



THE ROYAL IRISH ACADEMY OF MUSIC  
LOCAL CENTRE EXAMS

BOWED STRINGS SYLLABUS  
FROM 2019

## EXAM TIMINGS

GRADES	RECITAL CERTIFICATE	THEORY AND HARMONY
Preliminary, 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 relevant exercises), sight-reading, aural tests, and theory questions. From Grade VI–Senior Certificate, the aural and theoretical sections are combined; for senior certificate only, there is a brief *viva voce* section. All graded exams are marked out of 100. The pass mark is 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 certificate is marked out of 100 and the pass mark is 70. Successful candidates will receive a medal and a certificate: bronze medal for marks awarded 70–79; silver medal for marks awarded 80–89; and gold medal for marks awarded 90+.

**Chamber music**

The chamber music exam affords musicians a performing opportunity in a new context. It is open to any string ensemble or any chamber music group and is ideal for those embarking on ensemble playing or for candidates and teachers who wish to explore an alternative avenue for assessment.

**School orchestras**

Orchestras of various sizes are increasingly forming part of the school's soundscape. The RIAM School Orchestras assessment is an ideal opportunity for your school orchestra to gain independent feedback on their work. In the process, you will secure a performance opportunity, while setting a programme of your own choice as a goal, or alternatively selecting a programme from the suggested list (see pages 225 & 226).

**Deadlines**

The closing dates have been fixed (see Deadlines and Notifications under the section Exam page 243). 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 244). Please note that the recording of exams is prohibited.



# RIAM

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Local Centre  
Exams

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# INTRODUCTION

Welcome to the Royal Irish Academy of Music Bowed Strings Syllabus, effective from 2019 until further notice. This syllabus comprises four instruments: violin, viola, cello, and double bass. In previous years, these instruments formed part of the string syllabus which also included classical guitar, Irish harp and concert harp, instruments that will now be printed in a separate booklet. The Bowed Strings Syllabus is aimed at teachers and students who prepare for RIAM exams as part of their music tuition; however, it is important to note that this syllabus is not a curriculum and we encourage you to look beyond graded exams for a rounded musical experience. In acknowledgement of candidates who use exams as a goal and find them helpful as a motivational tool, you may be interested in exploring alternative assessment options such as the recital certificate programme, chamber music (including duets), and the school orchestras section, in particular for those who prefer music-making in an ensemble.

The syllabus for all bowed stringed instruments has been revised and updated and it is important to check all criteria for each grade for your instrument in question. The cello syllabus has had a number of changes and additions to its content however, while the viola in particular has been significantly revised (including scales) and extended, now with more options to explore works by female composers and contemporary Irish composers.

In response to feedback from examiners, teachers, and students throughout Ireland, this syllabus has been formatted and structured in a way to accommodate everyone who uses it i.e. examiners, teachers, students, school administrators, and parents/guardians. You will notice that:

- no two grades appear opposite each other in the printed copy;
- all sections of the exam are listed under each grade with their corresponding marks;
- any RIAM supporting publications (where applicable) have been listed;
- all scales and arpeggios have been noted in full;
- there are bowing requirement examples for different scale and arpeggio categories at each grade (these examples are for bowing first and foremost rather than a scale and arpeggio reference);
- there is a checklist before each new exam category e.g. graded exams, recital certificate, theory & harmony, to help avoid common issues that are encountered in the exam room and to ensure a positive exam experience.

There has been a change to the recital certificate programme, which should be carefully observed: candidates must now supply notes for their programme as opposed to only listing the pieces and composers chosen, as was the case in the previous syllabus. At each recital level (junior, intermediate, and advanced), the requirement for programme notes will vary; remember to consult this part of the syllabus closely. Programme notes as part of the recital have been added to enrich the candidate's learning experience: writing and researching programme notes will encourage candidates to think actively about, engage with, and participate in the programme selection, as well as to learn about their instrument throughout various periods of music history, the musical world in which their

# INTRODUCTION

chosen composer(s) lived, their compositional practice and style, and to think about the repertoire chosen. Ultimately, writing programme notes encourages candidates to take control of their musical journey. For those who may find programme notes a new or daunting task, guidelines have been provided as a starting point, including a maximum word count; this word count should not be viewed as a target however, while the guidelines are merely guidelines and do not have to be strictly followed.

Exam timings for each grade are listed on page 2 but note that not all instruments are introduced at the same level: the first graded exam on the violin is preliminary, the viola and cello start with primary grade, and the double bass starts at grade 1; all instruments are examinable up to senior certificate level. Candidates are encouraged to cover the content of each grade to progress steadily, but undertaking each graded exam consecutively is not mandatory (please note: graded exams are not a teaching qualification).

The Theory and Harmony syllabus is also included in this booklet. The RIAM accompanying *Theory Workout* books are useful resources in which you will find sight-clapping and sight-singing exercises, as well as theory explanations and exercises from scales right up to 4-part harmony. A new addition to all of the syllabuses is the ‘general theory’ section, which has been introduced to help avoid common pitfalls encountered in the theory section of the instrumental exam.

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

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

# VIOLIN

Compiled by Michael D'Arcy

# VIOLIN EXAM CHECKLIST

- ✓ Please have your violin 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.
- ✓ In some cases and grades there will be a choice of editions, in which instance the ones listed in the syllabus are suggested.
- ✓ 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 and 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 to the bowing requirement specified in the examples at each grade.
- ✓ 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, cadenzas are not required.
- ✓ 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.)

# PRELIMINARY: VIOLIN

## SCALES AND ARPEGGIOS

(15 marks)

All scales and arpeggios to be played from memory and to the bowing requirements specified.

Long tonic or even notes (where applicable) is the candidate's choice.

SCALES	KEY	BOWING REQUIREMENT (see examples)	
	Major		OCTAVE
	D	Separate bows	1

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ARPEGGIOS	Major		
	D	Separate bows	1

### BOWING REQUIREMENT EXAMPLES:

#### SCALES: SEPARATE BOWS

Long tonic



Even notes



#### ARPEGGIO: SEPARATE BOWS



# PRELIMINARY: VIOLIN

## PIECES AND STUDIES

(60 marks: 20x3)

Candidates must perform three pieces from the lists below. **One must be a study i.e. second list.**

<b>COMPOSER</b>	<b>PIECE</b>	<b>PUBLICATION</b>	<b>EDITION</b>
De Keyser, Paul	The Bells of St Basil's	<i>Violin Playtime 1</i>	Faber
Jones, Edward Huws	Javanese Gongs	<i>The Really Easy Violin Book</i>	Faber
Jones, Edward Huws	Spine Chiller	<i>The Really Easy Violin Book</i>	Faber
Jones, Edward Huws	Waves	<i>The Really Easy Violin Book</i>	Faber
Murray & Tate	Evening	<i>The Essential Murray and Tate</i>	Boosey & Hawkes
Murray & Tate	Swinging	<i>The Essential Murray and Tate</i>	Boosey & Hawkes
Nelson, Sheila M.	Trot Along	<i>Piece by Piece 1</i>	Boosey & Hawkes
Rose, Michael	Reverie	<i>Fiddler's Ten</i>	Novello

<b>COMPOSER</b>	<b>STUDY</b>	<b>PUBLICATION</b>	<b>EDITION</b>
Cohen, Mary	Blast Off!	<i>Superstudies</i>	Faber
Cohen, Mary	Rockets to the Rescue	<i>Superstudies</i>	Faber
De Keyser, Paul	Climbing the D Major Scale	<i>Violin Playtime Studies 1</i>	Faber
De Keyser, Paul	Tick-Tock Quavers	<i>Violin Playtime Studies 1</i>	Faber

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## THEORY

(5 marks)

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

### Name and explain

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

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

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# PRELIMINARY: VIOLIN

## AURAL (10 marks)

The aural test comprises three sections in preliminary (aural observation, memory, and reading).

### **Aural Observation**

- A short piece will be played twice. On the second playing the tempo and dynamics will be changed. Questions about the tempo and dynamics of either playing will be asked.

### **Memory**

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

### **Reading**

- Clap or tap at sight a three-bar rhythm in either simple triple or quadruple time. It will consist of crotchets, 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.

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## SIGHT READING

The candidate is to name **and** play any note from the scale of D Major, compass one octave. The notes will appear in a random order, a selection of which will be chosen by the examiner.

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# NOTES



# PRIMARY: VIOLIN

## SCALES AND ARPEGGIOS

(15 marks)

All scales and arpeggios to be played from memory and to the bowing requirements specified.

Long tonic or even notes is the candidate's choice.

SCALES	KEY	BOWING REQUIREMENT (see examples)	OCTAVE
	Major		
	D, A	Separate bows	1

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ARPEGGIOS	Major		
	D, A	Separate bows	1

### BOWING REQUIREMENT EXAMPLES:

#### SCALES: SEPARATE BOWS

Long tonic



Even notes



#### ARPEGGIOS: SEPARATE BOWS



# PRIMARY: VIOLIN

## PIECES AND STUDIES

(60 marks: 20x3)

Candidates must perform three pieces from the two lists below. **One must be a study i.e. the second list.**

<b>COMPOSER</b>	<b>PIECE</b>	<b>PUBLICATION</b>	<b>EDITION</b>
De Keyser	Song of the Huntsman	<i>Violin Playtime 2</i>	Faber
Jones, Edward Huws	Dinosaur Plod	<i>The Really Easy Violin Book</i>	Faber
Jones, Edward Huws	Hen Part	<i>The Really Easy Violin Book</i>	Faber
Jones, Edward Huws	Tortoise Tango	<i>The Really Easy Violin Book</i>	Faber
Murray & Tate	Cocks and Hens	<i>The Essential Murray and Tate</i>	Boosey & Hawkes
Murray & Tate	Do, Do, l'Enfant Do	<i>The Essential Murray and Tate</i>	Boosey & Hawkes
Murray & Tate	Holy Holy Holy	<i>The Essential Murray and Tate</i>	Boosey & Hawkes
Nelson, Sheila M	Pizzicato Pie	<i>Piece by Piece 1</i>	Boosey & Hawkes
Nelson, Sheila M	Polka	<i>Piece by Piece 1</i>	Boosey & Hawkes
Nelson, Sheila M	The Tadpole's Tail	<i>Piece by Piece 1</i>	Boosey & Hawkes
Rose, Michael	March	<i>Fiddler's Ten</i>	Novello
Rose, Michael	Pony Ride	<i>Fiddler's Ten</i>	Novello

<b>COMPOSER</b>	<b>STUDY</b>	<b>PUBLICATION</b>	<b>EDITION</b>
Cohen, Mary	Operation Space Station	<i>Superstudies</i>	Faber
Cohen, Mary	Rocking Rowboats	<i>Superstudies</i>	Faber
De Keyser	Birdsong	<i>Violin Playtime Studies 1</i>	Faber
De Keyser	Puppet on Two Strings	<i>Violin Playtime Studies 1</i>	Faber
De Keyser	The See-Saw	<i>Violin Playtime Studies 1</i>	Faber

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## 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.

# PRIMARY: VIOLIN

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

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## AURAL (10 marks)

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

### Aural Observation

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

### Memory

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

### Reading

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

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

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## SIGHT READING (10 marks)

**Candidates will receive 30 seconds to observe the piece before playing**

Play a short melody (4–8 bars), in simple duple or quadruple time, in the key of D or A major. The melody may consist of crotchets, minims, semibreves, and crotchet rests. Separate bows only.

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# NOTES

# GRADE I: VIOLIN

## SCALES AND ARPEGGIOS

All scales and arpeggios to be played from memory and to the bowing requirements specified in the examples.  
 Long tonic or even notes (where applicable) is the candidate's choice.

SCALES	KEY	BOWING REQUIREMENT (see examples)	
	<b>Major</b>		<b>OCTAVE(S)</b>
	D, A	Separate bows	1
	G	Separate bows	2
	<b>Minor (harmonic OR melodic, candidate's choice)</b>		
	D	Separate bows	1
<b>ARPEGGIOS</b>	<b>Major</b>		
	D, A	Separate bows	1
	G	Separate bows	2
	<b>Minor</b>		
	D	Separate bows	1

### BOWING REQUIREMENT EXAMPLES:

2-octave scale and arpeggio follow the same pattern as 1-octave scales and arpeggios

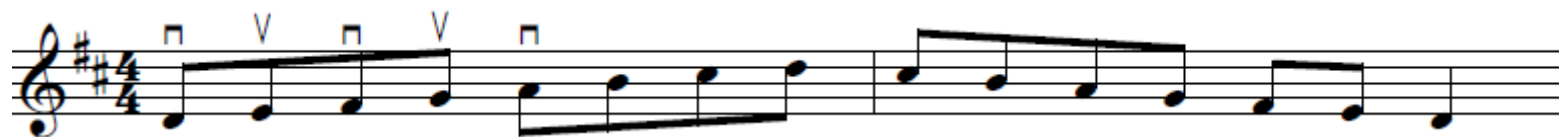
SCALES: SEPARATE BOWS

Long tonic



# GRADE I: VIOLIN

## Even notes



## ARPEGGIO: SEPARATE BOWS



## PIECES

(60 marks: 20x3)

The candidate must perform three pieces, one from each list A, B, and C.

### LIST A

COMPOSER	PIECE	PUBLICATION	EDITION
Anonymous	J'ai du bon tabac	<i>Violin Playtime 2</i>	Faber
Haydn	Andante	<i>Young Violinist's Repertoire 1</i>	Faber
Murray & Tate	French Cradle Song	<i>The Essential Murray and Tate</i>	Boosey & Hawkes
Nelson, Sheila M	Three Key Rollalong	<i>Piece by Piece 2</i>	Boosey & Hawkes
Rose, Michael	On the Swing	<i>Fiddler's Ten</i>	Novello
Schumann	Of Strange Lands and People	<i>Starters for Violin</i>	ABRSM

### LIST B

COMPOSER	PIECE	PUBLICATION	EDITION
Bach	March (the Peasant's Cantata)	<i>Young Violinist's Repertoire 1</i>	Faber
Carse, Adam	Song without Words	<i>First String Tunes</i>	Stainer & Bell
Handel	Minuet (Music for the Royal Fireworks)	<i>Starters for Violin</i>	ABRSM
Murray & Tate	All through the Night	<i>The Essential Murray and Tate</i>	Boosey & Hawkes
Nelson, Sheila M.	Mad as a Hatter	<i>Piece by Piece 1</i>	Boosey & Hawkes
Rameau	Rigaudon	<i>Young Violinist's Repertoire 1</i>	Faber

# GRADE I: VIOLIN

## LIST C: UNACCOMPANIED

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COMPOSER	PIECE	PUBLICATION	EDITION
Cohen	Floating in the Swimming Pool	<i>Superstudies</i>	Faber
Cohen	Gliding Along at the Octopus Ball	<i>Superstudies</i>	Faber
Cohen	Wave Machine	<i>Superstudies</i>	Faber
De Keyser	Courageous Crotchets	<i>Violin Playtime Studies</i>	Faber
De Keyser	Galloping Arpeggios	<i>Violin Playtime Studies</i>	Faber
De Keyser	The Little Jester	<i>Violin Playtime Studies</i>	Faber

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### 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.

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### 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.

# GRADE I: VIOLIN

## 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.

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## SIGHT-READING

(10 marks)

**Candidates will receive 30 seconds to observe the piece before playing**

Play an eight-bar melody in simple triple or quadruple time, in the key of G, D, or A major. The melody may consist of quavers, crotchets, minims, dotted minims, semibreves, and crotchet rests. Dynamic markings (*p*, *f*, *mf*). Separate bows.

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# GRADE II: VIOLIN

## SCALES AND ARPEGGIOS

All scales and arpeggios to be played from memory and to the bowing requirements specified in the examples.  
 Long tonic or even notes (where applicable) is the candidate's choice. Separate and slurred bows is the examiner's choice.

SCALES	KEY	BOWING REQUIREMENT (see examples)	OCTAVE(S)
	<b>Major</b>		
	E	Separate and slurred bows	1
	G, A	Separate and slurred bows	2
	<b>Minor</b>	(harmonic OR melodic, candidate's choice)	
	A & D (open strings) E (first finger)	separate and slurred bows	1
<b>ARPEGGIOS</b>	<b>Major</b>		
	E	Separate bows	1
	G, A	Separate bows	2
	<b>Minor</b>		
	A, E, D	Separate bows	1

### BOWING REQUIREMENT EXAMPLES:

1-octave scales and arpeggios follow the same pattern as 2-octave scales and arpeggios

SCALES: Separate: long tonic



Separate: even notes



# GRADE II: VIOLIN

Slurred: long tonic



Slurred: even notes



ARPEGGIOS: SEPARATE BOWS



## PIECES

(60 marks: 20x3)

The candidate must perform three pieces, **one from each list A, B, and C**

### LIST A

COMPOSER	PIECE	PUBLICATION	EDITION
Arlen	Over the Rainbow	<i>What Else Can I Play 3</i>	Faber
Arr. Nelson	Roaring Jelly	<i>Piece by Piece 2</i>	Boosey & Hawkes
Martini	Gavotte	<i>Young Violinist's Repertoire 1</i>	Faber Music
Mozart	Lied	<i>Violin Music for Beginners</i>	Editio Musica Budapest
Rose, Michael	March	<i>A Sketchbook for Violin</i>	ABRSM
Schubert	Allemande	<i>Violin Music for Beginners</i>	Editio Musica Budapest

# GRADE II: VIOLIN

## LIST B

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COMPOSER	PIECE	PUBLICATION	EDITION
Carse, Adam	Première Valse	<i>Classic Carse Book 1</i>	Stainer & Bell
Dvořák	From Songs My Mother Taught Me	<i>Young Violinist's Repertoire 2</i>	Faber Music
Elgar	No. 4, Andantino	<i>Very Easy Pieces Op. 22</i>	Bosworth
Rose, Michael	Sad Story	<i>Fiddler's Ten</i>	Novello
Schumann	Military March	<i>Violin Music for Beginners</i>	Editio Musica Budapest
Tchaikovsky	Morning Song	<i>Young Violinist's Repertoire 1</i>	Faber

## LIST C: UNACCOMPANIED

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COMPOSER	PIECE	PUBLICATION	EDITION
Cohen	Strawberry Milk Shake	<i>Superstudies</i>	Faber
Cohen	Toffee-Nut Fudge Cake	<i>Superstudies</i>	Faber
Cohen	Vanilla Ice Cream	<i>Superstudies</i>	Faber
De Keyser	Dreaming	<i>Violin Playtime Studies</i>	Faber
De Keyser	March	<i>Violin Playtime Studies</i>	Faber
De Keyser	Rowing on the Lake	<i>Violin Playtime Studies</i>	Faber

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### 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.

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# GRADE II: VIOLIN

## 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.

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## SIGHT-READING (10 marks)

### Candidates will receive 30 seconds to observe the piece before playing

Play an eight-bar melody in simple duple, triple, or quadruple time, in the key of C, G, D or A major. The melody may consist of quavers, crotchets, minims, dotted minims, semibreves, and crotchet rests. Dynamic markings (*p*, *f*, *mf*, *mf*), tempo indications (slow to walking speed), and slurred notes are also included.

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# GRADE III: VIOLIN

## SCALES AND ARPEGGIOS

(15 marks)

All scales and arpeggios to be played from memory and to the bowing requirements specified in the examples.  
Long tonic or even notes (where applicable) is the candidate's choice. Separate and slurred bows is the examiner's choice.

SCALES	KEY	BOWING REQUIREMENT (see examples)	
	<b>Major</b>		<b>OCTAVE(S)</b>
	E $\flat$ , A $\flat$	Separate and slurred bows	1
	B $\flat$	Separate and slurred bows	2
	<b>Minor</b> (harmonic OR melodic, candidate's choice)		
	E	Separate and slurred bows	1
	A, G	Separate and slurred bows	2
<b>CHROMATIC</b>	<b>STARTING ON</b>		
	D (open string)	Separate bows	1
<b>ARPEGGIOS</b>	<b>Major</b>		
	E $\flat$ , A $\flat$	Separate and slurred bows	1
	B $\flat$	Separate and slurred bows	2
	<b>Minor</b>		
	E	Separate and slurred bows	1
	A, G	Separate and slurred bows	2
<b>DOMINANT 7<sup>TH</sup></b>	<b>IN THE KEY OF G</b>		
	<b>Starting on</b> D (open string)		1
	<b>Resolving to the tonic,</b> separate bows		

# GRADE III: VIOLIN

**BOWING REQUIREMENT EXAMPLES:** see preliminary to grade 2 for separate bows pattern.  
2-octave scales and arpeggios follow the same pattern as 1-octave scales and arpeggios.

**SCALES: Long tonic**



**Even notes**



**CHROMATIC: SEPARATE BOWS**



**ARPEGGIOS:**



**DOMINANT 7<sup>TH</sup> SEPARATE BOWS**



# GRADE III: VIOLIN

## PIECES

(60 marks: 20x3)

The candidate must perform three pieces, **one from each list A, B, and C.**

### LIST A

COMPOSER	PIECE	PUBLICATION	EDITION
Bach	Gavotte	<i>Young Violinist's Repertoire 3</i>	Faber
Couperin	La Lutine	<i>Classical and Romantic Pieces 3</i>	Oxford University Press
Handel	Bourrée from 'Water Music'	<i>First Violin Book 2</i>	ABRSM
Handel	Musette in G	<i>Classical and Romantic Pieces 2</i>	Oxford University Press
Prokofiev	Troika	<i>Amazing Solos for Violin</i>	Boosey & Hawkes

### LIST B

COMPOSER	PIECE	PUBLICATION	EDITION
Brahms	Lullaby Op. 49 No. 4	<i>Universal Violin Album 2</i>	Universal Edition
Carse	Danse Scherzo	<i>Classic Carse 2</i>	Stainer & Bell
Hadju, M	Kolomeika	<i>Violin Music for Beginners</i>	Editio Musica Budapest
Humperdinck	Sleep Song	<i>First Solo Pieces 1</i>	Schott
Rose, Michael	Burlesque	<i>A Sketchbook for Violin</i>	ABRSM
Tchaikovsky	The Sleeping Beauty Waltz	<i>Red Hot Violin Grades 3 &amp; 4</i>	Faber

### LIST C: UNACCOMPANIED

COMPOSER	PIECE	PUBLICATION	EDITION
Cohen, Mary	Cuckoo? Where's that Cuckoo?	<i>Superstudies</i>	Faber
Cohen, Mary	Let's All Go to the Grizzly Bear's Grump	<i>Superstudies</i>	Faber
Cohen, Mary	Tawny Owl Blues	<i>Superstudies</i>	Faber
De Keyser, Paul	Bariolage	<i>Violin Study Time</i>	Faber
De Keyser, Paul	Skater's Waltz	<i>Violin Study Time</i>	Faber
De Keyser, Paul	No. 7: Spiccato Study	<i>Violin Study Time</i>	Faber

# GRADE III: VIOLIN

## 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.

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## AURAL (10 marks)

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

### Aural Observation

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

### Memory

- Clap the rhythm of a melody 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: VIOLIN

## SIGHT-READING

(10 marks)

**Candidates will receive 30 seconds to observe the piece before playing**

Play an eight-bar melody in simple duple, triple, or quadruple time, in the major keys up to 3♯s and minor keys up to 1♯ (melodic and harmonic form). The melody may consist of semiquavers to semibreves, and quaver and crotchet rests. Dynamic markings (*p*, *f*, *mf*, *mf*, *crescendo*, *diminuendo signs*) and tempo indications (moderate to fairly lively), as well as articulation (staccato and slurs) are included.

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# NOTES

# GRADE IV: VIOLIN

## SCALES AND ARPEGGIOS

(15 marks)

All scales and arpeggios to be played from memory and to the bowing requirements specified in the examples. Long tonic or even notes (where applicable) is the candidate's choice. Separate and slurred bows is the examiner's choice.

SCALES	KEY	BOWING REQUIREMENT (see examples)	
	<b>Major</b>		<b>OCTAVE(S)</b>
	B, C, D	Separate and slurred bows	2
	<b>Minor</b> (harmonic OR melodic, candidate's choice)		
	B, C, D	Separate and slurred bows	2
<b>CHROMATIC</b>	<b>STARTING ON</b>		
	A (first finger), E (first finger)	Separate bows	1
<b>ARPEGGIOS</b>	<b>Major</b>		
	B, C, D	Separate and slurred bows	2
	<b>Minor</b>		
	B, C, D	Separate and slurred bows	2
<b>DOMINANT 7TH</b>	<b>IN THE KEYS OF C, D</b>		
	<b>Starting on</b>		
	G (open string), and A (first finger)		1
	<b>Resolving to the tonic</b> , separate bows		

**BOWING REQUIREMENT EXAMPLES: see preliminary to grade 2 for separate bows pattern**

SCALES: Long tonic

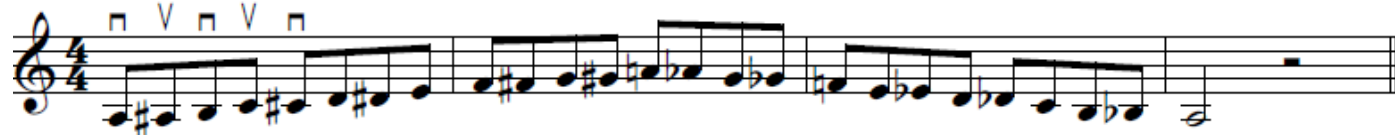


# GRADE IV: VIOLIN

## Even notes



## CHROMATIC: SEPARATE BOWS



## ARPEGGIOS:



## DOMINANT 7<sup>TH</sup>: SEPARATE BOWS



## PIECES

(60 marks: 20x3)

The candidate must perform three pieces, **one from each list A, B, and C.**

### LIST A

COMPOSER	PIECE	PUBLICATION	EDITION
Corelli	Sonata Op. 5 No. 5	<i>Violin Sonatas Op. 5 vol.1</i>	Wiener Urtext
Dvořák	Scherzo	<i>Sonatina in G Op. 100</i>	Henle
Leclair	Sarabande	<i>Sonata in D Op. 9 No. 3</i>	IMC
Purcell	Rondo	<i>Superpieces 2</i>	Faber

# GRADE IV: VIOLIN

## LIST A continued

COMPOSER	PIECE	PUBLICATION	EDITION
Schnittke	Minuet	<i>Suite in the Ancient Style</i>	Sikorski
Schubert	Minuet and Trio	<i>First Solo Pieces 1</i>	Schott

## LIST B

COMPOSER	PIECE	PUBLICATION	EDITION
Jones, Edward Huws	Banana Skin	<i>Got Those Position Blues</i>	Faber
Jenkinson	Elfentanz		Bosworth
MacDowell	To a Wild Rose	<i>First Solo Pieces 1</i>	Schott
Tchaikovsky	Chanson Triste	<i>The Young Violinist's Repertoire 4</i>	Faber
Tchaikovsky	Neapolitan Song	<i>The Young Violinist's Repertoire 4</i>	Faber
Torme & Wells	The Christmas Song	<i>What Else Can I Play 3</i>	Faber

## LIST C: UNACCOMPANIED

COMPOSER	PIECE	PUBLICATION	EDITION
De Keyser, Paul	Irish Song	<i>Violin Study Time</i>	Faber
e Keyser, Paul	Study in 3 <sup>rd</sup> Position	<i>Violin Study Time</i>	Faber
De Keyser, Paul	Polka	<i>Violin Study Time</i>	Faber
Kinsey	No. 9	<i>Elementary Progressive Studies Set 2</i>	ABRSM
Kinsey	No. 20	<i>Elementary Progressive Studies Set 2</i>	ABRSM
Wohlfahrt	No. 16	<i>Elementary Studies Op. 54</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.).

# GRADE IV: VIOLIN

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.

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## 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.

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## SIGHT-READING (10 marks)

**Candidates will receive 30 seconds to observe the piece before playing**

Play an eight-bar melody in simple duple, triple, or quadruple time, or compound duple time in major keys up to 3♯s and in minor keys up to 1♯ (melodic and harmonic form). The melody may consist of semiquavers to semibreves, and quaver and crotchet rests. Dynamic markings (*p*–*ff*) and tempo indications (moderate to lively, and *rit.*) are included, as well as articulation (staccato and slurs).

# GRADE V: VIOLIN

## SCALES AND ARPEGGIOS

(15 marks)

All scales and arpeggios to be played from memory and to the bowing requirements specified in the examples. Long tonic or even notes (where applicable) is the candidate's choice. Separate and slurred bows is the examiner's choice.

