bar melody in simple duple, triple, quadruple time, or compound duple, triple time in a major key up to 4#s and 3bs, and minor keys up to 2#s and 2bs. Accidentals may feature. Note values of semiquavers to semibreves, and quaver to crotchet rests. Quaver triplets and syncopated notes may be included, as well as staccato, slurred, and tied notes, and tenuto and accent marks.

GRADE VII: SAXOPHONE

SCALES AND ARPEGGIOS

(15 marks)

All scales and arpeggios are to be played from memory.

SCALES	KEYS	ARTICULATION (examiner's choice)	OCTAVES
	Major		
	G, Ab, F#	Tongued and Slurred	12th
	C, D, B, C#, Bb, Eb	Tongued and Slurred	2
	Minor: harmonic AND melodic (examiner's choice)		
	A, F#, G #	Tongued and Slurred	12 th
	B, C, F, Bb	Tongued and Slurred	2
CHROMATIC	STARTING ON Bb	Tongued and Slurred	Up to high F
IN THIRDS	D Major	Tongued and Slurred	2
ARPEGGIOS	Major		
	G, Ab, F#	Tongued and Slurred	12th
	C, D, B, C#, Bb, Eb	Tongued and Slurred	2
	Minor		
	A, F#, G #	Tongued and Slurred	12 th
	B, C, F, Bb	Tongued and Slurred	2
DOMINANT SEVENTHS	IN THE KEYS OF		
	A, Bb, Ab	Tongued and Slurred	2
	(Starting on E, F, Eb)		
DIMINISHED SEVENTHS	STARTING ON		
	C, C#, D	Tongued and Slurred	2

GRADE VII: SAXOPHONE

PIECES

(60 marks: 20 x 3)

Candidates must prepare three pieces, one from each list A, B, and C. All saxophone instruments will have the same List C.

ALTO/BARITONE SAXOPHONE

LIST A:

COMPOSER	PIECE	PUBLICATION	EDITION
Bach	1 st mvt (Allegro)	<i>Sonata in G Minor BWV 1020</i>	Universal Edition
Bozza	Aria	<i>Aria for Alto Saxophone</i>	Leduc
Handel	Allegro AND Largo AND Finale	<i>Op. 1 No. 12</i>	Leduc
Haydn	Gypsy Rondo	<i>Solos for the Alto Saxophone</i>	Shirmer/Music Sales
Maurice	No. 1: Farandoulo di Chatouno	<i>Tableaux de Provence for Alto Saxophone</i>	Lemoine
Maurice	No. 4: Dis Alyscamps L'amo souspire	<i>Tableaux de Provence for Alto Saxophone</i>	Lemoine
Sparke	No. 6: Moto Perpetuo	<i>Super Solos for Alto Saxophone</i>	Anglo Music

LIST B:

COMPOSER	PIECE	PUBLICATION	EDITION
Bennett	3 rd mvt	<i>Three Piece Suite for Alto Saxophone and Piano</i>	Novello
Carr	Habanera	<i>Four Comedy Dances, E-flat edition</i>	Kendor Music/Music Sales
Debussy	Danse Bohémienne	<i>Claude Debussy Saxophone Album</i>	Universal Edition
Milhaud	2 nd mvt	<i>Scaramouche</i>	Salabert
Ravel	Pièce en forme de Habanera	<i>Pièce en forme de Habanera</i>	Leduc
Schultheiss	Witch Hunt	<i>Witch Hunt for Alto Saxophone</i>	Saxtet

SOPRANO/TENOR SAXOPHONE

LIST A:

COMPOSER	PIECE	PUBLICATION	EDITION
Bach	1 st mvt (Allegro)	<i>Sonata in G Minor, BMV 1020 (Eb/Bb edition)</i>	Universal Edition
Harvey	No. 5: Rue Maurice-Bertaux	<i>Tenor Saxophone Solos, vol. 2</i>	Chester/Music Sales
Saint-Saëns	No. 11: (Allegro Appassionato, Op. 43)	<i>Solos for Tenor Saxophone Player</i>	Shirmer/Music Sales
Singelée	Fourth Solo de Concert	<i>Fourth Solo de Concert</i>	Molenaar/Phoenix Music
Sparke	No. 6: Moto Perpetuo	<i>Super solos for Tenor Saxophone</i>	Anglo Music

GRADE VII: SAXOPHONE

LIST B:

COMPOSER	PIECE	PUBLICATION	EDITION
Villa-Lobos	2 nd mvt (Lento)	<i>Fantasia for Soprano or Tenor Saxophone</i>	PeerMusic Classical
Piazzolla	Café 1930	<i>Histoire du Tango</i>	Lemoine
Ravel	Pièce en form de Habanera	<i>Pièce en form de Habanera</i>	Leduc
Scott	Fujiko	<i>Fujiko for Soprano or Tenor Saxophone</i>	Astute

ALTO/BARITONE/SOPRANO/TENOR SAXOPHONE

LIST C:

COMPOSER	PIECE	PUBLICATION	EDITION
Bach	2 nd mvt (Allemande)	<i>Suite No. 1 for Solo Saxophone</i>	Lemoine
Buckland	No. 15: Brazilian Walk	<i>Solo Saxophone, Book 1</i>	Astute
Ferling	No. 8	<i>Quarante-Huit Études</i>	Leduc
Rae	No. 1: Ignition	<i>12 Modern Études for Solo Saxophone</i>	Universal Edition
Rae	No. 6: Tabasco	<i>12 Modern Études for Solo Saxophone</i>	Universal Edition
Rae	No. 26: Return Flight	<i>36 More Modern Studies</i>	Universal Edition
Rae	No. 28: Scale Force	<i>36 More Modern Studies</i>	Universal Edition
Rae	Inside-Out	<i>20 Modern Studies for Solo Saxophone</i>	Universal Edition

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 2[♭]s. 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.

GRADE VII: SAXOPHONE

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.
- 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 minor melody up to 1♯ and 1♭ (range of up to an octave, including skips of a third and leaps of a fifth) in either simple triple or quadruple time. The starting pitch will be altered to accommodate the candidate's range where requested. The tonic chord and starting note will be provided.

Intervals

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

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

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

SIGHT-READING ALTO/BARITONE/SOPRANO/TENOR SAXOPHONE (10 marks)

Candidates will have 30 seconds to observe the piece before playing

A 12-bar melody in simple duple, triple, quadruple time, or compound duple, triple time in a major key up to 4♯s and 4♭s, and minor keys up to 3♯s and 3♭s. Accidentals may feature and syncopated rhythms. Note values of semiquavers to semibreves, and quaver to crotchet rests. Quaver triplets and syncopated notes may be included, as well as staccato, slurred, and tied notes, and tenuto and accent marks. Dynamics from *pp* to *ff* including *dim.* & *cresc.* and possible *rit.* near the end of the piece.

