



ACCORDION

2008 Edition

Syllabus

The Royal Conservatory of Music Official Examination Syllabus

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Message from the President

The Royal Conservatory of Music was founded in 1886 with the idea that a single institution could bind the people of a nation together with the common thread of shared musical experience. More than a century later, we continue to build and expand on this vision.

Today, The Royal Conservatory of Music is recognized in communities throughout North America for outstanding service to students, teachers, and parents, as well as a strict adherence to high academic standards through a variety of activities—teaching, examining, publishing, research, and community outreach.

Our students and teachers benefit from a curriculum based on more than a hundred years of commitment to the highest pedagogical objectives. The strength of the curriculum is reinforced by the distinguished College of Examiners—a group of fine musicians and teachers carefully selected from across Canada, the United States, and abroad for their demonstrated skill and professionalism. A rigorous examiner apprenticeship program combined with regular evaluation procedures ensures consistency and an examination experience of the highest quality for candidates.

Our new home, the TELUS Centre for Performance and Learning, will make the most of the Conservatory's extraordinary potential and will allow us to share our innovative programs with teachers and students everywhere. This technologically advanced education and performance complex will reflect The Royal Conservatory of Music's broadened impact as an international leader in publishing and examinations, professional training, arts-infused public school programs, early childhood education, and concert presentation. I do hope that you will take full advantage of this great new facility, which will be an exceptional resource for students and teachers across North America and around the world.

As you pursue your studies or teach others, you become not only an important partner with The Royal Conservatory of Music in the development of creativity, discipline, and goal-setting, but also an active participant, experiencing the transcendent qualities of music itself. In a society where our day-to-day lives can become rote and routine, the human need to find self-fulfillment and to engage in creative activity has never been more necessary. The Royal Conservatory of Music will continue to be an active partner and supporter in your musical journey of self-expression and self-discovery.



Dr. Peter C. Simon
President

Preface

The 2008 edition of the *Accordion Syllabus* represents the work of dedicated teachers, performers, and examiners, whose assistance is gratefully acknowledged. This *Syllabus* replaces all previous accordion syllabi, and forms the official curriculum of The Royal Conservatory of Music for accordion examinations conducted by RCM Examinations.

The RCM Examinations Certificate Program for accordion consists of eleven levels: ten graded levels (Grades 1 through 10), and an Associate of The Royal Conservatory of Music (ARCT) diploma.

Five levels of theory examinations described in the current RCM *Theory Syllabus* are designed to complement practical studies and to ensure a comprehensive knowledge and understanding of various aspects of theory. Required theory examinations begin at the Grade 5 practical level and include the following subjects: rudiments, harmony, history, counterpoint, and analysis.

RCM Examinations welcomes examination applications from all interested individuals.

Applications are accepted by RCM Examinations on the understanding that candidates comply with the procedures and requirements outlined in this *Syllabus*.

For more information, please visit our website at www.rcmexaminations.org or contact:

RCM Examinations
5865 McLaughlin Road, Unit 4
Mississauga, Ontario
Canada L5R 1B8

www.rcmexaminations.org

Visit the RCM Examinations website for up-to-date information on the following topics:

- ✓ fees and dates for practical and theory examinations
- ✓ examination centers
- ✓ secondary school credit for music examinations
- ✓ RCM-authored publications
- ✓ the members of the RCM Examinations College of Examiners, with biographies
- ✓ the *Music Matters* newsletter for teachers

A number of services are also available online, allowing examination candidates to:

- ✓ register for examinations
- ✓ verify the time, date, and location of examinations
- ✓ look up current examination session results
- ✓ review scans of examiner's comments for current examinations

In addition, teachers can monitor key information about their studios, including:

- ✓ daily updates on students' examination registrations
- ✓ exact dates and times of students' examinations
- ✓ convenient one-page summaries of students' results
- ✓ scanned copies of students' practical examination marking forms
- ✓ unofficial transcripts of students' complete examination histories

Register for an Examination

EXAMINATION SESSIONS AND REGISTRATION DEADLINES

Exact dates and deadlines can be found online. Register early to avoid disappointment: late registrations are subject to an additional fee and may be denied.

Winter Session—register by early November

- practical examinations take place in January
- theory examinations take place in December

Spring Session—register by early March

- practical examinations take place in June
- theory examinations take place in May

Summer Session—register by early June

- practical examinations take place in August
- theory examinations take place in August

ONLINE REGISTRATION

All registrations should be submitted using the online registration process. To register online, click on “Register for an Examination,” and follow the instructions provided. Be prepared to enter:

- the candidate’s RCME Number and birth date
- the teacher’s phone number or Teacher Number
- the examination center
- payment information (Visa or MasterCard accepted)

Teachers may register their students by logging into “Teacher Services” and using the “Studio Registration” feature.

Make sure the correct RCME Number is entered during registration. This number ensures that candidates receive all the certificates for which they are eligible.

Once a registration has been submitted, it may not be withdrawn.

Need an RCME Number? New candidates will receive an RCME Number when they register. Enter the full name as it should appear on certificates, along with the birth date, address, telephone numbers, and email address.

EXAMINATION FEES

Examination fees must be paid at the time of registration using Visa or MasterCard. Fees for the current academic year are listed online under “Examination Information.”

EXAMINATION CENTERS

Examinations are conducted in more than 300 communities across North America. Each examination center has a local Examination Center Representative who ensures that students and teachers have a successful examination experience.

To find your nearest Examination Center, look online under “Examination Information.”

Examinations in the USA

The National Music Certificate Program, a division of The Royal Conservatory of Music, provides graded examinations in the USA. For more information, please visit the website, www.nationalmusiccertificate.org.

EXAMINATION SCHEDULING

Examination candidates may check for their examination schedules online three to four weeks after the registration deadline through “Online Services” using “Examination Scheduling.”

Teachers may verify their students’ examination schedules by logging into “Teacher Services.”

All candidates must verify their examination schedules online two weeks before the first day of the examination session by visiting “Examination Scheduling.” Examination schedules will *not* be mailed.

Candidates must print out the “Examination Program Form” using the “Examination Scheduling” feature. Candidates should fill out the form and bring it on the examination day.

Candidates who, for any reason, are unable to attend an examination should contact the Center Representative listed on their Examination Schedule immediately.

Examination Regulations

EXAMINATION PROCEDURES

Candidates must be ready to perform at least fifteen minutes before their scheduled time. *Please note that candidate examination times cannot be exchanged.*

- Page-turners and other assistants are not permitted in the examination room. Waiting areas are provided for parents, teachers, and assistants.
- Warm-up rooms are not provided for accordion candidates.
- The availability of music stands cannot be guaranteed.
- Photo ID may be requested before candidates are admitted to the examination room.
- Candidates should list all repertoire and studies/etudes selections to be performed on the

Examination Program Form and bring it to the examination.

- Candidates should bring all music to be performed to the examination, whether or not selections are memorized. *Please note that photocopied music is not permitted in the examination room unless the candidate has a letter of permission from the publisher.* (Please see “Copyright and Photocopying” on p. 16.)
- Recording devices are strictly prohibited in the examination room.
- The candidate’s performance may be interrupted at the examiner’s discretion when an assessment has been reached.

CREDITS AND REFUNDS FOR MISSED EXAMINATIONS

Credits (formerly called “fee extensions”) and refunds are only granted under two specific conditions. Candidates who are unable to attend an examination for medical reasons or because of a direct time conflict with a school examination are eligible to request either an examination credit for the full amount of the examination fee or a 50 percent refund of the examination fee.

Requests for examination credits or refunds must be made to RCM Examinations *in writing* and accompanied by the following documentation:

- for medical reasons—a physician’s letter and the candidate’s Examination Schedule
- for direct time conflicts with school examinations—a letter from a school official on school letterhead and the candidate’s Examination Schedule

All requests must be submitted within two weeks following the examination by mail or by fax.

Candidates who, for any reason, are unable to attend an examination should contact the RCM Examinations Center Representative listed on their Examination Schedule immediately.

Examination Credit

An examination credit (formerly called a “fee extension”) may be applied to the fee of a future examination. Examination credits are valid for *one year* from the date of the original scheduled examination.

Examination credits can be redeemed when the candidate registers for their next examination. The credit will be automatically applied during the online registration process.

Fee Refund

Candidates who cannot redeem an examination credit within a year may apply instead for a 50 percent refund of the examination fee.

Requests for examination refunds or credits must be made to RCM Examinations in writing and accompanied by the necessary documentation (see above). All requests must be submitted by mail or by fax within two weeks following the examination.

CANDIDATES WITH SPECIAL NEEDS

Candidates with special needs should submit a Special Needs Request Form, available online under “Online Forms”—by mail or fax to RCM Examinations—as soon as possible before the application deadline. Each case will be assessed individually.

Candidates may receive help in and out of the examination room if required. Please note that helpers must remain in the waiting area during the actual examination.

EXAMINATION RESULTS

Candidates and teachers can access examination results online within six weeks of the examination:

- 1) Go to www.rcmexaminations.org.
- 2) Click on “Examination Results.”
- 3) Click on the Examination Session you wish to view.
- 4) Enter the candidate’s RCME Number and birth date.
- 5) Click on the mark to download and view the examiner’s comments.
- 6) Click on the candidate’s name to view an unofficial transcript.

Please note that results will not be mailed or given by telephone.

Teachers may access their students’ examination results by logging into “Teacher Services.”

Official transcripts are available upon written request to RCM Examinations and payment of the requisite fee. (Download the official transcript request form from the “Online Forms” section of the website.)