SCALES	KEY	BOWING REQUIREMENT(see examples)	OCTAVES
	<b>Major</b>		
	E $\flat$ , A $\flat$	Separate and slurred bows	2
	G	Separate and slurred bows	3
	<b>Minor</b> (harmonic OR melodic, candidate's choice)		
	E, C $\sharp$	Separate and slurred bows	2
	G	Separate and slurred bows	3
<b>CHROMATIC</b>	<b>STARTING ON</b>		
	G, A $\flat$	Separate and slurred bows [Slurred, 4 OR 6 notes per bow (candidate's choice)]	2
<b>ARPEGGIOS</b>	<b>Major</b>	<b>Take note of different slurring patterns for 2 and 3 octaves</b>	
	E $\flat$ , A $\flat$	Separate and slurred bows	2
	G	Separate and slurred bows	3
	<b>Minor</b>	<b>Take note of different slurring patterns for 2 and 3 octaves</b>	
	E, C $\sharp$	Separate and slurred bows	2
	G	Separate and slurred bows	3
<b>DOMINANT 7<sup>TH</sup></b>	<b>IN THE KEYS OF C, D</b>		
	<b>Starting on G, A</b>		
	<b>Resolving to the tonic,</b>	separate and slurred bows	2
<b>DIMINISHED 7<sup>TH</sup></b>	<b>STARTING ON</b>		
	D, A (open strings)	separate bows	1

# GRADE V: VIOLIN

**BOWING REQUIREMENT EXAMPLES:** see preliminary to grade 2 for separate bows pattern  
3-octave scales follow the same pattern as 2-octave scales.  
(Take note of different requirements for 2 and 3 octaves arpeggio patterns)

**SCALES: Long tonic**



**Even notes**



**CHROMATIC: Slurred 4 notes per bow**



**Slurred: 6 notes per bow**





# GRADE V: VIOLIN

ARPEGGIOS: 2 octaves, slurred 2 octaves per bow



3 octaves, slurred 1 octave per bow



DOMINANT 7<sup>THS</sup>



DIMINISHED 7<sup>THS</sup>



## PIECES

(60 marks: 20x3)

The candidate must perform three pieces, **one from each list A, B, and C.**

### LIST A

COMPOSER	PIECE	PUBLICATION	EDITION
Dvořák	Valse Op. 54 No. 4	<i>Universal Violin Album vol. 3</i>	Universal Edition
Hadjiev	Rondino	<i>The Young Violinist's Repertoire 4</i>	Faber
Handel	2 <sup>nd</sup> mvt	<i>Sonata in F Op. 1 HWV370</i>	Henle
Mozart	Allegro (from Allegro & Menuetto)	<i>Real Repertoire for Violin</i>	Trinity College London

# GRADE V: VIOLIN

## LIST A continued

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COMPOSER	PIECE	PUBLICATION	EDITION
Schubert	Rosamunde	<i>Wonderful World of Schubert</i>	Mayhew
Weber	Air Polonais	<i>First Violin Book 3</i>	ABRSM

## LIST B

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COMPOSER	PIECE	PUBLICATION	EDITION
Fauré	Sicilienne Op. 78		Edition Peters
Gounod	Ave Maria		Schott
Grieg	Solveig's Song	<i>Concert Repertoire for Violin</i>	Faber
Kabalebsky	Scherzo	<i>Albumstücke</i>	Edition Peters
Kreisler	Aucassin et Nicolette		Schott
Portnoff	Russian Fantasia No. 3 in A Minor		Bosworth

## LIST C

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COMPOSER	PIECE	PUBLICATION	EDITION
Kayser	Op. 20 No. 5	<i>36 Studies Opus 20</i>	Edition Peters
Kinsey	No. 21	<i>Elementary Progressive Studies Set 2</i>	ABRSM
Kinsey	No. 23	<i>Elementary Progressive Studies Set 2</i>	ABRSM
Wohlfahrt	Op. 45 No. 25	<i>60 Studies Opus 45</i>	Edition Peters
Wohlfahrt	Op. 45 No. 34	<i>60 Studies Opus 45</i>	Edition Peters
Wohlfahrt	Op. 45 No. 44	<i>60 Studies Opus 45</i>	Edition Peters

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## 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: VIOLIN

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.

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## 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.

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# GRADE V: VIOLIN

## SIGHT-READING

(10 marks)

**Candidates will receive 30 seconds to observe the piece before playing**

Play a twelve-bar melody in simple duple, triple, or quadruple time, or compound duple time in major keys up to 3♯s and 1♭, and minor keys up to 1♯ and 2♭s (melodic and harmonic form). Third position is included in addition to first position. Chromatic notes may feature. The melody may consist of semiquavers to semibreves, and quaver and crotchet rests. Dynamic markings (*p*–*ff*,) and tempo indications (moderate to lively, and *rit.*) are included, as well as articulation (staccato, slurs, accents).

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# GRADE VI: VIOLIN

## SCALES AND ARPEGGIOS

(15 marks)

All scales and arpeggios to be played from memory and to the bowing requirements specified in the examples. Long tonic or even notes (where applicable) is the candidate's choice. Separate and slurred bows is the examiner's choice.

SCALES	KEY	BOWING REQUIREMENT (see examples)	OCTAVE(S)
	<b>Major</b>		
	E, F	Separate and slurred bows	2
	A	Separate and slurred bows	3
	<b>Minor</b> (harmonic AND melodic, examiner's choice)		
	E, F	Separate and slurred bows	2
	A	Separate and slurred bows	3
<b>CHROMATIC</b>	<b>STARTING ON</b>		
	A, B $\flat$	Separate and slurred bows	2
<b>ARPEGGIOS</b>	<b>Major Take note of different slurring patterns for 2 and 3 octaves</b>		
	E, F	Separate and slurred bows	2
	A	Separate and slurred bows	3
	<b>Minor Take note of different slurring patterns for 2 and 3 octaves</b>		
	E, F	Separate and slurred bows	2
	A	Separate and slurred bows	3
<b>DOMINANT 7<sup>TH</sup></b>	<b>IN THE KEYS OF F, E<math>\flat</math></b>		
	<b>Starting on</b>		
	C, B $\flat$	separate and slurred bows <b>resolving to the tonic</b>	2
<b>DIMINISHED 7<sup>TH</sup></b>	<b>STARTING ON</b>		
	G, A	Separate and slurred bows	2
<b>DOUBLE STOPS</b>	<b>IN SIXTHS</b>	<b>BROKEN STEPS</b>	
	B $\flat$ major	see example	1

# GRADE VI: VIOLIN

**BOWING REQUIREMENT EXAMPLES:** See preliminary to grade 2 for separate bows pattern  
3-octave scales and arpeggios follow the same pattern as 2-octave scales and arpeggios.  
(Take note of different requirements for 2 and 3 octaves arpeggio patterns)

**SCALES: Long tonic**



**Even notes**



**CHROMATIC:**



**ARPEGGIOS: 2 octaves, slurred 2 octaves per bow**



**3 octaves, slurred 1 octave per bow**



# GRADE VI: VIOLIN

## DOMINANT 7<sup>THS</sup>:



## DIMINISHED 7<sup>THS</sup>: (enharmonic spellings have been used for ease of reading)



## DOUBLE STOPS, BROKEN NOTES:



## PIECES

(60 marks: 20x3)

The candidate must perform three pieces, **one from each list A, B, and C.**

### LIST A

COMPOSER	PIECE	PUBLICATION	EDITION
Bach	3 <sup>rd</sup> Mvt	<i>Sonata in B Minor BWV1014</i>	Henle
Gossec	Tambourin	<i>Classical Violinist Sheila Nelson</i>	Boosey & Hawkes
Handel	1 <sup>st</sup> Mvt	<i>Sonata in E Major</i>	Edition Peters
Schubert	Minuet and Trio	<i>Sonatina in G Minor D408</i>	Henle
Telemann	1 <sup>st</sup> Mvt	<i>Sonatina No. 6 in F TWV41</i>	Peters
Von Paradis	Sicilienne		Schott

# GRADE VI: VIOLIN

## LIST B

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COMPOSER	PIECE	PUBLICATION	EDITION
Bartók	An Evening in the Village	<i>Real Repertoire for Violin Grades 4–6</i>	Trinity College London
Dvořák	Romantic Piece Op. 75 No. 1		Simrock
Kreisler	Rondino on a Theme of Beethoven		Schott
Ravel	Berceuse sur le nom de Fauré		Durand
Reger	Romance in G		Breitkopf & Härtel
Stravinsky	Gavotte and Two Variations	<i>Suite Italienne</i>	Boosey & Hawkes

## LIST C

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COMPOSER	PIECE	PUBLICATION	EDITION
Kayser	Op. 20 No. 7	<i>36 Studies Opus 20</i>	Edition Peters
Kayser	Op. 20 No. 13	<i>36 Studies Opus 20</i>	Edition Peters
Kayser	Op. 20 No. 18	<i>36 Studies Opus 20</i>	Edition Peters
Kreutzer	No. 2	<i>42 Studies</i>	Edition Peters
Wohlfahrt	Op. 45 No. 48	<i>60 Studies Opus 45</i>	Edition Peters
Wohlfahrt	Op. 45 No. 49	<i>60 Studies Opus 45</i>	Edition Peters

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## 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).

### 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.



# GRADE VI: VIOLIN

- 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.

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## SIGHT-READING

(10 marks)

**Candidates will receive 30 seconds to observe the piece before playing**

Play a twelve-bar melody in simple duple, triple, or quadruple time, or compound duple time in major keys up to 3♯s and 1♭ the key and minor keys up to 1♯ and 2♭s (melodic and harmonic form). Third position and harmonics, in addition to first position. Chromatic notes may feature. The melody may consist of semiquavers to semibreves, and semiquaver, quaver and crotchet rests and quaver triplets. Dynamic markings (*p–ff.*) and tempo indications (moderate to lively, and *rit.*) are included, as well as articulation (staccato, slurs, accents).

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# NOTES

# GRADE VII: VIOLIN

## SCALES AND ARPEGGIOS

(15 marks)

All scales and arpeggios to be played from memory and to the bowing requirements specified in the examples. Long tonic or even notes (where applicable) is the candidate's choice. Separate and slurred bows is the examiner's choice.

SCALES	KEY	BOWING REQUIREMENT (see examples)	
	<b>Major</b>		<b>OCTAVE(S)</b>
	F#	Separate and slurred bows	2
	C, Bb	Separate and slurred bows	3
	<b>Minor</b> (harmonic AND melodic, examiner's choice)		
	F#	Separate and slurred bows	2
	C, Bb	Separate and slurred bows	3
<b>CHROMATIC</b>	<b>STARTING ON</b>		
	B, C	Separate and slurred bows	2
<b>ARPEGGIOS</b>	<b>Major</b>	<b>Take note of different slurring patterns for 2 and 3 octaves</b>	
	F#	Separate and slurred bows	2
	C, Bb	Separate and slurred bows	3
	<b>Minor</b>	<b>Take note of different slurring patterns for 2 and 3 octaves</b>	
	F#	Separate and slurred bows	2
	C, Bb	Separate and slurred bows	3
<b>DOMINANT 7<sup>TH</sup></b>	<b>IN THE KEYS OF E, C</b>		
	<b>Starting on</b>		
	B	Separate and slurred bows	2
	G	Separate and slurred bows	3
<b>DIMINISHED 7<sup>TH</sup></b>	<b>STARTING ON</b>		
	B, D	Separate and slurred bows	2
	G	Separate and slurred bows	3
<b>DOUBLE STOPS</b>	<b>IN SIXTHS AND IN OCTAVES</b> (Notes played together, separate bows)		
	G Major.	D Major.	1

# GRADE VII: VIOLIN

**BOWING REQUIREMENT EXAMPLES:** See preliminary to grade 2 for separate bows pattern  
3-octave scales follow the same pattern as 2-octave scales  
(Take note of different requirements for 2 and 3 octaves arpeggio patterns)

**SCALES: Long tonic**



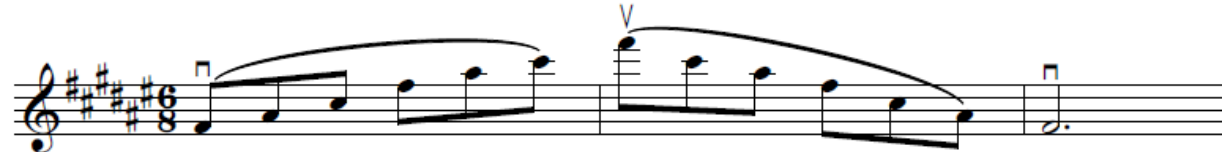
**Even notes**



**CHROMATIC:**



**ARPEGGIOS: Slurred (2 octave pattern, 2 octaves per bow)**



# GRADE VII: VIOLIN

ARPEGGIOS: Slurred (3 octave pattern, 1 octave per bow)



DOMINANT 7<sup>THS</sup>:



DIMINISHED 7<sup>THS</sup>



DOUBLE STOPS:  
In sixths



In octaves



# GRADE VII: VIOLIN

## PIECES

(60 marks: 20x3)

The candidate must perform three pieces, **one from each list A, B, and C.**

### LIST A

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COMPOSER	PIECE	PUBLICATION	EDITION
Beethoven	Scherzo	<i>Sonata in C Minor Op. 30 No. 2</i>	Henle
Dvořák	1 <sup>st</sup> mvt	<i>Sonatina Op. 100</i>	Henle
Fiocco	Allegro	<i>Allegro in G</i>	Schott
Mozart	1 <sup>st</sup> mvt	<i>Sonata in G, K301</i>	Henle
Schubert	1 <sup>st</sup> mvt	<i>Sonatina in D, D384</i>	Henle
Vivaldi	1 <sup>st</sup> mvt	<i>Concerto in A Minor, Op. 3 No. 6</i>	Peters

### LIST B

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COMPOSER	PIECE	PUBLICATION	EDITION
Boulanger	Nocturne	<i>First Violin Book 4</i>	ABRSM
Gluck	Kreisler	<i>Melodie</i>	Schott
Hubay	Bolero	<i>Op. 51 No. 3</i>	Bosworth
Kreisler	Schon Rosmarin		Schott
Massenet	Meditation		Peters
Schumann	Phantasiestuck	<i>Romantic Violinist Sheila Nelson</i>	Boosey & Hawkes

### LIST C

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COMPOSER	PIECE	PUBLICATION	EDITION
Fiorillo	No. 1	<i>36 Etüden (Capricen)</i>	Edition Peters
Kreutzer	No. 4	<i>42 Studies</i>	Edition Peters
Kreutzer	No. 6	<i>42 Studies</i>	Edition Peters
Mazas	No. 5	<i>Op. 36 Book 1</i>	Schirmer
Mazas	No. 6	<i>Op. 36 Book 1</i>	Schirmer
Mazas	No. 7	<i>Op. 36 Book 1</i>	Schirmer

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# GRADE VII: VIOLIN

## 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: VIOLIN

## SIGHT-READING

(10 marks)

**Candidates will receive 30 seconds to observe the piece before playing**

Play a sixteen-bar melody in simple duple, triple, quadruple time, compound duple time, or an irregular time signature in major keys up to 3♯s and 3♭s and minor keys up to 2♯s and 2♭s. (melodic and harmonic form). Second, third, and fourth positions, in addition to first position. Chromatic notes will also feature. The melody may consist of semiquavers to semibreves, and quaver and crotchet rests. Quaver triplets and tied notes. Dynamic markings (*p*–*ff*,) and tempo indications (moderate to lively, and *rit.*) are included, as well as articulation (staccato, slurs, accents).



# GRADE VIII: VIOLIN

## SCALES AND ARPEGGIOS

(15 marks)

All scales and arpeggios to be played from memory and to the bowing requirements specified in the examples.  
Long tonic or even notes (where applicable) is the candidate's choice. Separate and slurred bows is the examiner's choice.

SCALES	KEY	BOWING REQUIREMENT (see examples)	OCTAVE(S)
	<b>Major</b>		
	Ab, B, Db, D	Separate and slurred bows	3
	<b>Minor</b> (harmonic AND melodic, examiner's choice)		
	B, C#, D, G#	Separate and slurred bows	3
<b>CHROMATIC</b>	<b>STARTING ON</b>		
	D	Separate and slurred bows	2
	G	Separate and slurred bows	3
<b>ARPEGGIOS</b>	<b>Major</b>		
	Ab, B, Db, D	Separate and slurred bows	3
	<b>Minor</b>		
	B, C#, D, G#	Separate and slurred bows	3
<b>DOMINANT 7<sup>TH</sup></b>	<b>IN THE KEYS OF</b> Db, E		3
	<b>Starting on</b> Ab, B <b>resolving to the tonic</b>	Separate and slurred bows	
<b>DIMINISHED 7<sup>TH</sup></b>	<b>STARTING ON</b> Ab, B	Separate and slurred bows	3
<b>DOUBLE STOPS</b>	<b>IN THIRDS <u>AND</u> IN SIXTHS</b> (see examples)		2
	Bb Major. Eb Major		
	<b>IN OCTAVES</b> (see examples)		
	<b>Major <u>AND</u> Minor</b> (harmonic AND melodic, examiner's choice)		
	G G		1

# GRADE VIII: VIOLIN

## BOWING REQUIREMENT EXAMPLES:

SCALES: long tonic



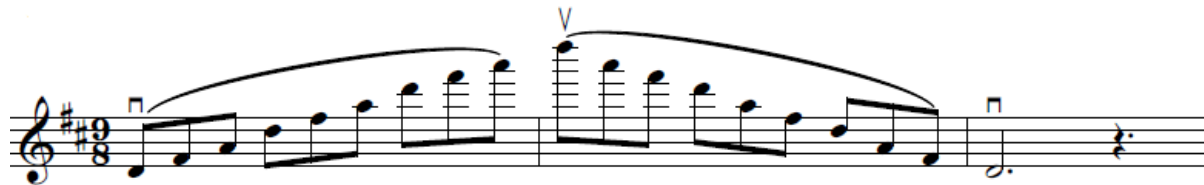
Even notes



CHROMATIC:



ARPEGGIOS:



DOMINANT 7<sup>THS</sup>:



# GRADE VIII: VIOLIN

DIMINISHED 7<sup>TH</sup>: (enharmonic spellings have been used for ease of reading)



DOUBLE STOPS: In Thirds



In Sixths



In Octaves



# GRADE VIII: VIOLIN

## PIECES

(60 marks: 20x3)

The candidate must perform three pieces, **one from each list.**

### LIST A

COMPOSER	PIECE	PUBLICATION	EDITION
Bach	Allemande	<i>Partita in D Minor, BWV1004</i>	Bärenreiter
Beethoven	1 <sup>st</sup> mvt	<i>Sonata in G Op. 30 No. 3</i>	Henle
Brahms	3 <sup>rd</sup> mvt	<i>Sonata in A Major Op. 100</i>	Weiner Urtext
Haydn	1 <sup>st</sup> mvt	<i>Concerto in G Major, HOBVIA No.4</i>	Henle
Mozart	1 <sup>st</sup> mvt	<i>Sonata K526</i>	Henle
Tartini	1 <sup>st</sup> mvt	<i>Sonata in G Minor Op. 1 No. 10, 'Didone Abandonata'</i>	Ricordi

### LIST B

COMPOSER	PIECE	PUBLICATION	EDITION
Bartók	Nos 1, 2, 5, and 6 (all pieces to be played)	<i>Romanian Folk Dances</i>	Universal Edition
Delius	3 <sup>rd</sup> mvt	<i>Sonata No. 3</i>	Boosey & Hawkes
Falla	Jota	<i>Suite of Spanish Folk Songs</i>	Chester Music
Kodály	Adagio		Editio Musica Budapest
Kreisler	Sicilienne and Rigaudon		Schott
Paganini	Cantabile		Universal Edition

### LIST C

COMPOSER	PIECE	PUBLICATION	EDITION
Fiorillo	No. 5	<i>36 Etüden (Capricen)</i>	Edition Peters
Fiorillo	No. 9	<i>36 Etüden (Capricen)</i>	Edition Peters
Kayser	No. 20	<i>36 Studies Opus 20</i>	Edition Peters
Kreutzer	No. 8	<i>42 Studies</i>	Edition Peters
Kreutzer	No.13	<i>42 Studies</i>	Edition Peters
Kreutzer	No. 16	<i>42 Studies</i>	Edition Peters

# GRADE VIII: VIOLIN

## 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 VIII: VIOLIN

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

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## **SIGHT-READING**

**(10 marks)**

**Candidates will receive 30 seconds to observe the piece before playing**

Play a sixteen-bar melody in simple duple, triple, quadruple time, compound duple, triple time, or an irregular time signature in major keys up to 3#s and 3bs, and minor keys up to 2#s and 2bs (melodic and harmonic form). Position changes up to sixth position. Chromatic notes will also feature. The melody may consist of semiquavers to semibreves, and semiquaver, quaver and crotchet rests. Triplets and tied notes. Dynamic markings (*p*–*ff*,) and tempo indications (moderate to lively, and *rit.*) are included, as well as articulation (staccato, slurs, accents).

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# SENIOR CERTIFICATE: VIOLIN

## SCALES AND ARPEGGIOS

(15 marks)

All scales and arpeggios to be played from memory and to the bowing requirements specified in the examples.  
Long tonic or even notes (where applicable) is the candidate's choice. Separate and slurred bows is the examiner's choice.

SCALES	KEY	BOWING REQUIREMENT (see examples)	OCTAVES
	<b>Major</b>		
	D, E, Eb	Separate and slurred bows	3
	<b>Minor</b> (harmonic AND melodic, examiner's choice)		
	D, E, Eb	Separate and slurred bows	3
<b>CHROMATIC</b>	<b>STARTING ON</b>		
	A, B	Separate and slurred bows	3
<b>ARPEGGIOS</b>	<b>Major</b>		
	D, E, Eb	Separate and slurred bows	3
	<b>Minor</b>		
	D, E, Eb	Separate and slurred bows	3
<b>DOMINANT 7<sup>TH</sup></b>	<b>IN THE KEYS OF G, F</b>		
	<b>Starting on D, C</b>	separate and slurred bows	3
	<b>Resolving to the tonic</b>		
<b>DIMINISHED 7<sup>TH</sup></b>	<b>STARTING ON</b>		
	C, D	Separate and slurred bows	3
<b>DOUBLE STOPS</b>	<b>IN THIRDS <u>AND</u> IN SIXTHS (see examples)</b>		
	D Major	G Major	2
	<b>IN OCTAVES (see examples)</b>		
	<b>Major <u>AND</u> Minor</b> (harmonic AND melodic, examiner's choice)		
	G	G	2

# SENIOR CERTIFICATE: VIOLIN

## BOWING REQUIREMENT EXAMPLES:

SCALES: long tonic



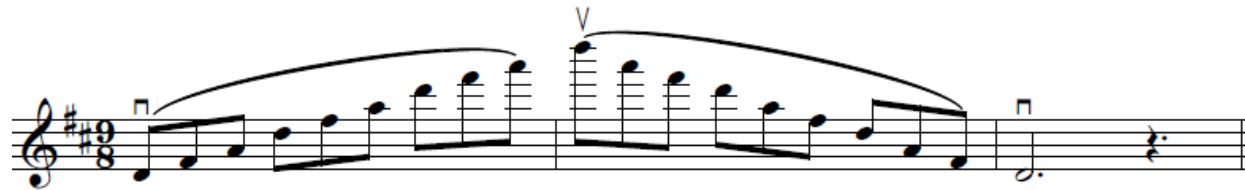
Even notes



CHROMATIC:



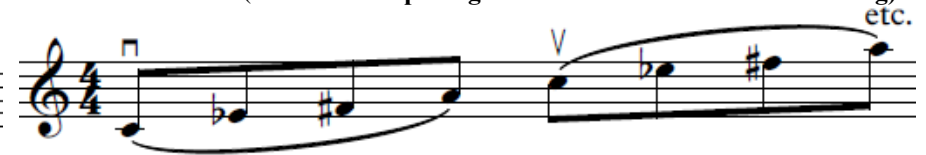
ARPEGGIOS:



DOMINANT 7<sup>THS</sup>



DIMINISHED 7<sup>THS</sup> (enharmonic spellings have been used for ease of reading)





# SENIOR CERTIFICATE: VIOLIN

## DOUBLE STOPS: IN THIRDS, IN SIXTHS, AND IN OCTAVES

### In thirds even notes



### In thirds long tonic



### In sixths even notes:



### In sixths long tonic



### In octaves even notes



### In octaves long tonic



## PIECES

(60 marks: 20x3)

The candidate must perform three pieces, one from each list A, B, and C.

### LIST A

COMPOSER	PIECE	PUBLICATION	EDITION
Bach	1 <sup>st</sup> or 3 <sup>rd</sup> mvt	<i>Concerto in E Major, BWV1042</i>	Bärenreiter
Bach	Gavotte en Rondeau	<i>Partita in E Major, BWV1006</i>	Bärenreiter
Bach	Giga	<i>Partita in D Minor, BWV1004</i>	Bärenreiter
Beethoven	1 <sup>st</sup> or 4 <sup>th</sup> mvt	<i>Sonata in F Major Op. 24, 'Spring'</i>	Henle
Mozart	1 <sup>st</sup> mvt (with cadenza)	<i>Concerto in G K216</i>	Bärenreiter
Mozart	1 <sup>st</sup> mvt (with cadenza)	<i>Concerto in D K218</i>	Bärenreiter

# SENIOR CERTIFICATE: VIOLIN

## LIST B

COMPOSER	PIECE	PUBLICATION	EDITION
Brahms	1 <sup>st</sup> mvt	<i>Sonata in A Op. 100</i>	Weiner Urtext
Franck	4 <sup>th</sup> mvt	<i>Sonata</i>	Henle
Janacek	1 <sup>st</sup> mvt	<i>Sonata</i>	Universal Edition
Prokofiev	3 <sup>rd</sup> mvt	<i>Sonata No. 2 in D Major Op. 94</i>	Sikorski
Ravel	2 <sup>nd</sup> mvt	<i>Sonata</i>	Durand
Schumann	1 <sup>st</sup> mvt	<i>Sonata in A Minor Op. 105</i>	Henle

## LIST C

COMPOSER	PIECE	PUBLICATION	EDITION
Bloch	Nigun	<i>Baal Shem</i>	Carl Fischer
Falla	Ritual Fire Dance	<i>El Amor Brujo</i>	Chester Music
Gershwin	It Ain't Necessarily So	<i>The Heifetz Collection; Heifetz Plays Gershwin</i>	Carl Fischer
Kreisler	Präludium and Allegro		Schott
Prokofiev	Any <b>three</b>	<i>Five Melodies Op. 35b</i>	Boosey & Hawkes
Tchaikovsky	Scherzo	<i>Souvenir d'un Lieu Cher Op. 42</i>	IMC

## 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 violin
- 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: VIOLIN

## 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.

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## SIGHT-READING

(10 marks)

**Candidates will receive 30 seconds to observe the piece before playing**

Play a sixteen-bar melody in simple duple, triple, quadruple time, compound duple, triple time, or an irregular time signature in major and minor keys up to 3♯s and 3♭s (melodic and harmonic minor form). Chromatic notes and modulations. Position changes up to seventh position. The melody may consist of semiquavers to semibreves, and semiquaver to crotchet rests. Triplets and acciaccaturas may be included as well as tied notes. Dynamic markings (*p–ff*;) and tempo indications (moderate to lively, and *rit.*) are included, as well as articulation (staccato, slurs, accents).

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# NOTES

# VIOLA

Compiled by Lisa Dowdall

# VIOLA EXAM CHECKLIST

- ✓ Please have your viola ready to play when called for your exam.
- ✓ Remember to bring a copy of the music for the examiner.
- ✓ Original copies must be in the room too; candidates without original music will result in disqualification.
- ✓ In some cases there will be a choice of editions, in which instance the ones listed in the syllabus are suggested.
- ✓ 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 and the style of the piece.
- ✓ Candidates must prepare three pieces, check requirements for each grade carefully; candidates may do a study from primary to grade 3 but are not obliged to, from grade 4 to senior certificate however, they must do a study.
- ✓ All scales, arpeggios, and exercises must be performed from memory to the bowing requirement specified in the examples at each grade.
- ✓ 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: VIOLA

## SCALES AND ARPEGGIOS

(15 marks)

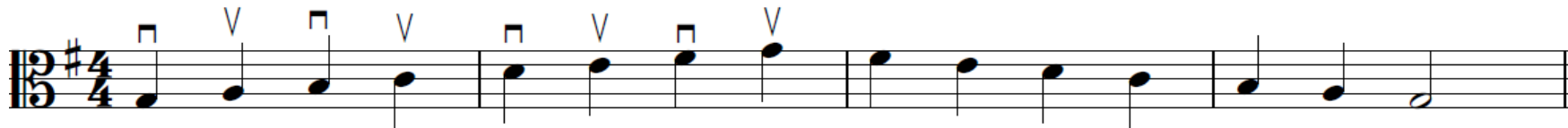
All scales and arpeggios to be played from memory and to the bowing requirements specified in the examples.

Please note the minor scale required here is the natural minor.

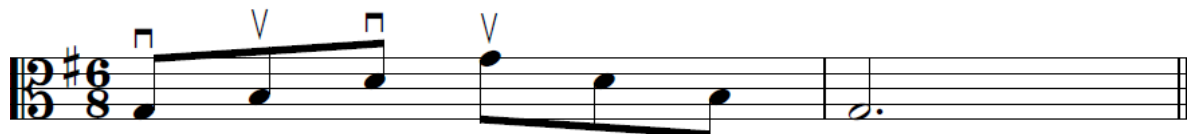
SCALES	KEY	BOWING REQUIREMENT	OCTAVE
	<b>Major</b> C, G, D	Separate bows	1
	<b><u>Natural</u> Minor</b> A	Separate bows	1
<b>ARPEGGIOS</b>	<b>Major</b> C, G, D	Separate bows	1
	<b>Minor</b> A	Separate bows	1

### BOWING REQUIREMENT EXAMPLES:

SCALES: SEPARATE BOWS EVEN NOTES



ARPEGGIO: SEPARATE BOWS



# PRIMARY: VIOLA

## PIECES

(60 marks: 20x3)

The candidate must perform three pieces from the follow list, **one of which may be a study marked \***.

<u>COMPOSER</u>	<u>PIECE</u>	<u>PUBLICATION</u>	<u>EDITION</u>
Colledge	Chinese Lanterns	<i>Waggon Wheels for Viola</i>	Boosey & Hawkes
Colledge	Daydreaming	<i>Waggon Wheels for Viola</i>	Boosey & Hawkes
Colledge	Hills and Dales	<i>Waggon Wheels for Viola</i>	Boosey & Hawkes
Colledge	Westminster Abbey	<i>Waggon Wheels for Viola</i>	Boosey & Hawkes
Huws Jones	Henry's Almain	<i>The Really Easy Viola Book</i>	Faber Music
Huws Jones	Lazy Blue	<i>The Really Easy Viola Book</i>	Faber Music
Nelson	Li'L Liza Jane	<i>Piece by Piece 1 for Viola</i>	Boosey & Hawkes
Nelson	Polka	<i>Piece by Piece 1 for Viola</i>	Boosey & Hawkes
Nelson	Trot Along	<i>Piece by Piece 1 for Viola</i>	Boosey & Hawkes
Nelson	Tweedledum & Tweedledee	<i>Piece by Piece 1 for Viola</i>	Boosey & Hawkes

<u>COMPOSER</u>	<u>STUDY</u>	<u>PUBLICATION</u>	<u>EDITION</u>
*Cohen	Blast Off	<i>Superstudies for Viola Book 1</i>	Faber Music
*Cohen	Robots Rocking at the Microchip Ball	<i>Superstudies for Viola Book 1</i>	Faber Music
*Cohen	Rockets to the Rescue	<i>Superstudies for Viola Book 1</i>	Faber Music

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## 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.