GRADE VIII: SAXOPHONE

SCALES AND ARPEGGIOS

(15 marks)

All scales and arpeggios are to be played from memory.

SCALES	KEYS	ARTICULATION (examiner's choice)	
	Major		OCTAVE(S)
	G, A, F#, Ab	Tongued and Slurred	12th
	C, D, E, B, Db, Eb, Bb, F	Tongued and Slurred	2
	Minor: harmonic AND melodic (examiner's choice)		
	A, F#, G#, G	Tongued and Slurred	12 th
	E, B, C#, Eb, Bb, F, C, D	Tongued and Slurred	2
CHROMATIC	STARTING ON		
	Bb	Tongued and Slurred	up to high F#
	Eb, E, F, F#	Tongued and Slurred	2
IN THIRDS	Major: Bb, Eb	Tongued and Slurred	2
WHOLE TONE	STARTING ON C, C#	Tongued and Slurred	2
ARPEGGIOS	Major		
	G, A, F#, Ab	Tongued and Slurred	12th
	C, D, E, B, Db, Eb, Bb, F	Tongued and Slurred	2
	Minor		
	A, F#, G #, G	Tongued and Slurred	12 th
	E, B, C#, Eb, Bb, F, C, D	Tongued and Slurred	2
DOMINANT SEVENTHS	IN THE KEYS OF C, D, B, C# (Starting on G, A, F#, G#)	Tongued and Slurred	1
	In the keys of G, A, E, F#, F, Bb Eb, Ab		
	Starting on D, E, B, C#, C, F, Bb, Eb	Tongued and Slurred	2
DIMINISHED SEVENTHS	STARTING ON Bb, B, C	Tongued and Slurred	2

GRADE VIII: SAXOPHONE

PIECES

(60 marks: 20x3)

Candidates must prepare three pieces, one from each list A, B, and C. All saxophone instruments will have the same List C.

ALTO/BARITONE SAXOPHONE

LIST A:

COMPOSER	PIECE	PUBLICATION	EDITION
Bach	2 nd and 3 rd mvts	<i>Sonata in G Minor BWV 1020</i>	Universal Edition
Bennett	No. 1: Samba Triste	<i>Three Piece Suite for Alto Saxophone</i>	Novello/Music Sales
Grovez	Sarabande and Allegro	<i>Sarabande and Allegro</i>	Leduc
Milhaud	Vif	<i>Scaramouche for Alto Saxophone</i>	Salabert
Ridout	Concertino No. 1 for Saxophone	<i>Concertino No. 1 for Saxophone</i>	Emerson
Singelée	Concertino for Alto Saxophone	<i>Concertino for Alto Saxophone Op. 78</i>	Lemoine
Vivaldi	1 st and 2 nd mvts (Adagio & Vivace)	<i>Sonata in G Minor RV 28</i>	Christina Leonard Publications

LIST B:

COMPOSER	PIECE	PUBLICATION	EDITION
Françaix	Dances 1 and 3 and 5	<i>Five Exotic Dances</i>	Schott
Hold	Tango and Charleston	<i>Tango and Charleston for Alto Saxophone</i>	Thames
Jolivet	Fantaisie-Impromptu	<i>Fantaisie-Impromptu for Saxophone and Piano</i>	Leduc
Maurice	No. 5: Lou Cabridan	<i>Tableaux de Provence for Alto Saxophone</i>	Lemoine
Schulhoff	1 st and 2 nd mvts	<i>Hot-Sonate for Alto Saxophone</i>	Schott
Wood	Schwarzer Tänzer	<i>Schwarzer Tänzer for Saxophone</i>	Saxtet Publications

SOPRANO/TENOR SAXOPHONE

LIST A:

COMPOSER	PIECE	PUBLICATION	EDITION
Bach	2 nd and 3 rd mvts	<i>Sonata in G Minor</i>	Universal Edition
Demersseman	Premier Solo (Andante et Boléro)	<i>Premier Solo for Tenor Saxophone</i>	Lemoine
Dubois	Vieille Chanson and Rondinade	<i>Vieille Chanson and Rondinade for Tenor Saxophone</i>	Billaudot
Tuthill	2 nd and 3 rd mvts	<i>Sonata for Tenor Saxophone Op. 56</i>	Southern Music

GRADE VIII: SAXOPHONE

LIST B:

COMPOSER	PIECE	PUBLICATION	EDITION
Albeniz	Mallorca	<i>Mallorca</i>	Music Sales
Bullard	Workout for Tenor or Soprano Saxophone	<i>Workout for Tenor or Soprano Saxophone</i>	Colne Edition
Piazzolla	Night Club 1960	<i>Histoire du Tango for Soprano Saxophone</i>	Lemoine
Wood	Schwarzer Tänzer	<i>Schwarzer Tänzer for Saxophone (Eb/Bb editions)</i>	Saxtet Publications

ALTO/BARITONE/SOPRANO/TENOR SAXOPHONE

LIST C:

COMPOSER	PIECE	PUBLICATION	EDITION
Bach	Minuet 1 and Gigue	<i>Suite No. 1 for Solo Saxophone</i>	Lemoine
Farrell, Eibhlís	Arioso	<i>Arioso (1994)</i>	Contemporary Music Centre
Ferling	No. 20	<i>Quarante-Huit Études</i>	Leduc
Ferling	No. 26	<i>Quarante-Huit Études</i>	Leduc
Rae	No. 7: If Only	<i>12 Modern Études for Solo Saxophone</i>	Universal Edition
Rae	No. 19: Side-Winder	<i>20 Modern Studies for Solo Saxophone</i>	Universal Edition
Rae	No. 32: Climbing the Walls	<i>36 More Modern Studies</i>	Universal Edition
Wilson, J	Sahasrara	<i>The Seven Chakra for Solo Saxophone</i>	Camden Music
Wilson, I	I Sleep at Waking	<i>I Sleep at Waking for Solo Alto Saxophone</i>	Camden Music

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 3b's and minor keys up to 2♯s and 2b's.) After the first or second hearing comment as requested on the structure of the piece as well as similarities and differences between sections. After the second hearing, describe the cadences and modulations indicated by the examiner.

GRADE VIII: SAXOPHONE

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. Major keys up to 3♯s and 2♭s and minor keys up to 1♯s and 1♭s). The starting pitch of the test will be altered to accommodate the candidate's range where requested. The tonic chord and starting note will be provided. Tonic sol-fa is equally accepted.