Interpreting Examination Results

All candidates may access their official results (including examiners’ comments) online four to six weeks after the examination. The examiner’s report explains in general

terms how the final mark was calculated. It is intended to assist candidates in their future musical development. Please note that the mark reflects the examiner’s evaluation of the candidate’s performance during the examination. Examination results do not reflect a candidate’s previously demonstrated abilities or potential for future development. *Appeals on practical examinations will not be considered.*

Classification of Marks

Grades 1 to 10

First Class Honors with Distinction	90–100
First Class Honors	80–89
Honors	70–79
Pass	60–69
Grade 10 ARCT prerequisite	75 overall <i>or</i> 70 percent in each section

ARCT in Performance and Teacher’s ARCT

First Class Honors with Distinction	90–100
First Class Honors	80–89
Honors	70–79
Pass (ARCT in Performance)	70
Pass (Teacher’s ARCT)	75 overall <i>or</i> 70 percent in each section

EXAMINATION RESULTS continued

Table of Marks

	Grade 1	Grade 2	Grades 3–5	Grades 6–7	Grades 8–9	Grade 10	ARCT in Performance	Teacher’s ARCT
Repertoire	54	54	54	54	68	68 (47.5)	100	20 (14)
List A	27	27	18	18	18	18	25	
List B	27	27	18	18	18	18	25	
List C	–	–	18	18	16	16	50	
List D	–	–	–	–	16	16	–	
Memory	6	6	6	6	–	–	–	–
Technical Requirements	20	20	20	20	12	12 (8.5)	–	15 (10.5)
Studies/Etudes	10	10	10	10	–	–		–
Technical Tests	10	10	10	10	12	12		15
Ear Tests	10	10	10	10	10	10 (7)	–	10 (7)
Meter	–	–	–	–	–	–		2
Clapback	5	3	3	2	–	–		–
Intervals	–	3	3	3	3	2		2
Chords	–	–	–	2	2	2		3
Cadences	–	–	–	–	2	3		–
Playback	5	4	4	3	3	3		3
Sight Reading	10	10	10	10	10	10 (7)	–	10 (7)
Playing	7	7	7	7	7	7		4 + 4
Clapping	3	3	3	3	3	3		2
Viva Voce	–	–	–	–	–	–	–	45
A: Pedagogical Principles								15 (10.5)
B: Applied Pedagogy								30 (21)
Totals	100	100	100	100	100	100	100	100

- To qualify for the ARCT examination, Grade 10 candidates must achieve either an overall mark of 75 *or* a minimum of 70 percent in each section of the examination. (In the “Table of Marks,” 70-percent figures are given in parentheses.)
- ARCT in Performance candidates must achieve an overall mark of 70 in order to pass.
- Teacher’s ARCT candidates must achieve either an overall mark of 75 *or* a minimum of 70 percent in *each* section of the examination in order to pass. (In the “Table of Marks,” 70-percent figures are given in parentheses.)
- There is no mark breakdown for the Repertoire section of the Teacher’s ARCT examination.

THEORY EXAMINATIONS

Essential Tools for Musical Development

- Candidates are encouraged to begin theory studies as early as possible.
- Beginning in Grade 5, candidates must complete the required theory examinations in order to receive Practical Examination Certificates.

See the current RCM Examinations Theory Syllabus for detailed theory examination requirements.

Overview of Theoretical Subjects

In 2006, the titles of theory examinations were updated to be more descriptive and to better reflect the content of the examinations.

The following table lists all of the written theory examinations in the Certificate Program with brief details including the length of the examination, a summary of the content, and the title given to the same examination in previous syllabi.

Subject	New Theory Examination Title and Description	Previous Title
Rudiments	Preparatory Rudiments (1 hour) – Building blocks of music notation	Preparatory Theory
	Basic Rudiments (1 hour) – Elements of music for the beginner	Preliminary Rudiments
	Intermediate Rudiments (2 hours) – Continuation of basic rudiments	Grade 1 Rudiments
	Advanced Rudiments (2 hours) – Continuation of rudiments and preparation for harmony	Grade 2 Rudiments
Harmony and Counterpoint	Introductory Harmony (2 hours) – Chord symbols and non-chord tones; elementary four-part and melodic writing	Introductory Harmony
	Basic Harmony (3 hours) <i>or</i> Basic Keyboard Harmony (held during practical sessions) – Four-part writing, melodic composition, and harmonic and structural analysis in major and minor keys	Grade 3 Harmony <i>or</i> Grade 3 Keyboard Harmony
	Intermediate Harmony (3 hours) <i>or</i> Intermediate Keyboard Harmony (held during practical sessions) – Four-part writing and melodic composition in major and minor keys; modulation; harmonic and structural analysis of musical forms	Grade 4 Harmony <i>or</i> Grade 4 Keyboard Harmony
	Counterpoint (3 hours) – Composition and analysis of simple counterpoint in Baroque style	Grade 4 Counterpoint
	Advanced Harmony (3 hours) <i>or</i> Advanced Keyboard Harmony (held during practical sessions) – Advanced harmonic and contrapuntal techniques	Grade 5 Harmony <i>or</i> Grade 5 Keyboard Harmony
	Analysis (3 hours) – Advanced harmonic and structural analysis of musical forms	Grade 5 Analysis
History	History 1: An Overview (3 hours) – Introduction to styles, composers, and music from 1600 to the present	Grade 3 History
	History 2: Middle Ages to Classical (3 hours) – Styles, composers, and music of the Medieval, Renaissance, Baroque, Rococo, and Classical periods	Grade 4 History
	History 3: 19th Century to Present (3 hours) – Styles, composers, and music of the Romantic era to the present	Grade 5 History

THEORY EXAMINATIONS continued

Preparing for a Theory Examination

- Theory examinations test music theory and knowledge of music history in a formal written setting.
- Each examination requires preparation with a qualified teacher.
- *Official Examination Papers*, available at music retailers, are published annually by The Frederick Harris Music Co., Limited to aid with examination preparation.

Co-requisites and Prerequisites

The following table summarizes all the co-requisite and prerequisite examinations required to obtain certificates for Grades 5 to 10, the ARCT in Performance, and the Teacher's ARCT. There are no prerequisite or co-requisite theory examinations for Grade 1 to Grade 4.

Grade	5	6	7	8	9	10	ARCT in Performance, Teacher's ARCT
Required Examinations (C = Co-requisite P = Prerequisite)							
Basic Rudiments	C						
Intermediate Rudiments		C					
Advanced Rudiments			C	C	C	C	P
Basic Harmony					C		
Intermediate Harmony						C	P
Advanced Harmony							C
Counterpoint							C
Analysis							C
History 1: An Overview					C	C	P
History 2: Middle Ages to Classical						C	P
History 3: 19th Century to Present							C
Grade 10 Accordion							P
Optional Examinations							
Preparatory Rudiments							
Introductory Harmony							
Alternative Examinations							
Basic Keyboard Harmony (can be substituted for Basic Harmony)					C		
Intermediate Keyboard Harmony (can be substituted for Intermediate Harmony)						C	P
Advanced Keyboard Harmony (can be substituted for Advanced Harmony)							C
Junior Musicianship (can be substituted for Grade 8 Ear Tests and Sight Reading)				C			
Intermediate Musicianship (can be substituted for Grade 9 Ear Tests and Sight Reading)					C		
Senior Musicianship (can be substituted for Grade 10 and Teacher's ARCT Ear Tests and Sight Reading)						C	C

ARCT EXAMINATIONS

Candidates applying for ARCT in Performance or Teacher's ARCT examinations must have completed a Grade 10 practical examination with either a total mark of at least 75 or a minimum of 70 percent in each section of the practical examination. Candidates must also have completed all Grade 10 theory co-requisites with a total mark of at least 60 percent for each theory examination.

For more information regarding the ARCT in Performance examination, please see "ARCT in Performance" on p. 82.

Teacher's ARCT Examinations

Candidates applying for the Teacher's ARCT examination are strongly advised to have at least one year of practical teaching experience.

The Teacher's ARCT Diploma will be awarded only to candidates who are at least eighteen years old.

The ARCT Teacher's examination consists of three parts:

- Part 1—Practical Examination (Repertoire, Technical Requirements, Ear Tests, and Sight Reading)
- Part 2—*Viva Voce* Examination
- Part 3—Written Examination

Parts 1 and 2 constitute the practical portion of the ARCT examination and are therefore taken during a practical examination session. Part 3, a written examination, is taken during a theory examination session.

Candidates may choose to take all three parts of the Teacher's ARCT examination at one session, or they may take the parts at different sessions. The parts may be taken in any order, but all three parts must be completed within a period of two years.

Second ARCT Diplomas

Candidates may not attempt the Teacher's and the ARCT in Performance examinations in the same examination session.

- Candidates who have passed the Teacher's ARCT examination may obtain an ARCT in Performance Diploma by taking the entire ARCT in Performance examination.
- Candidates for the Teacher's ARCT who have passed the ARCT in Performance examination may choose to be exempted from the Repertoire section of Part 1: Practical Examination. The remaining sections of Part 1 must be taken during the same session as Part 2: *Viva Voce* Examination and within five years of the date of the ARCT in Performance examination.

SUPPLEMENTAL EXAMINATIONS

Improve an Examination Mark

Candidates seeking to improve their overall mark at the Grade 10 or Teacher's ARCT levels may take a Supplemental Examination.

- Supplemental Examinations must occur within *two* years of the original examination.
- Supplemental Examinations are given during regular examination sessions.
- Candidates in Grade 10 may repeat *any two sections* of a practical examination, *except Repertoire*.
- To be eligible for a Supplemental Examination in Grade 10, candidates must achieve a minimum mark of 65 overall and 70 percent in the Repertoire section.
- Teacher's ARCT candidates may repeat *one section in Part 1 and one section in Part 2* of a practical examination, *except Repertoire*.

- To be eligible for a Supplemental Examination in Part 1 of the Teacher's ARCT level, candidates must achieve at least 70 percent in the Repertoire section.
- To be eligible for a Supplemental Examination in Part 2 of the Teacher's ARCT level, candidates must achieve at least 70 percent in either *Viva Voce A* or *Viva Voce B*.

Candidates in Grade 10 and Teacher's ARCT must complete the respective theory co-requisites within five years of the *original practical examination*, not any subsequent supplemental examinations.

MUSICIANSHIP EXAMINATIONS

A musicianship examination may replace the Ear Tests and Sight Reading sections of a Grade 8, 9, 10, or Teacher's ARCT examination. Please consult the current *Theory Syllabus* for examination requirements. The musicianship examination must be taken at least one session *before* the practical examination.

Musicianship Level	Practical Examination Level
Junior Musicianship	Grade 8
Intermediate Musicianship	Grade 9
Senior Musicianship	Grade 10 and Teacher's ARCT

Candidates who have completed a musicianship examination should submit the following documentation when registering for the corresponding practical examination:

- a photocopy of the musicianship examination results
- a letter requesting exemption from the Ear Tests and Sight Reading sections of the upcoming practical examination

PRACTICAL EXAMINATION CERTIFICATES

Certificates are awarded to candidates who successfully complete the requirements for their grade.

Beginning in Grade 5, certificates are awarded *after* the theory co-requisites for that grade have been successfully completed. Theory co-requisites must be completed before or within *five* years of the original practical examination.

Candidates must complete prerequisite examinations at least one session prior to attempting the ARCT in Performance examination (p. 82) and any of Parts 1, 2, or 3 of the Teacher's ARCT examination (p. 87).

Please note that ARCT diplomas are awarded to candidates at the annual Convocation ceremony. Candidates may not use the designation "ARCT" before Convocation.