# PRIMARY: VIOLA

## AURAL (10 marks)

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

### **Aural Observation**

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

### **Memory**

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

### **Reading**

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

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

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## SIGHT READING (10 marks)

**Candidates will receive 30 seconds to observe the piece before playing**

Play a short melody (4–8 bars), in simple duple or quadruple time, in the key of G or D major. The melody may consist of crotchets, minims, semibreves, and crotchet rests. Tempo indications are also included.

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# NOTES

# GRADE I: VIOLA

## SCALES AND ARPEGGIOS

(15 marks)

All scales and arpeggios to be played from memory and to the bowing requirements specified.  
Long tonic or even notes (where applicable) is the candidate's choice. Separate and slurred bows is the examiner's choice.

SCALES	KEY	BOWING REQUIREMENT (see examples)	OCTAVE(S)
	<b>Major</b>		
	A, F	Separate and slurred bows	1
	C	Separate and slurred bows	2
	<b>Minor</b> (harmonic OR melodic, candidate's choice)		
	C, G, D	Separate and slurred bows	1
<b>ARPEGGIOS</b>	<b>Major</b>		
	A, F	Separate bows	1
	C	Separate bows	2
	<b>Minor</b>		
	C, G, D	Separate bows	1

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**BOWING REQUIREMENT EXAMPLES: see primary grade for separate bows pattern**

**2-OCTAVE SCALES AND ARPEGGIOS FOLLOW SAME BOWING PATTERN AS 1-OCTAVE SCALES AND ARPEGGIOS**

**SCALES: long tonic**

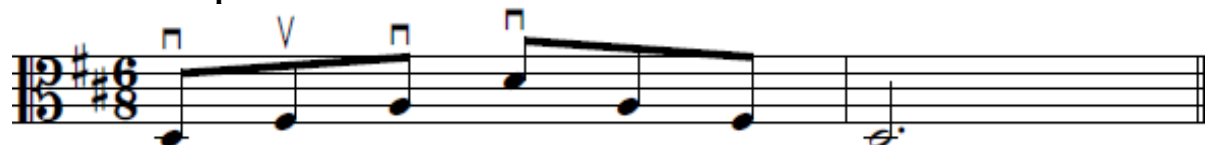


# GRADE I: VIOLA

Even notes



ARPEGGIOS: separate bows



## PIECES

((60 marks: 20x3))

The candidate must perform three pieces, **one from each list A, B, and C. One may be a study, marked \*.**

### LIST A

COMPOSER	PIECE	PUBLICATION	SUGGESTED EDITION
Beethoven L	Hymn to Joy	<i>First Repertoire for Viola Book 1</i>	Faber
Bononcini G	Aria, Love Leads to Battle	<i>First Repertoire for Viola Book 1</i>	Faber
Clarke J	Minuet	<i>Early Music for Viola</i>	Editio Musica Budapest
Handel	Trumpet Minuet	<i>Viola all sorts</i>	Trinity College London
Haydn J	Minuet and Trio	<i>Piece by Piece 1</i>	Boosey & Hawkes
Losy	Bourrée	<i>Early Music for Viola</i>	Editio Musica Budapest
Mozart	Theme from Andante Grazioso	<i>Time Pieces for Viola vol. 1</i>	ABRSM
Purcell	Rigadoon	<i>Piece by Piece 1 for Viola</i>	Boosey & Hawkes
Rameau JP	Rigaudon	<i>First Repertoire for Viola Book 1</i>	Faber
Rossini	William Tell	<i>Vamoosh Book 2</i>	Vamoosh

# GRADE I: VIOLA

## LIST B

COMPOSER	PIECE	PUBLICATION	SUGGESTED EDITION
*Carse A	No. 1 or 2	<i>Viola School of Progressive Studies</i>	Stainer and Bell
Baklanova	March	<i>First Repertoire for Viola Book 1</i>	Faber Music
Elgar	Pomp and Circumstance	<i>More Time Pieces for Viola vol. 1</i>	ABRSM
Humperdinck E	Gretel's Song	<i>First Repertoire for Viola Book 1</i>	Faber
Schubert	Entracte	<i>Time Pieces for Viola vol. 1</i>	ABRSM
Schumann R	En Fredonnant	<i>L'Alto Classique A</i>	Combre
Smetana	Vltava	<i>Winners Galore</i>	Brass Wind Publications
Vaughan Williams	Linden Lea	<i>More Time Pieces for Viola vol 1</i>	ABRSM

## LIST C

COMPOSER	PIECE	PUBLICATION	SUGGESTED EDITION
*Cohen	Gliding along at the Oct. Ball	<i>Superstudies for Viola book 1</i>	Faber
Archer V	On Tip Toe	<i>Solos for Young Violists vol. 1</i>	Summy-Birchard
Gregory T	Smooth Operator	<i>Vamoosh Book 2</i>	Vamoosh
Kabalevsky D	Waltz	<i>First Repertoire for Viola Book 1</i>	Faber
Nelson	Flag Dance/Whirlpool Waltz	<i>Piece by Piece 1 for Viola</i>	Boosey & Hawkes
Salter L	Chatterbox	<i>Starters for Viola</i>	ABRSM
Trad-Basque	Gabriel's message	<i>More Times Pieces for Viola vol. 1</i>	ABRSM
Traditional	The Irish Washerwoman	<i>Technitunes</i>	Boosey & Hawkes
Traditional-English	Country gardens	<i>First Repertoire for Viola Book 1</i>	Faber
Wilkinson & Bass	Computer Games	<i>Viva Viola!</i>	Faber

## 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: VIOLA

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.

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## 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.

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## SIGHT-READING (10 marks)

### Candidates will receive 30 seconds to observe the piece before playing

Play an eight-bar melody in simple duple, triple, or quadruple time, in the key of C, G, or D major. The melody may consist of crotchets, minims, dotted minims, semibreves, and crotchet and minim rests. Dynamic markings (*p*, *f*, *mf*) and tempo indications are also included.

# GRADE II: VIOLA

## SCALES AND ARPEGGIOS

(15 marks)

All scales and arpeggios to be played from memory and to the bowing requirements specified in the examples.  
Long tonic or even notes (where applicable) is the candidate's choice. Separate and slurred bows is the examiner's choice.

SCALES	KEY	BOWING REQUIREMENT (see examples)	
	<b>Major</b>		<b>OCTAVE(S)</b>
	B $\flat$	Separate and slurred bows	1
	C, D	Separate and slurred bows	2
	<b>Minor</b> (harmonic OR melodic, candidate's choice)		
	C (on G string)	Separate and slurred bows	1
	A	Separate and slurred bows	1
<b>ARPEGGIOS</b>	<b>Major</b>		
	B $\flat$	Separate and slurred bows	1
	C, D	Separate and slurred bows	2
	<b>Minor</b>		
	C (on G string)	Separate and slurred bows	1
	A	Separate and slurred bows	1

**BOWING REQUIREMENT EXAMPLES: see primary grade for separate bows pattern**

**2-octave scales and arpeggios follow same bowing pattern as 1-octave scale and arpeggio**

**SCALES: Long tonic**



# GRADE II: VIOLA

## Even notes



## ARPEGGIOS:



## PIECES

(60 marks: 20x3)

The candidate must perform three pieces, **one from each list A, B, and C. One may be a study, which is marked \*.**

### LIST A

COMPOSER	PIECE	PUBLICATION	EDITION
Bach JS	What Sweet Content	<i>Starters for Viola</i>	ABRSM
Byrd	La Volta	<i>More Time Pieces for Viola</i>	ABRSM
Charpentier	Prelude, No. 16	<i>Vamoosh Book 2</i>	Vamoosh
Corelli	Gavotte	<i>The Young Violist vol. 1</i>	Bosworth
Handel	Rondo from the Fairy Queen	<i>Schott viola album</i>	Schott
Mozart WA	Andante Grazioso	<i>Time Pieces for Viola vol. 1</i>	ABRSM
Strauss J	II Emperor Waltz, Op. 437	<i>More Time Pieces for Viola, vol. 1</i>	ABRSM

### LIST B

COMPOSER	PIECE	PUBLICATION	EDITION
*Carse A	No. 4 or No. 5	<i>Viola School of Progressive Studies</i>	Stainer and Bell
Borodin	Polovtsian Dances	<i>Viola All Sorts Grades 2-3</i>	Trinity
Brahms J	L'Homme au Sable	<i>L'Alto Classique A</i>	Combre
Elgar	Andantino No. 4	<i>Six Very Easy Pieces in the First Position, Op. 22</i>	Bosworth



# GRADE II: VIOLA

## LIST B continued

COMPOSER	PIECE	PUBLICATION	EDITION
Holst	Jupiter	<i>Vamoosh Book 2</i>	Vamoosh
Humperdinck E	Clapping Dance	<i>First Repertoire for Viola Book 1</i>	Faber
Mendelssohn L	Conte Sérieux	<i>Solos for Young Violists vol. 1</i>	Summy-Birchard
Offenbach	Barcarolle	<i>Vamoosh Book 2</i>	Vamoosh
Schubert F	Entracte	<i>Time Pieces for Viola vol. 1</i>	ABRSM

## LIST C

COMPOSER	PIECE	PUBLICATION	EDITION
*Cohen	Toffee-Nut Fudge Cake	<i>Superstudies Book 1</i>	Faber
*Cohen	Vanilla Ice Cream	<i>Superstudies Book 1</i>	Faber
*Cohen M	Strawberry Milk Shake	<i>Superstudies Book 1</i>	Faber
Archer V	Dark Mood/Dance	<i>Solos for Young Violists vol. 1</i>	Summy-Birchard
Geared J	Big Foot Lou	<i>First Repertoire for Viola Book 3</i>	Faber
Gregory T	Catch me if you can	<i>Vamoosh Book 2</i>	Vamoosh
Gregory T	Down the Dusty Mountain	<i>Vamoosh Book 2</i>	Vamoosh
Harris P	Viola Joke	<i>Time Pieces for Viola vol. 1</i>	ABRSM
Rae	Rumba	<i>Play it Cool</i>	Universal Edition
Trad (Irish)	Red-Haired Boy	<i>The Fiddler Playalong Viola Collection</i>	Boosey and Hawkes
Trad	Fisher Laddie	<i>Viola All Sorts Grades 2–3</i>	Trinity

## 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: VIOLA

## AURAL (10 marks)

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

### **Aural Observation**

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

### **Memory**

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

### **Reading**

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

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

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## SIGHT-READING (10 marks)

### **Candidates will receive 30 seconds to observe the piece before playing**

Play an eight-bar melody in simple duple, triple, or quadruple time, in the key of C, G, D, or F major. The melody may consist of quavers, crotchets, minims, dotted minims, semibreves, and crotchet and minim rests. Dynamic markings (*p*, *f*, *mf*) and tempo indications are also included. Slurred notes are introduced at this level.

# GRADE III: VIOLA

## SCALES AND ARPEGGIOS

(15 marks)

All scales and arpeggios to be played from memory and to the bowing requirements specified in the examples.  
Long tonic or even notes (where applicable) is the candidate's choice. Separate and slurred bows is the examiner's choice.

SCALES	KEY	BOWING REQUIREMENT (see examples)	
	<b>Major</b>		<b>OCTAVE(S)</b>
	A $\flat$ , B	Separate and slurred bows	1
	E $\flat$	Separate and slurred bows	2
	<b>Minor</b> (harmonic OR melodic, candidate's choice)		
	F	Separate and slurred bows	1
	C, D	Separate and slurred bows	2
<b>CHROMATIC</b>	<b>STARTING ON C, G, D (open strings)</b>		Separate bows 1
<b>ARPEGGIOS</b>	<b>Major</b>		
	A $\flat$ , B	Separate and slurred bows	1
	E $\flat$	Separate and slurred bows	2
	<b>Minor</b>		
	F	Separate and slurred bows	1
	C, D	Separate and slurred bows	2
<b>DOMINANT 7<sup>TH</sup></b>	<b>IN THE KEYS OF F, G</b>		1
	<b>Starting on C (3rd Finger), D (1st finger) resolving to the tonic</b>		
	Separate bows		
<b>DIMINISHED 7<sup>TH</sup></b>	<b>STARTING ON</b>		
	G, C, D	Separate bows	1

# GRADE III: VIOLA

**BOWING REQUIREMENT EXAMPLES:** see primary grade for separate bows pattern

**SCALES: long tonic**

Musical notation for a scale in 2/4 time, key of B-flat major. The scale starts on G3 and ends on G4. The notes are G, A, B-flat, C, D, E, F, G. The first four notes are marked with a 'V' above them, indicating a long tonic bow. The last two notes are marked with 'etc.' above them.

**Even notes**

Musical notation for a scale in 2/4 time, key of B-flat major. The scale starts on G3 and ends on G4. The notes are G, A, B-flat, C, D, E, F, G. The first four notes are marked with a 'V' above them, indicating a long tonic bow. The last two notes are marked with 'etc.' above them.

**CHROMATIC: SEPARATE BOWS**

Musical notation for a chromatic scale in 3/2 time, key of B-flat major. The scale starts on G3 and ends on G4. The notes are G, G-sharp, A, A-flat, B, B-flat, C, C-sharp, D, D-flat, E, E-flat, F, F-sharp, G. The notes are marked with 'V' above them, indicating separate bows for each note.

**ARPEGGIOS: 1-octave arpeggios follow the same patters as 2-octave arpeggios**

Musical notation for 1-octave arpeggios in 6/8 time, key of B-flat major. The scale starts on G3 and ends on G4. The notes are G, A, B-flat, C, D, E, F, G. The notes are marked with a 'V' above them, indicating a long tonic bow.

**DOMINANT 7<sup>THS</sup>:**

Musical notation for dominant 7th chords in 2/4 time, key of B-flat major. The scale starts on G3 and ends on G4. The notes are G, A, B-flat, C, D, E, F, G. The notes are marked with a 'V' above them, indicating a long tonic bow.

**DIMINISHED 7<sup>THS</sup>:** enharmonic spellings have been used to facilitate ease of reading

Musical notation for diminished 7th chords in 2/4 time, key of B-flat major. The scale starts on G3 and ends on G4. The notes are G, A, B-flat, C, D, E, F, G. The notes are marked with a 'V' above them, indicating a long tonic bow.

# GRADE III: VIOLA

## PIECES

(60 marks: 20x3)

The candidate must perform three pieces, one from each list A, B, and C. One may be a study marked \*.

### LIST A

COMPOSER	PIECE	PUBLICATION	EDITION
*Wolfarht F	No.4	<i>60 Studies Op. 45</i>	Edition Peters
Bach JS	Gavotte	<i>Solo Time for Viola Book 1</i>	Oxford
Beethoven L	Sonatina	<i>A Second Year Classical Album for Viola Players</i>	Chester
Biber	Presto from Battalia	<i>More Times Pieces for Viola vol. 1</i>	ABRSM
Caroubel PF	Two Dances	<i>Solo Time for Viola Book 1</i>	Oxford
Haydn J	Minuets 1 and 2	<i>Solos Time for Viola Book 1</i>	Oxford
Mozart WA	German Dance, K. 600 No. 2	<i>Viola Music for Beginners</i>	Editio Musica Budapest
Mozart WA	Passepied	<i>Starters for Viola</i>	ABRSM
Telemann GP	Menuet	<i>L'Alto Classique B</i>	Combre
Vivaldi A	No. 22 Winter	<i>Vamoosh Book 3</i>	Thomas Gregory

### LIST B

COMPOSER	PIECE	PUBLICATION	EDITION
*Carse A	No. 11 or No. 12	<i>Viola School of Progressive Studies</i>	Stainer and Bell
Bizet	Carmen	<i>Vamoosh Book 3</i>	Vamoosh
Bohm C	Little Hungarian Rhapsody	<i>Solo Time for Viola Book 1</i>	Oxford
Elgar E	Ysobel	<i>Solo Time for Viola Book 1</i>	Oxford
Franck C	Panis Angelicus	<i>Vamoosh Book 3</i>	Vamoosh
Holst G	Theme from Jupiter	<i>Time Pieces for Viola vol. 1</i>	ABRSM
Humperdinck	Children's Prayer from Hansel and Gretel	<i>Solos for Young Violists vol. 1</i>	Summy-Birchard
Marie G	La Cinquantaine	<i>Solos for Young Violists vol. 1</i>	Summy-Birchard
Offenbach	Can Can	<i>Vamoosh Book 3</i>	Vamoosh
Tchaikovsky	Trepak	<i>Vamoosh Book 3</i>	Vamoosh
Tchaikovsky	Waltz (from Sleeping Beauty)	<i>More Time Pieces for Viola vol. 2</i>	ABRSM

# GRADE III: VIOLA

## LIST C

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COMPOSER	PIECE	PUBLICATION	EDITION
*Cohen M	Overtures and Beginners	<i>Superstudies Book 2</i>	Faber
*Cohen M	Saturday Night Stomp	<i>Superstudies Book 2</i>	Faber
Archer V	Skipping Along	<i>Solos for Young Violists vol. 1</i>	Summy-Birchard
Bartok B	Jeering Song	<i>Time Pieces for Viola vol. 1</i>	ABRSM
Gershwin	I got plenty o' nuttin'	<i>More Times Pieces for Viola vol. 1</i>	ABRSM
Gregory T	Rumba Cucumba	<i>Vamoosh Book 2</i>	Vamoosh
Gregory T	Vamoose	<i>Vamoosh Book 2</i>	Vamoosh
Ravel M	Menuet	<i>Time Pieces for Viola vol. 1</i>	ABRSM
Trad-English	No Man's Jig	<i>Solo Time for Viola Book 1</i>	Oxford
Trott J	The Puppet Show	<i>Solos for Young Violists vol. 1</i>	Summy-Birchard
Williams J	Main Theme/Throne Room	<i>Star Wars: a Musical Journey</i>	Alfred Publishing Co.

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## 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.

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## AURAL (10 marks)

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

### Aural Observation

- A short piece will be played once after which one question will be asked about either dynamics or articulation.
- On the second playing, join in by clapping the pulse of the piece.

# GRADE III: VIOLA

- 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.

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## SIGHT-READING

(10 marks)

### Candidates will receive 30 seconds to observe the piece before playing

Play an eight-bar melody in simple duple, triple, or quadruple time, in the key of C, G, D, F major, or A minor. The melody may consist of quavers, dotted quavers and semiquavers, crotchets, dotted crotchets, minims, dotted minims, and quaver and crotchet rests. Dynamic markings (*p*, *f*, *mf*), *crescendo* and *diminuendo* signs, as well as tempo indications are also included. Slurred and staccato notes may also feature.

# NOTES



# GRADE IV: VIOLA

## SCALES AND ARPEGGIOS

(15 marks)

All scales and arpeggios to be played from memory and to the bowing requirements specified in the examples.  
Long tonic or even notes (where applicable) is the candidate's choice. Separate and slurred bows is the examiner's choice.

SCALES	KEY	BOWING REQUIREMENT (see examples)	
	<b>Major</b>		<b>OCTAVE(S)</b>
	E, F, G	Separate and slurred bows	2
	<b>Minor</b> (harmonic OR melodic, candidate's choice)		
	E, F, G	Separate and slurred bows	2
<b>CHROMATIC</b>	<b>STARTING ON</b> F (third finger), E (first finger)	Separate bows	1
<b>ARPEGGIOS</b>	<b>Major</b>		
	E, F, G	Separate and slurred bows	2
	<b>Minor</b>		
	E, F, G	Separate and slurred bows	2
<b>DOMINANT 7<sup>TH</sup></b>	<b>IN THE KEYS OF F, G</b>		
	<b>Starting on</b> C (open string), and D (first finger)		2
	<b>Resolving to the tonic</b> , separate bows		
<b>DIMINISHED 7<sup>TH</sup></b>	<b>STARTING ON</b>		
	C, D	Separate bows, even notes	2

**BOWING REQUIREMENT EXAMPLES:** see primary grade for separate bows pattern

SCALES: long tonic



# GRADE IV: VIOLA

Even notes



CHROMATIC:



ARPEGGIOS:



DOMINANT 7<sup>THS</sup>:



DIMINISHED 7<sup>THS</sup>: enharmonic spellings have been used to facilitate ease of reading



# GRADE IV: VIOLA

## PIECES

((60 marks: 20x3))

The candidate must perform three pieces, **one from each list A, B, and C. One must be a study marked \*.**

### LIST A

COMPOSER	PIECE	PUBLICATION	EDITION
*Bruni	Etude in C minor (No. 3)	<i>25 Studies</i>	IMC
*Wohlfahrt	No. 16	<i>Elementary Studies Op. 54</i>	Edition Peters
Handel	How Beautiful are the Feet	<i>More Time Pieces for Viola, vol. 2</i>	ABRSM
Haydn	Poco Adagio from Emperor Quartet	<i>First Repertoire for Viola Book 3</i>	Faber
Mouret	Rondeau	<i>More Time Pieces for Viola, vol. 2</i>	ABRSM
Mozart WA	Larghetto	<i>A 2nd Year Classical Album for Viola Players</i>	Chester
Mozart WA	Rondeau	<i>Solo Time for Viola Book 1</i>	Oxford
Rameau	Les Tendre Plaintes	<i>Klassische Stucke Band 3</i>	Edition Peters
Telemann GP	Presto	<i>Solo Time for Viola Book 1</i>	Oxford
Vivaldi	Concerto in D Minor	<i>Suzuki Book 4</i>	Suzuki

### LIST B

COMPOSER	PIECE	PUBLICATION	EDITION
*Poilleux	No. 1/2/4/5/8	<i>20 Etudes chantantes et caractéristiques</i>	IMSLP
*Pollo	No. 1	<i>30 Studi a Corde Doppie</i>	Ricordi
Elgar	Chanson de Matin, op. 15 no. 2	<i>The Classic Experience</i>	Cramer
Gounod	Ave Maria	<i>L'alto Classique "B"</i>	Combre
Rebikov	Russian Dance	<i>Solo Time for Viola Book 1</i>	Oxford
Schubert	The Trout	<i>Time Pieces for Viola, Vol. 2</i>	ABRSM
Schumann R	Reverie	<i>L'Alto Classique "B"</i>	Combre
Tchaikovsky	Chanson Triste	<i>Chester Music for Viola</i>	Chester Music
Vaughan Williams	Andante tranquillo No. 5	<i>Solo for Young Violists vol. 4</i>	Alfred
Same work called	The Pride of Kildare	<i>Six Studies in English Folksong</i>	Stainer & Bell

# GRADE IV: VIOLA

## LIST C

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COMPOSER	PIECE	PUBLICATION	EDITION
*Cohen M	No. 9, 11, or No. 12	<i>Superstudies for Viola Book 2</i>	Faber Music
Bernstein, L	Maria (West Side Story)	<i>Amazing Solos for Viola</i>	Boosey & Hawkes
Bridge F	Meditation	<i>10 Pieces for Viola and Piano</i>	Faber Music
Ellington D	It don't mean a thing,	<i>Amazing Solos for Viola</i>	Boosey & Hawkes
Hewitt-Jones	Rumba from	<i>Ragtime, Serenade and Rumba</i>	Musicland/Music Exchange
Joplin	Maple Leaf Rag	<i>Viola Ragtime Favourites</i>	Fentone
Patsy Gritton	Drama Queen (No. 3)	<i>Character Pieces, Book 2</i>	SJ Music
Rodriguez	La Cumparsita	<i>The Fiddler Playalong Viola Collection</i>	Boosey & Hawkes
Spiritual	Joshua fit the Battle of Jericho	<i>Solo Time for Viola Book 1</i>	Oxford

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## 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.

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## AURAL (10 marks)

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

### Aural Observation

- A short piece will be played once after which one question will be asked about either dynamics or articulation. Italian terms are required.

# GRADE IV: VIOLA

- On the second playing, join in by clapping the pulse of the piece.
- Identify the pulse, or time signature (3 or 4 beats per bar, or  $\frac{3}{4}$ ,  $\frac{4}{4}$ )

## Memory

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

## Reading

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

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

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## SIGHT-READING

(10 marks)

### Candidates will receive 30 seconds to observe the piece before playing

Play an eight-bar melody in simple duple, triple, quadruple time, or compound duple time in the key of G, D, F major, or A minor. The melody may consist of quavers, dotted quavers and semiquavers, crotchets, dotted crotchets, minims, dotted minims, semibreves, and quaver and crotchet rests. Dynamic markings (*p*, *mp*, *mf*, *f*, *ff*), *crescendo* and *diminuendo* signs, as well as tempo indications are also included. Slurred and staccato notes may also feature.

# NOTES

# GRADE V: VIOLA

## SCALES AND ARPEGGIOS

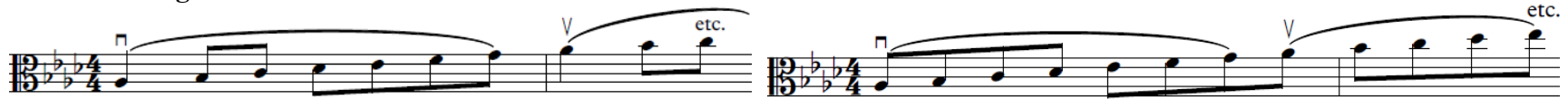
(15 marks)

All scales and arpeggios to be played from memory and to the bowing requirements specified in the examples. Long tonic or even notes (where applicable) is the candidate's choice. Separate and slurred bows is the examiner's choice.

SCALES	KEY	BOWING REQUIREMENT (see examples)	OCTAVE(S)
	<b>Major</b>		
	G $\flat$ , A $\flat$ , A	Separate and slurred bows	2
	C	Separate and slurred bows	3
	<b>Minor</b> (harmonic OR melodic, candidate's choice)		
	G $\flat$ , A $\flat$ , A	Separate and slurred bows	2
	C	Separate and slurred bows	3
<b>CHROMATIC</b>	<b>STARTING ON</b>		
	C, D $\flat$	Separate and slurred bows [Slurred four OR six notes per bow (candidate's choice)]	2
<b>ARPEGGIOS</b>	<b>Major</b>	<b>Take note of the different bowing requirements for 2 &amp; 3 octaves</b>	
	G $\flat$ , A $\flat$ , A	Separate and slurred bows	2
	C	Separate and slurred bows	3
	<b>Minor</b>		
	G $\flat$ , A $\flat$ , A	Separate and slurred bows	2
	C	Separate and slurred bows	3
<b>DOMINANT 7<sup>TH</sup></b>	<b>IN THE KEYS OF A<math>\flat</math>, A</b>		
	<b>Starting on E<math>\flat</math>, E resolving to the tonic</b>	Separate and slurred bows	2
<b>DIMINISHED 7<sup>TH</sup></b>	<b>STARTING ON</b>		
	E $\flat$ , E	Separate and slurred bows	2
<b>DOUBLE STOPS</b>	<b>IN SIXTHS</b>		
	B $\flat$ major. Broken steps. See bowing requirements below		1

# GRADE V: VIOLA

**BOWING REQUIREMENT EXAMPLES:** (see primary and grade 1 for scale and arpeggios separate bows pattern)  
**SCALES: long tonic** Even notes



**CHROMATIC: Slurred: 4 notes to a bow**



**Slurred: 6 notes to a bow**



**ARPEGGIOS: 3 octaves, slurred 1 octave per bow**



**2 octaves, slurred 2 octaves per bow**





# GRADE V: VIOLA

## DOMINANT 7<sup>THS</sup>:



## DIMINISHED 7<sup>THS</sup>:



## DOUBLE STOPS IN SIXTHS, BROKEN CHORDS:



## PIECES:

(60 marks: 20x3)

The candidate must perform three pieces, **one from each list A, B, and C. One must be a study marked \*.**

### LIST A

COMPOSER	PIECE	PUBLICATION	EDITION
*Mazas	Nos 2, 3, 4, 5 ( <b>any one</b> )	<i>Op. 36 Book 1</i>	Edition Peters/Schirmer
*Wolfarht	Nos 25, 34, 44 ( <b>any one</b> )	<i>Op.45</i>	Edition Peters
Bach JS	Gigue from Cello Suite no. 1	<i>Bach Cello Suites arr. SJ Jones</i>	Edition Peters
Bach JS	Prelude no.4	<i>Solo Time for Viola Book 2</i>	Oxford
Corelli	Giga	<i>More time Pieces for Viola, vol. 2</i>	ABRSM
Corelli	Prelude (no.19)	<i>L'Alto Classique "B"</i>	Combre
Flackton	2nd movt	<i>Sonata No. 4 in C minor, Op. 2 No. 8</i>	Schott
Haydn	Hungarian Rondo	<i>More Time Pieces</i>	ABRSM
Mazas JF	Rondo	<i>Solo Time for Viola Book 2</i>	Oxford
Telemann	1st & 2nd mvts	<i>Concerto in G major</i>	Bärenreiter

# GRADE V: VIOLA

## LIST B

COMPOSER	PIECE	PUBLICATION	EDITION
*Poilleux	Nos 9, 10, 11, 17, 19 ( <b>any one</b> )	<i>20 études chantantes et caractéristiques</i>	IMSLP
*Pollo	Nos 2, 3 ( <b>any one</b> )	30 Studi a Corde Doppie	Ricordi
Bridge	Berceuse/Cradle Song	<i>Four Pieces for Viola and Piano</i>	Faber
Chopin	Tristesse	<i>L'Alto classique, Vol. C</i>	Combre
Elgar E	Chanson de Nuit	Op. 15 no. 1	Novello
Faure	Après un Rêve	<i>Music for Viola III</i>	Editio Musica Budapest
Gardel C	Por una cabeza	<i>More Time Pieces for Viola vol. 2</i>	ABRSM
Gluck	Andante und Gavotte	<i>Klassische Stuke</i>	Edition Peters
Schumann R	Dedication	<i>More Time Pieces for Viola vol. 2</i>	ABRSM
Tchaikovsky	Chanson Napolitane	<i>L'Alto Classique "C"</i>	Combre

## LIST C

COMPOSER	PIECE	PUBLICATION	EDITION
*Carse	Study Nos 1, 2, 3, 4, 5 ( <b>any one</b> )	<i>Viola School of Progressive Studies Book 3</i>	Stainer & Bell
Boulangier N	No. 2	Trois Pièces Pour Alto Et Piano	Leduc
Bryars G	North Shore		Schott
Clarke R	Chinese Puzzle	<i>Shorter Pieces for Viola</i>	OUP
Gardel	Por Una Cabenza	<i>More Time Pieces</i>	ABRSM
Joplin	Rag Time Dance	<i>Viola Ragtime Favourites</i>	Fentone
Klezmer (trad.)	Odessa Bular	<i>Solo Time for Viola Book 2</i>	Oxford
Martinů, B	Pierrot's Serenade	<i>Time Pieces for Viola vol. 2</i>	ABRSM
Sholdice G	Presage		CMC
Shostakovich	Waltz (no.7)	<i>More Time Pieces for Viola</i>	ABRSM

## 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.

# GRADE V: VIOLA

- 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.