Intervals and Triads

- Sing, hum, whistle, or sing in sol-fa both notes from a selection of major, minor, and perfect harmonic intervals (major second to perfect octave, minor third and minor sixth) played twice by the examiner; 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 8* by Jean Archibald and Bernadette Marmion has been specifically designed for RIAM theory Grade VIII and is available from music stockists.

SIGHT-READING ALTO/BARITONE/SOPRANO/TENOR SAXOPHONE (10 marks)

Candidates will have 30 seconds to observe the piece before playing

A 12-bar melody in simple duple, triple, quadruple time, or compound duple, triple time in a major key up to 4♯s and 4♭s, and minor keys up to 3♯s and 3♭s. Accidentals may feature and syncopated rhythms. Note values of semiquavers to semibreves, and quaver to crotchet rests. Quaver triplets and syncopated notes may be included, as well as staccato, slurred, and tied notes, and tenuto and accent marks. Dynamics from *pp* to *ff* including *dim.* & *cresc.* Lively tempo with possible *rit.* near the end of the piece.

SENIOR CERTIFICATE: SAXOPHONE

SCALES AND ARPEGGIOS

(15 marks)

All scales and arpeggios are to be played from memory.

SCALES	KEYS	ARTICULATION (examiner's choice)	
	Major		OCTAVES
	C, G, D, A, E, B, F#, Db, Ab, Eb, Bb, F	Tongued and Slurred	Up to highest note F/ F#
	Minor: harmonic AND melodic (examiner's choice)		
	A, E, B, F#, C#, G#, Eb, Bb, F, C, G, D	Tongued and Slurred	Up to highest note F/ F#
CHROMATIC	STARTING ON any note	Tongued and Slurred	Up to highest note F#
IN THIRDS	Major:		
	B	Tongued and Slurred	Up to highest note F#
	Minor: harmonic AND melodic (examiner's choice)		
	B	Tongued and Slurred	Up to highest note F#
WHOLE TONE	STARTING ON B, Bb	Tongued and Slurred	Up to highest note F/ F#
ARPEGGIOS	Major		
	C, G, D, A, E, B, F#, Db, Ab, Eb, Bb, F	Tongued and Slurred	Up to highest note F/ F#
	Minor		
	A, E, B, F#, C#, G#, Eb, Bb, F, C, G, D	Tongued and Slurred	Up to highest note F/ F#
DOMINANT SEVENTHS	IN THE KEYS OF		
	C, G, D, A, E, B, F#	Tongued and Slurred	Up to highest note F/ F#
	(Starting on G, D, A, E, B, F#, C#)		
	F, Bb, Eb, Ab, Db	Tongued and Slurred	Up to highest note F/ F#
	(Starting on, C, F, Bb, Eb, Ab)		
DIMINISHED SEVENTHS	STARTING ON Bb, B, C, C#, D, Eb, F	Tongued and Slurred	Up to highest note F/ F#

SENIOR CERTIFICATE: SAXOPHONE

PIECES

(60 marks: 20x3)

Candidates must prepare three pieces, one from each list A, B, and C. All saxophone instruments will have the same List C.

ALTO/BARITONE SAXOPHONE

LIST A:

COMPOSER	PIECE	PUBLICATION	EDITION
Bach	All three movements (no repeats)	<i>Sonata in G Minor</i>	Universal Edition
Bozza	Fantasie Italienne	<i>Fantasie Italienne</i>	Leduc
Grovlez	Sarabande and Allegro	<i>Sarabande et Allegro pour Saxophone Alto et Piano</i>	Leduc
Heiden	1 st mvt (Allegro)	<i>Sonata in E-flat</i>	Schott
Jolivet	Fantasie-Improptu	<i>Fantasie-Improptu</i>	Leduc
Leclair	Adagio and Allemande and Gigue	<i>Les Classiques du Saxophone No. 104</i>	Leduc
Schocker	1 st mvt (Allegro moderato)	<i>Sonata for Alto Saxophone</i>	Presser
Tcherepnin	Sonatine Sportive	<i>Sonatine Sportive</i>	Leduc

LIST B:

COMPOSER	PIECE	PUBLICATION	EDITION
Carmichael	Nos 2 and 3(Obsession & Bahama)	<i>Latin American Dances for Alto Saxophone</i>	Emerson
Françaix	Any three dances	<i>Cinq Danses Exotiques for Alto Saxophone</i>	Schott
Harbison	Say It!	<i>Twenty Authentic Bebop Jazz Solos</i>	Abersold
Harbison	The Pope's Way	<i>Twenty Authentic Bebop Jazz Solos</i>	Abersold
Milhaud	3 rd mvt	<i>Scaramouche</i>	Salabert
O'Connell, K.	1 st mvt	<i>Sonata for Saxophone and Piano</i>	CMC
Rae	2 nd and 3 rd mvts (Bleu & East Coast Mainline)	<i>Sonatina for Alto Saxophone</i>	Reedimensions

SOPRANO/TENOR SAXOPHONE

LIST A:

COMPOSER	PIECE	PUBLICATION	EDITION
Bach	3 rd and 4 th mvts	<i>Sonata da Gamba, No. 2 in D</i> (trans. for Tenor Saxophone)	Saxtet Publications
Guilhaud	First Concertino	<i>First Concertino</i> (trans. for Tenor Saxophone)	Rubank
Handel	Sonata in G Minor	<i>Sonata in G Minor Op. 2 No. 6</i>	Leduc

SENIOR CERTIFICATE: SAXOPHONE

LIST A: continued

COMPOSER	PIECE	PUBLICATION	EDITION
Martin	Ballade	<i>Ballade for Tenor Trombone/Saxophone</i>	Universal Edition
Singelée	Concerto for Tenor Sax.	<i>Concerto for Tenor Saxophone Op. 57</i>	Lemoine

LIST B:

COMPOSER	PIECE	PUBLICATION	EDITION
Cowles	Of Spain	<i>Cowles of Spain for Tenor Saxophone</i>	Studio Music
Ellerby	3 rd and 5 th mvts	<i>Albion Dances for Tenor Saxophone</i>	Studio Music
Rae	2 nd and 3 rd mvts	<i>Sonatina for Soprano Saxophone</i>	Reedimensions
Villa-Lobos	1 st mvt	<i>Fantasia</i>	PeerMusic Classical

ALTO/BARITONE/SOPRANO/TENOR SAXOPHONE

LIST C:

COMPOSER	PIECE	PUBLICATION	EDITION
Buckley	Arabesque	<i>Arabesque</i>	John Buckley Publications
Dubois	Gigue	<i>Suite Français</i>	Leduc
Ferling	No. 36	<i>Quarante-Huit Études</i>	Leduc
Ferling	No. 40	<i>Quarante-Huit Études</i>	Leduc
Purcell	Study for Sax	<i>Study for Sax</i>	Contemporary Music Centre
Rae	No. 33: Mambo à la Funk	<i>36 Modern Studies</i>	Universal Edition
Rae	No. 36: Devil's Brew	<i>36 Modern Studies</i>	Universal Edition
Rae	Cyclone	<i>20 Modern Studies for Solo Saxophone</i>	Universal Edition

VIVA VOCE

(5 marks)

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

- Answer questions on the mechanism of the saxophone
- 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

SENIOR CERTIFICATE: SAXOPHONE

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 (major keys up to 3♯s and 3♭s and minor keys up to 2♯s and 1♭s). The starting pitch will be altered to accommodate the candidate's range where requested and the tonic chord will be provided.

