



## Royal Conservatoire of Scotland

### GRADE 2 ACCORDION – TECHNICAL WORK

The Technical Work section is worth 18 points of the exam overall. Candidates will be asked to play approximately four tests in this section from memory. Remember you may be asked a scale/arpeggio from an earlier grade.

#### **Keys and ranges:**

D, G majors (*two octaves*)

A, F majors; A, D, E minors (*one octave*)

**Scales:** right hand, legato and staccato at the choice of the examiner, as in:



**Arpeggios:** right hand, legato and staccato at the choice of the examiner, as in:



**Note:** Minor scales may be played in the harmonic, melodic or natural form, at candidate's choice.

## **QUICK STUDY – ACCORDION**

### **General Guidelines**

The Quick Study section is worth 21 marks in the exam overall. In the quick study, you are expected to play back a short passage of music. This is to test your ability to internalise and reproduce the music on your instrument. You will be given the option to attempt the test either at sight or by ear.

#### ***If at sight:***

- The examiner will hand you the music and will give two bars' pulse to indicate the general tempo expected.
- You will then have half a minute in which to look through and, if you wish, try out the piece before assessment.
- The examiner will indicate, after which you should play the piece as written.

#### ***If by ear:***

The examiner will perform the opening section of the piece three times and you will be expected to play the excerpt back after each time. You will be assessed on the strongest of your three attempts.

- The examiner will first name the key, sound and name the starting note and play the tonic chord as a broken chord.
- The examiner will then give a two-bar count-in and perform the piece.
- You will then play the piece back.
- The examiner will then give a two-bar count-in and perform the piece for a second time. You will then play the piece back for a second time.
- The examiner will then give a two-bar count-in and perform the piece for a third time. You will then play the piece back for the third and final time.

Remember that the examiner will be looking for fluent and confident delivery, with a clear reference to style and musical character.

## GRADE 2

Perform EITHER at sight or by ear, at your choice, a short passage in air, waltz or march time.

The piece will be in one of the following keys:

C, A, D, F, G majors; A, E minors

### Specimens for Grade 2:

\* Note – The opening up to the comma represents the length of the test if played by ear

Waltz/Accordion/G2

F - F - B $\flat$  - C $^7$  - F - F - F - C $^7$  -

F - F - B $\flat$  - C $^7$  - F - F - C $^7$  - F -

March/Accordion/G 2

G G $^7$  C G G - Am -

C G $^7$  C G G - Am G

Waltz/Accordion/G2

D - A $^7$  - D - D - D - A $^7$  - D - A $^7$  -

D - A $^7$  - D $^7$  - G - D - A $^7$  - D - D

# PRACTICAL & AURAL MUSICIANSHIP – ACCORDION

## General Guidelines

The Practical & Aural Musicianship (PAM) section is worth 21 points of the exam overall.

Practical and aural musicianship in Scottish tradition often encompasses the ability to learn and manipulate music by ear. The visual communication between master and pupil, or between musicians in a session, is often just as important. The RCS Scottish Traditional Music Graded Exams therefore encourage the candidate to develop aural awareness of rhythm, melodic shape and phrasing, extemporisation and harmonic accompaniment to a variety of tune idioms in a face-to-face situation with the examiner.

In the PAM section, the examiner plays one eight-bar tune chosen from several idioms and conducts a few brief tests designed to assess and encourage your aural understanding of the tune's rhythms, phrasing and melody.

## GRADE 2 PRACTICAL & AURAL MUSICIANSHIP

The examiner plays eight bars of an air, waltz or march.

### **The candidate is asked to:**

- A. Clap the pulse of the tune (*see sample pulse marks*) and identify its time signature as either 3/4 or 4/4.
- B. Indicate to the examiner where the first phrase of the tune ends (*see sample phrasing brackets*) by raising a hand or saying 'here' as the examiner plays the tune. The examiner will play the tune twice.
- C. Clap or tap the rhythm of the phrase, as played by the examiner.
- D. Sing, hum, whistle, diddle or play back, as an echo, the melody of the phrase as played by the examiner.

Air / Accordion / G2

6

March / Accordion / G2

6

X X X X X X X X X X X X X X X X

X X X X X X X X X X X X X X X X

Detailed description: This block contains two staves of musical notation for a March in G major, 4/4 time. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody consists of quarter notes in the first four measures, followed by a half note in the fifth measure, and quarter notes in the sixth and seventh measures. A slur covers the first seven measures. Below the staff are 14 'X' characters, one under each note. A small number '6' is positioned to the left of the second staff. The second staff continues the melody with quarter notes in the first four measures, a half note in the fifth measure, and quarter notes in the sixth and seventh measures. Below this staff are 14 'X' characters, one under each note. The piece concludes with a double bar line.

Waltz / Accordion / G2

X X X X X X X X X X X X X X X X

Detailed description: This block contains a single staff of musical notation for a Waltz in G major, 3/4 time. The melody starts with a half note in the first measure, followed by quarter notes in the second and third measures. The fourth measure contains a half note. The fifth measure has a quarter note, and the sixth measure has a half note. The seventh measure contains a quarter note, an eighth rest, and a quarter note. The eighth measure has a half note. A slur covers the first six measures. Below the staff are 14 'X' characters, one under each note or rest. The piece ends with a double bar line.