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## AURAL (10 marks)

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

### Aural Observation

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

### Memory

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

### Reading

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

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

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# GRADE V: VIOLA

## SIGHT-READING

(10 marks)

**Candidates will receive 30 seconds to observe the piece before playing**

Play a twelve-bar melody in simple triple, quadruple time, or compound duple time in the key of D, A, F, B  $\flat$  major, or A, E, B, D, or G minor. The melody may consist of quavers, dotted quavers and semiquavers, crotchets, dotted crotchets, minims, dotted minims, and semiquavers, quaver and crotchet rests. Dynamic markings (*p*, *mp*, *mf*, *f*, *ff*), *crescendo* and *diminuendo* signs, as well as tempo indications are also included. Slurred and staccato notes may also feature.

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# GRADE VI: VIOLA

## SCALES AND ARPEGGIOS:

(15 marks)

All scales and arpeggios to be played from memory and to the bowing requirements specified in the examples. Long tonic or even notes (where applicable) is the candidate's choice. Separate and slurred bows is the examiner's choice.

SCALES	KEY	BOWING REQUIREMENT (see examples)	OCTAVE(S)
	<b>Major</b>		
	B $\flat$ , B	Separate and slurred bows	2
	C, D	Separate and slurred bows	3
	<b>Minor</b> (harmonic AND melodic, examiner's choice)		
	B $\flat$ , B	Separate and slurred bows	2
	C, D	Separate and slurred bows	3
<b>CHROMATIC</b>	<b>STARTING ON D, E<math>\flat</math></b>	Separate and slurred bows	2
<b>ARPEGGIOS</b>	<b>Major</b>		
	B $\flat$ , B	Separate and slurred bows	2
	C, D	Separate and slurred bows	3
	<b>Minor</b>		
	B $\flat$ , B	Separate and slurred bows	2
	C, D	Separate and slurred bows	3
<b>DOMINANT 7<sup>THS</sup></b>	<b>IN THE KEYS OF B<math>\flat</math>, C</b>		
	<b>Starting on F, G resolving to the tonic</b>	Separate and slurred bows	2
<b>DIMINISHED 7<sup>THS</sup></b>	<b>STARTING ON F, G</b>	Separate and slurred bows	2
<b>DOUBLE STOPS</b>	<b>IN THIRDS</b>		
	E $\flat$ Major. Notes played together. Separate bows		1
	<b>IN SIXTHS</b>		
	A $\flat$ Major. Notes played together. Separate bows		1
	<b>IN OCTAVES</b>		
	G Major. Notes played together. Separate bows		1

# GRADE VI: VIOLA

**BOWING REQUIREMENT EXAMPLES:** see primary grade separate bows pattern

**SCALES:** long tonic



Even notes



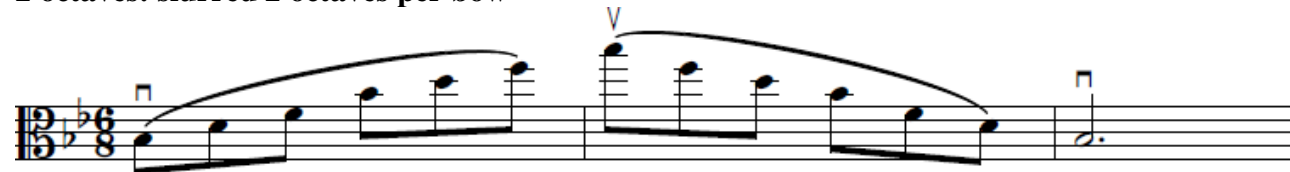
CHROMATIC:



ARPEGGIOS: 3 octaves, slurred 1 octave per



2 octaves: slurred 2 octaves per bow



# GRADE VI: VIOLA

**DOMINANT 7<sup>THS</sup>:**

Musical notation for Dominant 7th exercises in G major, 4/4 time. The staff shows a sequence of notes: G4, A4, B4, C5, B4, A4, G4. The first measure contains a quarter note G4. The second measure contains a half note G4 with a slur over it. The third measure contains a half note A4 with a slur over it. The fourth measure contains a half note B4 with a slur over it. The fifth measure contains a half note C5 with a slur over it. The sixth measure contains a half note B4 with a slur over it. The seventh measure contains a half note A4 with a slur over it. The eighth measure contains a half note G4 with a slur over it. The key signature has one flat (F major), and the time signature is 4/4.

**DIMINISHED 7<sup>THS</sup>:** enharmonic spellings have been used to facilitate ease of reading

Musical notation for Diminished 7th exercises in G major, 2/4 time. The staff shows a sequence of notes: G4, A4, B4, C5, B4, A4, G4. The first measure contains a quarter note G4. The second measure contains a half note G4 with a slur over it. The third measure contains a half note A4 with a slur over it. The fourth measure contains a half note B4 with a slur over it. The fifth measure contains a half note C5 with a slur over it. The sixth measure contains a half note B4 with a slur over it. The seventh measure contains a half note A4 with a slur over it. The eighth measure contains a half note G4 with a slur over it. The key signature has one flat (F major), and the time signature is 2/4.

**DOUBLE STOPS:**

**In thirds**

Musical notation for Double Stops in thirds in G major, 4/4 time. The staff shows a sequence of notes: G4, A4, B4, C5, B4, A4, G4. The first measure contains a quarter note G4. The second measure contains a quarter note A4. The third measure contains a quarter note B4. The fourth measure contains a quarter note C5. The fifth measure contains a quarter note B4. The sixth measure contains a quarter note A4. The seventh measure contains a quarter note G4. The key signature has one flat (F major), and the time signature is 4/4.

**In sixths**

Musical notation for Double Stops in sixths in G major, 4/4 time. The staff shows a sequence of notes: G4, A4, B4, C5, B4, A4, G4. The first measure contains a quarter note G4. The second measure contains a quarter note A4. The third measure contains a quarter note B4. The fourth measure contains a quarter note C5. The fifth measure contains a quarter note B4. The sixth measure contains a quarter note A4. The seventh measure contains a quarter note G4. The key signature has one flat (F major), and the time signature is 4/4.

**In octaves**

Musical notation for Double Stops in octaves in G major, 4/4 time. The staff shows a sequence of notes: G4, A4, B4, C5, B4, A4, G4. The first measure contains a quarter note G4. The second measure contains a quarter note A4. The third measure contains a quarter note B4. The fourth measure contains a quarter note C5. The fifth measure contains a quarter note B4. The sixth measure contains a quarter note A4. The seventh measure contains a quarter note G4. The key signature has one flat (F major), and the time signature is 4/4.

# GRADE VI: VIOLA

## PIECES

(60 marks: 20x3)

The candidate must perform three pieces, **one from each list A, B, and C. One must be a study marked \*.**

### LIST A

COMPOSER	PIECE	PUBLICATION	EDITION
*Hoffmeister	Study No. 3	<i>12 Etudes</i>	Edition Peters
*Kreutzer F	Nos 2, 7, 8, 11 ( <b>any one</b> )	<i>42 Studies</i>	IMC/Schirmer
Bach JS	Minuets 1 and 2	<i>Cello Suite No. 1 arr JR Jones</i>	Edition Peters
Flackton	2nd mvts (Allegro)	<i>Sonata in G major, Op. 2 No. 6</i>	Schott
Handel	1st and 2nd mvts	<i>Sonata in G minor, Op. 1 No. 6</i>	Stainer & Bell
Kalliwoda	Nocturne No. 1	<i>Six Nocturnes Op. 186</i>	Edition Peters
Mozart WA	Allegro from Divertimento No.3 K439b	<i>Solo Time for Viola Bk 2</i>	Oxford
Telemann	3rd <b>and</b> 4th mvts	<i>Concerto in G Major</i>	Bärenreiter
Viotti	Andante	<i>Concert Pieces for Viola</i>	Bärenreiter
Vivaldi	Largo and Allegro	<i>More Time Pieces for viola vol. 2</i>	ABRSM

### LIST B

COMPOSER	PIECE	PUBLICATION	EDITION
*Mazas	Nos 6, 7, 8 ( <b>any one</b> )	<i>Op 36. Book 1</i>	Edition Peters/Schirmer
*Polo	No. 4 or No. 5	<i>30 Studies a Corde Doppie</i>	Ricordi
Brahms	Andante from sextet in B flat	<i>More Time Pieces</i>	ABRSM
Bridge	Serenade	<i>Bridge Four Pieces for Viola</i>	Faber
Faisst	Adagio Consolante	<i>3 Transcriptions</i>	Hildegard
Le Beau	2nd mvts (Andante Tranquillo)	<i>Sonata Op. 17</i>	Hildegard
Milhaud	1st <b>or</b> 3rd mvt	<i>Sonata No.1</i>	Heugel
Schubert F	Minuet and Trio	<i>Solo Time for Viola Book 2</i>	Oxford
Schweikert	Romanze for Cello (Violin/Viola)		Furore Verlag
Tchaikovsky	Barcarolle	<i>Chester Music for Viola</i>	Chester Music



# GRADE VI: VIOLA

## LIST C

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COMPOSER	PIECE	PUBLICATION	EDITION
*Cohen M	No 3 The Mandolin Player	<i>Techniques Takes Off for Viola</i>	Faber Music
*Cohen M	No 8 In Old Vienna	<i>Techniques Takes Off for Viola</i>	Faber Music
Adams S	Harry Patch mvt 4		CMC
Albeniz	Tango	<i>L'Alto Classique "C"</i>	Combre
Beach	Berceuse (No. 2)	Three Pieces for Viola, Op. 40	Spartan Press
Clarke R	Lullaby	<i>Shorter Pieces for Viola</i>	OUP
Dean R	Breve		CMC
Gritton P	Presto for Frankie (No. 2)	<i>Character Pieces</i>	SJ Music
Joplin	Fig Leaf Rag	<i>Viola Ragtime Favourites</i>	Fentone
Katz E	Chernin Tranquil	<i>The Boosey &amp; Hawkes Viola Anthology</i>	Boosey & Hawkes
Ramsier	Road to Hamelin 7th mvt	<i>The Boosey &amp; Hawkes Viola Anthology</i>	Boosey & Hawkes

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### 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. Describe the time signature as simple or compound, duple, triple or quadruple. Give the technical names of specific pitches from the piece as indicated by the examiner. After the first or second playing, describe the texture of the piece from one of three options provided. After the second playing, locate any type of cadence (i.e. perfect, imperfect, plagal, interrupted).

#### Memory

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

# GRADE VI: VIOLA

## Reading

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

## Intervals

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

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

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

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## SIGHT-READING

(10 marks)

**Candidates will receive 30 seconds to observe the piece before playing**

Play a twelve-bar melody in simple duple (including minim beats), triple, quadruple time, or compound duple time in the key of C, D, A, F, B  $\flat$  major, or A, E, B, D, or G minor. Chromatic notes and modulations to closely related keys. The melody may consist of quavers, dotted quavers and semiquavers, crotchets, dotted crotchets, minims, dotted minims, and semiquavers, quaver and crotchet rests. Dynamic markings (*p*, *mp*, *mf*, *f*, *ff*), *crescendo* and *diminuendo* signs, as well as tempo indications are also included. Slurred and staccato notes as well as quaver triplets, harmonics, and treble clef may also feature.

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# GRADE VII: VIOLA

## SCALES AND ARPEGGIOS

(15 marks)

All scales and arpeggios to be played from memory and to the bowing requirements specified in the examples. Long tonic or even notes (where applicable) is the candidate's choice. Separate and slurred bows is the examiner's choice.

SCALES	KEY	BOWING REQUIREMENT (see examples)	OCTAVE(S)
	<b>Major</b>		
	D, Eb	Separate and slurred bows	3
	<b>Minor</b> (harmonic AND melodic, examiner's choice)		
	D, Eb	Separate and slurred bows	3
<b>CHROMATIC</b>	<b>STARTING ON</b>		
	E, F	Separate and slurred bows	2
<b>ARPEGGIOS</b>	<b>Major</b>		
	D, Eb	Separate and slurred bows	3
	<b>Minor</b>		
	D, Eb	Separate and slurred bows	3
<b>DOMINANT 7<sup>TH</sup></b>	<b>IN THE KEYS OF</b>		
	C, D (starting on G, A) <b>resolving to the tonic</b>	Separate and slurred bows	2
	F (starting on C) <b>resolving to the tonic</b>	Separate and slurred bows	3
<b>DIMINISHED 7<sup>TH</sup></b>	<b>STARTING ON</b>		
	G, A	Slurred four notes per bow	2
	C	Slurred four notes per bow	3
<b>DOUBLE STOPS</b>	<b>IN THIRDS</b>		1
	Ab Major. Notes played together. Separate bows		
	<b>IN SIXTHS</b>		1
	C Major. Notes played together. Separate bows		
	<b>IN OCTAVES</b>		1
	C, G Major. Notes played together. Separate bows		

# GRADE VII: VIOLA

**BOWING REQUIREMENT EXAMPLES:** see primary grade for separate bows pattern  
**SCALES: long tonic**



Even notes



CHROMATIC:



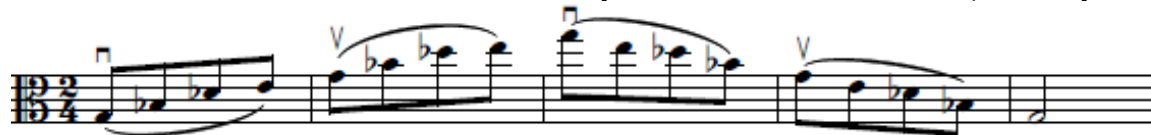
ARPEGGIOS: 3 octaves follow the same pattern as 2 octave arpeggio below (1 octave per bow)



DOMINANT 7<sup>THS</sup>: 3 octaves follow the same pattern as 2 octaves below (4 notes per bow)



DIMINISHED 7<sup>THS</sup>: 3 octaves follow the same pattern as 2 octaves below (4 notes per bow)



# GRADE VII: VIOLA

## DOUBLE STOPS: In thirds



## In sixths



## In thirds



## PIECES

(60 marks: 20x3)

The candidate must perform three pieces, **one from each list A, B, and C. One must be a study marked \*.**

### LIST A

COMPOSER	PIECE	PUBLICATION	EDITION
*Hoffmeister	Study No.12	<i>12 Etudes</i>	Edition Peters
*Kreutzer	No. 4 or No. 6	<i>42 Studies</i>	Schirmer/IMC
Bach JC/Casadesus	2nd mvt	<i>Concerto in C minor</i>	Salabert/UMP
Bach JS	Prelude from 2nd Suite	<i>Bach Cello Suites arr. SR Jones</i>	Edition Peters
Bach JS	Sinfonia in G	<i>Solo Time for Viola Book 3</i>	Oxford
Handel	The Harmonious Blacksmith	<i>Baroque Pieces for Viola</i>	OUP
Haydn	2nd mvt	<i>Cello Concerto in D</i>	IMC
Hoffmeister	2 <sup>nd</sup> mvt	<i>Concerto in D</i>	Grahl/Edition Peters
Telemann GP	No. 5	<i>12 Fantasias for Solo Viola</i>	Linnet Press Editions/Bärenreiter/Kalmus
Vivaldi	1st mvt	<i>Concerto in G Major for Viola D'Amore</i>	Kalmus

# GRADE VII: VIOLA

## LIST B

COMPOSER	PIECE	PUBLICATION	EDITION
*Campagnoli	Caprice Nos 3, 4, 6, 11 ( <b>any one</b> )	<i>41 Capricci, Op. 22</i>	Ricordi
*Mazas	Nos 9, 10, 11, 16, 25, 28 ( <b>any one</b> )	<i>Op. 36 Book 1</i>	Edition Peters/Schirmer
Brahms	Hungarian Dance no. 3		Edition Peters
Bridge	Souvenir	<i>10 Pieces for Viola vol. 2</i>	Thames
Farrenc L	2 <sup>nd</sup> mvt	<i>Sonata Op. 46</i>	Furore
Hensel F	Adagio		Furore
Milhaud	2 <sup>nd</sup> or 4 <sup>th</sup> mvt	<i>Sonata No.1</i>	Heugel
Rachmaninov	Vocalise	<i>Boosey &amp; Hawkes Viola Anthology</i>	Boosey & Hawkes
Schjelderup	Adagio Consolante	<i>3 Transcriptions</i>	Hildegard
Schumann C	3 Romances No.2	<i>3 Romances Op.22</i>	Robert Lienau
Schumann R	1st mvt	<i>Märchenbilder Op. 113</i>	Edition Peters
Sibelius	Valse Triste	<i>Op. 44 No. 1</i>	Breitkopf

## LIST C

COMPOSER	PIECE	PUBLICATION	EDITION
*Fuchs L	No. 1	<i>15 Characteristic Studies</i>	Oxford
*Knox G	Ghosts	<i>Viola Spaces</i>	Schott
Boulanger, L	Nocturne (Violin and Piano part) Viola Part		Schirmer IMSLP
<a href="http://hz.imsip.info/files/imglnks/usimg/3/38/IMSLP449388-PMLP41030-Boulanger_Nocturne_for_Viola.pdf">http://hz.imsip.info/files/imglnks/usimg/3/38/IMSLP449388-PMLP41030-Boulanger_Nocturne_for_Viola.pdf</a>			
Clancy S	Ursatz		CMC
Clarke R	Passacaglia on an old English Tune		OUP
Gershwin G	Prelude No.2	<i>Solo Time for Viola Book 3</i>	Oxford
Gritton P	Viva Barcelona! No. 4	<i>Four Character Pieces</i>	SJ Music
Hindemith	Meditation		Schott
Muhly N	Drones and Viola (4 <sup>th</sup> mvt)	<i>Material in a long Cadence</i>	St Rose
Shostakovich	Nos 2, 7, 22 ( <b>any one</b> )	<i>24 Preludes Op. 34</i>	Sikorski
Trad-American	Cripple Creek	<i>Solo Time for Viola Book 3</i>	Oxford

# GRADE VII: VIOLA

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

### **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: VIOLA

## SIGHT-READING

(10 marks)

**Candidates will receive 30 seconds to observe the piece before playing**

Play a sixteen-bar melody in simple duple, triple, quadruple time, compound duple time, or irregular time signatures in the key of D, A, E, F, B  $\flat$  major, or A, E, B, D, or G minor. Chromatic notes and modulations to closely related keys. The melody may consist of quavers to dotted minims, and semiquavers to crotchet rests. Dynamic markings (*p*, *mp*, *mf*, *f*, *ff*), *crescendo* and *diminuendo* signs, as well as tempo indications are also included. Tied, slurred and staccato notes as well as quaver triplets, harmonics, and treble clef may also feature.



# GRADE VIII: VIOLA

## SCALES AND ARPEGGIOS

(15 marks)

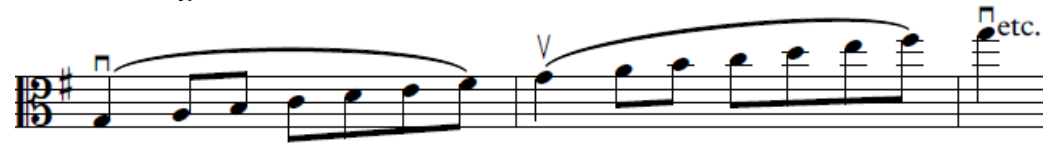
All scales and arpeggios to be played from memory and to the bowing requirements specified in the examples.  
Long tonic or even notes (where applicable) is the candidate's choice. Separate and slurred bows is the examiner's choice.

SCALES	KEY	BOWING REQUIREMENT (see examples)	OCTAVES
	<b>Major</b>		
	E, F, G	Separate and slurred bows	3
	<b>Minor</b> (harmonic AND melodic, examiner's choice)		
	E, F, G	Separate and slurred bows	3
<b>CHROMATIC</b>	<b>STARTING ON</b>		
	G	Separate and slurred bows	2
	C	Separate and slurred bows	3
<b>ARPEGGIOS</b>	<b>Major</b>		
	E, F, G	Separate and slurred bows	3
	<b>Minor</b>		
	E, F, G	Separate and slurred bows	3
<b>DOMINANT 7<sup>TH</sup></b>	<b>IN THE KEYS OF</b>		
	G (starting on D)	Separate and slurred bows <b>resolving to the tonic</b>	3
	A <sup>b</sup> (starting on E <sup>b</sup> )	Separate and slurred bows <b>resolving to the tonic</b>	3
<b>DIMINISHED 7<sup>TH</sup></b>	<b>STARTING ON</b> D, E <sup>b</sup>	Separate and slurred bows	3
<b>DOUBLE STOPS</b>	<b>IN THIRDS</b>	E <sup>b</sup> Major. Notes played together. Separate bows	2
	<b>IN SIXTHS</b>	A <sup>b</sup> Major. Notes played together. Separate bows	2
	<b>IN OCTAVES</b>		
	<b>Major</b>		
	C	Notes played together. Separate bows	2
	<b>Minor</b> (harmonic AND melodic, examiner's choice)		
	C	Notes played together. Separate bows	2

# GRADE VIII: VIOLA

## BOWING REQUIREMENT EXAMPLES:

SCALES: long tonic



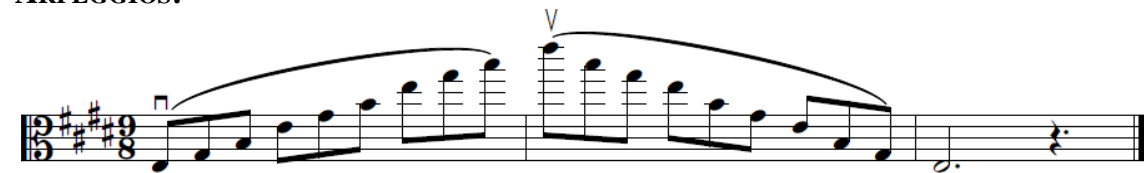
Even notes



CHROMATIC:



ARPEGGIOS:



DOMINANT 7<sup>THS</sup>: 3 octaves follow the 2-octave pattern



# GRADE VIII: VIOLA

**DIMINISHED 7<sup>THS</sup>:** 3 octaves follow the 2-octave pattern below



**DOUBLE STOPS:** separate bows, 2 octaves follow the same pattern as 1 octave below

**In thirds**



**In sixths**



**In octaves**



## PIECES

(60 marks: 20x3)

The candidate must perform three pieces, **one from each list A, B, and C. One must be a study marked \*.**

### LIST A

COMPOSER	PIECE	PUBLICATION	EDITION
*Hoffmeister	Study No. 10	<i>12 Etudes</i>	Edition Peters
*Kreutzer	Nos 8, 13, 16 ( <b>any one</b> )	<i>42 Studies</i>	Schirmer/IMC
Bach JC/Casadesus	2nd mvt	<i>Concerto in C minor</i>	Salabert/UMP)
Bach JS	2nd mvt.	<i>Viola da Gamba Sonata No. 1 in G</i>	Bärenreiter/Henle
Bach JS	Prelude from 3rd Cello Suite	<i>Bach Cello Suites arr. SR Jones</i>	Edition Peters

# GRADE VIII: VIOLA

## LIST A continued

COMPOSER	PIECE	PUBLICATION	EDITION
Hoffmeister	1st mvt.	<i>Concerto in D major</i>	Grahl or Edition Peters
Stamitz C	2nd mvt.	<i>Concerto in D</i>	Henle or Edition Peters
Telemann GP	1 <sup>st</sup> & 2 <sup>nd</sup> mvt from <b>one</b> Fantasy Nos 1, 7, or 9	<i>12 Fantasias for Solo Viola</i>	Linnet Press Editions/Bärenreiter
Vivaldi	2nd mvt	<i>Concerto in G Major for Viola D'Amore</i>	Kalmus

## LIST B

COMPOSER	PIECE	PUBLICATION	EDITION
*Campagnoli	Caprice Nos 1, 2, 12, 20, 34 ( <b>any one</b> )	<i>41 Capricci, Op. 22</i>	Ricordi
*Mazas	Nos 23, 26 ( <b>any one</b> )	<i>Op. 36 Book 1</i>	Edition Peters/Schirmer
Brahms	Scherzo mvt		IMC
Bridge	There is a Willow Grows Aslant a Brook		Thames
Bruch M	Kol Nidrei		Schott
Farrenc L	1st <b>or</b> 3rd mvt	<i>Sonata Op. 46</i>	Furore
Glazunov	Élégie	<i>Op. 44</i>	Henle
Le Beau	Traumerei	<i>Drei Stucke, Op. 26</i>	Hildegard
Schumann C	Romance No.1	<i>3 Romances Op.22</i>	Robert Lienau
Schumann R	Adagio and Allegro	<i>Op. 70</i>	Edition Peters
Wieniawski H	Reverie		PWM/IMC

## LIST C

COMPOSER	PIECE	PUBLICATION	EDITION
*Fuchs L	No. 5 or No. 14	<i>16 Fantasy Etudes</i>	IMC
*Knox G	Rapid Repeat	<i>Viola Spaces</i>	Schott
Boulanger N	No. 3 in C # minor	<i>3 pièces pour alto et piano</i>	Leduc
Buckley J	Sirato for Solo Viola		CMC
Clarke, Rebecca	Morpheus or Untitled		OUP
Clarke, Rhona	Jealous Pursuit	<i>The Waterford Suite</i>	CMC
Feery A	Boreal		CMC
Hindemith P	Trauermusik		Schott

# GRADE VIII: VIOLA

## LIST C continued

COMPOSER	PIECE	PUBLICATION	EDITION
Klob B	Cavatina	<i>Boosey &amp; Hawkes Viola Anthology</i>	Boosey & Hawkes
Leroy Anderson	Fiddle-Faddle		Viola World
Maconchy	No. 1	<i>5 Sketches for viola and piano</i>	Chester
Shostakovich	Prelude 5, 19, or 23 ( <b>any one</b> )	<i>24 Preludes Op. 34</i>	Sikorski
Villa-Lobos	No. 5	<i>Bachianas Brasileiras</i>	Schirmer

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## 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. After the first or second hearing comment as requested on the structure of the piece and the similarities and differences between sections. After the second hearing, describe the cadences and modulations indicated by the examiner.

### Memory

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

### Reading

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

### Intervals and Triads

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

# GRADE VIII: VIOLA

- 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.

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## SIGHT-READING

(10 marks)

**Candidates will receive 30 seconds to observe the piece before playing**

Play a sixteen-bar melody in simple duple, triple, quadruple time, compound duple time, or irregular time signatures in the key of D, A, E, F, B  $\flat$  major, or B, D, G, C minor. Chromatic notes and modulations to closely related keys. The melody may consist of quavers, to dotted minims note values, and semiquavers to dotted crotchet rests. Dynamic markings (*p*, *mp*, *mf*, *f*, *ff*, *sp*), *crescendo* and *diminuendo* signs, as well as tempo indications are also included. Tied, pizzicato double stops, slurred and staccato notes, ornamentation, as well as quaver triplets, harmonics, and treble clef may also feature.

# SENIOR CERTIFICATE: VIOLA

## SCALES AND ARPEGGIOS

(15 marks)

All scales and arpeggios to be played from memory and to the bowing requirements specified in the examples. Long tonic or even notes (where applicable) is the candidate's choice. Separate and slurred bows is the examiner's choice.