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

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

SIGHT-READING ALTO/BARITONE/SOPRANO/TENOR SAXOPHONE

(10 marks)

Candidates will have 30 seconds to observe the piece before playing

A 12-bar melody in simple, compound, or irregular times in a major key up to 4♯s and 4♭s, and minor keys up to 3♯s and 3♭s. Accidentals may feature and syncopated rhythms. Note values of semiquavers to semibreves, and quaver to crotchet rests. Quaver triplets and syncopated notes may be included, as well as staccato, slurred, and tied notes, and tenuto and accent marks. Dynamics from *pp* to *ff* including *dim.* & *cresc.* Lively tempo with possible *rit.* near the end of the piece.

BASSOON

Compiled by John Hearne and Michael Jones

BASSOON EXAM CHECKLIST

- ✓ Please have your bassoon ready to play when called for your exam.
- ✓ Remember to bring a copy of the music for the examiner.
- ✓ Original copies must also be in the room; candidates without original music will result in disqualification.
- ✓ Three pieces, one from Lists A, B, and C, must be chosen. In some instances, there will be more than one edition available in which case those listed in the syllabus are suggested; any other authoritative edition will be accepted.
- ✓ Take note of the pieces that need to be accompanied and unaccompanied: failure to do so will result in no marks awarded for the piece(s) in question. You must supply your own accompanist
- ✓ The accompaniment part should be the original accompaniment; in some cases it may be slightly altered but it should not negatively impact on the performance or the style of the piece.
- ✓ All scales, arpeggios, and exercises must be performed from memory.
- ✓ If you are taking your exam in a centre outside of the Royal Irish Academy of Music in Dublin, and in a centre with which you are not familiar, please bring your own music stand.
- ✓ Where applicable, remember to bring your successful RIAM Theory & Harmony result sheet and/or certificate to the practical exam for the equivalent grade or higher; you will be exempt from the theory or aural/theoretical tests as appropriate. (Please note: only RIAM Theory & Harmony exams for Local Centre and internal RIAM musicianship exams are accepted. No exceptions can be made.)

GRADE I: BASSOON

SCALES AND ARPEGGIOS

(15 marks)

All scales and arpeggios to be played from memory

SCALES	KEYS	ARTICULATION (examiner's choice)	OCTAVE
	Major		
	C, F	Tongued and Slurred	1
ARPEGGIOS	Major		
	C, F	Tongued and Slurred	1

PIECES

(60 marks: 20x3)

The candidate should choose one piece from each list A, B, and C.

LIST A:

COMPOSER	PIECE	PUBLICATION	EDITION
Hilling and Bergman	Ostinato No. 1	<i>First Book of Bassoon Solos</i>	Faber
Hilling and Bergman	Yugoslav Dance No. 2	<i>First Book of Bassoon Solos</i>	Faber
Hilling and Bergman	Czech Dance No. 4	<i>First Book of Bassoon Solos</i>	Faber
Sheen	Rondo No. 3	<i>The Really Easy Bassoon Book</i>	Faber
Sheen	Duet No. 2	<i>The Really Easy Bassoon Book</i>	Faber

LIST B:

COMPOSER	PIECE	PUBLICATION	EDITION
Arr. Carol Barratt	In the Limelight	<i>Bravo! Bassoon</i>	Boosey & Hawkes
Arr. Carol Barratt	Rise and Shine	<i>Bravo! Bassoon</i>	Boosey & Hawkes
John Burness	<u>Any two pieces</u>	<i>Four Easy Pieces</i>	Patersons
Wastall	Allemande (page 17)	<i>Learn as you Play Bassoon</i>	Boosey & Hawkes

LIST C:

COMPOSER	PIECE	PUBLICATION	EDITION
Anonymous	No. 12 (Czech Folk Tune)	<i>90 Easy Bassoon Studies</i>	Emerson
Weissenborn	No. 5 (page 3)	<i>Bassoon Studies Op. 8 vol. 1</i>	Edition Peters
Weissenborn	No. 6 (page 3)	<i>Bassoon Studies Op. 8 vol. 1</i>	Edition Peters

GRADE I: BASSOON

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 i.e. treble or bass).

Memory

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

Reading

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

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

SIGHT-READING (10 marks)

Candidates will have 30 seconds to observe the piece before playing

A melody up to 8 bars in simple triple time in the key of C major. Note values of crotchets, minims, and dotted minims. Slur and staccato markings. Dynamics (*p* to *mf*). Tempo marking *andante*.

GRADE II: BASSOON

SCALES AND ARPEGGIOS (15 marks)

All scales and arpeggios to be played from memory

SCALES	KEYS	ARTICULATION (examiner's choice)	OCTAVE
	Major		
	C, G, F	Tongued and Slurred	1
	Harmonic Minor		
	A	Tongued and Slurred	1
ARPEGGIOS	Major		
	C, G, F	Tongued and Slurred	1
	Minor		
	A	Tongued and Slurred	1

PIECES (60 marks: 20x3)

The candidate should choose one piece from each list A, B, and C.

LIST A:

COMPOSER	PIECE	PUBLICATION	EDITION
Arr. Hilling & Bergan	Prelude No. 25	<i>First Book of Bassoon Solos</i>	Faber
Arr. Sheen	No. 2	<i>Going Solo-Bassoon</i>	Faber
Sheen	No. 4: the Dancing Lesson	<i>The Really Easy Bassoon Book 1</i>	Faber
Arr. Wastall	Rigaudon	<i>Learn as you Play Bassoon</i>	Boosey & Hawkes

LIST B:

COMPOSER	PIECE	PUBLICATION	EDITION
Hilling & Bergan	No. 3: Polka	<i>First Book of Bassoon Solos</i>	Faber
Hilling & Bergan	No. 5: Barcarolle	<i>First Book of Bassoon Solos</i>	Faber
Wedgwood	Easy Tiger	<i>Really Easy Jazzin' About for Bassoon</i>	Faber
Wedgwood	Riding out West	<i>Really Easy Jazzin' About for Bassoon</i>	Faber

LIST C:

COMPOSER	PIECE	PUBLICATION	EDITION
Chris Allen	No. 7	<i>Progressive Studies for Bassoon</i>	Spartan Press
Weissenborn	No. 7 (page 3)	<i>Bassoon Studies Op. 8 vol. 1</i>	Edition Peters
Weissenborn	No. 9 (page 3)	<i>Bassoon Studies Op. 8 vol. 1</i>	Edition Peters

GRADE II: BASSOON

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 (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 the 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.