Certificates	Examinations Required
Grade 1	Grade 1
Grade 2	Grade 2
Grade 3	Grade 3
Grade 4	Grade 4
Grade 5	Grade 5; Basic Rudiments
Grade 6	Grade 6; Intermediate Rudiments
Grade 7	Grade 7; Advanced Rudiments
Grade 8	Grade 8; Advanced Rudiments
Grade 9	Grade 9; Advanced Rudiments; Basic Harmony <i>or</i> Basic Keyboard Harmony; History 1: An Overview
Grade 10	Grade 10; Advanced Rudiments; Intermediate Harmony <i>or</i> Intermediate Keyboard Harmony; History 1: An Overview; History 2: Middle Ages to Classical
Diplomas	Examinations Required
ARCT in Performance	ARCT in Performance; Counterpoint; Advanced Harmony <i>or</i> Advanced Keyboard Harmony; History 3: 19th Century to Present; Analysis
Teacher's ARCT	Teacher's ARCT; Counterpoint; Advanced Harmony <i>or</i> Advanced Keyboard Harmony; History 3: 19th Century to Present; Analysis

SCHOOL CREDITS

RCM Examinations results can sometimes be used as a credit toward high school graduation or toward university entrance. In Canada, the policies of provincial education ministries can be found

online under “Academic Information, High School Accreditation.” Candidates are advised to discuss the eligibility of their examination results with their school principal or guidance counselor.

MEDALS

Each academic year (September to August) medals are awarded to the candidates who achieve exceptional examination results. No application is required.

Silver Medals

Silver medals are awarded by province or region to the candidates in Grades 1 to 10 who receive the highest marks for the respective practical examinations. To be eligible, a candidate must receive a minimum mark of 80 percent in the practical examination and have completed all the theory co-requisites for the respective grade.

Gold Medals

A gold medal is awarded to the graduating ARCT in Accordion Performance candidate who receives the highest mark for the practical examination. To be eligible, a candidate must receive:

- a minimum of 85 percent in the practical examination
- a minimum of 70 percent in each theory co-requisite examination

A gold medal is awarded to the graduating Teacher’s ARCT in Accordion candidate who receives the highest mark for Parts 1 and 2 combined of the

Teacher’s ARCT Examination. To be eligible, a candidate must receive:

- a minimum of 85 percent in Part 1: Practical Examination and Part 2: *Viva Voce* Examination combined
- a minimum of 70 percent in Part 3: Written Examination
- a minimum of 70 percent in each theory co-requisite examination

A gold medal for excellence in theory is also awarded to the graduating ARCT candidate who completes the theory examinations listed below with the highest average mark. To be eligible, a candidate must receive a minimum overall average of 80 percent for the eight examinations:

Basic Harmony *or* Basic Keyboard Harmony
Intermediate Harmony *or* Intermediate Keyboard Harmony
Advanced Harmony *or* Advanced Keyboard Harmony
Counterpoint
Analysis
History 1: An Overview
History 2: Middle Ages to Classical
History 3: 19th Century to Present

RESPS

Use your Education Fund for Music Studies

Candidates who have a Registered Education Savings Plan (RESP) may be eligible to use these funds to support private studies in music at the Grade 9, Grade 10, and ARCT levels. Candidates should consult their RESP providers for more information.

EXAMINATION REPERTOIRE

The *Accordion Syllabus* lists the repertoire eligible for accordion examinations. Information given for each item includes:

- the composer
- the larger work of which the selection is a part (where applicable)
- the title of the selection
- collections or anthologies in which the selection can be found (where applicable)
- performance directions (where applicable) indicating the section(s) or movement(s) of a work to be prepared
- the publisher of a suggested edition (where applicable)

Names of publishers are indicated for most selections by an assigned abbreviation. Please see p. 18 for a list of publishers and distributors.

Da Capo Signs and Repeats

- When performing repertoire at an examination, *da capo* signs should be observed.
- Repeat signs should be ignored unless otherwise specified.

Memory

Unless otherwise indicated, memorization of repertoire is required.

- In Grades 1 and 2, six marks are awarded for memorization of repertoire. Candidates will receive a maximum deduction of *three* marks per repertoire selection that is *not* memorized.
- In Grades 3 to 7, six marks are awarded for memorization of repertoire. Candidates will receive a maximum deduction of *two* marks per repertoire selection that is *not* memorized.
- In Grades 8 to 10, there are no separate memory marks awarded for repertoire. However, up to *two* marks per repertoire selection will be deducted if music is used.
- For the ARCT in Performance examination, memorization is compulsory. Candidates not playing from memory will receive comments only. Any selection played with the music will receive a mark of zero.
- For the Teacher's ARCT Part 1: Practical Examination, memorization is encouraged, but not compulsory.
- In all grades, studies/etudes need not be memorized and no extra marks will be awarded for memory.
- In all grades, technical tests (scales, triads, chords, arpeggios) *must* be played from memory.

Instruments

- Candidates for Grades 1 to 6 may play their examinations on either a Free Bass accordion or a Stradella Bass accordion. The repertoire, studies/etudes, and technical tests for these grades are divided into two sections: one for Free Bass and one for Stradella Bass. Candidates should prepare their examinations using the appropriate material for their instruments.
- Candidates for Grades 7 to 10 and ARCT examinations must use a Free Bass accordion. There are no separate lists of Stradella Bass material for these grades.
- The Free Bass repertoire in List B of Grades 1 to 3 and List C of Grades 4 to 10 and ARCT include some Stradella Bass selections. Candidates may choose either a Free Bass or a Stradella Bass selection from these lists.

Free Bass Repertoire Lists

The Free Bass accordion repertoire for each grade is divided into several lists, according to genre or style. Candidates are encouraged to choose a program that includes a variety of musical styles and keys.

- The repertoire for Grades 1 and 2 is divided into two lists:
 - List A contains mainly transcriptions.
 - List B contains mainly original compositions for accordion.
- The repertoire for Grades 3 to 7 is divided into three lists:
 - List A contains transcriptions of works composed during the Baroque period and original accordion works written in a Baroque style.
 - List B contains sonatas and sonatinas.
 - List C contains original compositions for accordion.
- The repertoire for Grades 8 to 10 is divided into four lists:
 - List A contains primarily Baroque transcriptions.
 - List B contains mainly sonatas and sonatinas.
 - List C contains original concert pieces.
 - List D contains original multi-movement works for solo accordion.
- The repertoire for the ARCT examination is divided into three lists:
 - List A contains compositions by J.S. Bach.
 - List B contains sonatas by Haydn and Mozart.
 - List C contains concert pieces for solo accordion.

Stradella Bass Repertoire Lists

The Stradella (standard) bass repertoire for Grades 1 to 6 is divided into two lists:

- List A contains Classical originals and transcriptions.
- List B contains a variety of traditional and current entertainment styles.

Editions

For many repertoire items, the *Accordion Syllabus* listing includes a suggested edition (indicated by a publisher abbreviation). These editions have been chosen for their quality or for their availability in North America. When no publisher is indicated, students are encouraged to use the best edition available—the edition that most accurately reflects the composer’s intentions.

Editorial markings vary from one edition to another. Examination marks will not be deducted for altering these editorial suggestions as long as the resulting change is musically and stylistically acceptable.

Availability

RCM Examinations has made every effort to ensure that most of the materials listed are in print and easily available at leading music retailers throughout North America. If you experience difficulty in obtaining accordion music in your community, consult the “Accordion Resources” section on p. 95 or contact:

Long and McQuade (RCM Music and Book Store)
273 Bloor Street West
Toronto, ON Canada M5S 1W2
telephone: 416-585-2225
toll-free: 1-866-585-2225
fax: 416-585-7801

Canadian Music Centre
www.musiccentre.ca
20 St. Joseph Street
Toronto, ON Canada M4Y 1J9
telephone: 416-961-6601
fax: 416-961-7198

Please note that the publishing industry changes rapidly. Works go out of print, and copyrights move from one firm to another. In addition, the repertoire lists contain a few works that are no longer in print but that teachers or candidates may have in their personal collections. Out-of-print items are indicated in the lists as “[OP].” Candidates may use an out-of-print work for examination purposes provided they can obtain the published work. (Please see “Copyright and Photocopying” below.)

Anthologies and Collections

If a repertoire selection is published in a collection of a composer’s music or in an anthology containing music by a number of composers, the title of the collection or anthology is usually included in the *Accordion Syllabus* listing. Individual selections may also be found in other sources. The list of anthologies and collections on p. 95 includes full bibliographic details for these publications.

Copyright and Photocopying

Federal and international copyright laws prohibit the use of photocopies without the permission of the publisher. The use of unauthorized photocopies for examination purposes constitutes copyright infringement as outlined in the *Copyright Act* of Canada. Additional information about federal copyright law is available through the Copyright Board Canada at www.cb-cda.gc.ca.

Please note that photocopied music will not be permitted in the examination room. Candidates who bring unauthorized photocopies to the examination will not be examined.

Candidates should bring all music to be performed to the examination. Candidates who wish to photocopy one page of a selection for the purpose of facilitating a page turn may do so with permission from the publisher.

SUBSTITUTIONS

As outlined in the chart below, candidates may make substitute selections for their examination. If approval is required, candidates must submit an Examination Substitute Piece Request form (available online) by the Examination Registration deadline. Candidates are advised to prepare an alternate work in case the request is denied.

Candidates in Grades 1 to 10 may replace *one* repertoire selection with one of three sources:

- repertoire listed for the next higher grade in the *Accordion Syllabus* (*Syllabus* Substitutions)
- selections not listed in the *Syllabus* (*Non-Syllabus* Substitutions) but permission is required
- in Grades 7 to 10 only, selections not listed in the *Syllabus* (*Own Choice* Substitutions) with no permission required

Candidates for the ARCT in Performance examination may *not* choose a substitute selection from the works listed in the *Accordion Syllabus*.

Own Choice

The mark for the performance of an Own Choice selection will include an assessment of the appropriateness of the choice. For this reason, RCM Examinations will not answer questions or give advice regarding Own Choice substitutions.

Candidates should clearly indicate “Own Choice” on the Examination Program Form.

Type of Substitution	Permitted in	Description of Substitute Selection	Prior Approval Required
<i>Syllabus</i> Substitutions	Grades 1 to 10, Repertoire only	Must be chosen from the corresponding list of the next higher grade in the <i>Accordion Syllabus</i> and performed exactly as listed in the <i>Syllabus</i>	no
Non- <i>Syllabus</i> Substitutions	Free Bass: Grades 1 to 10 and ARCT, Lists A and B only Stradella Bass: Grades 3 to 6, List A only	Must be of equal difficulty and musical quality to works listed in the <i>Accordion Syllabus</i> for that grade	yes
Own Choice Substitutions	Free Bass: Grades 3 to 6, List C only Grades 7 to 10 and ARCT, List C or D only	Must be of equal difficulty and musical quality to works listed in the <i>Accordion Syllabus</i> for that grade	no

ABBREVIATIONS

Names of Publishers

The following abbreviations identify publishers listed throughout the *Accordion Syllabus*. When no publisher or edition is indicated for a specific piece, the work is available in several standard editions. For more information, please see “Examination Repertoire” on p. 15.