SCALES	KEY	BOWING REQUIREMENT (see examples)	
	<b>Major</b>		<b>OCTAVE(S)</b>
	G, B, B $\flat$	Separate and slurred bows	3
	<b>Minor</b> (harmonic AND melodic, examiner's choice)		
	G, B, B $\flat$	Separate and slurred bows	3
<b>CHROMATIC</b>	<b>STARTING ON</b>		
	D, E	Separate and slurred bows	3
<b>ARPEGGIOS</b>	<b>Major</b>		
	G, B, B $\flat$	Separate and slurred bows	3
	<b>Minor</b>		
	G, B, B $\flat$	Separate and slurred bows	3
<b>DOMINANT 7<sup>TH</sup></b>	<b>IN THE KEYS OF</b>		
	C (starting on G)	Separate and slurred bows	3
	B $\flat$ (starting on F)	Separate and slurred bows	3
<b>DIMINISHED 7<sup>TH</sup></b>	<b>STARTING ON F, G</b>	Separate and slurred bows	3
<b>DOUBLE STOPS</b>	<b>IN THIRDS</b>	G Major. Notes played together	2
	<b>IN SIXTHS</b>	C Major. Notes played together.	2
	<b>IN OCTAVES</b>		
	<b>Major</b>		
	D	Notes played together.	2
	<b>Minor</b> (harmonic AND melodic, examiner's choice)		
	D	Notes played together. Even notes or long tonic.	2

# SENIOR CERTIFICATE: VIOLA

## BOWING REQUIREMENT EXAMPLES:

SCALES: Long tonic



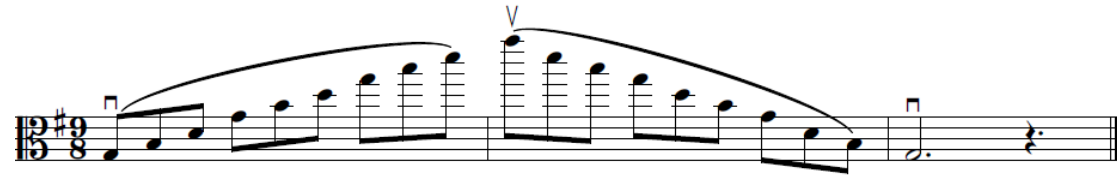
Even notes



CHROMATIC:



ARPEGGIOS:



DOMINANT 7<sup>THS</sup>

3 octaves follow the same pattern as 2 octaves



DIMINISHED 7<sup>THS</sup> 3 octaves follow the same pattern as 2 octaves





# SENIOR CERTIFICATE: VIOLA

## DOUBLE STOPS: In thirds



## In sixths



## In octaves



## PIECES

(60 marks: 20x3)

The candidate must perform three pieces, **one from each list A, B, and C. One must be a study marked \*.**

### LIST A

COMPOSER	PIECE	PUBLICATION	EDITION
*Hoffmeister	Study Nos 1, 4, 5 ( <b>any one</b> )	<i>12 Studies</i>	Edition Peters
Bach JS	2 contrasting mvts	<i>Viola da Gamba Sonata No. 3 in G minor</i>	Bärenreiter/Henle
Bach JS	Adagio from Sonata. 1	<i>6 Sonatas and Partitas</i>	IMC
Bach JS	Prelude from Suite No. 5	<i>Bach Cello Suites arr. SR Jones</i>	Edition Peters
Biber	Passacaglia in C minor		Edition Peters
Haydn	Any mvt.	<i>Cello Concert in C Arr. Mark Knight</i>	Boosey & Hawkes
Stamitz	1st mvt	<i>Concerto in D</i>	Henle
Vivaldi	3rd mvt	<i>Concerto in G Major for Viola D'Amore</i>	Kalmus

### LIST B

COMPOSER	PIECE	PUBLICATION	EDITION
*Campagnoli	Any Caprice from Nos 27–41	<i>41 Capricci, Op. 22</i>	Ricordi
Brahms J	1st mvt.	<i>Sonata Op. 120 No. 2 in E flat</i>	Henle
Bruch M	Romance		Schott

# SENIOR CERTIFICATE: VIOLA

## LIST B continued

COMPOSER	PIECE	PUBLICATION	EDITION
Glinka	1st mvt.	<i>Sonata in D minor</i>	Musica Rara/Kalmus
Le Beau	Polonaise	<i>Drei Stucke, Op. 26</i>	Hildegard
Mayer	1st mvt.	<i>Sonate, Op. 47</i>	Hildegard
Schubert F	1st mvt	<i>Arpeggione Sonata</i>	Bärenreiter
Schumann C	Romance No.3	<i>3 Romances Op. 22</i>	Robert Lienau
Vieuxtemps H	Elegy Op. 30		Stainer and Bell
Vieuxtemps	Capriccio		Schott

## LIST C

COMPOSER	PIECE	PUBLICATION	EDITION
*Fuchs L	Nos 6, 9, 16 ( <b>any one</b> )	<i>16 Fantasy Etudes</i>	IMC
*Knox G	Viola Spaces No. 7/8		Schott
Barber A	Twists and Turns		CMC
Beach A	Any mvt	<i>Sonata for Viola and Piano</i>	Edition Peters
Clarke R	1st mvt	<i>Viola Sonata</i>	OUP
Cleare A	IRK		CMC
Hindemith	Der Schwanender		Schott
Maconchy E	Any mvt	<i>Sonata for Viola and Piano</i>	Chester
Merivale F	Hypnic Jerks		CMC
Nangle J	Crowned with a halo of Gold and decorated with white flowers		CMC
Piazzolla	Le Grand Tango		Berben
Shostakovich	1 <sup>st</sup> mvt	<i>Sonata for Viola and Piano Op. 147</i>	Sitorsk
Tower J	Wild Purple		Associated Music Publishers

## 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 viola
- Demonstrate an understanding of the style of the pieces performed
- Discuss the technical demands of the pieces

# SENIOR CERTIFICATE: VIOLA

- Discuss the approach taken when preparing the pieces, including any difficulties

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## COMBINED AURAL AND THEORETICAL REQUIREMENTS

(10 marks)

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

### **Aural/Visual Observation**

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

### **Memory**

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

### **Reading**

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

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

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

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# SENIOR CERTIFICATE: VIOLA

## SIGHT-READING

(10 marks)

**Candidates will receive 30 seconds to observe the piece before playing**

Play a sixteen-bar melody in simple duple, triple, quadruple time (crotchet and minim beats for all time signatures), compound duple, triple, or irregular time signatures in the key of D, A, E, F, B  $\flat$  major, or B, D, G, C minor. Chromatic notes and modulations to closely related keys. The melody may consist of semiquavers to dotted minims and semiquaver to dotted crotchet rests. Dynamic markings (*p*, *mp*, *mf*, *f*, *ff*, *sp*), *crescendo* and *diminuendo* signs, as well as tempo indications are also included. Tied, pizzicato, slurred and staccato notes, ornamentation, as well as quaver triplets, harmonics, and treble clef may also feature.

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# CELLO

Compiled by Annette Cleary

# CELLO EXAM CHECKLIST

- ✓ Please have your cello ready to play when called for your exam.
- ✓ Remember to bring a copy of the music for the examiner.
- ✓ Original copies must be in the room too; candidates without original music will result in disqualification.
- ✓ In some cases there will be a choice of editions, in which instance the ones listed in the syllabus are suggested.
- ✓ 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 and the style of the piece.
- ✓ Candidates must prepare three pieces, check requirements for each grade; there are two List C's (List C accompanied and List C unaccompanied). Candidates must choose one or the other, not both.
- ✓ All scales, arpeggios, and exercises must be performed from memory to the bowing requirement specified in the examples at each grade.
- ✓ 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: CELLO

## SCALES AND ARPEGGIOS

(15 marks)

All scales and arpeggios to be played from memory and to the bowing requirements specified.  
Long tonic or even notes (where applicable) is the candidate's choice.

SCALES	KEY	BOWING REQUIREMENT	OCTAVE
	Major G, D	Separate bows	1
ARPEGGIOS	Major G, D	Separate bows	1

### BOWING REQUIREMENT EXAMPLES:

#### SCALES:

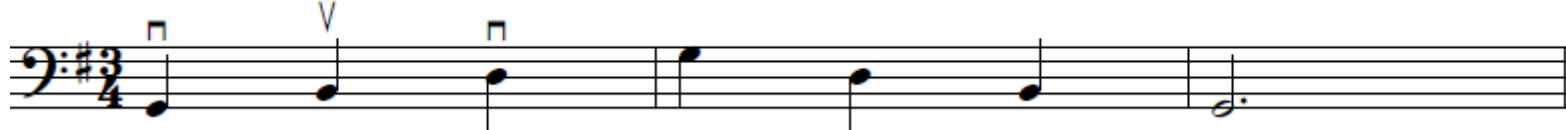
Separate bows: long tonic



Separate bows: even notes



ARPEGGIOS: separate bows



# PRIMARY: CELLO

## PIECES

(60 marks: 20x3)

The candidate must perform three pieces, **one from each list A, B, and C**  
(Please note: for list C choose from either the accompanied or unaccompanied list).

### LIST A

COMPOSER	PIECE	PUBLICATION	EDITION
Anonymous	Italian Rant	<i>Time Pieces for Cello vol. 1</i>	ABRSM
Blackwell	No. 1: Start the Show	<i>Cello Time Runners</i>	OUP
Blackwell	No. 6: Spy Movie	<i>Cello Time Runners</i>	OUP
Blackwell	No. 7: Gypsy Dance	<i>Cello Time Runners</i>	OUP
Carse	Martial Steps	<i>The Fiddler's Nursery</i>	Stainer & Bell
Handel	Minuet	<i>Time Pieces for Cello vol. 1</i>	ABRSM
Haydn	Trio	<i>Time Pieces for Cello vol. 1</i>	ABRSM
Lumsden	Black Cat White Rat	<i>Witches' Brew</i>	Edition Peters
Lumsden	Hubble, Bubble, Here Comes Trouble	<i>Witches' Brew</i>	Edition Peters
Lumsden	Trick, treat, or Tango	<i>Witches' Brew</i>	Edition Peters

### LIST B

COMPOSER	PIECE	PUBLICATION	EDITION
Ács	Bear's Dance	<i>Violoncello Music for Beginners Book 1</i>	Editio Musica Budapest
Brahms	No. 5: The Blacksmith	<i>Easy Classics for Cello</i>	OUP
Bullard	At the Castle Gates	<i>Party Time</i>	ABRSM
Bullard	Bluesy-Boogie	<i>Party Time</i>	ABRSM
Bullard	Rock the Boat	<i>Party Time</i>	ABRSM
Carse	Waltz	<i>The Fiddler's Nursery</i>	Stainer & Bell
Küffner	No. 18: Ländler	<i>Violoncello Music for Beginners Book 1</i>	Editio Musica Budapest
Lumsden	Boiled and Roasted	<i>Witches' Brew</i>	Edition Peters
Lumsden	Casting a Spell	<i>Witches' Brew</i>	Edition Peters
Lumsden	Into the Cauldron Cookpot	<i>Witches' Brew</i>	Edition Peters
Purcell	No. 4: Rigaudon	<i>Violoncello Music for Beginners Book 1</i>	Editio Musica Budapest



# PRIMARY: CELLO

## LIST C: ACCOMPANIED

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COMPOSER	PIECE	PUBLICATION	EDITION
Bullard	Hungarian Dance	<i>Party Time</i>	ABRSM
Bullard	In the Groove	<i>Party Time</i>	ABRSM
Bullard	Square Dance	<i>Party Time</i>	ABRSM
Handel	No. 7: Trifle	<i>Easy Classics for the Cello</i>	OUP
Lumsden	Dizzy Lizzy Lightweight	<i>Wizard's Potion</i>	Edition Peters
Lumsden	Wizard's Potion	<i>Wizard's Potion</i>	Edition Peters
Lumsden	Hocus Pocus Here's the Plan	<i>Wizard's Potion</i>	Edition Peters
Lumsden	Wizard United	<i>Wizard's Potion</i>	Edition Peters
Nelson	No. 15: Octopiece	<i>Piece by Piece 1 for Cello and Piano</i>	Boosey & Hawkes
Nelson	No. 17: Flag Dance	<i>Piece by Piece 1 for Cello and Piano</i>	Boosey & Hawkes
Nelson	No. 3: Whirlpool Waltz	<i>Piece by Piece 1 for Cello and Piano</i>	Boosey & Hawkes

## LIST C: UNACCOMPANIED: choose any one of the following

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COMPOSER	PIECE	PUBLICATION	EDITION
Benoy & Burrowes	No. 28, No. 36, No. 37, No. 40, or No. 41	<i>First Year Cello Method</i>	Novello
Legg	No. 1 or No. 2	<i>Superstudies Book 1</i>	Faber

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## THEORY (5 marks)

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

### Name and explain

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

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

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# PRIMARY: CELLO

## AURAL (10 marks)

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

### **Aural Observation**

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

### **Memory**

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

### **Reading**

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

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

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## SIGHT READING (10 marks)

**Candidates will receive 30 seconds to observe the piece before playing**

Play a short melody (4–8 bars), in simple duple or quadruple time, in the key of C, G, or D major. Separate bows. The melody will consist of crotchets and minims. Tempo indications and one dynamic marking (*p*, *mf*, or *f*) are also included.

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# GRADE I: CELLO

## SCALES AND ARPEGGIOS

(15 marks)

All scales and arpeggios to be played from memory and to the bowing requirements specified in the examples. Long tonic or even notes (where applicable) is the candidate's choice. Separate and slurred bows is the examiner's choice.

SCALES	KEY	BOWING REQUIREMENTS	OCTAVE
	Major C, G, D	Separate and slurred bows	1
ARPEGGIOS	Major C, G, D	Separate bows	1

### BOWING REQUIREMENT EXAMPLES:

#### SCALES:

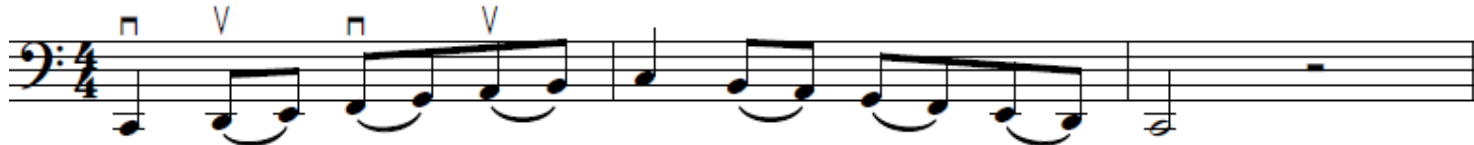
Separate bows, long tonic



Separate bows: even notes



Slurred bows: long tonic

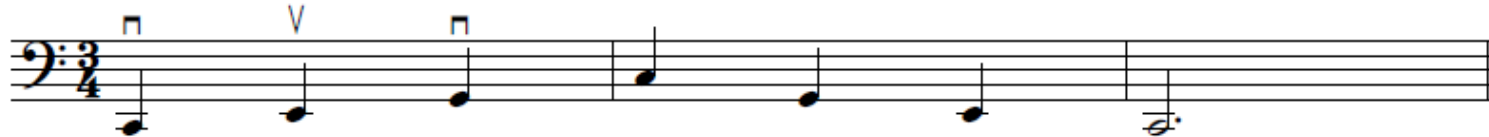


# GRADE I: CELLO

Slurred bows: even notes



ARPEGGIOS: separate bows



## PIECES

(60 marks: 20x3)

The candidate must perform three pieces, **one from each list A, B, and C**  
(Please note: for list C choose from either the accompanied or unaccompanied list).

### LIST A

COMPOSER	PIECE	PUBLICATION	EDITION
Brahms	The Little Sandman	<i>Time Pieces for Cello vol. 1</i>	ABRSM
Colledge	Hornpipe	<i>Fast Forward</i>	Boosey & Hawkes
Colledge	Weeping Willow	<i>Fast Forward</i>	Boosey & Hawkes
Haydn	Poco Adagio	<i>More Time Pieces for Cello vol. 1</i>	ABRSM
Haydn	Trio	<i>Time Pieces for Cello vol. 1</i>	ABRSM
Mozart	No. 14: German Dance	<i>Violoncello Music for Beginners</i>	Editio Musica Budapest
Schubert	No. 19: Lullaby	<i>Violoncello Music for Beginners</i>	Editio Musica Budapest

### LIST B

Blackwell	No. 10: That's how it Goes	<i>Cello Time Runners Book 2</i>	OUP
Blackwell	No. 19: Cello Time Rag	<i>Cello Time Runners Book 2</i>	OUP
Blackwell	No. 25: Mexican Fiesta	<i>Cello Time Runners Book 2</i>	OUP
Harris	March of the Stegosaurus	<i>Time Pieces for Cello vol. 1</i>	ABRSM

# GRADE I: CELLO

## LIST B continued

Legg & Gout	Scarborough Fair	<i>First Repertoire for Cello Book 1</i>	Faber
Legg & Gout	The Cowboy's Lament	<i>First Repertoire for Cello Book 1</i>	Faber
Purcell	March	<i>Classical Pieces from the Beginning Book 2</i>	Schott
Saint-Saëns	The Elephant	<i>Time Pieces for Cello vol. 1</i>	ABRSM

## LIST C: ACCOMPANIED

Huws Jones	The Fair Dance	<i>Jigs, Reels, &amp; More</i>	Boosey & Hawkes
Huws Jones	The Irish Washerwoman	<i>Jigs, Reels, &amp; More</i>	Boosey & Hawkes
Kershaw	March the First	<i>Mello Cello</i>	Fentone
Kershaw	Question & Answer	<i>Mello Cello</i>	Fentone
Kinsella	Upstairs, Downstairs	<i>Upstairs, Downstairs</i>	CMC
Norton	Snooker Table	<i>Microjazz for Cello Book 1</i>	Boosey & Hawkes
Old French Song	Il est Né, le Divin Enfant	<i>Classical Pieces from the Beginning</i>	Schott

## LIST C: UNACCOMPANIED (choose **one** of the following)

Benoy & Burrowes	No. 5 or No. 30	<i>The Second Year Cello Method</i>	Novello
Legg	No. 3a, No. 3b, No. 4, No. 5, or No. 6	<i>Superstudies Book 1</i>	Faber

## 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: CELLO

## AURAL (10 marks)

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

### **Aural Observation**

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

### **Memory**

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

### **Reading**

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

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

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## SIGHT READING (10 marks)

**Candidates will receive 30 seconds to observe the piece before playing**

Play an 8-bar melody in simple duple, triple, or quadruple time, in the key of C, G, D, or F major. Separate bows. The melody may comprise crotchets, minims, dotted minims, semibreves, and crotchet rests. Tempo indications (slow to moderate) and one to two dynamic markings (*p*, *mp*, *mf*, or *f*) are also included.

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# GRADE II: CELLO

## SCALES AND ARPEGGIOS

(15 marks)

All scales and arpeggios to be played from memory and to the bowing requirements specified in the examples. Long tonic or even notes (where applicable) is the candidate's choice. Separate and slurred is the examiner's choice.

SCALES	KEY	BOWING REQUIREMENT (see examples)	OCTAVE(S)
	<b>Major</b>		
	D (open string), A, F, B $\flat$	Separate and slurred bows	1
	C, G	Separate and slurred bows	2
	<b>Minor</b> (harmonic OR melodic, candidate's choice)		
	D (open string)	Separate and slurred bows	1
<b>ARPEGGIOS</b>	<b>Major</b>		
	G, D, A, F, B $\flat$	Separate bows	1
	C	Separate bows	2
	<b>Minor</b>		
	D	Separate bows	1

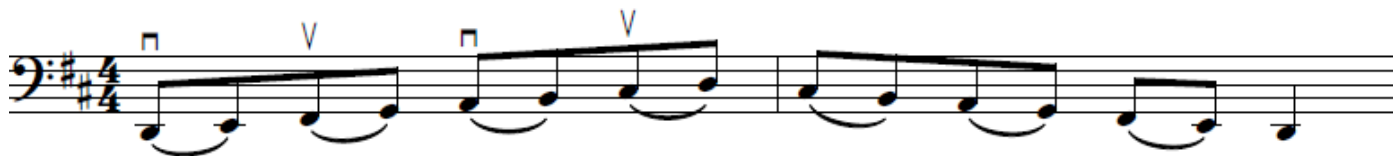
**BOWING REQUIREMENT EXAMPLES: see grade 1 for separate bows pattern**

**2 octave scales and arpeggio follow the same pattern as 1-octave scales and arpeggios.**

**SCALES: long tonic**



**Even notes**



# GRADE II: CELLO

ARPEGGIOS: SEPARATE BOWS



## PIECES

(60 marks: 20x3)

The candidate must perform three pieces, **one from each list A, B, and C**  
(Please note: for list C choose from either the accompanied or unaccompanied list).

### LIST A

COMPOSER	PIECE	PUBLICATION	EDITION
Bach	Air from the Peasant Cantata	<i>More Time Pieces for Cello vol. 1</i>	ABRSM
Bach	March in G	<i>Bach for the Cello</i>	Schirmer
Bach	Minuet in C	<i>Bach for the Cello</i>	Schirmer
Carse	Dance Steps	<i>The Fiddler's Nursery</i>	Stainer & Bell
Haydn	Andante	<i>Time Pieces for Cello vol. 2</i>	ABRSM
Morley	Now is the Month of Maying	<i>Time Pieces for Cello vol. 2</i>	ABRSM
Paganini	No. 9: Theme from "Witches' Dance"	<i>Suzuki Cello School vol. 2 (revised)</i>	Alfred Music Publishing
Von Weber	No. 6: Hunter's Chorus	<i>Suzuki Cello School vol. 2 (revised)</i>	Alfred Music Publishing

**N.B. piano accompaniment for Suzuki Cello School vol. 2 is sold separately**

### LIST B

COMPOSER	PIECE	PUBLICATION	EDITION
Blackwell	No. 31: Aerobics	<i>Cello Time Runners</i>	OUP
Blackwell	No. 32: Hungarian Folk Dance	<i>Cello Time Runners</i>	OUP
Handel	No. 6: March	<i>Easy Classics for Cello</i>	OUP
József	No. 23: Hungarian Dance	<i>Violoncello Music for Beginners book 1</i>	Editio Musica Budapest
Szokolay	No. 28 part 2: Bagpipe Song	<i>Violoncello Music for Beginners book 1</i>	Editio Musica Budapest
Tchaikovsky	No. 4: An Old French Song	<i>Easy Classics for Cello</i>	OUP
Wells, Tim arr.	The Sun whose Rays from 'The Mikado'	<i>A Night at the Opera</i>	Kevin Mayhew
Wells, Tim arr.	Triumphal March from 'Aida'	<i>A Night at the Opera</i>	Kevin Mayhew



# GRADE II: CELLO

## LIST C: ACCOMPANIED (choose **one** of the following)

COMPOSER	PIECE	PUBLICATION	EDITION
Carse	Free from Care	<i>The Fiddler's Nursery</i>	Stainer & Bell
Kinsella	Aisling's Dreams	<i>Upstairs, Downstairs</i>	CMC
Kinsella	Aoife's Lament	<i>Upstairs, Downstairs</i>	CMC
MacMillan	Barn Dance	<i>Northern Skies</i>	Boosey & Hawkes
MacMillan	Celtic Hymn	<i>Northern Skies</i>	Boosey & Hawkes
Waterfield & Beach arr.	Hi! Says the Blackbird	<i>O Shenandoah!</i>	Faber
Waterfield & Beach arr.	The Railroad Corral	<i>O Shenandoah!</i>	Faber

## LIST C: UNACCOMPANIED (choose **one** of the following)

COMPOSER	PIECE	PUBLICATION	EDITION
Bosanquet	Twinkle (cello 1, page 7)	<i>Fun with Cello Harmonics</i>	S. J. Scott
Legg	No.7, No. 8, No. 9, No. 10, No. 11	<i>Superstudies for Cello Book 1</i>	Faber
Mooney	Church bells or A Minor Melody	<i>Position Pieces for Cello Book 1</i>	Alfred 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.
- 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: CELLO

## 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 following three categories: tempo, dynamics, or articulation.
- On the second playing, join in by clapping the pulse of the piece.

### **Memory**

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

### **Reading**

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

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

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## SIGHT-READING (10 marks)

### **Candidates will receive 30 seconds to observe the piece before playing**

Play an 8-bar melody in simple duple, triple, or quadruple time, in the key of C, G, D, or F major. Separate bows and slurred notes. The melody may comprise quavers, crotchets, minims, dotted minims, semibreves, as well as crotchet rests. Tempo indications (walking speed and march like) are included as well as two to three dynamic markings (*p*, *mp*, *mf*, *f* or *crescendo*). Staccato markings may also feature.

# GRADE III: CELLO

## SCALES AND ARPEGGIOS

(15 marks)

All scales and arpeggios to be played from memory and to the bowing requirements specified in the examples.  
Long tonic or even notes (where applicable) is the candidate's choice. Separate and slurred bows is the examiner's choice.

SCALES	KEY	BOWING REQUIREMENT (see examples)	
	<b>Major</b>		<b>OCTAVE(S)</b>
	C, G, D, F	Separate and slurred bows	2
	<b>Minor</b>	(harmonic OR melodic, candidate's choice)	
	C, G	Separate and slurred bows	1
<b>ARPEGGIOS</b>	<b>Major</b>		
	C, G, D, F	Separate bows	2
	<b>Minor</b>		
	C, G	Separate bows	1
<b>DOMINANT 7<sup>TH</sup></b>	<b>IN THE KEYS OF C, G, F</b>		1
	<b>Starting on G, D, C resolving to the tonic</b>	separate bows	

**BOWING REQUIREMENT EXAMPLES: see grade 1 for separate bows pattern**  
1-octave scales and arpeggios follow the same pattern as 2-octave scales and arpeggios.

**SCALES: long tonic**



**Even notes**



# GRADE III: CELLO

## ARPEGGIOS: SEPARATE BOWS



## DOMINANT 7<sup>THS</sup>: SEPARATE BOWS



## PIECES

(60 marks: 20x3)

The candidate must perform three pieces, **one from each list A, B, and C**  
(Please note: for list C choose from either the accompanied or unaccompanied list).

### LIST A

COMPOSER	PIECE	PUBLICATION	EDITION
Carse	At Dawn	<i>The Fiddler's Nursery</i>	Stainer & Bell
Galliard	Hornpipe à l'Inglese	<i>First Repertoire for Cello Book 2</i>	Faber
Haydn	No. 2: Meneut & Trio	<i>Violoncello Music for Beginners Book 2</i>	Faber
Lully	Gavotte and Musette	<i>First Repertoire for Cello Book 2</i>	Faber
Marcello	3 <sup>rd</sup> mvt	<i>Sonata in E Minor Op. 2 No. 5</i>	Edition Peters
Mozart	No. 30: Kontretanz	<i>Violoncello Music for Beginners Book 2</i>	Editio Musica Budapest
Paxton	1 <sup>st</sup> mvt, Sonata No. 2	<i>First Repertoire for Cello Book 2</i>	Faber

### LIST B

COMPOSER	PIECE	PUBLICATION	EDITION
Blackwell	No. 1: Carnival Jig	<i>Cello Time Sprinters</i>	OUP
Blackwell	No. 6: Overture	<i>Cello Time Sprinters</i>	OUP
Colledge	No. 10: Coconuts & Mangoes	<i>Shooting Stars</i>	Boosey & Hawkes
Colledge	No. 13: Cossacks	<i>Shooting Stars</i>	Boosey & Hawkes
Colledge	No. 21: Tarantella	<i>Shooting Stars</i>	Boosey & Hawkes

# GRADE III: CELLO

## LIST B continued

COMPOSER	PIECE	PUBLICATION	EDITION
Smetana	Vltava	<i>More Times Pieces for Cello vol. 1</i>	ABRSM
Waterfield & Beach, arr.	Groundhog	<i>O Shenandoah!</i>	Faber

## LIST C: ACCOMPANIED

COMPOSER	PIECE	PUBLICATION	EDITION
Holst	Jupiter 'The Planets'	<i>Ten Easy Tunes</i>	Fentone
Kinsella	No. 2: Spinning Wheel Song	<i>Upstairs, Downstairs</i>	CMC
Kinsella	No. 3: The Old Rabbit	<i>Upstairs, Downstairs</i>	CMC
Kinsella	No. 5: The Broken Carousel	<i>Upstairs, Downstairs</i>	CMC
Prokofiev	Two Themes 'Peter and the Wolf'	<i>Classic Experience Encores</i>	Cramer Music
Tchaikovsky	Rococo Theme	<i>More Time Pieces for Cello vol. 1</i>	ABRSM
Waterfield & Beach, arr.	Cape Cod Shanty	<i>O Shenandoah!</i>	Faber
Wedgwood	No. 2: Hungarian Stomp	<i>Jazzin' About</i>	Faber

## LIST C: UNACCOMPANIED (choose **one** of the following)

COMPOSER	PIECE	PUBLICATION	EDITION
Legg	No. 12, No. 13, No. 14, No. 15 or No. 16	<i>Superstudies Book 1</i>	Faber
Mooney	Go Tell Aunt Rhody	<i>Double Stops for Cello</i>	Alfred Music
Mooney	Sad Song	<i>Position Pieces for Cello Book 1</i>	Alfred Music
Mooney	The Tired Tortoise	<i>Position Pieces for Cello Book 1</i>	Alfred Music
Mooney	The Whale's Song	<i>Position Pieces for Cello Book 1</i>	Alfred 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.
- 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

# GRADE III: CELLO

Archibald and Bernadette Marmion has been specifically designed for RIAM theory Grade III, and is available from music stockists.

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## AURAL (10 marks)

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

### Aural Observation

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

### Memory

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

### Reading

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

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

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## SIGHT-READING (10 marks)

**Candidates will receive 30 seconds to observe the piece before playing**

Play an 8-bar melody in simple duple, triple, or quadruple time, in the key of C, G, D, A, F, or B $\flat$  major. Extended first position and half positions. Separate bows and slurred notes. The melody may comprise semiquavers to semibreves, as well as quaver and crotchet rests. Tempo indications (walking speed, joyful, and march like) and two to three dynamic markings (*p*, *mp*, *mf*, *f*, *crescendo* or *diminuendo*) are also included. Staccato and tenuto markings and chromatic notes may also feature.

# GRADE IV: CELLO

## SCALES AND ARPEGGIOS

(15 marks)

All scales and arpeggios to be played from memory and to the bowing requirements specified in the examples.  
Long tonic or even notes (where applicable) is the candidate's choice. Separate and slurred bows is the examiner's choice.

SCALES	KEY	BOWING REQUIREMENT (see examples)	
	<b>Major</b>		<b>OCTAVE(S)</b>
	C, G, D, B $\flat$ , E $\flat$	Separate and slurred bows	2
	<b>Minor</b> (harmonic AND melodic, examiner's choice)		
	C, G, D	Separate and slurred bows	2
<b>CHROMATIC</b>	<b>STARTING ON OPEN STRINGS</b>		
	C, G, D	Separate bows	1
<b>ARPEGGIOS</b>	<b>Major</b>		
	C, G, D, B $\flat$ , E $\flat$	Separate bows	2
	<b>Minor</b>		
	C, G, D	Separate bows	2
<b>DOMINANT 7<sup>TH</sup></b>	<b>IN THE KEYS OF G, F</b>		2
	<b>Starting on D, C resolving to the tonic</b>	separate bows	

**BOWING REQUIREMENT EXAMPLES: see grade 1 for separate bows pattern**

SCALES: long tonic



# GRADE IV: CELLO

Even notes



CHROMATIC: SEPARATE BOWS



ARPEGGIOS: SEPARATE BOWS



DOMINANT 7<sup>THS</sup>: SEPARATE BOWS





# GRADE IV: CELLO

## PIECES

(60 marks: 20x3)

The candidate must perform three pieces, **one from each list A, B, and C**  
(Please note: for list C choose from either the accompanied or unaccompanied list).