SIGHT-READING (10 marks)

Candidates will have 30 seconds to observe the piece before playing

A 4-bar in simple triple and quadruple time in the key of C major. Note values of quavers, crotchets, minims, dotted minims, and crotchet rests. Slur and staccato markings. Dynamics (*p* to *mf*). Tempo marking *andante*.

GRADE III: BASSOON

SCALES AND ARPEGGIOS (15 marks)

All scales and arpeggios to be played from memory

SCALES	KEYS	ARTICULATION (examiner's choice)	OCTAVE(S)
	Major		
	C, G, F	Tongued and Slurred	2
	Harmonic Minor		
	A, D, C	Tongued and Slurred	1
ARPEGGIOS	Major		
	C, G, F	Tongued and Slurred	2
	Minor		
	A, D, C	Tongued and Slurred	1

PIECES (60 marks: 20x3)

The candidate should choose one piece from each list A, B, and C.

LIST A:

COMPOSER	PIECE	PUBLICATION	EDITION
Galliard	3 rd mvt, Sonata No. 5	<i>Six Sonatas vol. 2</i>	IMC
Sheen	No. 5: Dulcian	<i>The Really Easy Bassoon Book 1</i>	Faber
Sheen	No. 6: Russian Folksong	<i>The Really Easy Bassoon Book 1</i>	Faber
Wedgwood	Hot Chili	<i>Really Easy Jazzin' About for Bassoon</i>	Faber

LIST B:

COMPOSER	PIECE	PUBLICATION	EDITION
Wastall	Cellerman's Song	<i>Learn as you Play Bassoon</i>	Boosey & Hawkes
Wastall	Quick Dance	<i>Learn as you Play Bassoon</i>	Boosey & Hawkes
Weissenborn	Arioso	<i>Arioso and Humoreske Op. 9</i>	ABRSM

LIST C:

COMPOSER	PIECE	PUBLICATION	EDITION
Jacob	L'Après-midi d'un Dinosaur	<i>Four Sketches</i>	Emerson
Weissenborn	No. 4 (page 7)	<i>Bassoon Studies Op. 8 vol. 1</i>	Edition Peters
Weissenborn	No. 6 (page 8)	<i>Bassoon Studies Op. 8 vol. 1</i>	Edition Peters

GRADE III: BASSOON

THEORY (5 marks)

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

Name and explain

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

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

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 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.

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.

SIGHT-READING (10 marks)

Candidates will have 30 seconds to observe the piece before playing

A 4-bar melody in simple triple and quadruple time with possible upbeat in the key of C, G major, or D minor. Note values of semiquavers to dotted minims, and crotchet rests. Triplets may feature. Slur and staccato markings. Dynamics (*p* to *f* including *cresc.*), lively tempo.

GRADE IV: BASSOON

SCALES AND ARPEGGIOS

(15 marks)

All scales and arpeggios to be played from memory

SCALES	KEYS	ARTICULATION (examiner's choice)	OCTAVES
	Major		
	C, G, D, F, B \flat	Tongued and Slurred	2
	(B \flat to start on the lowest tonic)		
	Harmonic Minor		
	A, D, G, C	Tongued and Slurred	2
CHROMATIC	STARTING ON B\flat, C	Tongued and Slurred	2
ARPEGGIOS	Major		
	C, G, D, F, B \flat	Tongued and Slurred	2
	(B \flat to start on the lowest tonic)		
	Minor		
	A, D, G, C	Tongued and Slurred	2

PIECES

(60 marks: 20x3)

The candidate should choose one piece from each list A, B, and C.

LIST A:

COMPOSER	PIECE	PUBLICATION	EDITION
Galliard	2 nd mvt, Sonata No. 1 in A minor	<i>Six Sonatas vol. 1</i>	IMC
Galliard	4 th mvt, Sonata No. 1 in A minor	<i>Six Sonatas vol. 1</i>	IMC
Merci	2 nd mvt (cantabile)	<i>Sonata in G Minor, Op. 3 No. 4</i>	Schott
Weissenborn	Humoreske	<i>Arioso and Humoreske</i>	ABRSM

LIST B:

COMPOSER	PIECE	PUBLICATION	EDITION
Gordon Jacob	Polka	<i>Four Sketches for Bassoon and Piano</i>	Emerson
Gordon Jacob	A Little Waltz	<i>Four Sketches for Bassoon and Piano</i>	Emerson
Milde	No. 6	<i>Bassoon Solos vol. 1, ed. Waterhouse</i>	Chester Music/Music Sales

GRADE IV: BASSOON

LIST B: continued

COMPOSER	PIECE	PUBLICATION	EDITION
Milde	No. 7	<i>Bassoon Solos vol. 1, ed. Waterhouse</i>	Chester Music/Music Sales
Milde	No. 8	<i>Bassoon Solos vol. 1, ed. Waterhouse</i>	Chester Music/Music Sales
Schumann	The Merry Peasant (page 55)	<i>Learn as you Play Bassoon</i>	Boosey & Hawkes

LIST C:

COMPOSER	PIECE	PUBLICATION	EDITION
Concone	Study No. 7	<i>The Singing Bassoon</i>	Emerson
Concone	Study. No. 11	<i>The Singing Bassoon</i>	Emerson
Weissenborn	No. 2 (page 13)	<i>Bassoon Studies Op. 8 vol. 1</i>	Edition Peters
Weissenborn	No. 4 (page 9)	<i>Bassoon Studies Op. 8 vol. 1</i>	Edition Peters

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. Candidates are expected to respond using Italian terms. 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 already heard in the aural observation; the extract will be played once.

GRADE IV: BASSOON

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

Reading

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

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

SIGHT-READING

(10 marks)

Candidates will have 30 seconds to observe the piece before playing

A 4-bar melody in simple triple and quadruple time with possible upbeat in the key of C, G, D major, or D minor. Note values of semiquavers to dotted minims, and crotchet rests. Triplets may feature. Slur and staccato markings. Dynamics (*p* to *f* including *cresc.*), lively tempo.