ALF	Alfred Publishing Co., Inc.
B&H	Boosey & Hawkes
BER	Berandol Music
BEB	Bèrben Edizioni Musicali
BOR	Borg Music
CAN	Cantus
CMC	available from the Canadian Music Centre
CHO	Choudens
DAN	Society for Publication of Danish Music / Samfundet til Udgivelse af Dansk Musik
FIS	Carl Fischer
FRL	Forlaget
GRA	Music Graphics Press

HSN	Edition Wilhelm Hansen
HOH	Hohner Inc.
JAN	JanPress Publications
KAR	Karthause-Schmuelling
MAY	Mayfair Music
MEL	Mel Bay Publications
MER	Mergel
OET	Oettinger Music
OUP	Oxford University Press
PER	Peer International
PET	Edition Peters
PRS	Preissler Music
RJS	RJS Publications
ROU	Adele Rouselle Farrough
SAL	Éditions Salabert
SAN	Santorella Publications
SEM	Éditions S.E.M.I. / Peer
TRE	Joachim Trekel Musikverlag
UMP	United Music Publishers

Names of Distributors

A number of repertoire selections listed in the *Accordion Syllabus* are no longer available through the original publisher but can be obtained by distributors of accordion music. In some cases, particularly where no publisher exists, or where the work is out of print, a distributor, rather than a publisher, is indicated.

ACC	Classical Accordion Society of Canada (www.josephmacerollo.com)
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CNG	Caringi Accordion House (www.accordionhouse.on.ca)
DEF	Ernest Deffner Inc. (www.accordions.com/deffnermusic)
KUN	Alfred Kunz Music (www.kunzmusic.ca)
LOU	Accordeons Joel Louveau (accordinova@wanadoo.fr)
SIE	Heinz Siemens (nsiemens@allstream.net)

Other Abbreviations and Symbols

arr.	arranged by/arrangement
attr.	attributed to
ed.	edited by/edition
[FB]	Free Bass accordion
HS	hands separate
HT	hands together
LH	left hand
no., nos.	number
[OP]	out of print
op.	opus

p.	page
rev.	revised
RH	right hand
[SB]	Stradella Bass accordion
trans.	translated by
transc.	transcribed by

- represents one selection for examination purposes
- parts or sections of works to be performed at examinations

THEMATIC CATALOGS

Opus Numbers and Catalog Numbers

“Opus” (op.) is a term used with a number to designate the position of a given work in the chronological sequence of works by the composer. However, these numbers are often an unreliable guide, and may have been assigned by a publisher rather than the composer. Sometimes a single work will have conflicting opus numbers. Certain genres, such as operas and other vocal works, were not always assigned opus numbers. For these reasons, individual works by a number of composers are identified by numbers assigned in scholarly thematic catalogs. A number of the more important thematic catalogues are listed below.

Johann Sebastian Bach

Works by J.S. Bach are identified by “BWV” numbers (for example, Allemande in G Minor, BWV 836). BWV is the abbreviation for *Bach-Werke-Verzeichnis*, the short title of the *Thematisch-systematisches Verzeichnis der musikalischen Werke von Johann Sebastian Bach* (Leipzig, 1950), a thematic catalog of Bach’s complete works originally compiled by the German music librarian Wolfgang Schmieder.

Franz Joseph Haydn

Works by Haydn are identified by Hoboken numbers (for example, Sonata in D Major, Hob. XVI:37). Anthony van Hoboken was a Dutch musicologist. His thematic catalog, *Joseph Haydn: Thematisch-bibliographisches Werkverzeichnis* (Mainz, B. Schott, 1957–1971) divides Haydn’s works into a number of categories that are indicated by Roman numerals.

Wolfgang Amadeus Mozart

Works by Mozart are identified by “K” numbers (for example, Sonata in C Major, K 545). K stands for *Köchel Verzeichnis* first published in 1862. Ludwig Ritter von Köchel (1800–1877) was an Austrian professor of botany who devoted his retirement years to collecting all the known works by Mozart. He created a chronological catalog in which these works are listed and numbered.

Anhang

Some catalog numbers include the prefix “Anh.” (for example, BWV Anh.121). “Anh.” is an abbreviation for *Anhang*, a German word meaning appendix or supplement.

Grade-by-Grade Requirements

TECHNICAL REQUIREMENTS

Studies/Etudes

Studies/etudes need not be memorized and no extra marks will be awarded for memory. For complete details on examination requirements for studies/etudes, please consult the listings for each grade.

Technical Tests

For complete information regarding technical tests, please refer to the charts for each grade.

- All technical tests must be played from memory, ascending and descending, in the stated keys.
- Metronome markings given in the charts for each grade indicate *minimum* speed.
- Consistency, evenness, fluency, and good tone are important factors in the evaluation of a candidate's performance.

The following examples demonstrate some of the technical tests referred to in the *Accordion Syllabus*. Please see the descriptions for each grade for detailed information regarding requirements.

Scales for Free Bass

Major scale, two octaves, RH, quarter notes



Major scale, two octaves, LH, quarter notes



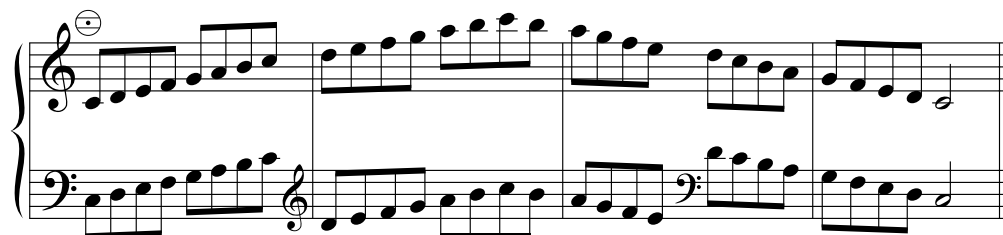
Natural minor scale, two octaves, RH, quarter notes



Natural minor scale, two octaves, LH, quarter notes



Major scale, two octaves, HT, eighth notes



TECHNICAL REQUIREMENTS continued

Natural minor scale, one octave, HT, eighth notes

Musical notation for the Natural minor scale, one octave, HT, eighth notes. The piece is written in treble and bass clefs. The right hand (RH) plays the scale in the treble clef, and the left hand (LH) plays the scale in the bass clef. The scale is in C minor (one flat). The notation includes a circled '2' above the first measure of the RH staff, indicating a second ending or a specific fingering. The piece concludes with a double bar line.

Harmonic minor scale, two octaves, HT, eighth notes

Musical notation for the Harmonic minor scale, two octaves, HT, eighth notes. The piece is written in treble and bass clefs. The right hand (RH) plays the scale in the treble clef, and the left hand (LH) plays the scale in the bass clef. The scale is in C minor (one flat). The notation includes a circled '2' above the first measure of the RH staff. The piece concludes with a double bar line.

Melodic minor scale, two octaves, HT, eighth notes

Musical notation for the Melodic minor scale, two octaves, HT, eighth notes. The piece is written in treble and bass clefs. The right hand (RH) plays the scale in the treble clef, and the left hand (LH) plays the scale in the bass clef. The scale is in C minor (one flat). The notation includes a circled '2' above the first measure of the RH staff. The piece concludes with a double bar line.

Chromatic passage, six notes, RH, eighth notes

Musical notation for the Chromatic passage, six notes, RH, eighth notes. The piece is written in treble clef. The right hand (RH) plays a chromatic passage of six notes in eighth notes. The notation includes a circled '2' above the first measure. The piece concludes with a double bar line.

Chromatic passage, six notes, LH, eighth notes

Musical notation for the Chromatic passage, six notes, LH, eighth notes. The piece is written in bass clef. The left hand (LH) plays a chromatic passage of six notes in eighth notes. The piece concludes with a double bar line.

Chromatic scale, one octave, RH, eighth notes

Musical notation for the Chromatic scale, one octave, RH, eighth notes. The piece is written in treble clef. The right hand (RH) plays a chromatic scale of one octave in eighth notes. The notation includes a circled '2' above the first measure. The piece concludes with a double bar line.

Chromatic scale, one octave, LH, eighth notes

Musical notation for the Chromatic scale, one octave, LH, eighth notes. The piece is written in bass clef. The left hand (LH) plays a chromatic scale of one octave in eighth notes. The piece concludes with a double bar line.

TECHNICAL REQUIREMENTS continued

Scales For Teacher's ARCT Free Bass

Whole-tone scale, two octaves, HT, sixteenth notes

Musical notation for a whole-tone scale, two octaves, HT, sixteenth notes. The piece is written for two staves (treble and bass clef) and consists of two measures. The first measure contains two staves of sixteenth-note runs, and the second measure contains two staves of sixteenth-note runs. The key signature has one sharp (F#).

Broken-octave scale, one octave, HT, sixteenth notes

Musical notation for a broken-octave scale, one octave, HT, sixteenth notes. The piece is written for two staves (treble and bass clef) and consists of two measures. The first measure contains two staves of sixteenth-note runs, and the second measure contains two staves of sixteenth-note runs. The key signature has one sharp (F#).

Triads for Free Bass

Major triad, one octave, broken, RH, quarter notes

Musical notation for a major triad, one octave, broken, RH, quarter notes. The piece is written for a single staff (treble clef) and consists of one measure. The key signature has one sharp (F#).

Major triad, one octave, broken, LH, quarter notes

Musical notation for a major triad, one octave, broken, LH, quarter notes. The piece is written for a single staff (bass clef) and consists of one measure. The key signature has one sharp (F#).

Major triad, one octave, solid, RH, quarter notes

Musical notation for a major triad, one octave, solid, RH, quarter notes. The piece is written for a single staff (treble clef) and consists of one measure. The key signature has one sharp (F#).

Major triad, one octave, solid, LH, quarter notes

Musical notation for a major triad, one octave, solid, LH, quarter notes. The piece is written for a single staff (bass clef) and consists of one measure. The key signature has one sharp (F#).

TECHNICAL REQUIREMENTS continued

Cadences and Chord Progressions for Free Bass

V-I cadence (Grades 5–8)

Musical notation for a V-I cadence. The right hand plays two chords: a dominant triad (V) and a tonic triad (I). The left hand plays a single bass note for each chord.

V I

I-IV-V-I chord progression (Grade 9)

Musical notation for an I-IV-V-I chord progression. The right hand plays four chords: I, IV, V, and I. The left hand plays a single bass note for each chord.

I IV V I

I-IV-I₄⁶-V⁷-I chord progression (Grade 10)

Musical notation for an I-IV-I₄⁶-V⁷-I chord progression. The right hand plays five chords: I, IV, I₄⁶, V⁷, and I. The left hand plays a single bass note for each chord.