### LIST A

COMPOSER	PIECE	PUBLICATION	EDITION
Breval	1 <sup>st</sup> mvt, Allegro	<i>Sonata in C</i>	IMC
Cirri	1 <sup>st</sup> mvt, Allegro	<i>Sonata No. 3 in F</i>	Edition Peters
De Fesch	3 <sup>rd</sup> mvt, Minuetto	<i>Sonata in C Op. 8 No. 4</i>	Edition Peters
Grainger	Shepherd's Hey	<i>More Time Pieces for Cello vol. 2</i>	ABRSM
Hasse	Zwei Tänze	<i>Old Masters for Young Players</i>	Schott
Marcello	4 <sup>th</sup> mvt, Allegro	<i>Sonata in G Op. 2 No.6</i>	Edition Peters
Paxton	Allegro Moderato	<i>Sonata in G Op. 5 No. 3</i>	Schott
Tartini	Sarabande	<i>Old Masters for Young Players</i>	Schott
Torelli	2 <sup>nd</sup> or 4 <sup>th</sup> mvt, Adagio or Allegro	<i>Sonata in G</i>	Bärenreiter

### LIST B

COMPOSER	PIECE	PUBLICATION	EDITION
Bach	No. 6: Polacca	<i>Classical and Romantic Pieces</i>	OUP
Dawe	No. 44: The Gypsy Fiddler	<i>New Road to String Playing Book 3</i>	Cramer Music
Dvořák	American Quartet 2 <sup>nd</sup> mvt	<i>First Repertoire for Cello Book</i>	Faber
Dvořák	Slavonic Dance	<i>More Time Pieces for Cello vol. 1</i>	ABRSM
Grieg	No. 12: Norwegian Dance	<i>Classical and Romantic Pieces</i>	OUP
Hofmann	Andante	<i>Classical Pieces for the Beginning Book 2</i>	Schott
Romberg	Schwedisch	<i>Classical Pieces for the Beginning Book 2</i>	Schott
Webster	No. 4: Scherzo	<i>Suzuki Cello School vol. 3 (revised edition)</i>	Alfred Music

### LIST C: ACCOMPANIED

COMPOSER	PIECE	PUBLICATION	EDITION
Denza	Funiculì, funiculà	<i>More Time Pieces for Cello vol. 1</i>	ABRSM
Gershwin	Let's Call the Whole thing off	<i>Play Gershwin</i>	Faber
Graves	3 <sup>rd</sup> mvt: It is Market Day in the Square	<i>Cathedral City</i>	Schott

# GRADE IV: CELLO

## LIST C: ACCOMPANIED continued

COMPOSER	PIECE	PUBLICATION	EDITION
Harris	Black and White Blues	<i>Time Pieces for Cello vol. 3</i>	ABRSM
Kershaw	Back to School Blues	<i>Mellow Cello</i>	Fentone
Simons	The Peanut Vendor	<i>More Time Pieces for Cello vol. 1</i>	ABRSM
Von Gluck	Dance of the Blessed Spirits	<i>Time Pieces for Cello vol. 3</i>	ABRSM
Wood	Tom Bowling	<i>More Time Pieces for Cello vol. 2</i>	ABRSM

## LIST C: UNACCOMPANIED (choose **one** of the following)

COMPOSER	PIECE	PUBLICATION	EDITION
Dickson	No. 16 Olympic High Jumps	<i>Freedom of the Fingerboard</i>	Spartan
Legg	No. 1, No. 4, or No. 8	<i>Superstudies Book 2</i>	Faber
Mooney	Busy Bees	<i>Position Pieces for Cello Book 1</i>	Alfred Music
Mooney	Cockles and Mussels	<i>Thumb Position for Cello Book 1</i>	Alfred Music
Mooney	Jig	<i>Position Pieces for Cello Book 1</i>	Alfred Music
Mooney	The Hippopotamus' Dance	<i>Position Pieces for Cello Book 1</i>	Alfred Music
Piatti	No. 10 or No. 11	<i>Piatti Violoncello Method Book 2</i>	Stainer & Bell

### 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: CELLO

## AURAL (10 marks)

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

### **Aural Observation**

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

### **Memory**

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

### **Reading**

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

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

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## SIGHT-READING (10 marks)

### **Candidates will receive 30 seconds to observe the piece before playing**

Play an 8-bar melody in simple duple, triple, or quadruple time, or compound duple time in the key of G, D, A, F, B $\flat$ , E $\flat$  major, or A minor. Separate bows and slurred notes. The melody may comprise semiquavers to semibreves, as well as quaver and crotchet rests. Tempo indications (waltz tempo to lively) and dynamic markings (*p*, *mp*, *mf*, *crescendo* or *diminuendo*) are also included. Staccato and tenuto markings and chromatic notes may also feature. Position changes include third position or extended fourth position.

# NOTES

# GRADE V: CELLO

## SCALES AND ARPEGGIOS

(15 marks)

All scales and arpeggios to be played from memory and to the bowing requirements specified in the examples. Long tonic or even notes (where applicable) is the candidate's choice. Separate and slurred bows is the examiner's choice.

SCALES	KEY	BOWING REQUIREMENT (see examples)	
	<b>Major</b>		<b>OCTAVES</b>
	C	Separate and slurred bows	3
	A, E, F, Eb, Ab	Separate and slurred bows	2
	<b>Minor</b> (harmonic AND melodic, examiner's choice)		
	A, D, G, C	Separate and slurred bows	2
<b>CHROMATIC</b>	<b>STARTING ON</b>		
	C, D	Separate and slurred bows	2
		[Slurred, 4 OR 6 notes per bow (candidate's choice)]	
<b>ARPEGGIOS</b>	<b>Major</b>		
	C, A, E, F, Eb, Ab	Separate and slurred bows	2
	<b>Minor</b>		
	A, D, G, C	Separate and slurred bows	2
<b>DOMINANT 7<sup>TH</sup></b>	<b>IN THE KEYS OF G, F</b>		2
	<b>Starting on D, C resolving to the tonic.</b> Separate and slurred bows		
<b>DIMINISHED 7<sup>TH</sup></b>	<b>STARTING ON</b>		
	C, D	Separate bows	2

# GRADE V: CELLO

**BOWING REQUIREMENT EXAMPLES: see grade 1 for separate bows pattern**

**SCALES: long tonic**



**Even notes**



**CHROMATIC: Slurred 4 notes per bow**



**Slurred 6 notes per bow**



# GRADE V: CELLO

## ARPEGGIOS:



## DOMINANT 7<sup>THS</sup>: see grade 4 for separate bows pattern



## DIMINISHED 7<sup>THS</sup>: (enharmonic spellings have been used for ease of reading)



## PIECES

(60 marks: 20x3)

The candidate must perform three pieces, **one from each list A, B, and C**  
(Please note: for list C choose from either the accompanied or unaccompanied list).

### LIST A

COMPOSER	PIECE	PUBLICATION	EDITION
Bazelaire	Bourrée d' Auvergne No. 1	<i>Suite Française Op. 114</i>	Schott
DeFeschi	1 <sup>st</sup> or 2 <sup>nd</sup> mvt, Siciliano or Allemanda	<i>Sonata in D minor Op. 8 No. 3</i>	Edition Peters/Schott
Haydn	Scherzando in G Major	<i>Cello Meets Piano</i>	Kevin Mayhew
Marcello	2 <sup>nd</sup> mvt, Allegro	<i>Sonata in E Minor Op. 2 No. 2</i>	Edition Peters
Passionei	2 <sup>nd</sup> mvt, Allegro, Sonata in C	<i>Cello Meets Piano</i>	Kevin Mayhew
Saint-Saëns	The Elephant	<i>The Elephant</i>	Edition Peters
Vivaldi	1 <sup>st</sup> mvt, Allegro	<i>Concerto in C Major RV399</i>	Kunzelmann/Edition Peters
Vivaldi	3 <sup>rd</sup> mvt, Largo (Sonata in A minor)	<i>Sonatas for Cello</i>	Edition Peters

# GRADE V: CELLO

## LIST B

COMPOSER	PIECE	PUBLICATION	EDITION
Borodin	Nocturne (String Quartet No. 2)	<i>Classic Experience: Encores for Cello</i>	Cramer
Davis	Elegy	<i>Unbeaten Tracks</i>	Faber
Dvořák	Appassionato Op. 75 No. 3	<i>Cello Meets Piano</i>	Kevin Mayhew
Legg & Gout	Kalinka	<i>Learning the Tenor Clef</i>	Faber
Massenet	Melodie-Élegie des Erinnyes Op. 10 No. 5	<i>Salonstücke for Cello vol. 1</i>	Kunzelmann
McMillan	No. 6: Sabre Dance	<i>Northern Skies</i>	Boosey & Hawkes
Squire	Humoresque	<i>Humoresque</i>	Stainer & Bell
Tchaikovsky	Chanson Triste Op. 40 No. 2	<i>Cello Meets Piano</i>	Kevin Mayhew
Tchaikovsky	Waltz from 'the Sleeping Beauty'	<i>Classic Experience: Encores for Cello</i>	Cramer

## LIST C ACCOMPANIED

COMPOSER	PIECE	PUBLICATION	EDITION
Bizet	Entr'acte (from Carmen)	<i>Time Pieces for Cello vol. 2</i>	ABRSM
Brahms	Hungarian No. 5	<i>Cellowise</i>	Spartan
Grocock	1 <sup>st</sup> mvt. Moderato	<i>Sonata in C</i>	Drummartin Music
Huws Jones	Drowsy Maggie	<i>Jigs &amp; Reels &amp; More</i>	Boosey & Hawkes
Jacob	Robot's March	<i>Time Pieces for Cello vol. 2</i>	ABRSM
Jacobson	Hip Hip Bourrée	<i>Unbeaten Tracks</i>	Faber
Joplin	Easy Winners	<i>More Time Pieces for Cello vol. 2</i>	ABRSM
Legg & Gout	Song of the Birds	<i>Learning the Tenor Clef</i>	Faber
Shostakovich	Romance	<i>The Gadfly</i>	Stuart J Scott

## LIST C: UNACCOMPANIED (choose **one** of the following)

COMPOSER	PIECE	PUBLICATION	EDITION
Bunting	No. 4: Bowing Patterns Nos 1–7 inclusive	<i>A Portfolio of Cello Exercises Part One</i>	Stuart J Scott
Cohen	Any one (No. 1, No. 2, No. 5)	<i>Technique Takes Off!</i>	Faber
Mooney	Oh Susannah	<i>Thumb Position for the Cello Book 1</i>	Alfred Publishing
Mooney	Soldier's Joy	<i>Thumb Position for the Cello Book 1</i>	Alfred Publishing
Mooney	The Blue Bells of Scotland	<i>Thumb Position for the Cello Book 1</i>	Alfred Publishing
Mooney	When Johnny Comes Marching Home	<i>Double Stops for Cello</i>	Alfred Publishing



# GRADE V: CELLO

## 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.

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## AURAL (10 marks)

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

### Aural Observation

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

### Memory

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

### 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.

# GRADE V: CELLO

- Sing, hum, or whistle at sight a four-bar major melody (range of up to an octave, including skips of a third and leaps of a fifth ascending and descending) in either simple triple or simple quadruple time. The tonic chord and starting note will be provided. Tonic sol-fa is equally accepted. At the candidate's request, the examiner will transpose the starting note to suit the candidate's range.

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

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## SIGHT-READING

(10 marks)

**Candidates will receive 30 seconds to observe the piece before playing**

Play a 12-bar melody in simple duple, triple, or quadruple time, and compound duple time in the key of  $3\sharp$ s and  $3\flat$ s, or minor keys up to  $3\flat$ s. Separate bows and slurred notes. The melody may comprise semiquavers to semibreves, as well as quaver and crotchet rests. Tempo indications (slow to energetic) and dynamic markings (*p*, *mp*, *mf*, *crescendo* or *diminuendo*) are also included. Staccato and tenuto markings and chromatic notes may also feature. Pieces may include second, third, and fourth position changes, and extensions.

# GRADE VI: CELLO

## SCALES AND ARPEGGIOS

(15 marks)

All scales and arpeggios to be played from memory and to the bowing requirements specified in the examples. Long tonic or even notes (where applicable) is the candidate's choice. Separate and slurred bows is the examiner's choice.

SCALES	KEY	BOWING REQUIREMENT (see examples)	
	<b>Major</b>		<b>OCTAVES</b>
	C, D	Separate and slurred bows	3
	E, F#, Ab, Bb	Separate and slurred bows	2
	<b>Minor</b> (harmonic AND melodic, examiner's choice)		
	C, D	Separate and slurred bows	3
	E, F#, G#, Bb	Separate and slurred bows	2
<b>CHROMATIC</b>	<b>STARTING ON</b>		
	C, C#, D	Separate and slurred bows [Slurred, 4 OR 6 notes per bow (candidate's choice)]	2
<b>ARPEGGIOS</b>	<b>Major</b>		
	C, D	Separate and slurred bows	3
	E, F#, Ab, Bb	Separate and slurred bows	2
	<b>Minor</b>		
	C, D	Separate and slurred bows	3
	E, F#, G#, Bb	Separate and slurred bows	2
<b>DOMINANT 7<sup>TH</sup></b>	<b>IN THE KEYS OF B, Bb</b>		2
	<b>Starting on F#, F resolving to the tonic,</b>	separate and slurred bows	
<b>DIMINISHED 7<sup>TH</sup></b>	<b>STARTING ON</b>		
	C#, G#	Separate bows	2

# GRADE VI: CELLO

## BOWING REQUIREMENT EXAMPLES:

SCALES: long tonic



Even notes



CHROMATIC: Slurred 4 notes per bow



Slurred 6 notes per bow



# GRADE VI: CELLO

**ARPEGGIOS:** Arpeggios 3 octaves follow 2-octave pattern as below



**DOMINANT 7<sup>THS</sup>:**



**DIMINISHED 7<sup>THS</sup>:**



## PIECES

(60 marks: 20x3)

The candidate must perform three pieces, **one from each list A, B, and C**  
(Please note: for list C choose from either the accompanied or unaccompanied list).

### LIST A

COMPOSER	PIECE	PUBLICATION	EDITION
Bach	Largo (from Cantata No. 156)	<i>Largos from Bach and Handel Minor BWV1014</i>	Kunzelmann/Edition Peters
Bach	Menuet I & II (Suite No. 1 in G)	<i>Six Solo Cello Suites</i>	Bärenreiter
Bazelaire	No. 5, Montagnarde d'Auvergne	<i>Suite Française Op. 114</i>	Schott
De Fesch	1 <sup>st</sup> & 2 <sup>nd</sup> mvts, Largo & Vivace	<i>Sonata Op. 8 No. 4</i>	Edition Peters
Telemann	2 <sup>nd</sup> mvt, Allegro (Sonata in D)	<i>Cello Meets Piano</i>	Kevin Mayhew
Vivaldi	3 <sup>rd</sup> & 4 <sup>th</sup> mvts, Largo & Allegro	<i>Vivaldi: Nine Sonatas for Cello</i>	Boosey & Hawkes
	<u>Sonata No. 3 in A minor</u>	<b>or</b> <i>Vivaldi: Six Sonatas for Cello</i>	Schott
Von Paradis	Sicilienne (arr. Dushkin)	<i>Sicilienne</i>	Schott

# GRADE VI: CELLO

## LIST B

COMPOSER	PIECE	PUBLICATION	EDITION
Glazunov	Sérénade Espagnole	<i>Op. No. 2</i>	Edition Peters
Goltermann	Prelude	<i>More Time pieces for Cello vol. 2</i>	ABRSM
Irish melody	Air from County Derry	<i>Learning the Tenor Clef</i>	Faber
Järnefelt	Berceuse		Chester
Mendlessohn	Song without Words	<i>Lied Ohne Worte Op. 109</i>	Stainer & Bell
Poulenc	Sérénade	<i>Sérénade</i>	Heugel & Co.
Scott, Cyril	Lullaby		Novello
Squire	Dance Rustique	<i>Dance Rustique Op. 20 No. 5</i>	Stainer & Bell
Vaughan Williams	Fantasia on Greensleeves		OUP

## LIST C: ACCOMPANIED

COMPOSER	PIECE	PUBLICATION	EDITION
Austin	Captain Cockchafer	<i>More Time Pieces for Cello vol. 2</i>	ABRSM
Bunting	Dance Caprice	<i>Dance Caprice</i>	OUP
Cullivan	Nocturne	<i>Nocturne</i>	CMC
Cui	Orientale	<i>Kaleidscope Op. 50 No. 9</i>	IMC
Gibson	2 <sup>nd</sup> mvt	<i>Sonatina</i>	CMC
Joplin	Maple Leaf	<i>Ragtime Favourites</i>	Fentone
Minsky	No. 1: The Train Whistle	<i>Ten American Cello Etudes</i>	OUP
Minsky	No. 2: Truckin' thru' the South	<i>Ten American Cello Etudes</i>	OUP
Saint-Saëns	Le Cygne (the Swan)	<i>The complete Shorter works for Cello and Piano</i>	Faber
Sulkhan Tsintsadze	Chonguri	<i>Steven Isserlis's Cello World</i>	Faber

## LIST C: UNACCOMPANIED (choose **one** of the following)

COMPOSER	PIECE	PUBLICATION	EDITION
Bunting	No. 4 (bowing patterns) Nos 8–12	<i>A Portfolio of Cello Exercises Part One</i>	Sangeeta
Cohen	No. 6, No. 7, or No. 8	<i>Technique Takes Off</i>	Faber
Mooney	Believe me, all of those endearing young charms	<i>Double Stops for Cello</i>	IMP

# GRADE VI: CELLO

## 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. Describe the time signature as simple or compound, duple, triple or quadruple. Give the technical names of specific pitches from the piece as indicated by the examiner. After the first or second playing, describe the texture of the piece from one of three options provided. After the second playing, locate any type of cadence (i.e. perfect, imperfect, plagal, interrupted).

### **Memory**

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

### **Reading**

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

### **Intervals**

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

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

**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 VI: CELLO

*Grade 6* by Jean Archibald and Bernadette Marmion has been specifically designed for RIAM theory Grade VI and is available from music stockists.

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## SIGHT-READING

(10 marks)

**Candidates will receive 30 seconds to observe the piece before playing**

Play a 12-bar melody in simple duple (including minim beats), triple, or quadruple time, and compound duple time in major keys up to 3♯s and 3♭s, and minor keys up to 1♯ and 3♭s. Separate bows and slurred notes. The melody may comprise semiquavers to semibreves, as well as quaver to dotted crotchet rests, and quaver and semiquaver triplets. Tempo indications (slow to energetic) and dynamic markings (*p*, *mp*, *mf*, *f*, *crescendo* or *diminuendo*) are also included. Staccato and tenuto markings and chromatic notes may also feature. The piece feature position changes including second, third, and fourth positions, and extensions.



# GRADE VII: CELLO

## SCALES AND ARPEGGIOS

(15 marks)

All scales and arpeggios to be played from memory and to the bowing requirements specified in the examples. Long tonic or even notes (where applicable) is the candidate's choice. Separate and slurred bows is the examiner's choice.

SCALES	KEY	BOWING REQUIREMENT (see examples)	
	<b>Major</b>		<b>OCTAVES</b>
	D, E, F, C#	Separate and slurred bows	3
	<b>Minor</b> (harmonic AND melodic, examiner's choice)		
	D, E, F, C#	Separate and slurred bows	3
<b>CHROMATIC</b>	<b>STARTING ON</b>		
	E, F, F#, G	Separate and slurred bows	2
<b>ARPEGGIOS</b>	<b>Major</b>		
	D, E, F, C#	Separate and slurred bows	3
	<b>Minor</b>		
	D, E, F, C#	Separate and slurred bows	3
<b>DOMINANT 7<sup>TH</sup></b>	<b>IN THE KEYS OF G, A, Bb, F#</b>		2
	<b>Starting on D, E, F, C# resolving to the tonic,</b>	separate and slurred bows	
<b>DIMINISHED 7<sup>TH</sup></b>	<b>STARTING ON</b>		
	D, E, F, C#	Separate and slurred bows	2
<b>DOUBLE STOPS</b>	<b>IN SIXTHS, BROKEN CHORDS</b>		
	C Major	See example	1

# GRADE VII: CELLO

## BOWING REQUIREMENT EXAMPLES:

SCALES: long tonic



Even notes



CHROMATIC: 12 notes per bow



ARPEGGIOS:



# GRADE VII: CELLO

## DOMINANT 7<sup>THS</sup>:



## DIMINISHED 7<sup>THS</sup>:



## DOUBLE STOPS: IN SIXTHS



## PIECES

(60 marks: 20x3)

The candidate must perform three pieces, **one from each list A, B, and C**  
(Please note: for list C choose from either the accompanied or unaccompanied list).

### LIST A

COMPOSER	PIECE	PUBLICATION	EDITION
Albrechtsberger	1 <sup>st</sup> mvt, Scherzando	<i>Cello Meets Piano</i>	Kevin Mayhew/Konnemann
Bach	4 <sup>th</sup> mvt, Allegro Moderato	<i>Sonata No. 1 in G for Viola da Gamba BWV1027</i>	Henle/Faber
Bach	Courante, Suite No. 2 in D Minor	<i>Six Solo Cello Suites</i>	Bärenreiter
Boccherini	3 <sup>rd</sup> mvt, Amoroso, Sonata No. 4 in F Major, G.1	<i>19 Sonate a Violoncello solo e Basso vol. 1</i>	Ricordi
Paxton	1 <sup>st</sup> mvt, Allegro Moderato	<i>Sonata in A Op. 1 No. 1</i>	Schott
Sammartini	1 <sup>st</sup> or 3 <sup>rd</sup> mvt, Allegro Non Troppo or Vivace	<i>Sonata in G</i>	Schott
Vivaldi	1 <sup>st</sup> mvt, Allegro Molto, Concerto in G RV414	<i>Six Great Cello Sonatas</i>	Ricordi
Vivaldi	1 <sup>st</sup> and 2 <sup>nd</sup> mvt	<i>Sonata in E minor</i>	Edition Peters

# GRADE VII: CELLO

## LIST B

COMPOSER	PIECE	PUBLICATION	EDITION
Elgar	Chanson de Martin	<i>Learning the Tenor Clef</i>	Faber
Enescu	Saltarello	<i>Nocturne et Saltarello</i>	Schott
Popper	Gavotte	<i>Gavotte No. 2 Op. 23 or Popper Concert Pieces</i>	Editio Musica Budapest
Rachmaninov	Vocalise	<i>Vocalise Op. 34 No. 14</i>	Boosey & Hawkes
Schumann	Fantasiestücke Op. 73 No. 1	<i>Zart und mit Ausdruck</i>	Edition Peters
Schumann	Intermezzo	<i>Steven Isserlis's Cello World</i>	Faber
Squire	Tarantella	<i>Taranatella</i>	Stainer & Bell
Tchaikovsky	Nocturne Op. 19 No. 4	<i>Famous Transcriptions for Cello and Piano</i>	Universal Edition/IMC

## LIST C: ACCOMPANIED

COMPOSER	PIECE	PUBLICATION	EDITION
Bloch	Supplication from Jewish Life No. 2	<i>Supplication from Jewish Life No. 2</i>	Fischer/Boosey & Hawkes
Farrell	Still Song (for Solo Cello)	<i>Still Song (for Solo Cello)</i>	CMC
Joplin	The Strenuous Life	<i>Cello Meets Piano</i>	Kevin Mayhew
Matthews	Tango Flageoletto	<i>Unbeaten Tracks</i>	Faber
Minsky	No. 2	<i>New Orleans Jazzman Ten International Encores</i>	OUP
Rachmaniov	Lied	<i>Steven Isserlis's Cello World</i>	Faber
Schumann	No. 1, No. 2, or No.4, Stücke im Volkston Op. 102	<i>Compositions for Cello</i>	Edition Peters
SweeneyMandala 3		<i>Mandala 3</i>	Beaumaris Publications

## LIST C: UNACCOMPANIED (choose **one** of the following)

COMPOSER	PIECE	PUBLICATION	EDITION
Bunting	No. 7: String crossing mini workout Nos 1–6 inclusive	<i>A Portfolio of Cello Exercises Part Two</i>	Sangeeta
Dotzauer	No. 36, No. 37, No. 39, or No. 40	<i>Forty Studies</i>	Stainer & Bell
Duport	No. 7 or No. 3	<i>Twenty-one Etudes for the Violoncello Book 1</i>	Schirmer
Kennedy, V.	Étude	<i>Étude</i>	CMC

# GRADE VII: CELLO

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

### **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 VII: CELLO

*Grade 7* by Jean Archibald and Bernadette Marmion has been specifically designed for RIAM theory Grade VII, and is available from music stockists.

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## SIGHT-READING

(10 marks)

**Candidates will receive 30 seconds to observe the piece before playing**

Play a 16-bar melody in simple duple, triple, or quadruple time, and compound duple time, as well as irregular time signatures. The melody will be in major keys of up to 3♯s and 3♭s, and minor keys up to 1♯s and 3♭s. Separate bows and slurred notes. The melody may comprise semiquavers to semibreves, as well as quaver to dotted crotchet rests, and semiquaver and quaver triplets. Tempo indications (moderate to animated with possible *rit.* towards the end) and dynamic markings (*p*, *mp*, *mf*, *f*, *ff*, *crescendo* or *diminuendo*) are also included. Staccato and tenuto markings and chromatic notes may also feature. Position changes include second, third, and fourth, as well as extensions, and harmonic note 'a' (after fourth position).

# GRADE VIII: CELLO

## SCALES AND ARPEGGIOS

(15 marks)

All scales and arpeggios to be played from memory and to the bowing requirements specified in the examples. Long tonic or even notes (where applicable) is the candidate's choice. Separate and slurred bows is the examiner's choice.

SCALES	KEYS	BOWING REQUIREMENT (see examples)		
	<b>Major</b>			<b>OCTAVES</b>
	G, A, B, B $\flat$ , E $\flat$	Separate and slurred bows		3
	<b>Minor</b> (harmonic AND melodic, examiner's choice)			
	G, A, B, B $\flat$ , E $\flat$	Separate and slurred bows		3
<b>CHROMATIC</b>	<b>STARTING ON</b>			
	E $\flat$ , G, A, B	Separate and slurred bows		3
<b>ARPEGGIOS</b>	<b>Major</b>			
	G, A, B, B $\flat$ , E $\flat$	Separate and slurred bows		3
	<b>Minor</b>			
	G, A, B, B $\flat$ , E $\flat$	Separate and slurred bows		3
<b>DOMINANT 7<sup>TH</sup></b>	<b>IN THE KEYS OF</b> C, D, E, A $\flat$			2
	<b>Starting on</b> G, A, B, E $\flat$ <b>resolving to the tonic</b> ,	separate and slurred bows		
<b>DIMINISHED 7<sup>TH</sup></b>	<b>STARTING ON</b>			
	G, A, B, E $\flat$	Separate and slurred bows		2
<b>DOUBLE STOPS</b>	<b>IN THIRDS</b>	<b>IN SIXTHS</b>	<b>IN OCTAVES</b>	<b>(all to be prepared as broken chords)</b>
	F Major	C Major	A Major	1 <b>see examples</b>

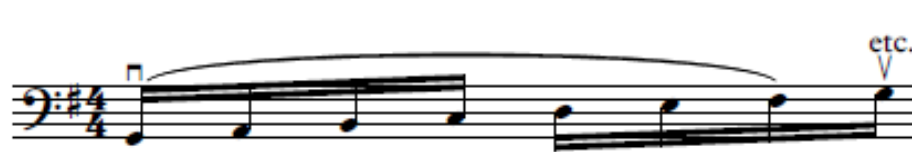
# GRADE VIII: CELLO

## BOWING REQUIREMENT EXAMPLES:

SCALES: long tonic



Scales even notes



ARPEGGIOS:



CHROMATIC: 12 notes per bow



DOMINANT 7<sup>THS</sup>:



DIMINISHED 7<sup>THS</sup>:

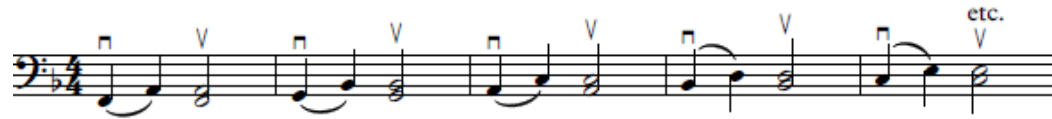




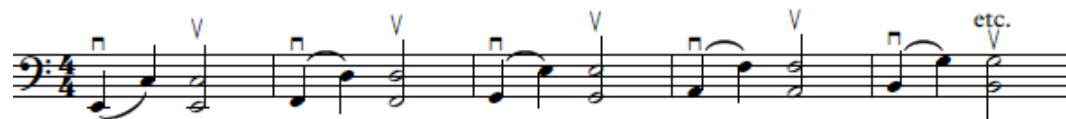
# GRADE VIII: CELLO

## DOUBLE STOPS:

### In thirds



### In sixths



### In octaves



## PIECES

(60 marks: 20x3)

The candidate must perform three pieces, **one from each list A, B, and C**  
(Please note: for list C choose from either the accompanied or unaccompanied list).