NOTES

GRADE V: BASSOON

SCALES AND ARPEGGIOS

(15 marks)

All scales and arpeggios to be played from memory

SCALES	KEYS	ARTICULATION (examiner's choice)	OCTAVES
	Major		
	C, G, D, A, E, B, F, Eb	Tongued and Slurred	2
	Bb	Tongued and Slurred	3
	Harmonic Minor		
	A, E, B, D, G, C, F	Tongued and Slurred	2
CHROMATIC	STARTING ON Bb	Tongued and Slurred	3
ARPEGGIOS	Major		
	C, G, D, A, E, B F, Eb	Tongued and Slurred	2
	Bb	Tongued and Slurred	3
	Minor		
	A, E, B, D, G, C, F	Tongued and Slurred	2

PIECES

(60 marks: 20x3)

The candidate should choose one piece from each list A, B, and C.

LIST A:

COMPOSER	PIECE	PUBLICATION	EDITION
Beethoven	Bagatelle Op. 119 No. 1	<i>Time Pieces for Bassoon, vol. 2</i>	ABRSM
Galliard	1 st mvt, Sonata No. 5	<i>Six Sonatas, vol. 2</i>	IMC
Galliard	4 th mvt, Sonata No. 5	<i>Six Sonatas, vol. 2</i>	IMC
Hindemith	1 st mvt	<i>Sonata</i>	Schott

LIST B:

COMPOSER	PIECE	PUBLICATION	EDITION
Baines	Introduction and Hornpipe	<i>Introduction and Hornpipe</i>	Schott
Galliard	2 nd mvt, Sonata No. 4	<i>Six Sonatas vol. 2</i>	IMC
Rimsky-Korsakov	No. 5: Theme (from Scheherazade)	<i>Going Solo: Bassoon and Piano</i>	Faber

GRADE V: BASSOON

LIST B: continued

COMPOSER	PIECE	PUBLICATION	EDITION
Telemann	4 th mvt	<i>Sonata in F Minor for Bassoon</i>	IMC
Vivaldi	2 nd mvt	<i>Concerto in E minor for Bassoon</i>	IMC

LIST C:

COMPOSER	PIECE	PUBLICATION	EDITION
Bach	Menuetto 1	<i>Cello Suite No. 1</i>	Edition Peters
Burness	No. 1	<i>Variations for solo Bassoon</i>	Paterson
Burness	No. 3	<i>Variations for solo Bassoon</i>	Paterson
Weissenborn	No. 6 (page 16)	<i>Bassoon Studies Op. 8 vol. 1</i>	Edition Peters
Weissenborn	No. 23 (page 28)	<i>Bassoon Studies Op. 8 vol. 1</i>	Edition Peters

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. Candidates are expected to respond using Italian terms.
- State whether the time signature is $\frac{3}{4}$, $\frac{4}{4}$, or $\frac{6}{8}$
- State whether the tonality is major or minor

GRADE V: BASSOON

Memory

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

Reading

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

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

SIGHT-READING

(10 marks)

Candidates will have 30 seconds to observe the piece before playing

An 8-bar melody in simple triple and quadruple time with possible upbeat in major keys up to 2♯s and 2bs and minor keys up to 1♯ and 1b. Note values of semiquavers to dotted minims, and crotchet and minim rests. Triplets may feature. Slur, staccato, and tenuto markings. Dynamics (*p* to *f* including *cresc.*), lively tempo.

NOTES

GRADE VI: BASSOON

SCALES AND ARPEGGIOS

(15 marks)

All scales and arpeggios to be played from memory

SCALES	KEYS	ARTICULATION (examiner's choice)	OCTAVES
	Major		
	D, G, A, E, F#, C#, F, Eb, Ab	Tongued and Slurred	2
	C, Bb	Tongued and Slurred	3
	Minor: harmonic AND melodic (examiner's choice)		
	A, E, F#, D, G, F, Bb	Tongued and Slurred	2
	B, C	Tongued and Slurred	3
CHROMATIC	STARTING ON Bb, B, C	Tongued and Slurred	3
ARPEGGIOS	Major		
	D, G, A, E, F#, C#, G#, F, Eb	Tongued and Slurred	2
	C, B, Bb	Tongued and Slurred	3
	Minor		
	A, E, F#, D, G, F, Bb	Tongued and Slurred	2
	B, C	Tongued and Slurred	3
DOMINANT SEVENTHS	IN THE KEYS OF		
	D, Bb (Starting on A, F)	Tongued and Slurred	2
	Eb (Starting on Bb)	Tongued and Slurred	3

GRADE VI: BASSOON

PIECES

(60 marks: 20x3)

The candidate should choose one piece from each list A, B, and C.

LIST A:

COMPOSER	PIECE	PUBLICATION	EDITION
Fauré	Piece for Bassoon and Piano	<i>Pièce pour Bassoon et Piano</i>	Leduc
Galliard	2 nd mvt, Sonata No. 5	<i>Six Sonatas vol. 2</i>	IMC
Ridout	Caliban	<i>Caliban and Ariel for Solo Bassoon</i>	Studio Music
Telemann	1 st mvt	<i>Sonata in F Minor</i>	IMC

LIST B:

COMPOSER	PIECE	PUBLICATION	EDITION
Hindemith	2 nd mvt	<i>Sonata</i>	Schott
Mozart	2 nd mvt	<i>Concerto B flat, K.191</i>	Edition Peters
Tansman	2 nd mvt	<i>Sonatine</i>	Eschig
Telemann	2 nd mvt	<i>Sonata in F Minor</i>	IMC

LIST C:

COMPOSER	PIECE	PUBLICATION	EDITION
Bach	No. 1: Bourrée	<i>Cello Suite No. 3</i>	Edition Peters
Concone	No. 31	<i>The Singing Bassoon</i>	Emerson
Weissenborn	No. 2 (page 30)	<i>Bassoon Studies Op. 8 vol. 1</i>	Edition Peters
Weissenborn	No. 9 (page 18)	<i>Bassoon Studies Op. 8 vol. 1</i>	Edition Peters

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 (major keys up to 2♯s and 2bs, minor keys up to 1♯ and 1b). Describe the time signature as simple or compound and 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).

GRADE VI: BASSOON

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

Intervals

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

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

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

SIGHT-READING

(10 marks)

Candidates will have 30 seconds to observe the piece before playing

An 8-bar melody in simple triple and quadruple time with possible upbeat and syncopated rhythm. Major keys up to 2#s and 2bs and minor keys up to 1# and 1b. Note values of semiquavers to dotted minims, and crotchet and minim rests. Triplets may feature. Slur, staccato, and tenuto markings. Dynamics (*p* to *f* including *cresc.*), lively tempo.

NOTES

GRADE VII: BASSOON

SCALES AND ARPEGGIOS

(15 marks)

All scales and arpeggios are to be played from memory.