I IV I₄⁶ V⁷ I

I-vi-ii₅⁶-I₄⁶-V⁷-I chord progression (Teacher's ARCT)

Musical notation for an I-vi-ii₅⁶-I₄⁶-V⁷-I chord progression. The right hand plays six chords: I, vi, ii₅⁶, I₄⁶, V⁷, and I. The left hand plays a single bass note for each chord.

I vi ii₅⁶ I₄⁶ V⁷ I

Scales for Stradella Bass

Major scale, two octaves, LH, quarter notes

Musical notation for a major scale, two octaves, left hand, quarter notes.

Natural minor scale, two octaves, LH, quarter notes

Musical notation for a natural minor scale, two octaves, left hand, quarter notes.

Major scale, two octaves, HT, eighth notes

Musical notation for a major scale, two octaves, both hands, eighth notes. A circled plus sign is above the first measure.

Natural minor scale, one octave, HT, eighth notes

Musical notation for a natural minor scale, one octave, both hands, eighth notes. A circled plus sign is above the first measure.

TECHNICAL REQUIREMENTS continued

Harmonic minor scale, two octaves, HT, eighth notes

Musical notation for the Harmonic minor scale, two octaves, HT, eighth notes. The piece is written for a grand staff (treble and bass clefs). The right hand (RH) plays the upper octave, and the left hand (LH) plays the lower octave. The scale is in D minor (one sharp, F#). The notation includes a circled 'HT' symbol above the first measure of the RH staff. The piece consists of two measures of eighth notes in each hand, followed by a final measure with a whole note in the RH and a half note in the LH.

Melodic minor scale, two octaves, HT, eighth notes

Musical notation for the Melodic minor scale, two octaves, HT, eighth notes. The piece is written for a grand staff (treble and bass clefs). The right hand (RH) plays the upper octave, and the left hand (LH) plays the lower octave. The scale is in D minor (one sharp, F#). The notation includes a circled 'HT' symbol above the first measure of the RH staff. The piece consists of two measures of eighth notes in each hand, followed by a final measure with a whole note in the RH and a half note in the LH.

Chromatic passage, six notes, LH, eighth notes

Musical notation for a chromatic passage, six notes, LH, eighth notes. The piece is written for a single bass clef staff. The notation includes a circled 'HT' symbol above the first measure. The passage consists of six eighth notes: C4, C#4, D4, D#4, E4, and F4. The piece ends with a double bar line.

Chromatic scale, one octave, LH, eighth notes

Musical notation for a chromatic scale, one octave, LH, eighth notes. The piece is written for a single bass clef staff. The scale is in D minor (one sharp, F#). The notation consists of two measures of eighth notes: the first measure contains the notes C4, C#4, D4, D#4, E4, and F4; the second measure contains the notes F4, F#4, G4, G#4, A4, and B4. The piece ends with a double bar line.

Triads for Stradella Bass

Major triad, one octave, broken, LH, quarter notes

Musical notation for a major triad, one octave, broken, LH, quarter notes. The piece is written for a single bass clef staff. The triad is in D major (two sharps, F# and C#). The notation consists of two measures of quarter notes: the first measure contains the notes D4, F#4, and A4; the second measure contains the notes D5, F#5, and A5. The piece ends with a double bar line.

Minor triad, one octave, broken, LH, quarter notes

Musical notation for a minor triad, one octave, broken, LH, quarter notes. The piece is written for a single bass clef staff. The triad is in D minor (one sharp, F#). The notation consists of two measures of quarter notes: the first measure contains the notes D4, F4, and A4; the second measure contains the notes D5, F5, and A5. The piece ends with a double bar line.

Major triad, one octave, solid, LH, quarter notes

Musical notation for a major triad, one octave, solid, LH, quarter notes. The piece is written for a single bass clef staff. The triad is in D major (two sharps, F# and C#). The notation consists of two measures of quarter notes: the first measure contains the notes D4, F#4, and A4; the second measure contains the notes D5, F#5, and A5. The piece ends with a double bar line.

TECHNICAL REQUIREMENTS continued

Minor triad, one octave, solid, LH, quarter notes



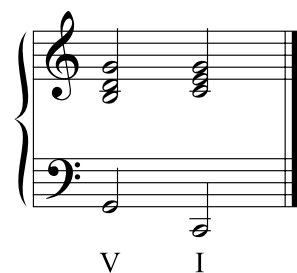
Dominant 7th Chords for Stradella Bass

Dominant 7th, one octave, broken, LH, eighth notes

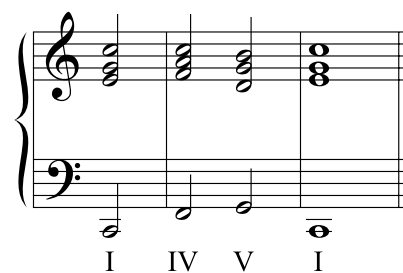


Cadences and Chord Progressions for Stradella Bass

V-I cadence

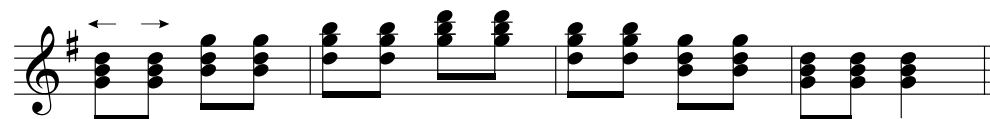


I-IV-V-I chord progression

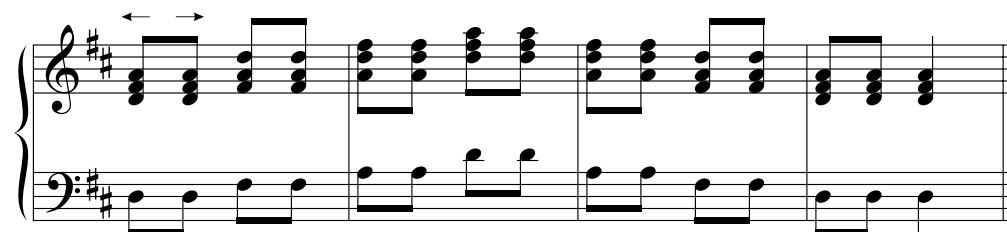


Bellows Shake

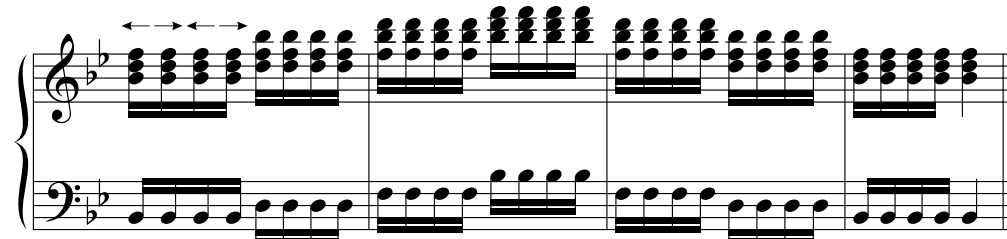
Grade 7 triads



Grade 8 triads



Grade 9 triads



Grade 1

Candidates may play this examination on either a Free Bass accordion or a Stradella Bass accordion.

Grade 1 Requirements	Marks
Repertoire	54
<i>one</i> selection from List A	27
<i>one</i> selection from List B	27
<hr/>	
Memory (3 marks per selection awarded for memory)	6
Technical Requirements	20
Studies/Etudes: <i>one</i> study/etude from the <i>Syllabus</i> list	10
Technical Tests	10
– scales	
– triads	
Ear Tests	10
Clapback	5
Playback	5
Sight Reading	10
Playing	7
Clapping	3
Total possible marks (pass = 60)	100
Theory Co-requisites	
None	

REPERTOIRE

Please see “Examination Repertoire” on p. 15 and “Substitutions” on p. 17 for important information regarding this section of the examination.

FREE BASS

Candidates must be prepared to play *two* selections from memory: one from List A and one from List B.

- List A contains mainly transcriptions.
- List B contains mainly original compositions for accordion.

Each bulleted item (•) represents one selection for examination purposes.

LIST A

Anonymous

- **A Toy** (transc. Boris Borgström, in *Early English Music for Accordion*, 1 BOR)

Bach, Johann Sebastian

- **Chorale** (arr. Tony Mergel MAY)

Clarke, Jeremiah

- **King William's March** (transc. Boris Borgström, in *Early English Music for Accordion*, 2 BOR)

Hüntten, Franz

- **A Song in the Woods** (arr. Tony Mergel WAT; MAY)

Kabalevsky, Dmitri

35 Easy Pieces, op. 89 [piano edition] SCH

- **First Waltz** (no. 5)
- **Light and Shadow** (no. 7)
- **Trumpet and Echo** (no. 15)

Kruger, Wilhelm

- **Andante** (ed. and arr. Tony Mergel MAY)

LIST B

Choose either a Free Bass [FB] or a Stradella Bass [SB] selection from this list.

Traditional

- [SB] **Careless Love Boogie** (arr. Frank Zucco, in *Fun with the Accordion* MEL)
- [SB] **Dark Eyes** (arr. Frank Zucco, in *Fun with the Accordion* MEL)
- [SB] **Londonderry Air** (traditional Irish song) (arr. Anthony Aretta, in *On Stage*, 5 DEF)

Antonelli, Nicholas

- [SB] **My Pony March** MAY

Foley, Daniel

Squeeze Play CMC

- [FB] **Geronimo**
- [FB] **Giant Steps**
- [FB] **Mirrors**
- [FB] **Sunday Morning**
- [FB] **Tango**

Kabalevsky, Dmitri

- [FB] **Waltz** (arr. Tony Mergel MAY)

Kolinski, Mieczyslaw

Merry-Go-Round, 1 MAY

- [FB] **Bear Dance**
- [FB] **The Willow**

Surdin, Morris

Canadian Folk Songs, 1 B&H [OP]; CMC; ACC

- [FB] **Breezy**
- [FB] **Gerry's Rock**
- [FB] **Sad Spring**
- [FB] **The Wreck**

STRADELLA BASS

Candidates must be prepared to play *two* selections from memory: one from List A and one from List B.

- List A contains Classical originals and transcriptions.
- List B contains traditional and current entertainment styles.

Each bulleted item (●) represents one selection for examination purposes.