### LIST A

COMPOSER	PIECE	PUBLICATION	EDITION
Bach	1 <sup>st</sup> mvt, Vivace Sonata No.3	<i>3 Viola da Gamba Sonatas</i>	Faber/Edition Peters
Bach	Prelude (Suite No. 3 in C Major)	<i>Six Solo Suites</i>	Bärenreiter
Beethoven	1 <sup>st</sup> mvt, Andante/Allegro Vivace	<i>Sonata in C Op.102 No. 1</i>	Henle
Boccherini	1 <sup>st</sup> mvt, Allegro (without cadenza)	<i>Concerto No. 1 in C G477</i>	Schott
Haydn	Minuet	<i>Minuet Hob VI:6</i>	Schott
Monn	1 <sup>st</sup> mvt, Allegro	<i>Concerto in G Minor</i>	Universal Edition
Vivaldi	3 <sup>rd</sup> mvt, Allegro non Molto	<i>Concerto in C Minor RV401</i>	Ricordi

# GRADE VIII: CELLO

## LIST B

COMPOSER	PIECE	PUBLICATION	EDITION
Bruch	Kol Nidrei	<i>Kol Nidrei</i>	Boosey & Hawkes
Fauré	Elégie	<i>Elégie Op. 24</i>	United Music Publishing
Dvořák	Silent Woods (Klid)	<i>Silent Woods Op. 68 No. 5</i>	International Music Co.
Rachmaninov	Danse Orientale	<i>Prelude &amp; Danse Orientale Op. 2</i>	Boosey & Hawkes
Ravel	Pièce en forme de Habanera	<i>Pièce en forme de Habanera</i>	Leduc
Stravinsky	Russian Maiden's Song	<i>Russian Maiden's Song</i>	Boosey & Hawkes
Von Goens	Tarantella	<i>Tarantella in A Minor Op. 24</i>	Boosey & Hawkes
Webern	Sonata	<i>Sonata</i>	Boosey & Hawkes
Schumann	Fantasiestücke Op. 73 No. 2 <b>or</b> No. 3		Edition Peters

## LIST C: ACCOMPANIED

COMPOSER	PIECE	PUBLICATION	EDITION
Cassadó	Requiebros	<i>Requiebros</i>	Schott
Clarke	Resolution	<i>The Waterford Suite</i>	CMC
Hindemith	Capriccio in A	<i>Capriccio in A Op. 8 No. 1</i>	Breitkopf & Härtel
Leonard	The Donkey and the Driver Op. 61 (L'âne et l'âner')	<i>Cello World</i>	Faber
Minsky	No. 3, Ritmo Caribeño	<i>Ten International Cello Encores</i>	OUP
O'Connell, K	Epithalamium for Solo Cello	<i>Epithalamium for Solo Cello</i>	CMC
Saint-Saëns	Allegro Appassionato	<i>The Complete Shorter Works</i>	Faber
Shostakovich	1 <sup>st</sup> <b>or</b> 2 <sup>nd</sup> mvt, (Allegro non troppo or Allegro)	<i>Sonata for Violoncello Op. 40</i>	Edition Peters

## LIST C: UNACCOMPANIED

COMPOSER	PIECE	PUBLICATION	EDITION
Bunting	No. 13, A Few Spiccatti	<i>A Portfolio of Cello Exercises Part Two</i>	Sangeeta
Duport	No. 6	<i>Twenty-one Etudes for the Violoncello Book 1</i>	Schirmer
Grützmacher	Study No. 1, No. 2, No. 3, or No. 4	<i>Studies Op. 38 vol. 1</i>	Edition Peters
Merk	Study No. 5, No. 7, No. 9, No. 11, or No. 12	<i>Twenty Studies Op. 11</i>	IMC

# GRADE VIII: CELLO

## 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. After the first or second hearing comment as requested on the structure of the piece and the similarities and differences between sections. After the second hearing, describe the cadences and modulations indicated by the examiner.

### **Memory**

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

### **Reading**

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

### **Intervals and Triads**

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

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

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

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# GRADE VIII: CELLO

## SIGHT-READING

(10 marks)

**Candidates will receive 30 seconds to observe the piece before playing**

Play a 16-bar melody in simple duple, triple, or quadruple time, compound duple or triple time, as well as irregular time signatures. The melody may be in a major key up to 3#s and 4bs, or minor key up to 2#s and 3bs (key changes are possible). Separate bows and slurred notes, and pizzicato double stops may also feature. The melody may comprise semiquavers to semibreves, as well as quaver to dotted crotchet rests, and semiquaver and quaver triplets. Ornamentation may feature. Tempo indications (moderate to very lively and a possible *rit.* at the end) and dynamic markings (*p*, *mp*, *mf*, *f*, *ff*, *crescendo* or *diminuendo*) are also included. Staccato and tenuto markings and chromatic notes may also feature. Tenor clef, harmonic notes, and position changes including fifth, sixth, and seventh positions.

# SENIOR CERTIFICATE: CELLO

## SCALES AND ARPEGGIOS

(15 marks)

All scales and arpeggios to be played from memory and to the bowing requirements specified in the examples.  
Long tonic or even notes (where applicable) is the candidate's choice. Separate and slurred bows is the examiner's choice.

SCALES	KEY	BOWING REQUIREMENT (see examples)		
	<b>Major</b>			<b>OCTAVES</b>
	C, D, E, F#, C#, Eb, F	Separate and slurred bows		3
	<b>Minor</b> (harmonic AND melodic, examiner's choice)			
	E, F#, C#, Eb, F, C, D	Separate and slurred bows		3
<b>CHROMATIC</b>	<b>STARTING ON</b>			
	C, C#, D, Eb	Separate and slurred bows		3
<b>ARPEGGIOS</b>	<b>Major</b>			
	C, D, E, F#, C#, Eb, F	Separate and slurred bows		3
	<b>Minor</b>			
	E, F#, C#, Eb, F, C, D	Separate and slurred bows		3
<b>DOMINANT 7<sup>TH</sup></b>	<b>IN THE KEYS OF</b> G, F# Ab, F			3
	<b>Starting on</b> D, C#, Eb, C <b>resolving to the tonic</b> ,	Separate and slurred bows		
<b>DIMINISHED 7<sup>TH</sup></b>	<b>STARTING ON</b>			
	C, C#, D, Eb	Separate and slurred bows		3
<b>DOUBLE STOPS</b>	<b>IN SIXTHS</b>	<b>IN OCTAVES</b>	<b>IN THIRDS</b>	<b>(SEE EXAMPLES, BROKEN CHORD) 1</b>
Key is candidate's choice	In any key	In any key	In any key	One major <b>and</b> one minor: (minor is harmonic <b>or</b> melodic at candidate's choice)

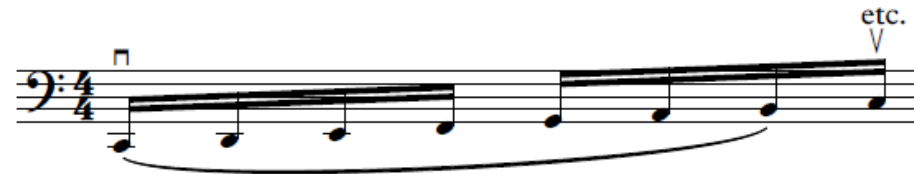
# SENIOR CERTIFICATE: CELLO

## BOWING REQUIREMENT EXAMPLES:

SCALES: long tonic



Even notes



CHROMATIC:



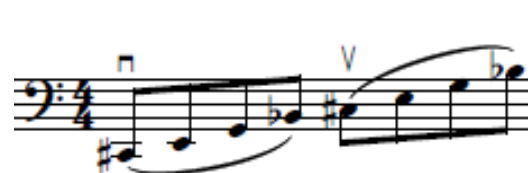
ARPEGGIOS: 3-octave arpeggios slurred 3 notes/1 octave per bow



DOMINANT 7<sup>THS</sup>:



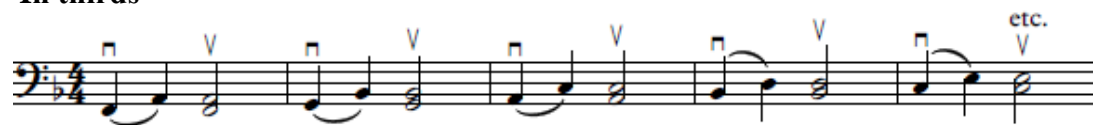
DIMINISHED 7<sup>THS</sup>:



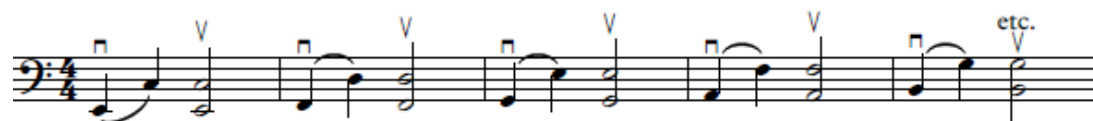
# SENIOR CERTIFICATE: CELLO

**DOUBLE STOPS: BOWING EXAMPLES IN MAJOR KEYS SAME PATTERN APPLIES FOR MINOR KEYS**

**In thirds**



**In sixths**



**In octaves**



## PIECES

**(60 marks: 20x3)**

The candidate must perform three pieces, **one from each list A, B, and C**  
**(Please note: for list C choose from either the accompanied or unaccompanied list).**

### LIST A

COMPOSER	PIECE	PUBLICATION	EDITION
Bach	Prelude	<i>Solo Suites No.2 OR No. 4</i>	Bärenreiter
Bach	4 <sup>th</sup> mvt, Sonata No. 2 in D BWV 1028	<i>Viola da Gamba Sonatas</i>	Henle/Schott/Faber
Beethoven	1 <sup>st</sup> mvt, Sonata in D Op. 102	<i>Beethoven Cello Sonatas</i>	Bärenreiter/Edition Peters
De Falla	Ritual Fire Dance	<i>Ritual Fire Dance</i>	Chester
Francoeur	1 <sup>st</sup> and 2 <sup>nd</sup> mvts OR 4 <sup>th</sup> and 5 <sup>th</sup> mvts	<i>Sonata in E Major</i>	Schott
Haydn	1 <sup>st</sup> mvt, Moderato	<i>Concerto in C</i>	Edition Peters
Nyman	Miserere Paraphrase	<i>On the Fiddle: for Cello and Piano</i>	Chester
Valentini	1 <sup>st</sup> & 2 <sup>nd</sup> mvts	<i>Sonata in E No. 10</i>	Schott

# SENIOR CERTIFICATE: CELLO

## LIST B

COMPOSER	PIECE	PUBLICATION	EDITION
Bloch	Prayer No. 1	<i>Jewish Life</i>	Boosey & Hawkes/Fischer
Boulanger	No. 3 in C# Minor	<i>3 Pieces</i>	Heugel & Co
Brahms	2 <sup>nd</sup> mvt	<i>Sonata in E Minor Op. 38</i>	Henle
Chopin	2 <sup>nd</sup> mvt	<i>Sonata in G Minor Op. 65</i>	Edition Peters/Wiener Urtext
Elgar	Salut d'Amour Op. 12	<i>Elgar Album for Cello</i>	Mayhew
Prokofiev	2 <sup>nd</sup> mvt	<i>Sonata Op. 119</i>	Boosey & Hawkes
Rachmaninov	3 <sup>rd</sup> mvt	<i>Sonata in G Minor Op. 19</i>	Boosey & Hawkes
Saint-Saëns	Chant Sapphique Op. 91	<i>The Complete Shorter Works for Cello and Piano</i>	Faber

## LIST C: ACCOMPANIED

COMPOSER	PIECE	PUBLICATION	EDITION
Ball, D.	I Breathe Again	<i>I Breathe Again</i>	CMC
Buckley, J.	1 <sup>st</sup> & 3 <sup>rd</sup> mvts	<i>Three Pieces for Solo Cello</i>	CMC
Corcoran, F.	1 <sup>st</sup> & 2 <sup>nd</sup> mvts	<i>Suite for Violoncello Solo</i>	CMC
Debussy	1 <sup>st</sup> mvt, Prologue	<i>Sonata</i>	Durand/Edition Peters
Dvořák	Rondo Op. 94	<i>Rondo Op. 94</i>	Simrock
Minsky	No. 1 Mexican Nights	<i>Ten International Cello Encores</i>	OUP
Rachmaninov	Prelude	<i>Prelude et Danse Orientale Op. 2</i>	Boosey & Hawkes
Saint-Saëns	1 <sup>st</sup> mvt	<i>Concerto in A Minor Op. 33</i>	Durand/IMC
Shostakovich	4 <sup>th</sup> mvt	<i>Sonata for Cello Op. 40</i>	Edition Peters

## LIST C: UNACCOMPANIED

COMPOSER	PIECE	PUBLICATION	EDITION
Duport	No. 2, No. 6, No. 10, or No. 11	<i>Twenty-one Etudes for the Violoncello Book 1</i>	Schirmer
Kreutzer	No. 9, No. 11, or No. 13	<i>22 Studies</i>	IMC
Popper	No. 1, No. 6, or No. 11	<i>High School for Cello Op. 73 Book 1</i>	Hofmeister/Elkin
Servais	No. 2	<i>Six Caprices Op. 11</i>	Schott



# SENIOR CERTIFICATE: CELLO

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

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## COMBINED AURAL AND THEORETICAL REQUIREMENTS

(10 marks)

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

### **Aural/Visual Observation**

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

### **Memory**

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

### **Reading**

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

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: CELLO

## SIGHT-READING

(10 marks)

**Candidates will receive 30 seconds to observe the piece before playing**

Play a 16-bar melody in simple duple (including minim beats), triple, or quadruple time, compound duple or triple time, as well as irregular time signatures. The melody may be in a major key up to 4♯s and 4♭ and minor keys up to 3♯s and 3♭s (key changes are possible). Separate bows and slurred notes, and pizzicato and harmonics may also feature. The melody may comprise semiquavers to semibreves, as well as quaver to dotted crotchet rests, and quaver triplets. Ornamentation may also be included. Tempo indications (moderate to lively and a possible *rall.* at the end) and dynamic markings (*p*, *mp*, *mf*, *f*, *ff*, *crescendo* or *diminuendo*) may feature as well as staccato and tenuto markings and chromatic notes. The melody may be written in the tenor clef only, or a mixture of the bass and tenor clefs. Thumb position in addition to all other position changes.

# DOUBLE BASS

Compiled by Dominic Dudley

# DOUBLE BASS EXAM CHECKLIST

- ✓ Please have your Double Bass ready to play when called for your exam.
- ✓ Remember to bring a copy of the music for the examiner.
- ✓ Original copies must be in the room too; candidates without original music will not receive a mark for the piece(s) in question.
- ✓ In some cases there will be a choice of editions, in which instance the ones listed in the syllabus are suggested.
- ✓ 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 and 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 to the bowing requirement specified.
- ✓ 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: DOUBLE BASS

## SCALES AND ARPEGGIOS

(15 marks)

All scales and arpeggios to be played from memory and to the bowing requirements specified in the examples.  
Long tonic or even notes (where applicable) is the candidate's choice.

SCALES	KEY	BOWING REQUIREMENT	OCTAVE
	<b>Major</b>		
	F, B $\flat$	Separate bows	1
	<b>Harmonic Minor</b>		
	A	Separate bows	1
<b>ARPEGGIOS</b>	<b>Major</b>		
	F, B $\flat$	Separate bows	1
	<b>Minor</b>		
	A	Separate bows	1

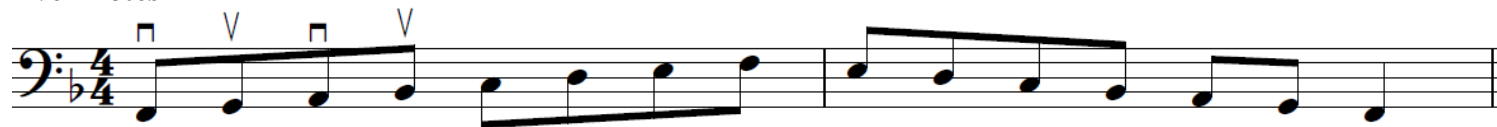
### BOWING REQUIREMENT EXAMPLES:

#### SCALES: SEPARATE BOWS

Long tonic



Even notes



# GRADE I: DOUBLE BASS

## ARPEGGIOS: SEPARATE BOWS



## PIECES

(60 marks: 20x3)

The candidate must perform three pieces, **one from each list A, B, and C**

### LIST A

COMPOSER	PIECE	PUBLICATION	EDITION
Mussorgsky	Great Gate of Kiev	<i>Double Bass Solo Book 1</i>	Oxford
F. Simandl	Exercise No. 5 (page 10)	<i>New Method for Double Bass Book 1</i>	Fischer
F. Simandl	Exercise No. 7 (page 10)	<i>New Method for Double Bass Book 1</i>	Fischer

### LIST B

COMPOSER	PIECE	PUBLICATION	EDITION
Emery & Dalby	Heffalump Dance	<i>Bass is Best: Yorke Mini-Bass Book 1</i>	Yorke
Emery & Hall	This Old Man	<i>Bass is Best: Yorke Mini-Bass Book 1</i>	Yorke
Schumann	The Merry Peasant	<i>Double Bass Solo Book 1</i>	Oxford

### LIST C

COMPOSER	PIECE	PUBLICATION	EDITION
I. Carroll	Prelude	<i>Five Simple Pieces for Double Bass</i>	Stainer & Bell
Emery & Leach	Knocking on the Door	<i>Bass is Best: Yorke Mini-Bass Book 1</i>	Yorke
Schubert	Entr'acte (from Rosamunde Op. 26)	<i>Double Bass Solo Book 1</i>	Oxford

# GRADE I: DOUBLE BASS

## **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.
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## **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.

# GRADE I: DOUBLE BASS

## SIGHT-READING

(10 marks)

**Candidates will receive 30 seconds to observe the piece before playing**

Play an eight-bar melody in simple duple, triple, or quadruple time in the key of F or B $\flat$  major. The melody may consist of crotchets, minims, dotted minims, semibreves, as well as crotchet and minim rests. Separate bows. One dynamic marking will feature (*p*, *f*, *mf*).

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# GRADE II: DOUBLE BASS

## SCALES AND ARPEGGIOS

(15 marks)

All scales and arpeggios to be played from memory and to the bowing requirements specified in the examples. Long tonic or even notes (where applicable) is the candidate's choice. Separate and slurred bowing is the examiner's choice.

SCALES	KEY	BOWING REQUIREMENT	OCTAVE
	<b>Major</b>		
	C, G, A, E	Separate and slurred bows	1
	<b>Harmonic Minor</b>		
	A, E, G	Separate and slurred bows	1
<b>ARPEGGIOS</b>	<b>Major</b>		
	C, G, A, E	Separate bows	1
	<b>Minor</b>		
	A, E, G	Separate bows	1

### BOWING REQUIREMENT EXAMPLES:

#### SCALES:

Separate: long tonic



Separate: even notes



# GRADE II: DOUBLE BASS

Slurred: long tonic



Slurred: even notes



ARPEGGIOS: SEPARATE BOWS



## PIECES

(60 marks: 20x3)

The candidate must perform three pieces, **one from each list A, B, and C**

### LIST A

COMPOSER	PIECE	PUBLICATION	EDITION
Bach	Minuet in G	<i>Six Pieces by J. S. Bach</i>	ABRSM
Stewart	No. 1, Trio	<i>Suite for Double Bass Book 2</i>	Ricordi
Stewart	No. 2, Processional	<i>Suite for Double Bass Book 2</i>	Ricordi

# GRADE II: DOUBLE BASS

## LIST B

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COMPOSER	PIECE	PUBLICATION	EDITION
Carroll	Prelude No. 1	<i>Five Simple Pieces for Double Bass and Piano</i>	Stainer & Bell
Simandl	Exercise No. 1 (p15)	<i>New Method for Double Bass Book 1</i>	Fischer
Simandl	Exercise No. 4 (p14)	<i>New Method for Double Bass Book 1</i>	Fischer

## LIST C

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COMPOSER	PIECE	PUBLICATION	EDITION
Emery & Slatford	Sad Double Bass	<i>Bass is Best: Yorke Mini-Bass Book 1</i>	Yorke
Emery & Slatford	Dinosaur Dance	<i>Bass is Best: Yorke Mini-Bass Book 1</i>	Yorke
Nicks	Sunshine	<i>Yorke Solos for Double Bass Vol. 1</i>	Yorke

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### 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.

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### 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.

# GRADE II: DOUBLE BASS

## Memory

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

## Reading

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

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

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## SIGHT-READING (10 marks)

**Candidates will receive 30 seconds to observe the piece before playing**

Play an eight-bar melody in simple duple, triple, or quadruple time in the key of C, G, F, or B $\flat$  major. The melody may consist of quavers, crotchets, minims, dotted minims, semibreves, as well as quaver, crotchet, and minim rests. Separate bows, occasional slurs, and staccato markings. Dynamic markings (*p*, *f*, *mf*) may vary in the piece.

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# GRADE III: DOUBLE BASS

## SCALES AND ARPEGGIOS (15 marks)

All scales and arpeggios to be played from memory and to the bowing requirements specified in the examples.  
Long tonic or even notes (where applicable) is the candidate's choice. Separate and slurred bowing is the examiner's choice.

SCALES	KEY	BOWING REQUIREMENT	OCTAVE
	<b>Major</b> D, Ab, Db	Separate and slurred bows	1
	<b>Minor</b> (harmonic AND melodic, examiner's choice) A, D, G	Separate and slurred bows	1
<b>CHROMATIC</b>	<b>STARTING ON</b> D (open string)	Even notes, separate bows	1
<b>ARPEGGIOS</b>	<b>Major</b> D, Ab, Db	Separate bows	1
	<b>Minor</b> A, D, G	Separate bows	1

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**BOWING REQUIREMENT EXAMPLES: see grade 2 for scales separate bows pattern**

**SCALES:**  
Long tonic



# GRADE III: DOUBLE BASS

Even notes



CHROMATIC: SEPARATE BOWS



ARPEGGIOS:  
Separate bows



Slurred bows



# GRADE III: DOUBLE BASS

## PIECES

(60 marks: 20x3)

The candidate must perform three pieces, **one from each list A, B, and C**

### LIST A

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COMPOSER	PIECE	PUBLICATION	EDITION
Carroll	No. 4 Sarabande	<i>Five Simple Pieces for Double Bass and Piano</i>	Stainer & Bell
Nicks	The Little Sailor	<i>York Solos for Double Bass vol. 1</i>	Yorke
Stewart	No. 3 Jig	<i>Suite for Double Bass Book 2</i>	Ricordi

### LIST B

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COMPOSER	PIECE	PUBLICATION	EDITION
Boaden	Prelude (1 <sup>st</sup> mvnt)	<i>Petite Suite</i>	Yorke
Carroll	Gigue	<i>Five Simple Pieces for Double Bass and Piano</i>	Stainer & Bell
Emery & Souster	Hammock-Pavane	<i>Bass is Best: York Mini-Bass Book 1</i>	Yorke

### LIST C

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COMPOSER	PIECE	PUBLICATION	EDITION
Simandl	Exercise No. 6 (p20)	<i>New Method for Double Bass, Book 1</i>	Fischer
Simandl	Exercise No. 7 (p23)	<i>New Method for Double Bass, Book 1</i>	Fischer
Tutt	Perpetuum Mobile	<i>Bass is Best: York Mini-Bass Book 1</i>	Yorke

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## 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: DOUBLE BASS

## 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.

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## SIGHT-READING (10 marks)

### **Candidates will receive 30 seconds to observe the piece before playing**

Play an eight-bar melody in simple duple, triple, or quadruple time in the key of C, G, D, A F, or B $\flat$  major. The melody may consist of semiquavers to semibreves, as well as quaver, crotchet, and minim rests. Separate and slurred bows, and staccato markings. Dynamic markings (*p*, *mp*, *mf*, *f*, *ff*, *cresc.* & *dim.*) may vary within the piece. Occasional chromatic notes.

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# GRADE IV: DOUBLE BASS

## SCALES AND ARPEGGIOS

(15 marks)

All scales and arpeggios to be played from memory and to the bowing requirements specified in the examples.  
 Long tonic or even notes (where applicable) is the candidate's choice. Separate and slurred bowing is the examiner's choice.  
 Please note: there is no chromatic scale for this grade.

SCALES	KEY	BOWING REQUIREMENT	OCTAVE(S)
	<b>Major</b>		
	B, F#, Eb	Separate and slurred bows	1
	E	Separate and slurred bows	2
	<b>Minor (harmonic AND melodic, examiner's choice)</b>		
	B, C	Separate and slurred bows	1
	E	Separate and slurred bows	2
<b>ARPEGGIOS</b>	<b>Major</b>		
	B, F#, Eb	Separate bows	1
	E	Separate bows	2
	<b>Minor</b>		
	B, C	Separate bows	1
	E	Separate bows	2

**BOWING REQUIREMENT EXAMPLES: see grade 2 for scales separate bows pattern**

**SCALES:**  
 Long tonic



# GRADE IV: DOUBLE BASS

Even notes



ARPEGGIOS: see grades 2 and 3 for separate bows pattern



## PIECES

(60 marks: 20x3)

The candidate must perform three pieces, **one from each list A, B, and C**

### LIST A

COMPOSER	PIECE	PUBLICATION	EDITION
Stewart	No. 4 Recitative & Aria	<i>Suite for Double Bass and Piano Book 2</i>	Ricordi
Stewart	No. 5 Toccata	<i>Suite for Double Bass and Piano Book 2</i>	Ricordi
Walton	Donkey Cart	<i>Bass is Best: Yorke Mini-Bass Book 1</i>	Yorke

### LIST B

COMPOSER	PIECE	PUBLICATION	EDITION
Boaden	Elegy or March	<i>Petite Suite</i>	Yorke
Emery & Ridout	Animal Band	<i>Bass is Best: York Mini Bass Book 1</i>	Yorke
Saint-Saëns	L'Éléphant	<i>Le Carnaval des Animaux</i>	UMP/Durand

### LIST C

COMPOSER	PIECE	PUBLICATION	EDITION
Bach	Jesu, Joy of Man's Desiring	<i>Double Bass Solo</i>	OUP
Simandl	No. 6 (p26)	<i>New Method for Double Bass Book 1</i>	Fischer/Boosey & Hawkes
Simandl	No. 7 (p9)	<i>Thirty Études for Strong Bass</i>	Fischer/Boosey & Hawkes

# GRADE IV: DOUBLE BASS

## 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.

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## 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.

# GRADE IV: DOUBLE BASS

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

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## SIGHT-READING

(10 marks)

**Candidates will receive 30 seconds to observe the piece before playing**

Play an eight-bar melody in simple duple, triple, quadruple time, or compound duple time in major keys up to 3♯s and 3♭s. The melody may consist of semiquavers to semibreves, as well as quaver, crotchet, and minim rests. Separate and slurred bows, and staccato markings. Dynamic markings (*p*, *mp*, *mf*, *f*, *ff*, *cresc.* & *dim.*). Tempo indication ranges from moderate to fairly lively. Occasional chromatic notes and tied notes.

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# GRADE V: DOUBLE BASS

## SCALES AND ARPEGGIOS

(15 marks)

All scales and arpeggios to be played from memory and to the bowing requirements specified in the examples.  
Long tonic or even notes (where applicable) is the candidate's choice. Separate and slurred bowing is the examiner's choice.

SCALES	KEY	BOWING REQUIREMENT	OCTAVE(S)
	<b>Major</b>		
	E, F	Separate and slurred bows	2
	<b>Minor</b> (harmonic AND melodic, examiner's choice)		
	E, F	Separate and slurred bows	2
<b>CHROMATIC</b>	<b>STARING ON</b>		
	A, E	Separate bows	1
<b>ARPEGGIOS</b>	<b>Major</b>		
	E, F	Separate and slurred bows	2
	<b>Minor</b>		
	E, F	Separate and slurred bows	2

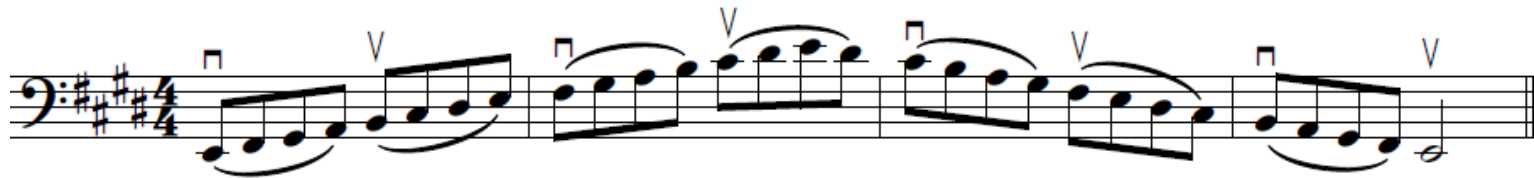
**BOWING REQUIREMENT EXAMPLES: see grade 2 for scales separate bows pattern**

SCALES: long tonic



# GRADE V: DOUBLE BASS

## Even notes



## CHROMATIC:



## ARPEGGIOS:



## PIECES

(60 marks: 20x3)

The candidate must perform three pieces, one from each list A, B, and C

### LIST A

COMPOSER	PIECE	PUBLICATION	EDITION
Giovannino	1 <sup>st</sup> & 2 <sup>nd</sup> mvt	<i>Sonata in A Minor</i>	Yorke
Lancen	Berceuse for a Baby Hippopotamus	<i>Berceuse for a Baby Hippopotamus</i>	Yorke
Laska	No. 19, Romanza	<i>Yorke Solos for Double Bass vol.1</i>	Yorke

### LIST B

COMPOSER	PIECE	PUBLICATION	EDITION
Dare	Menuet for Double Bass and Piano	<i>Menuet for Double Bass and Piano</i>	Yorke
Ridout	2 <sup>nd</sup> mvt, variations I & II only	<i>Concerto</i>	Yorke
Simandl	No. 8 (p10)	<i>Thirty Études for String Bass</i>	Fischer

# GRADE V: DOUBLE BASS

## LIST C

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COMPOSER	PIECE	PUBLICATION	EDITION
Bottesini	Study No. 25 in G	<i>Method for Double Bass</i>	Yorke
Simandl	Exercise No. 6 (p31)	<i>New Method for Double Bass Book 1</i>	Fischer
Simandl	Exercise No. 8 (p32)	<i>New Method for Double Bass Book 1</i>	Fischer

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### 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.

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### 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.

# GRADE V: DOUBLE BASS

- 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.