SCALES	KEYS	ARTICULATION (examiner's choice)	OCTAVES
	Major		
	G, A, E, F#, F, Eb, Ab	Tongued and Slurred	2
	C, B, Bb	Tongued and Slurred	3
	Minor: harmonic AND melodic (examiner's choice)		
	A, E, F#, C#, G#, D, G, F, Eb	Tongued and Slurred	2
	B, C, Bb	Tongued and Slurred	3
CHROMATIC	STARTING ON		
	Bb, B, C, C#, D	Tongued and Slurred	3
ARPEGGIOS	Major		
	G, A, E, F#, G#, F, Eb	Tongued and Slurred	2
	C, D, B, C#, Bb	Tongued and Slurred	3
	Minor		
	A, E, F#, C#, G#, D, G, F, Eb	Tongued and Slurred	2
	B, C, Bb	Tongued and Slurred	3
DOMINANT SEVENTHS	IN THE KEYS OF		
	C, D, A, Bb (Starting on G, A, E, F)	Tongued and Slurred	2
	E, F, Eb (Starting on B, C, Bb)	Tongued and Slurred	3
DIMINISHED SEVENTHS	STARTING ON C	Tongued and Slurred	3

GRADE VII: BASSOON

PIECES (60 marks: 20x3)

LIST A:

COMPOSER	PIECE	PUBLICATION	EDITION
Ibert	Le Petit Âne Blanc	<i>Le Petit Âne Blanc</i>	Leduc
Mozart	3 rd mvt	<i>Concerto B-flat K.191</i>	Edition Peters
Saint-Saëns	1 st mvt	<i>Sonata Op. 168</i>	Durand
Trainer	Song for Connie	<i>Unbeaten Tracks for Bassoon and Piano</i>	Faber

LIST B:

COMPOSER	PIECE	PUBLICATION	EDITION
Hindemith	2 nd mvt	<i>Sonata</i>	Schott
Ridout	Ariel	<i>Caliban and Ariel for Solo Bassoon</i>	Studio Music
Saint-Saëns	3 rd mvt (molto adagio & allegro moderato)	<i>Sonata Op. 168</i>	Durand
Weber	2 nd mvt	<i>Concerto in F Op. 75</i>	IMC

LIST C:

COMPOSER	PIECE	PUBLICATION	EDITION
Bach	Courante	<i>Cello Suite No. 1</i>	Edition Peters
Milde	No. 1	<i>Concert Studies Op. 26 vol. 1</i>	IMC
Milde	No. 10	<i>Concert Studies Op. 26. vol. 1</i>	IMC
Milde	No. 26	<i>Concert Studies Op. 26 vol. 2</i>	IMC

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 2[♭]s. 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.

GRADE VII: BASSOON

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.
- 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 minor melody up to 1♯ and 1♭ (range of up to an octave, including skips of a third and leaps of a fifth) in either simple triple or quadruple time. The starting pitch will be altered to accommodate the candidate's range where requested. The tonic chord and starting note will be provided.

Intervals

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

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

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

SIGHT-READING

(10 marks)

Candidates will have 30 seconds to observe the piece before playing

A melody up to 12 bars in simple triple and quadruple time with possible upbeat and syncopated rhythm. Major keys up to 2♯s and 2♭s and minor keys up to 1♯ and 1♭. Accidentals may feature. Note values of semiquavers to dotted minims, and quaver to minim rests. Triplets and tied notes may feature. Slur, staccato, and tenuto markings. Dynamics (*pp* to *ff* including *cresc.*), lively tempo.

NOTES

GRADE VIII: BASSOON

SCALES AND ARPEGGIOS

(15 marks)

All scales and arpeggios are to be played from memory.

SCALES	KEYS	ARTICULATION (examiner's choice)	OCTAVES
	Major		
	G, A, E, F#, F, Eb, Ab	Tongued and Slurred	2
	C, D, B, C#, Bb	Tongued and Slurred	3
	Minor: harmonic AND melodic (examiner's choice)		
	A, E, F#, G#, D, G, F, Eb	Tongued and Slurred	2
	B, C#, D, C, Bb	Tongued and Slurred	3
CHROMATIC	STARTING ON		
	Bb, B, C, C#, D	Tongued and Slurred	3
ARPEGGIOS	Major		
	G, A, E, F#, F, Eb, Ab	Tongued and Slurred	2
	C, D, B, C#, Bb	Tongued and Slurred	3
	Minor		
	A, E, F#, G#, D, G, F, Eb	Tongued and Slurred	2
	B, C#, D, C, Bb	Tongued and Slurred	3
DOMINANT SEVENTHS	IN THE KEYS OF		
	C, D, A, B, C#, Bb, Ab,	Tongued and Slurred	2
Starting on	G, A, E, F#, G#, F, Eb		
	In the key of		
Starting on	G, E, F#, F, Eb	Tongued and Slurred	3
	D, B, C#, C, Bb		
DIMINISHED SEVENTHS	STARTING ON Bb, B, C	Tongued and Slurred	3

GRADE VIII: BASSOON

PIECES (60 marks: 20x3)

LIST A:

COMPOSER	PIECE	PUBLICATION	EDITION
Jacob	1 st mvt	<i>Concerto</i>	Stainer & Bell
Jacob	3 rd mvt	<i>Concerto</i>	Stainer & Bell
Mozart	1 st mvt	<i>Concerto in B-flat K.191</i>	Edition Peters
Weber	1 st mvt	<i>Concerto in F Op. 75</i>	IMC

LIST B:

COMPOSER	PIECE	PUBLICATION	EDITION
Elgar	Romance Op. 62	<i>Romance Op. 62</i>	Novello
Saint-Saëns	2 nd mvt	<i>Sonate in G Op. 168</i>	Durand
Tansman	1 st mvt	<i>Sonatine</i>	Eschig

LIST C:

COMPOSER	PIECE	PUBLICATION	EDITION
Bach	Praeludium	<i>Cello Suite No. 2</i>	Edition Peters
Milde	No. 31	<i>Concert Studies Op. 26 vol. 2</i>	IMC
Milde	No. 40	<i>Concert Studies Op. 26 vol. 2</i>	IMC
Weissenborn	No. 29	<i>Bassoon Studies op. 8 vol. 2</i>	Edition Peters

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 as well as similarities and differences between sections. After the second hearing, describe the cadences and modulations indicated by the examiner.

GRADE VIII: BASSOON

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. Major keys up to 3♯s and 2♭s and minor keys up to 1♯s and 1♭s). The starting pitch of the test will be altered to accommodate the candidate's range where requested. The tonic chord and starting note will be provided. Tonic sol-fa is equally accepted.