LIST A

Bizet, George

- **Habanera** (arr. Jay Latulippe and Sonny Doss, in *Santorella's Accordion Method*, 2 SAN)

Borgström, Boris

- **Dance of the Dwarfs** BOR

Brahms, Johannes

- **Lullaby** (ed. and arr. Helene Milne MAY)

Haydn, Franz Joseph

- **Theme from the "Surprise" Symphony** (ed. and arr. George Occhipinti MAY)

Klickmann, F. Henri

- **Venetian Sunset** DEF
- Six Easy Little Pieces in Big Notes* DEF
- **Remembrance-Gavotte**

Nicolai, Otto

- **Merry Wives of Windsor** (arr. Helene Milne MAY)

Strauss, Johann

- **Emperor Waltz** (arr. Bill Palmer and Bill Hughes, in *Palmer-Hughes Accordion Course*, 3 ALF; DEF)

LIST B

Traditional

- **Careless Love Boogie** (arr. Frank Zucco, in *Fun with the Accordion* MEL)
- **Dark Eyes** (arr. Frank Zucco, in *Fun with the Accordion* MEL)
- **Londonderry Air** (traditional Irish song) (arr. Anthony Aretta, in *On Stage*, 5 DEF)
- **Morning Has Broken** (play the repeat) (arr. Jay Latulippe and Sonny Doss, in *Santorella's Accordion Method*, 2 SAN)

Antonelli, Nicholas

- **My Pony March** MAY

Tedesco, Frederic

- **Toy Accordions on Parade** DEF

TECHNICAL REQUIREMENTS

Studies/Etudes

Free Bass

Candidates must be prepared to play *one* study/etude from the following list. Each bulleted item (●) represents one selection for examination purposes.

Graded Studies for Accordion: Grades 1–6 BOR

Free Bass Studies: Grade 1

- **Study no. 1 in G major** (Carl Czerny; arr. Boris Borgström)
- **Study no. 2 in F major** (Carl Czerny; arr. Boris Borgström)
- **Study no. 3 in C major** (Carl Czerny; arr. Boris Borgström)
- **Study no. 4 in C major** (Carl Czerny; arr. Boris Borgström)

Stradella Bass

Candidates must be prepared to play *one* study/etude from the following list. Each bulleted item (●) represents one selection for examination purposes.

Graded Studies for Accordion: Grades 1–6 BOR

Stradella Bass Studies: Grade 1

- **Study no. 1 in F major** (Carl Czerny; arr. Boris Borgström)
- **Study no. 2 in C major** (Carl Czerny; arr. Boris Borgström)
- **Study no. 3 in C major** (Carl Czerny; arr. Boris Borgström)
- **Study no. 4 in G major** (Carl Czerny; arr. Boris Borgström)

Technical Tests

Please see “Technical Tests” on p. 20 for important information regarding this section of the examination.

Free Bass

Technical tests are to be played from memory, evenly, with good tone, logical fingering, and logical use of the bellows, ascending and descending. Metronome markings indicate *minimum* speeds. Use single reeds on both hands.

Scales	Keys	Played	Tempo	Note Values
Major	C, G	HS	♩ = 80	♪♪
Natural Minor	A	2 octaves		
Triads (root position and inversions)				
Major	C, F	HS broken	♩ = 80	♪♪
Minor	C	1 octave		

Stradella Bass

Technical tests are to be played from memory, evenly, with good tone, logical fingering, and logical use of the bellows, ascending and descending. Metronome markings indicate *minimum* speeds. Use single reed (clarinet, single middle) for the right hand and tenor reeds for the left hand.

Scales	Keys	Played	Tempo	Note Values
Major	C, G	HS	♩ = 80	♪♪
Natural Minor	A	2 octaves		
Triads (root position and inversions)				
Major	C, F	RH broken	♩ = 80	♪♪
Minor	C	1 octave		

Grade 2

Candidates may play this examination on either a Free Bass accordion or a Stradella Bass accordion.

Grade 2 Requirements	Marks
Repertoire	54
<i>one</i> selection from List A	27
<i>one</i> selection from List B	27
Memory (3 marks per selection awarded for memory)	6
Technical Requirements	20
Studies/Etudes: <i>one</i> study/etude from the <i>Syllabus</i> list	10
Technical Tests	10
– scales	
– triads	
Ear Tests	10
Clapback	3
Intervals	3
Playback	4
Sight Reading	10
Playing	7
Clapping	3
Total possible marks (pass = 60)	100
Theory Co-requisites	
None	

REPERTOIRE

Please see “Examination Repertoire” on p. 15 and “Substitutions” on p. 17 for important information regarding this section of the examination.

FREE BASS

Candidates must be prepared to play *two* selections from memory: one from List A and one from List B.

- List A contains mainly transcriptions.
- List B contains mainly original compositions for accordion.

Each bulleted item (•) represents one selection for examination purposes.

LIST A

Traditional

- **Go Down Moses** (arr. Boris Borgström and Ray Charles, in *Progressive Method for Free Bass Accordion*, 2 BOR)
- **Swing Low** (arr. Boris Borgström and Ray Charles, in *Progressive Method for Free Bass Accordion*, 2 BOR)

Beethoven, Ludwig van

- **Contre Dance** (arr. Boris Borgström, in *Progressive Method for Free Bass Accordion*, 2 BOR)

Diabelli, Anton

- **Sonatina in C major**, op. 151, no. 2 [piano edition]
→ 2nd movement

Jacobi, Wolfgang

Zehn polyphone Stücke nach spanischen Volksliedern
HOH; LOU

- **Wiegenlied** (no. 6)

Mozart, Wolfgang Amadeus

- **Allegro**, K 1c (arr. Joseph Macerollo, in *Earliest Compositions of Mozart* MAY; DEF)
- **Andante**, K 1a (arr. Joseph Macerollo, in *Earliest Compositions of Mozart* MAY; DEF)

LIST B

Choose either a Free Bass [FB] or a Stradella Bass [SB] selection from this list.

Borgström, Boris

- [FB] **Song** BOR
- [FB] **Dance of the Dwarfs** BOR

Fleming, Robert

- [FB] **Gentle Doll** MAY
- [FB] **Hopscotch** MAY

Gaviani, Frank

- [SB] **Petite Dancer** DEF

Harris, Eddie

Accordion Miniatures: Modal MAY

- [FB] **Jaunt**
- [FB] **On The March**
- [FB] **Bulgarian Shepherd's Tune**
- [FB] **Lydia's Song**

Kolinski, Mieczyslaw

Merry-Go-Round, 1 MAY

- [FB] **Arabian Dance**
- [FB] **Over Hill and Plain**

Kunz, Alfred

- [FB] **Quiet Beauty** MAY; KUN

Kymlicka, Milan

Four Old Fashioned Dances CAN

- [FB] **no. 3**

Milne, Helene

- [SB] **Petite danse** MAY

Santini, Dalmazio

- [FB] **Broken Doll Waltz** MAY

Sayer, Ronald J.

- [SB] **Princess Waltz** DEF

Surdin, Morris

Canadian Folk Songs, 1 B&H [OP]; CMC; ACC

- [FB] **Crocodile Song**

- [FB] **Dancing Top**

- [FB] **Harbour le cou**

Canadian Folk Songs, 2 B&H [OP]; CMC; ACC

- [FB] **En roulant ma boule**

- [FB] **I'se the B'y**

- [FB] **Petit rocher**

- [FB] **Petty Harbour**

Wuensch, Gerhard

Alberta Set B&H [OP]; ACC

- [FB] **On the Road to Slave Lake**

- [FB] **Square Dancing in Red Deer**

Verdier, Jules

- [SB] **Golden Shadows Waltz** (arr. A. Franceschini DEF)

STRADELLA BASS

Candidates must be prepared to play *two* selections from memory: one from List A and one from List B.

- List A contains Classical originals and transcriptions.
- List B contains traditional and current entertainment styles.

Each bulleted item (●) represents one selection for examination purposes.

LIST A

Borgström, Boris

- **Song BOR**

Gaviani, Frank

- **Petite Dancer DEF**

Milne, Helene

- **Petite Danse MAY**

Tedesco, Frederic

- **Gay Gypsies (Czardas) DEF**

von Suppé, Franz

- **Theme from *Poet and Peasant Overture***
(arr. Dixie Dean, in *Dixie Dean Piano Accordion Method*, 3b SIE)

LIST B

Traditional

- **Banana Boat Song** (arr. Jay Latulippe, in *Santorella's Accordion Method*, 3 SAN)
- **Danngehn wir mal Rüber** (arr. Gary Dahl, in *German Favorites for Accordion* SAN)
- **Flop Eared Mule** (arr. Frank Zucco, in *Fun with the Accordion* MEL)
- **Tarentella** (arr. Jay Latulippe, in *101 Popular Songs* SAN)

Berlin, Irving

- **Alexander's Ragtime Band** (arr. Jay Latulippe, in *101 Popular Songs* SAN)

Strauss, Johann

- **Vienna Life** (arr. Anthony Aretta and Sergei Rodionoff, in *On Stage*, 5 DEF)

Verdier, Jules

- **Golden Shadows Waltz** (arr. A. Franceschini DEF)

TECHNICAL REQUIREMENTS

Studies/Etudes

Free Bass

Candidates must be prepared to play *one* study/etude from the following list. Each bulleted item (●) represents one selection for examination purposes.

Graded Studies for Accordion: Grades 1–6 BOR

Free Bass Studies: Grade 2

- **Study no. 1 in C major** (Carl Czerny; arr. Boris Borgström)
- **Study no. 2 in F major** (Boris Borgström and Tony Mergel)
- **Study no. 3 in D major** (Carl Czerny; arr. Boris Borgström)
- **Study no. 4 in A major** (Carl Czerny; arr. Boris Borgström)

Stradella Bass

Candidates must be prepared to play *one* study/etude from the following list. Each bulleted item (●) represents one selection for examination purposes.

Graded Studies for Accordion: Grades 1–6 BOR

Stradella Bass Studies: Grade 2

- **Study no. 1 in C major** (Carl Czerny; arr. Boris Borgström)
- **Study no. 2 in F major** (Carl Czerny; arr. Boris Borgström)
- **Study no. 3 in D major** (Carl Czerny; arr. Boris Borgström)
- **Study no. 4 in A major** (Carl Czerny; arr. Boris Borgström)

TECHNICAL REQUIREMENTS continued

Technical Tests

Please see “Technical Tests” on p. 20 for important information regarding this section of the examination.

Free Bass

Technical tests are to be played from memory, evenly, with good tone, logical fingering, and logical use of the bellows, ascending and descending. Metronome markings indicate *minimum* speeds. Use single reeds on both hands.

Scales	Keys	Played	Tempo	Note Values
Major	D, F	HS	♩ = 80	♪♪
Natural Minor	F	2 octaves		
Triads (root position and inversions)				
Major	D, F	1 octave	solid: ♩ = 69	solid: ♩ †
Minor	D	solid: RH		
		broken: HS	broken: ♩ = 92	broken: ♩

Stradella Bass

Technical tests are to be played from memory, evenly, with good tone, logical fingering, and logical use of the bellows, ascending and descending. Metronome markings indicate *minimum* speeds. Use single reed (clarinet, single middle) for the right hand and tenor reeds for the left hand.

