



Royal Conservatoire of Scotland

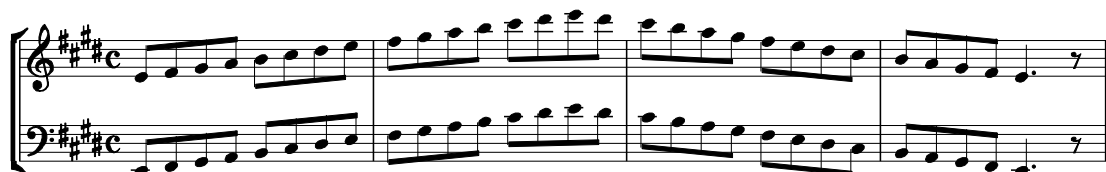
GRADE 5 ACCORDION– TECHNICAL WORK

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

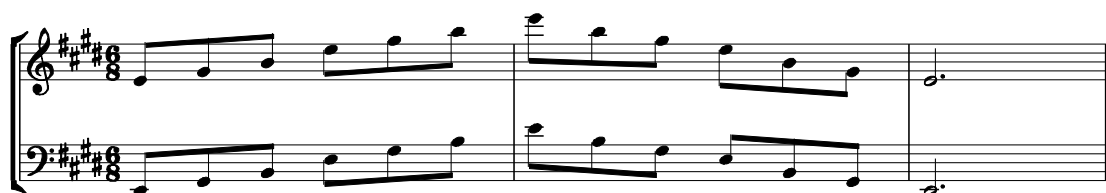
Keys and ranges:

A, Bb, C, D, E, Eb, F, G majors; A, B, C, D, E, F#, G minors (*two octaves*)
B major; C# minor; G Mixolydian (*one octave*)

Scales: right hand and both hands in similar motion at the choice of the examiner, as in:



Arpeggios: right hand and both hands in similar motion 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 5

Perform EITHER at sight or by ear, at your choice, a short tune in jig, strathspey or reel time.

The piece will be in one of the following keys:

A, B, Bb, C, D, E, Eb, F G majors; A, B, C, C#, D, E, F#, G minors

Specimens for Grade 5:

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

Reel/Accordion/G5

Chord symbols for the Reel/Accordion/G5 piece:

Staff 1: Bm A Bm A Bm Bm A

Staff 2: Bm E7 A Bm Bm Bm E7 A

Staff 3: A F#m Bm A Bm E7 A Bm

Jig / Accordion / G5

Chord symbols for the Jig / Accordion / G5 piece:

Staff 1: G Em Am D7 G Em Am D7

Staff 2: G Em Am D7 G Em Am D7

Staff 3: Em G Em D7 G Em Am D7

Staff 4: G Em Am D7 G Em Am G

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, melody and harmonic potential.

GRADE 5 PRACTICAL & AURAL MUSICIANSHIP

The examiner plays eight bars of a jig, strathspey or reel.

The candidate is asked to:

- A. Clap the pulse of the tune (*see sample pulse marks*) and identify its time signature as either 2/4, 3/4, 4/4 or 6/8.
- B. Identify the type of tune.
- C. Say whether it is in a major or minor key.
- D. Listen to the first half of the tune again (*see sample brackets*) and extemporise, whether by singing, humming, whistling, diddling or playing, a new second half ending on the tonic.
- E. (a) Sing or play one note that harmonises with the opening two bars of the tune, as played by the examiner; and

(b) Sing or play one note that creates tension with the opening two bars of the tune, as played by the examiner again.

Jig / Accordion / G5

Musical notation for a Jig in G major, 6/8 time. The first staff shows the melody with a slur over the first four measures. The second staff starts at measure 5. Chord symbols 'X' are placed below the notes.

Staff 1: X X X X X X X X

Staff 2 (5): X X X X X X X X

Strathspey / Accordion / G5

Musical notation for a Strathspey in G major, 4/4 time. The first staff shows the melody with a slur over the first four measures. The second staff starts at measure 5. Chord symbols 'X' are placed below the notes.

Staff 1: X X X X X X X X X X X X X X

Staff 2 (5): X X X X X X X X X X X X X X

Reel / Accordion / G5

Musical notation for a Reel in G major, 4/4 time. The first staff shows the melody with a slur over the first four measures. The second staff starts at measure 6. Chord symbols 'X' are placed below the notes.

Staff 1: X X X X X X X X X X X X X X

Staff 2 (6): X X X X X X X X X X X X X X