Intervals and Triads

- Sing, hum, whistle, or sing in sol-fa both notes from a selection of major, minor, and perfect harmonic intervals (major second to perfect octave, minor third and minor sixth) played twice by the examiner; 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 8* by Jean Archibald and Bernadette Marmion has been specifically designed for RIAM theory Grade VIII and is available from music stockists.

SIGHT-READING

(10 marks)

Candidates will have 30 seconds to observe the piece before playing

A melody up to 24 bars in simple triple and quadruple time with possible upbeat and syncopated rhythm. Major keys up to 2♯s and 2♭s and minor keys up to 2♯s and 2♭s. Accidentals may feature. Note values of semiquavers to dotted minims, and quaver to minim rests. Triplets and tied notes may feature. Slur, staccato, tenuto, and accent markings, as well as acciaccatura ornamentation. Dynamics (*pp* to *ff* including *cresc.*), moderate to lively tempo.

NOTES

SENIOR CERTIFICATE: BASSOON

SCALES AND ARPEGGIOS (15 marks)

All scales and arpeggios are to be played from memory.

All scales (including chromatic and thirds) and arpeggios (including dom. & dim. 7ths to be played fortissimo or pianissimo at the examiner's request

SCALES KEYS		ARTICULATION (examiner's choice)	
	Major		OCTAVES
	G, A, E, F#, F, Eb, Ab	Tongued, Slurred, Staccato	2
	C, D, B, C#, Bb	Tongued, Slurred, Staccato	3
	Minor: harmonic AND melodic (examiner's choice)		
	A, E, F#, G#, D, G, F, Eb	Tongued, Slurred, Staccato	2
	B, C#, D, C, Bb	Tongued, Slurred, Staccato	3
CHROMATIC	STARTING ON Bb, B, C, C#, D	Tongued, Slurred, Staccato	3
IN THIRDS	Major		
	G, D, A, F, Eb	Tongued, Slurred, Staccato	2
	C, Bb	Tongued, Slurred, Staccato	3
	Harmonic Minor		
	A, E, F#, D, G,	Tongued, Slurred, Staccato	2
	B, C	Tongued, Slurred, Staccato	3
ARPEGGIOS	Major		
	G, A, E, F#, F, Eb, Ab	Tongued, Slurred, Staccato	2
	C, D, B, C#, Bb	Tongued, Slurred, Staccato	3
	Minor		
	A, E, F#, G#, D, G, F, Eb	Tongued, Slurred, Staccato	2
	B, C#, D, C, Bb	Tongued, Slurred, Staccato	3
DOMINANT SEVENTHS	IN THE KEYS OF C, D, A, B, C#, Bb, Ab, (Starting on G, A, E, F#, G#, F, Eb)	Tongued, Slurred, Staccato	2
	G, E, F#, F, Eb (Starting on D, B, C#, C, Bb)	Tongued, Slurred, Staccato	3
DIMINISHED SEVENTHS	STARTING ON Bb, B, C	Tongued, Slurred, Staccato	3

SENIOR CERTIFICATE: BASSOON

PIECES (60 marks: 20x3)

LIST A:

COMPOSER	PIECE	PUBLICATION	EDITION
Boddecker	Sonata Sopra 'La Monica'		Universal Edition
Fasch	Sonata in C Major		Universal Edition
Mozart	1 st and 2 nd mvts	<i>Concerto in B♭ K. 191</i>	Henle
Telemann	Sonata in F Minor		International Music Company
Vivaldi	Concerto in G RV 492		Accolade Musikverlag
Vivaldi	Concerto in A Minor RV 497		Edito Musica Budapest

LIST B:

COMPOSER	PIECE/PUBLICATION	EDITION
Jacobi	Introduction and Polonaise Op. 9	Breitkopf and Härtel
Kalivoda	Variations and Rondo Op. 57	Any edition
Koechlin	Sonata Op. 71	Billaudot
Kreutzer	Variations for Bassoon	Universal Edition
Saint-Saëns	1 st and 2 nd mvts	Durand
Saint-Saëns	2 nd and 3 rd mvts	Durand
Weber	Andante e Rondo Ongarese	International Music Company

LIST C:

COMPOSER	PIECE/PUBLICATION	EDITION
Bozza	Fantaisie	Universal Music Publishing
Hindemith	Sonata	Schott
Jacob	1 st and 2 nd mvts	Stainer and Bell
Kinsella	Dialogue for Bassoon and Piano	Contemporary Music Centre
Maconchy	1 st and 2 nd mvts	Lengnick Archive
Sommerfeldt	Divertimento for solo Bassoon Op. 25	Norsk Musikforlag
Tansman	Suite	Eschig

SENIOR CERTIFICATE: BASSOON

VIVA VOCE

(5 marks)

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

- Answer questions on the mechanism of the bassoon
- 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

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 (major keys up to 3♯s and 3♭s and minor keys up to 2♯s and 1♭s). The starting pitch will be altered to accommodate the candidate's range where requested and the tonic chord will be provided.

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

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

SENIOR CERTIFICATE: BASSOON

SIGHT-READING

(10 marks)

Candidates will have 30 seconds to observe the piece before playing

A melody of suitable difficulty in simple or compound time. Possible upbeats and syncopated rhythm. Major and minor keys up to 3♯s and 3♭s and minor. Accidentals, ornamentation, slur, staccato, tenuto, and accent markings, as well as tied notes and triplets. Note values of semiquavers to dotted minims, and quaver to minim rests. Dynamics (*pp* to *ff* including *cresc.*), slow to quick tempo.

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 if 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/>. 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.

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.

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.

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.

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).

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).

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?)
-

NOTES

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.

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.

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.

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

THEORY AND HARMONY

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.

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.

THEORY AND HARMONY

- 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 ⁶/₄ 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.
 - 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.

THEORY AND HARMONY

- 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.

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


In the minor, the tonic sol-fa 'so' is the subtonic rather than the leading note, which must be raised. The raised 7th 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. Used by violin, & sometimes by viola & cello.



Tenor clef or C clef, so called because it starts on the C line (4th line of the staff). It sits between bass & treble clefs. It is sometimes used by the cello & double bass.



Bass clef or F clef, so called because it starts on the F line. It accommodates pitches in the lower register. Used by cello & double bass.



Alto clef or C clef, so called because it starts on the C line (3rd line of the staff). It sits between the treble and bass clefs. The viola reads music from the alto clef.

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

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

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

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.

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 4th, 5th, and 8^{ve} will never be major or minor, while those of a 2nd, 3rd, 6th, and 7th will never be perfect.

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 17th-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.

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

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

EXAMS OFFICE 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.

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.

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 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.

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.

RESULTS

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

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.

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.

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/>

Project manager: Majella Boland
Cover design: Nathan Somers <https://www.nathansomersdesign.ie/>
Printer: Grehan Printers <http://grehanprinters.ie/>