Scales	Keys	Played	Tempo	Note Values
Major	D, F	HS	♩ = 80	♪♪
Harmonic Minor	F	2 octaves		
Triads (root position and inversions)				
Major	D, F	1 octave	solid: ♩ = 69	solid: ♩ †
Minor	D	solid: RH		
		broken: HS	broken: ♩ = 92	broken: ♩♪

EAR TESTS

Clapback

Candidates will choose to either clap, tap, or sing the rhythm of a short melody after it has been played *twice* by the examiner.

– time signatures: $\frac{2}{4}$ $\frac{3}{4}$



Intervals

Candidates may choose to:

(a) sing or hum any of the following intervals after the examiner has played the first note *once*,

OR

(b) identify any of the following intervals after the examiner has played the interval *once* in broken form.

– above a given note: major 3rd, perfect 5th

Playback

Candidates will be asked to play back a melody of approximately five notes, either on the accordion or on the piano. The melody will be based on the first five notes of a major scale and may contain one or more leaps of a 3rd. The examiner will name the key, play the tonic triad *once*, and play the melody *twice*.

– beginning notes: tonic or dominant

– keys: C, G, or F major



SIGHT READING

Playing

Candidates will be asked to play a simple melody in $\frac{4}{4}$ time, hands together, in the keys of G or D major. The right-hand part will be in quarter or half notes; the left-hand part will be in half notes.

Clapping

Candidates will be asked to clap or tap a rhythmic pattern in $\frac{3}{4}$ time with half, quarter, and eighth notes. A steady pace and rhythmic accentuation are expected.



Grade 3

Candidates may play this examination on either a Free Bass accordion or a Stradella Bass accordion.

Grade 3 Requirements	Marks
Repertoire	54
<i>one</i> selection from List A	18
<i>one</i> selection from List B	18
<i>one</i> selection from List A or B	18
Memory (2 marks per selection awarded for memory)	6
Technical Requirements	20
Studies/Etudes: <i>one</i> study/etude from the <i>Syllabus</i> list	10
Technical Tests	10
– scales	
– chromatic passage	
– triads	
Ear Tests	10
Clapback	3
Intervals	3
Playback	4
Sight Reading	10
Playing	7
Clapping	3
Total possible marks (pass = 60)	100
Theory Co-requisites	
None	

REPERTOIRE

Please see “Examination Repertoire” on p. 15 and “Substitutions” on p. 17 for important information regarding this section of the examination.

FREE BASS

Candidates must be prepared to play *three* selections from memory:

- one from List A, which contains mainly transcriptions
- one from List B, which contains mainly original compositions for accordion
- one from List A or B

Each bulleted item (•) represents one selection for examination purposes.

LIST A

Anonymous

- **Coranto in A minor** (transc. Boris Borgström, in *Early English Music for Accordion*, 2 BOR)
- **Musette in D major**, BWV Anh. 126 [attr. J.S. Bach] (arr. Tony Mergel MAY)

Bach, Johann Sebastian (attr.)

- **Intrata** (arr. Boris Borgström, in *Progressive Method for Free Bass Accordion*, 3 BOR)

Mozart, Wolfgang Amadeus

- **Menuet in F major**, K 1d (transc. Joseph Macerollo, in *Earliest Compositions of Mozart*, 1 MAY)

Petzold, Christian

- **Menuet in G minor**, BWV Anh. 115 [attr. J.S. Bach] (arr. Tony Mergel MAY)

Purcell, Henry

- **Cebell** (transc. Boris Borgström, in *Early English Music for Accordion*, 2 BOR)

Scarlatti, Alessandro

- **Minuet and Aria** (arr. Joseph Macerollo MAY)
→ Aria or Minuet

LIST B

Choose either a Free Bass [FB] or a Stradella Bass [SB] selection from this list.

Traditional

- [SB] **Amazing Grace** (arr. Jay Latulippe, in *101 Popular Songs* SAN)

Antonelli, Nicholas

- [SB] **Happy Student Tango** MAY

Borgström, Boris

Four Mini Pieces for Accordion BOR

- [SB] **Daydreaming**

Charles, Ray

- [FB] **Summer of '72** (in *Progressive Method for Free Bass Accordion*, 3 BOR)

Fleming, Robert

- [FB] **Puppet Pantomime** MAY

Harris, Eddie

Accordion Miniatures: Modal MAY

- [FB] **A Country Song**

Kabalevsky, Dmitri

24 Pieces For Children, op. 39 [piano edition] SCH

- [FB] **March** (no. 10)
- [FB] **Song of Autumn** (no. 11)
- [FB] **Waltz** (no. 13)

35 Easy Pieces, op. 89 [piano edition] SCH

- [FB] **Brave Song** (no. 23)
- [FB] **Melody** (no. 29)

Kolinski, Mieczyslaw

Merry-Go-Round, 1 MAY

- [FB] **On the Swing**
Merry-Go-Round, 2 MAY

- [FB] **Chatterbox**
- [FB] **The Robot**
- [FB] **The Shepherd**

Mergel, Tony

- [FB][SB] **Miniature Dance** MAY

Pando, Michele

Suono la fisarmonica BEB; CNG

- [SB] **Un tango per amare**

Santini, Dalmazio

- [FB] **March** MAY
- [FB] **On the Prairie** MAY
- [FB] **Romance** MAY

Schumann, Robert

- [FB] **Soldier's March** (arr. Boris Borgström BOR)

Surdin, Morris

Canadian Folk Songs, 3 B&H [OP]; CMC; ACC

- [FB] **Alouette**
- [FB] **Auction Block**
- [FB] **Poverty**
- [FB] **The Banks of Newfoundland**
- [FB] **Vive la canadienne**

STRADELLA BASS

Candidates must be prepared to play *three* selections from memory:

- one from List A, which contains mainly transcriptions
- one from List B, which contains mainly original compositions for accordion
- one from List A or B

Each bulleted item (•) represents one selection for examination purposes.

LIST A

Traditional

- **Amazing Grace** (arr. Jay Latulippe, in *101 Popular Songs* SAN)
- **Let's Dance the Polka** (arr. Bill Palmer and Bill Hughes, in *Palmer-Hughes Accordion Course*, 3b ALF; DEF)
- **Studio auf einer Reis'** (Polka Lieder) (arr. Gary Dahl, in *German Favorites for Accordion* SAN)

Beethoven, Ludwig van

- **Gertrude's Dream Waltz** (arr. Anthony Galla-Rini DEF)

MacDowell, Edward

- **To a Wild Rose** (arr. Anthony Galla-Rini DEF)

Puccini, Giacomo

- **Musetta's Waltz**, from *La bohème* (arr. Jay Latulippe and Sonny Doss, in *Santorella's Accordion Method*, 2 SAN)

Tchaikovsky, Pyotr Il'yich

- **Capriccio Italien** (arr. Anthony Aretta DEF)

LIST B

Antonelli, Nicholas

- **Happy Student Tango** MAY

Borgström, Boris

Four Mini Pieces for Accordion BOR

- **Daydreaming**

Brooks, Shelton

- **Darktown Strutter's Ball** (arr. Jay Latulippe, in *101 Popular Songs* SAN)

DiCapua, Eduardo

- **Oh Marie** (arr. Dixie Dean, in *Dixie Dean Piano Accordion Method*, 3b SIE)

Joplin, Scott

- **The Entertainer** (arr. Frank Zucco, in *Fun with the Accordion* MEL)

Mergel, Tony

- **Miniature Dance** MAY

Pando, Michele

Suono la fisarmonica BEB; CNG

- **Un tango per amare**

Tedesco, Frederic

- **Stumblin' Sam** DEF

TECHNICAL REQUIREMENTS

Studies/Etudes

Free Bass

Candidates must be prepared to play *one* study/etude from the following list. Each bulleted item (●) represents one selection for examination purposes.

Graded Studies for Accordion: Grades 1–6 BOR

Free Bass Studies: Grade 3

- **Study no. 1 in C major** (Carl Czerny; arr. Boris Borgström)
- **Study no. 2 in B flat major** (Carl Czerny; arr. Boris Borgström)
- **Study no. 3 in D major** (Boris Borgström and Tony Mergel)
- **Study no. 4 in G minor** (Carl Czerny; arr. Boris Borgström)

Stradella Bass

Candidates must be prepared to play *one* study/etude from the following list. Each bulleted item (●) represents one selection for examination purposes.

Graded Studies for Accordion: Grades 1–6 BOR

Stradella Bass Studies: Grade 3





- **Study no. 1 in D minor** (Carl Czerny; arr. Boris Borgström)
- **Study no. 2 in B flat major** (Carl Czerny; arr. Boris Borgström)
- **Study no. 3 in G minor** (Carl Czerny; arr. Boris Borgström)
- **Study no. 4 in C major** (Carl Czerny; arr. Boris Borgström)

Technical Tests

Please see “Technical Tests” on p. 20 for important information regarding this section of the examination.

Free Bass





Technical tests are to be played from memory, evenly, with good tone, logical fingering, and logical use of the bellows, ascending and descending. Metronome markings indicate *minimum* speeds. Use single reeds on both hands.

Scales	Keys	Played	Tempo	Note Values
Major	A, B \flat	HT	♩ = 80	
Natural and Harmonic Minor	G	2 octaves		
Chromatic Passage	<i>starting on C;</i> <i>ending on F</i>	RH 6 notes	♩ = 80	
Triads (root position and inversions)				
Major	A, B \flat	1 octave	solid: ♩ = 76	solid: 
Minor	A	solid: RH		
		broken: HS	broken: ♩ = 104	broken: 

TECHNICAL REQUIREMENTS continued

Stradella Bass

Technical tests are to be played from memory, evenly, with good tone, logical fingering, and logical use of the bellows, ascending and descending. Metronome markings indicate *minimum* speeds. Use single reed (clarinet, single middle) for the right hand and tenor reeds for the left hand.

Scales	Keys	Played	Tempo	Note Values
Major	A, B \flat	HS	♩ = 80	
Natural and Harmonic Minor	A	2 octaves		
Chromatic Passage	<i>starting on C;</i> <i>ending on F</i>	RH 6 notes	♩ = 80	
Triads (root position and inversions)				
Major	A, B \flat	1 octave solid: RH	solid: ♩ = 76	solid: 
Minor	A	broken: HS	broken: ♩ = 104	broken: 

EAR TESTS

Clapback

Candidates will choose to either clap, tap, or sing the rhythm of a short melody after it has been played *twice* by the examiner.