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## SIGHT-READING

(10 marks)

**Candidates will receive 30 seconds to observe the piece before playing**

Play a twelve-bar melody in simple duple, triple, quadruple time, or compound duple time in major keys up to 3#s and 3bs and minor keys up to 2bs. The melody may consist of semiquavers to semibreves, as well as semiquaver to minim rests. Separate and slurred bows, staccato, and accent markings. Dynamic markings (*p*, *mp*, *mf*, *f*, *ff*, *cresc.* & *dim.*). Tempo indication ranges from moderate to lively, possible *rit.* at the end. Occasional chromatic notes and tied notes.

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# GRADE VI: DOUBLE BASS

## SCALES AND ARPEGGIOS

(15 marks)

All scales and arpeggios to be played from memory and to the bowing requirements specified in the examples.  
 Long tonic or even notes (where applicable) is the candidate's choice. Separate and slurred bowing is the examiner's choice.  
Please note the addition of pizzicato for scales at this grade.

SCALES	KEY	BOWING REQUIREMENT	OCTAVES
	<b>Major</b>		
	E, F#, F	Separate, slurred, <b>and</b> pizzicato	2
	<b>Minor</b> (harmonic AND melodic, examiner's choice)		
	E, F#, F	Separate, slurred, <b>and</b> pizzicato	2
<b>CHROMATIC</b>	<b>STARTING ON</b>		
	E, F, F#	Separate bows	2
<b>ARPEGGIOS</b>	<b>Major</b>		
	E, F#, F	Separate and slurred bows	2
	<b>Minor</b>		
	E, F#, F	Separate and slurred bows	2

### BOWING REQUIREMENT EXAMPLES:

SCALES:

1) Separate bows and (2) pizzicato: long tonic





# GRADE VI: DOUBLE BASS

## PIECES

(60 marks: 20x3)

The candidate must perform three pieces, **one from each list A, B, and C**

### LIST A

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COMPOSER	PIECE	PUBLICATION	EDITION
Giovannino	1 <sup>st</sup> mvt	<i>Sonata in F</i>	Yorke
Laska	À la Hongroise	<i>Miniatures Book 1</i>	Spartan Press
Vivaldi	1 <sup>st</sup> & 2 <sup>nd</sup> mvts	<i>Sonata No. 4 in B flat major</i>	IMC

### LIST B

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COMPOSER	PIECE	PUBLICATION	EDITION
Carroll	Bolero, No. 3	<i>Three Pieces for Double Bass</i>	Forsyth Brothers
Elliott	Odd Man Out	<i>Odd Man Out</i>	Yorke
Simandl	Variations 3 & 4 (p129)	<i>New Method for Double Bass Book 1</i>	Fischer

### LIST C

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COMPOSER	PIECE	PUBLICATION	EDITION
Simandl	Exercise No. 8 (p38)	<i>New Method for Double Bass Book 1</i>	Fischer
Simandl	No. 17 (p19)	<i>Thirty Études for String Bass</i>	Fischer
Weinberger	No. 20, Fugue	<i>Double Bass Solo 2</i>	OUP

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## 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).

# GRADE VI: DOUBLE BASS

## 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.

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## SIGHT-READING (10 marks)

### Candidates will receive 30 seconds to observe the piece before playing

Play a twelve-bar melody in simple duple, triple, quadruple time (including minim beats), or compound duple time in major and minor keys up to 3#s and 3bs. Modulations to closely related keys. The melody may consist of semiquavers to semibreves, as well as semiquaver to minim rests. Separate and slurred bows, staccato, and accent markings. Dynamic markings (*p*, *mp*, *mf*, *f*, *ff*, *cresc.* & *dim.*). Tempo indication ranges from slowly to lively with possible *rit.* at the end. Occasional chromatic notes and tied notes.

# GRADE VII: DOUBLE BASS

## SCALES AND ARPEGGIOS (15 marks)

All scales and arpeggios to be played from memory and to the bowing requirements specified in the examples.  
Long tonic or even notes (where applicable) is the candidate's choice. Separate and slurred bowing is the examiner's choice.

SCALES	KEY	BOWING REQUIREMENT	OCTAVES
	<b>Major</b> G, A, A $\flat$	Separate and slurred bows	2
	<b>Minor</b> (harmonic AND melodic, examiner's choice) A, G $\sharp$ , G	Separate and slurred bows	2
<b>CHROMATIC</b>	<b>STARTING ON</b> G, G $\sharp$ , A	Separate bows	2
<b>ARPEGGIOS</b>	<b>Major</b> G, A, A $\flat$	Separate and slurred bows	2
	<b>Minor</b> A, G $\sharp$ , G	Separate and slurred bows	2

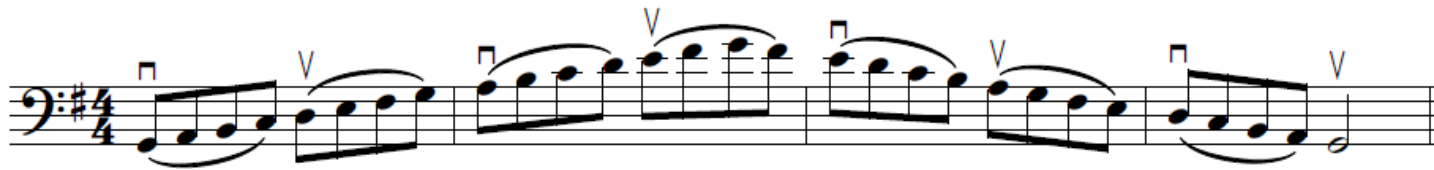
**BOWING REQUIREMENT EXAMPLES: see grade 6 for separate bows pattern for scales**

**SCALES: long tonic**



# GRADE VII: DOUBLE BASS

Even notes



CHROMATIC:



ARPEGGIOS:



## PIECES

(60 marks: 20x3)

The candidate must perform three pieces, **one from each list A, B, and C**

### LIST A

COMPOSER	PIECE	PUBLICATION	EDITION
Dragonetti	1 <sup>st</sup> & 2 <sup>nd</sup> mvts	<i>Solo in D Minor for Double Bass and Piano</i>	Doblinger
Hester	The Bull Steps Out	<i>The Bull Steps Out</i>	Yorke
Keyper	Romance	<i>Romance &amp; Rondo for Double Bass and Piano</i>	Yorke

# GRADE VII: DOUBLE BASS

## LIST B

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COMPOSER	PIECE	PUBLICATION	EDITION
Ratez, Emile	Cantabile	<i>Characteristic Pieces Book 1 Recital Music</i>	Spartan
Ratez, Emile	Parade	<i>Characteristic Pieces Book 1 Recital Music</i>	Spartan
Telemann	1 <sup>st</sup> mvt	<i>Sonata in E Minor</i>	IMC

## LIST C

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COMPOSER	PIECE	PUBLICATION	EDITION
Simandl	Exercise No. 3 (p43)	<i>New Method for Double Bass Book 1</i>	Fischer
Simandl	Exercise in B Minor (p46)	<i>New Method for Double Bass Book 1</i>	Fischer
Simandl	Exercise in D Minor (p47 & 48)	<i>New Method for Double Bass Book 1</i>	Fischer

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### COMBINED AURAL AND THEORETICAL REQUIREMENTS (15 marks)

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

#### Aural/Visual Observation

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

#### Memory

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

# GRADE VII: DOUBLE BASS

## 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.

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## SIGHT-READING

(10 marks)

**Candidates will receive 30 seconds to observe the piece before playing**

Play a sixteen-bar melody in simple duple, triple, quadruple time (including crotchet and minim beats), compound duple time, or irregular time signature. The melody will be in major and minor keys up to 3♯s and 3bs. Modulations to closely related keys. The melody may consist of semiquavers to semibreves, as well as semiquaver to minim rests. Separate and slurred bows, staccato, and accent markings. Dynamic markings (*p*, *mp*, *mf*, *f*, *ff*, *cresc.* & *dim.*). Tempo indication ranges from slowly to lively, with possible *rit.* Occasional chromatic notes and tied notes.

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# GRADE VIII: DOUBLE BASS

## SCALES AND ARPEGGIOS

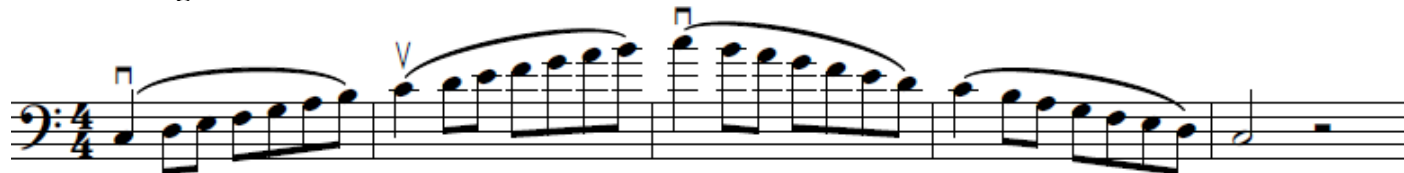
(15 marks)

All scales and arpeggios to be played from memory and to the bowing requirements specified in the examples.  
Long tonic or even notes (where applicable) is the candidate's choice. Separate and slurred bowing is the examiner's choice.

SCALES	KEY	BOWING REQUIREMENT	OCTAVES
	<b>Major</b>		
	C, D, B, B $\flat$	Separate and slurred bows	2
	<b>Minor</b> (harmonic AND melodic, examiner's choice)		
	B, D, C, B $\flat$	Separate and slurred bows	2
<b>CHROMATIC</b>	<b>STARTING ON</b> Any note from E to C inclusive		2
	Separate and slurred bows		
<b>ARPEGGIOS</b>	<b>Major</b>		
	C, D, B, B $\flat$	Separate and slurred bows	2
	<b>Minor</b>		
	B, D, C, B $\flat$	Separate and slurred bows	2
<b>DIMINISHED 7<sup>TH</sup></b>	<b>STARTING ON</b>		
	E, G $\sharp$ , A	Separate bows	2

**BOWING REQUIREMENT EXAMPLES: see grade 6 for separate bows pattern for scales**

SCALES: long tonic



# GRADE VIII: DOUBLE BASS

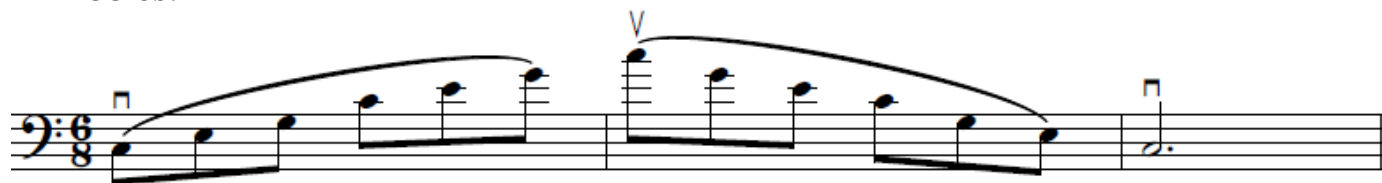
Even notes



CHROMATIC:



ARPEGGIOS:



DIMINISHED 7<sup>THS</sup>: 2 octaves follow the same pattern as 1 octave below.



# GRADE VIII: DOUBLE BASS

## PIECES

(60 marks: 20x3)

The candidate must perform three pieces, **one from each list A, B, and C**

### LIST A

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COMPOSER	PIECE	PUBLICATION	EDITION
Harbe	No. 50 in E flat	<i>Eighty-Six Studies Book 2</i>	Fischer
Kreutzer	Étude No. 1	<i>Eighteen Études for Double Bass</i>	Hofmeister
Simandl	Étude No. 1 in E flat (p18)	<i>New Method for Double Bass Book 2</i>	Fischer

### LIST B

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COMPOSER	PIECE	PUBLICATION	EDITION
Capuzzi	Concerto for Double Bass and Piano		Boosey & Hawkes
Potter	Tuama an Dragúinín	<i>Concertino for Double Bass</i>	Wedderburn Music
Vivaldi	3 <sup>rd</sup> & 4 <sup>th</sup> mvts	<i>Sonata No. 4 in B flat</i>	IMC

### LIST C

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COMPOSER	PIECE	PUBLICATION	EDITION
Britten	Variation H (Young Person's Guide to the Orchestra)	<i>Double Bass Solo Book 2</i>	OUP
Simandl	Bass Solo from Act IV, Otello (p121)	<i>New Method for Double Bass Book 1</i>	Fischer
Simandl	Double Bass solo from Act II, Rigoletto (p122)	<i>New Method for Double Bass Book 1</i>	Fischer

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## 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: DOUBLE BASS

## 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.

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## SIGHT-READING

(10 marks)

### Candidates will receive 30 seconds to observe the piece before playing

Play a sixteen-bar melody in simple duple, triple, quadruple time (including crotchet and minim beats), compound duple time, or irregular time signature. The melody will be in a major key up to 4♯s and 4♭ and minor keys up to 2♯s and 3♭s. Modulations to closely related keys. The melody will be read from both bass and tenor clefs. It may consist of semiquavers to semibreves, as well as semiquaver to minim rests. Triplets may also feature. Separate and slurred bows, staccato, and accent markings. Dynamic markings (*p*, *mp*, *mf*, *f*, *ff*, *cresc.*, *dim.*, & *sp*). Tempo indication ranges from fairly slow to lively, possible *rit.* at the end. Occasional chromatic notes and tied notes.

# SENIOR CERTIFICATE: DOUBLE BASS

## SCALES AND ARPEGGIOS

All scales and arpeggios to be played from memory and to the bowing requirements specified in the examples. Long tonic or even notes (where applicable) is the candidate's choice. Separate and slurred bowing is the examiner's choice.

SCALES	KEY	BOWING REQUIREMENT	OCTAVES
	<b>Major</b>		
	G, E, F#, F	Separate and slurred bows	3
	<b>Minor</b> (harmonic AND melodic, examiner's choice)		
	E, F#, G, F	Separate and slurred bows	3
<b>CHROMATIC</b>	<b>STARTING ON</b>		
	E, F, F#, G C	Separate and slurred bows	2
<b>IN THIRDS</b>	<b>Major</b>		
	E $\flat$	Separate bows	1
<b>ARPEGGIOS</b>	<b>Major</b>		
	G, E, F#, F	Separate and slurred bows	3
	<b>Minor</b>		
	E, F#, G, F	Separate and slurred bows	3
<b>DOMINANT 7<sup>TH</sup></b>	<b>IN THE KEYS OF D, E, F, E<math>\flat</math></b>		
	<b>Starting on A, B, C, B<math>\flat</math></b>	Separate and slurred bows	2
<b>DIMINISHED 7<sup>TH</sup></b>	<b>STARTING ON</b>		
	A, B $\flat$ , B, C	Separate and slurred bows	2

# SENIOR CERTIFICATE: DOUBLE BASS

## BOWING REQUIREMENT EXAMPLES:

SCALES: long tonic



Even notes



CHROMATIC:



IN THIRDS, SEPARATE BOWS



ARPEGGIOS:



# SENIOR CERTIFICATE: DOUBLE BASS

**DOMINANT 7<sup>THS</sup> : 2 octaves follow 1 octave pattern as below**



**DIMINISHED 7<sup>THS</sup>: 2 octaves follow 1 octave pattern as below**



## PIECES

**(60 marks: 20x3)**

The candidate must perform three pieces, **one from each list A, B, and C**

### LIST A

COMPOSER	PIECE	PUBLICATION	EDITION
Findeisen	Exercise 1	<i>Technical Studies vol. 1</i>	IMC
Rossi	Exercise 1	<i>Rossi Exercises</i>	IMC??????
Simandl	Exercise 1	<i>Gradus Ad Parnassum</i>	IMC

### LIST B

COMPOSER	PIECE	PUBLICATION	EDITION
Bach	Prelude	<i>Suite 2</i> (transcribed by Samuel Sterling)	Peters
Eccles	1 <sup>st</sup> & 4 <sup>th</sup> mvts	<i>Sonata</i>	International Edition
Rachmaninoff	Vocalise	<i>Solos for the Double Bass Player</i>	Schirmer

### LIST C

COMPOSER	PIECE	PUBLICATION	EDITION
Cimador	1 <sup>st</sup> mvt	<i>Concerto</i>	Yorke
Dittersdorf	1 <sup>st</sup> mvt	<i>Concerto No. 1</i>	Yorke
Dragonetti	1 <sup>st</sup> mvt	<i>Concerto</i>	IMC

# SENIOR CERTIFICATE: DOUBLE BASS

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

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## COMBINED AURAL AND THEORETICAL REQUIREMENTS (10 marks)

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

### **Aural/Visual Observation**

- The candidate will be given a copy of a piece that will be played twice by the examiner. After the first or second playing, state the opening key and any subsequent modulations, or identify and describe the cadential areas (major and minor keys up to 3♯s and 3b̄s). 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 3b̄s and minor keys up to 2♯s and 1b̄s). 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.



# SENIOR CERTIFICATE: DOUBLE BASS

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

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## SIGHT-READING (10 marks)

**Candidates will receive 30 seconds to observe the piece before playing**

Play a sixteen-bar melody in simple duple, triple, quadruple time (including crotchet and minim beats), compound duple, triple time, or irregular time signature. The melody will be in a major key up to 4♯s and 4♭s and a minor key up to 2♯s and 3♭s. The melody will be read from both bass and tenor clefs. It may consist of semiquavers to semibreves, as well as semiquaver to minim rests. Triplets may also feature. Separate and slurred bows, staccato, and accent markings. Dynamic markings (*p*, *mp*, *mf*, *f*, *ff*, *cresc.*, *dim.*, & *sp*). Tempo indications range from slowly to lively, possible *rit.* at the end. Occasional chromatic notes and tied notes.

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# NOTES

# RECITAL CERTIFICATE

- ✓ The recital certificate is open to solo and duet programmes or any string 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.

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## RECITAL LEVELS AND AWARD CATEGORIES

### **JUNIOR**

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

# RECITAL CERTIFICATE

**INTERMEDIATE**

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

**ADVANCED**

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

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

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## CHOOSING A PROGRAMME

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

# RECITAL CERTIFICATE

## CATEGORIES EXAMINED

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

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

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

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

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

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

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## PROGRAMME NOTES GUIDELINES

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

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# RECITAL CERTIFICATE

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

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

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

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

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

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

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

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

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

# NOTES



# SCHOOL ORCHESTRAS

- ✓ All string instruments must be represented; third violins instead of viola is acceptable.
- ✓ If wind instruments are not available, other instruments may play their cues.
- ✓ All copies of music are published by Goodmusic Publishing under the Goodmusic Orchestra Series and by Boosey & Hawkes under the Hawkes School Series.
- ✓ Three pieces must be presented for the exam.
- ✓ Original copies must be in the exam room.
- ✓ A copy must be presented to the examiner.

## JUNIOR GRADE

Applicants may select their programme from the list below or submit a programme of their own-choice pieces, or a combination of the suggested list and own-choice piece. If own-choice pieces are being used you must supply the title of the work and composer of the work as well as a copy of the score for the examiner.

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### BOOSEY & HAWKES YOUNG ORCHESTRA SERIES: *CONCERT PIECES I*

COMPOSER	WORK
Cruger	No. 6, Now Thank we all our God (Nun danket alle Gott)
Handel	No. 4, 'Menuet' from <i>Alcina</i>
Haydn	No. 2, 'Menuetto' from <i>Symphony No. 75</i>
Mozart	No. 1, 'March' from <i>The Magic Flute</i>

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### BOOSEY & HAWKES YOUNG ORCHESTRA SERIES: *CONCERT PIECES II*

COMPOSER	WORK
Boyce	No. 4, 'Gavot' from <i>Symphony No. 4</i>
Gluck	No. 1, 'Entry of the Priests' from <i>Alceste</i>
Arr. Stone	No. 6, Praise to the Lord (Lobet den Herren)
Arr. Stone	No. 8, Shortnin' Bread

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### GOODMUSIC PUBLISHING

COMPOSER	WORK
Beethoven (arr. Benoy)	'Ode to Joy', from <i>Symphony No. 9</i>
Graham Frewer	Buoyant Bobby's all at Sea
Graham Frewer	Hey Little Bull

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## SENIOR GRADE

Applicants may select their programme from the list below or submit a programme of their own-choice pieces, or a combination of the suggested list and own-choice piece. If own-choice pieces are being used you must supply the title of the work and composer of the work as well as a copy of the score for the examiner.

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<b>GOODMUSIC PUBLISHING:</b>	<b>COMPOSER</b>	<b>WORK</b>
	Arr. Benoy	<i>Boyce Suite</i> (any movement)
	Delibes (arr. Benoy)	<i>Le Roi S'Amuse</i> (Suite)
	Grieg	'In the Hall of the Mountain King' from <i>Peer Gynt</i>
	Hummel (arr. Benoy)	Slow Air and Rondo
	Mendelssohn (arr. R. Mayes)	'Dance of the Clowns' from <i>A Midsummer Night's Dream</i>
	Offenbach (arr. Wicken)	<i>Can-Can</i>
	Purcell (arr. Westcott)	'Three Pieces' from <i>The Fairy Queen</i>

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<b>LUDWIG MUSIC:</b>	<b>COMPOSER</b>	<b>WORK</b>
	Mozart (arr. Sandra Dackow)	'Sleigh Ride' from <i>German Dance No.3</i> (K605)

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<b>HIGHLAND/ETLING:</b>	<b>COMPOSER</b>	<b>WORK</b>
	Rimsky-Korsakov (arr. Richard Meyer)	Capriccio Espagnol

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<b>TEMPO PRESS:</b>	<b>COMPOSER</b>	<b>WORK</b>
	Rimsky-Korsakov (arr. Sandra Dackow)	'Dance of the Tumblers' from <i>Snow Maiden</i>
	Tchaikovsky	'Trepak' from <i>The Nutcracker</i>

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# NOTES

# CHAMBER MUSIC

- ✓ Original copies must be in the exam room
- ✓ A copy must be presented to the examiner
- ✓ Piano duets or solo instrument with accompaniment do not qualify as chamber music here.

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## **JUNIOR GRADE**

- A performance of own-choice repertoire (max. 10 minutes)
- Grades I–II standard
- Minimum two players, maximum nine players
- The ensemble must not be conducted
- Piano duets and solo instrument with piano accompaniment **do not** qualify for chamber music.

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## **INTERMEDIATE GRADE**

- A performance of own-choice repertoire (max. 15 minutes)
- Grades IV–VI standard
- Minimum two players, maximum nine players
- Piano duets and solo instrument with piano accompaniment **do not** qualify for chamber music.

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## **SENIOR GRADE**

- A performance of own-choice repertoire (max. 20 minutes)
  - Grade VII and above standard
  - Minimum two players, maximum nine players
  - Piano duets and solo instrument with piano accompaniment **do not** qualify for chamber music.
-

# THEORY AND HARMONY

Compiled by Jean Archibald, Bernadette Marmion, and Marie Moran

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

# THEORY AND HARMONY

## PREPARATORY GRADE (1 hour)

- Note values of semibreve, minim, dotted minim, and crotchet. Rest values of semibreve, minim, and crotchet.
  - Time signatures: the top number only of  $\frac{2}{4}$ ,  $\frac{3}{4}$ ,  $\frac{4}{4}$ .
  - Stave writing and naming notes on the stave only for the Treble/G clef and Bass/F clef.
  - Observation of the above elements in relation to a melody written in either the Treble/G clef or Bass/F clef.
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## GRADE I (1 ½ hours)

- Note values of semibreve, minim, dotted minim, crotchet, dotted crotchet, and quaver. Rest values of semibreve, minim, and crotchet.
  - Time signatures:  $\frac{2}{4}$ ,  $\frac{3}{4}$ ,  $\frac{4}{4}$ , C.
  - Stave: Treble/G clef or Bass/F clef to one ledger line above and below the stave.
  - The writing and use of sharp and flat signs.
  - Scales: major scales (C and G) in both clefs. To be familiar with the relevant tonic sol-fa names and to understand the positioning of the tones and semitones, and the use of key signature.
  - Observation of the above elements in answering simple questions about a melody including some terms and signs.
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## GRADE II (1 ½ hours)

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

## 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.

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## GRADE VII (3 hours)

- Keys, intervals, and transposition: scales and key signatures of all keys major and minor. All simple and compound intervals. Transposition of a melody by any interval in any of the four clefs.
- Melodic composition: using a given opening to compose a twelve-bar melody which should include a modulation to the dominant key or to the relative major or minor key. Marks of tempo, phrasing, and expression to be included or (at the candidate's choice) the setting of words for solo voice.
- Harmony: using the following resources: major keys C, G, D, F (chords I, ii, IV, V, vi); minor keys A, E, and D (chords i, iv, V, VI). Chords in root position with unaccented passing, and auxiliary notes.
  - To select suitable chords to harmonise cadential points in a given melody (indicate by roman numerals) and also to write the appropriate root notes in the bass.
  - To add inner parts in perfect, imperfect, plagal, and interrupted cadences for SATB in which the soprano and bass are given.

# 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 <sup>6</sup>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 7<sup>th</sup> is referred to as 'si'. Tonic sol-fa can be applied to any key; movable sol-fa (not fixed) is used here: Do and La will change depending on the key.

### CLEFS


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




Treble clef or G clef, so called because it starts on the G line. It accommodates pitches in the upper register. Used by violin, & sometimes by viola & cello.



Tenor clef or C clef, so called because it starts on the C line (4<sup>th</sup> 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 (3<sup>rd</sup> 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  $\frac{9}{4}$  time, 9 is not nine crotchet beats per bar, instead it is three dotted minim beats per bar; as nine indicates triple time, we expect the crotchets to be grouped into three, resulting in a dotted minim beat. In  $\frac{12}{16}$  time, there are 4 dotted quaver beats per bar as opposed to 12 semiquaver beats; because  $\frac{12}{16}$  is quadruple time, there will be 4 groups of three semiquavers which results in a dotted quaver beat.

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

## ENHARMONIC EQUIVALENTS

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

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## INTERVALS

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

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

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## **CHARACTER**

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

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

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

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## **STYLE AND PERIOD**

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

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

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



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

### OUR SUGGESTIONS

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

### COMMON PERFORMANCE DIRECTIONS

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

# LOCAL CENTRE EXAMS' OFFICE INFORMATION

# SCHOLARSHIPS AND PRIZES

The Royal Irish Academy of Music offers for competition:

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- Local Centre Entrance Scholarships – providing free tuition in the subject of examination at the RIAM for one academic year. The scholarships also provide for attendance at musicianship class which is obligatory.
- Cash Prize – Group A, first prize €150, second prize €120  
Group B, first prize €225, second prize €150  
Group C, first prize €300, second prize €225

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## GROUP A

For candidates who obtain a minimum of 90 in Grade 1 or higher in a Local Centre exam and under the age of 10 years on 31 December in the year in which the exam was taken. For updated information on the timeframe the exam must be taken, please visit: <http://www.riam.ie/examinations/scholarships-and-competitions/>

## GROUP B

For candidates who obtain a minimum of 90 in Grade III or higher in a Local Centre exam under the age of 12 on 31 December in the year in which the exam was taken. For updated information on the timeframe the exam must be taken, please visit: <http://www.riam.ie/examinations/scholarships-and-competitions/>

## GROUP C

For candidates who obtain a minimum of 90 in Grade VI or higher in a Local Centre exam under the age of 15 on 31 December in the year in which the exam was taken. For updated information on the timeframe the exam must be taken, please visit: <http://www.riam.ie/examinations/scholarships-and-competitions/>

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## SYLLABUS FOR SCHOLARSHIP/PRIZE COMPETITION

- Two contrasting pieces: items of own choice of the same or higher standard as the pieces or items selected for the original exam
- Scales, arpeggios, aural, sight-reading, and theory requirements for the qualifying grade
- General music conversation for scholarship students

### N.B.

- 1) Past or present students of the RIAM in strings are not eligible to compete within the string faculty.
- 2) Candidates may not enter for more than one scholarship or prize in the same instrument.
- 3) Candidates winning a prize cannot compete in the same grade the following year; if candidates have won a scholarship please see point 1.
- 4) Candidates requiring accompaniment must provide their own accompanist for the competition.

# THE EXAM

## APPLICATION

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

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

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

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

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## DEADLINES AND NOTIFICATION

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

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

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

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

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## SPECIAL NEEDS

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

# THE EXAM

## **EXAM DAY**

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

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

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## **CENTRES**

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

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## **RESULTS**

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

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## **TRAINING AND MONITORING**

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

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## **FEEDBACK**

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

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## **COMPLAINTS AND APPEALS**

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

# PROFESSIONAL DEVELOPMENT

# PROFESSIONAL DEVELOPMENT

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

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## **TEACHERS TOOL KIT**

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

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

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

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

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## **THE MUSICIANSHIP CLINIC**

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

For updates, please follow <http://www.riam.ie/the-musicianship-clinic/>

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## **DIPRIAM**

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

# PROFESSIONAL DEVELOPMENT

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

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## CONDUCTING E-COURSE

A 12-week e-Course in conducting is for teachers and directors of instrumental groups and/or choirs who wish to develop their conducting skills, communication through body and language, an oversight of ensembles through goals, repertoire, and other enhancing elements. The course has a practical application for school and instrumental teachers whether involved in conducting or not, as well as community ensemble leaders.

The course will include live and written components, as well as analysis through live lessons (online access required) and uploaded practice videos. The participants will develop an understanding of score analysis, repertoire, and integral elements of ensemble instruments and voices.

The course will focus on the key skills for direction of any ensemble including the technique required for clear communicative conducting, analysing and interpreting repertoire, general knowledge of the instruments and/or voices within ensemble, and general practical applications such as strategy, rehearsal/venue considerations, evaluation, dealing with anxiety, and arranging music.

By completion of the course, participants will have a greater understanding of the various elements involved in music rehearsal and performance, and will have crafted core values in leadership, positive reinforcement, and motivation. Participants can expect to have developed a skillset and understanding for what is most important before, during, and after music performance.

Includes modules on conducting, musical language & form, instrument/voice knowledge, arranging, rehearsal & performance strategy, presentation: <http://www.riam.ie/>



Project manager: Majella Boland  
Cover design: Nathan Somers <https://www.nathansomersdesign.ie/>  
Printer: Grehan Printers <http://grehanprinters.ie/>  
Typeset musical examples: Brendan Breslin and John Kerr