– time signatures: $\frac{2}{4}$ $\frac{3}{4}$



Intervals

Candidates may choose to:

(a) sing or hum any of the following intervals after the examiner has played the first note *once*,

OR

(b) identify any of the following intervals after the examiner has played the interval *once* in broken form.

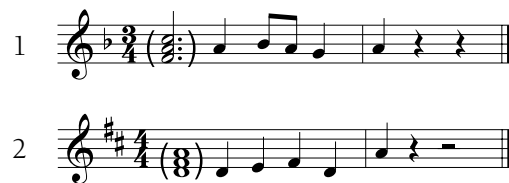
– above a given note: major 3rd, perfect 5th, perfect octave

– below a given note: minor 3rd, perfect 5th

Playback

Candidates will be asked to play back a melody of approximately five notes, either on the accordion or on the piano. The melody will be based on the first five notes of a major scale and may contain leaps of a 3rd and/or a 5th. The examiner will name the key, play the tonic triad *once*, and play the melody *twice*.

- *beginning notes*: tonic or mediant
- *keys*: C, G, D, or F major



SIGHT READING

Playing

Candidates will be asked to play a simple short melody in first position.

Clapping

Candidates will be asked to clap or tap the rhythm of a melody in $\frac{2}{4}$ or $\frac{3}{4}$ time. A steady pace and rhythmic accentuation are expected.



Grade 4

Candidates may play this examination on either a Free Bass accordion or a Stradella Bass accordion.

Grade 4 Requirements	Marks
Repertoire	54
<i>one</i> selection from List A	18
<i>one</i> selection from List B	18
Free Bass: <i>one</i> selection from List C; Stradella Bass: <i>one</i> selection from List A or B	18
Memory (2 marks per selection awarded for memory)	6
Technical Requirements	20
Studies/Etudes: <i>two</i> studies/etudes from the <i>Syllabus</i> list	5 + 5
Technical Tests	10
– scales	
– chromatic scale	
– chromatic passage	
– triads	
Ear Tests	10
Clapback	3
Intervals	3
Playback	4
Sight Reading	10
Playing	7
Clapping	3
Total possible marks (pass = 60)	100
Theory Co-requisites	
None	

REPERTOIRE

Please see “Examination Repertoire” on p. 15 and “Substitutions” on p. 17 for important information regarding this section of the examination.

FREE BASS

Candidates must be prepared to play *three* selections from memory: one from List A, one from List B, and one from List C.

- List A contains transcriptions of works composed during the Baroque period and original accordion works written in the Baroque style.
- List B contains transcriptions of sonatas and sonatinas.
- List C contains original compositions for accordion.

Each bulleted item (•) represents one selection for examination purposes.

LIST A

Bach, Wilhelm Friedemann

- **Allegro** (transc. Boris Borgström BOR)

Byrd, William

- **Gigue** (transc. Boris Borgström, in *Early English Music for Accordion*, 1 BOR)

Farnaby, Giles

- **Tell Me Daphne** (transc. Boris Borgström, in *Early English Music for Accordion*, 1 BOR)

Reichardt, Johann Friedrich

- **Scherzando in D major** (transc. Joseph Macerollo MAY)

Scarlatti, Domenico

- **Sonata in D minor**, L 7, K 34 [piano edition]
- **Aria in D minor**, L 423, K 32 [piano edition]

LIST B

Borgström, Boris

- **Prelude no. 2** BOR

Clementi, Muzio

- **Sonatina in C major**, op. 36, no. 1 [piano edition]
→ 1st or 2nd movement

Fiala, George

- [FB] **Prelude** (arr. Tony Mergel MAY)

Galuppi, Baldassarre

Hallo Galuppi!: 6 pezzi facili (arr. Patrizia Angeloni BEB; CNG)

- **Largo** (no. 1)

Haydn, Franz Joseph

- **Sonata in F major**, Hob. XVI: 9 [piano edition]
→ 3rd movement: Scherzo

LIST C

Choose either a Free Bass [FB] or a Stradella Bass [SB] selection from this list.

Traditional

- **Huron Carol** (arr. Tony Mergel MAY)

Borgström, Boris

Four Easy Jazz / Rock Pieces BOR

- [SB] **Slinky**

Four Mini Pieces for Accordion BOR

- [SB] **Spooky**

Fleming, Robert

- [FB] **Day's End** MAY

Harris, Eddie

Accordion Miniatures: Modal MAY

- [FB] **Ayre with Variations**
- [FB] **English Morris Tune**

Jacobi, Wolfgang

Acht Vortagstücke für Akkordeon mit Melodiebaßmanual

PRS; LOU

- [FB] **Lied**

Joplin, Scott

- [SB] **Maple Leaf Rag** (arr. Helene Criscio, in *Ragtime Favorites* SAN)
- [SB] **Peacherine Rag** (arr. Helene Criscio, in *Ragtime Favorites* SAN)

Mergel, Tony

- [FB] **Quest** MAY

Sayer, Ronald J.

- [FB] **March of the Conquistador** DEF
- [FB] **March of the Trolls** DEF

Schumann, Robert

- [FB] **First Sorrow** (arr. Boris Borgström BOR)

Surdin, Morris

Canadian Folk Songs, 3 B&H [OP]; CMC; ACC

- [FB] **Winter**

Waldteufel, Emile

- [SB] **Pomone** (Waltz) (arr. Dixie Dean, in *Dixie Dean Piano Accordion Method*, 4a SIE)

STRADELLA BASS

Candidates must be prepared to play *three* selections from memory:

- one from List A, which contains mainly transcriptions
- one from List B, which contains mainly original compositions for accordion
- one from List A or B

Each bulleted item (•) represents one selection for examination purposes.

LIST A

Beethoven, Ludwig van

- **Contra Dance no. 12** (arr. Anthony Galla-Rini DEF)

Borgström, Boris

- **Country Dance** BOR

Lully, Jean-Baptiste

- **Gavotte** (arr. Anthony Galli-Rini DEF)

Sayer, Ronald J.

- **March of the Conquistador** DEF

Tchaikovsky, Pyotr Il'yich

- **March of the Wooden Soldier** (arr. Donald Balestrieri GRA)

Waldteufel, Emile

- **Pomone** (arr. Dixie Dean, in *Dixie Dean Piano Accordion Method*, 4a SIE)

LIST B

Traditional

- **Two Guitars** (Gypsy Folk dance) (arr. Bill Palmer and Bill Hughes, in *Palmer-Hughes Accordion Course*, 5 ALF; DEF)

Borgström, Boris

Four Easy Jazz / Rock Pieces BOR

- **Slinky**

Four Mini Pieces for Accordion BOR

- **Spooky**

Camilleri, Charles

- **Romance** MAY

Heyne, Joe

- **Petite Waltz** (ed. and arr. Dixie Dean, in *Dixie Dean Piano Accordion Method*, 4b SIE)

Joplin, Scott

- **Maple Leaf Rag** (arr. Helene Criscio, in *Ragtime Favorites* SAN)

- **Peacherine Rag** (arr. Helene Criscio, in *Ragtime Favorites* SAN)

- **The Entertainer** (arr. Helene Criscio, in *Ragtime Favorites* SAN)

Palmer, Bill, and Bill Hughes

- **Banderas** (in *Palmer-Hughes Recital Book*, 5 ALF; DEF)

Pando, Michele

Suono la fisarmonica BEB; CNG

- **Amelia**

Rosenkranz, G.

- **Public School Band** (March) (arr. Dixie Dean SIE)

TECHNICAL REQUIREMENTS

Studies/Etudes

Free Bass

Candidates must be prepared to play *two* studies/ etudes from the following list. Each bulleted item (●) represents one selection for examination purposes.

Graded Studies for Accordion: Grades 1–6 BOR
Free Bass Studies: Grade 4

- **Study no. 1 in C major** (Carl Czerny; arr. Boris Borgström)
- **Study no. 2 in F major** (Carl Czerny; arr. Boris Borgström)
- **Study no. 3 in D major** (Carl Czerny; arr. Boris Borgström)
- **Study no. 4 in A major** (Carl Czerny; arr. Boris Borgström)

Stradella Bass

Candidates must be prepared to play *two* studies/ etudes from the following list. Each bulleted item (●) represents one selection for examination purposes.

Graded Studies for Accordion: Grades 1–6 BOR
Stradella Bass Studies: Grade 4






- **Study no. 1 in G major** (Carl Czerny; arr. Boris Borgström)
- **Study no. 2 in F minor** (Carl Czerny; arr. Boris Borgström)
- **Study no. 3 in E flat major** (Carl Czerny; arr. Boris Borgström)
- **Study no. 4 in G major** (Carl Czerny; arr. Boris Borgström)

Technical Tests

Please see “Technical Tests” on p. 20 for important information regarding this section of the examination.

Free Bass






Technical tests are to be played from memory, evenly, with good tone, logical fingering, and logical use of the bellows, ascending and descending. Metronome markings indicate *minimum* speeds. Use single reeds on both hands.

Scales	Keys	Played	Tempo	Note Values
Major	E, E \flat	HS	♩ = 84	
Harmonic and Melodic Minor	C \sharp , C	2 octaves		
Chromatic	<i>starting on C</i>	RH 1 octave	♩ = 80	
Chromatic Passage	<i>starting on C; ending on F</i>	LH 6 notes	♩ = 80	
Triads (root position and inversions)				
Major	E, E \flat	1 octave	solid: ♩ = 84	solid: 
Minor	E	solid: RH		
		broken: HT	broken: ♩ = 60	broken: 

TECHNICAL REQUIREMENTS continued

Stradella Bass

Technical tests are to be played from memory, evenly, with good tone, logical fingering, and logical use of the bellows, ascending and descending. Metronome markings indicate *minimum* speeds. Use single reed (clarinet, single middle) for the right hand and tenor reeds for the left hand.

Scales	Keys	Played	Tempo	Note Values
Major	E, E \flat	HS	♩ = 84	
Harmonic and Melodic Minor	C \sharp , C	2 octaves		
Chromatic	<i>starting on C</i>	RH 1 octave	♩ = 80	
Chromatic Passage	<i>starting on C; ending on F</i>	LH 6 notes	♩ = 80	
Triads (root position and inversions)				
Major	E, E \flat	1 octave	solid: ♩ = 84 broken: ♩ = 60	solid:  broken: 
Minor	E	solid: RH broken: HT		

EAR TESTS

Clapback

Candidates will choose to either clap, tap, or sing the rhythm of a short melody after it has been played *twice* by the examiner.

– time signatures: $\frac{2}{4}$ $\frac{6}{8}$



Intervals

Candidates may choose to:

(a) sing or hum any of the following intervals after the examiner has played the first note *once*,

OR

(b) identify any of the following intervals after the examiner has played the interval *once* in broken form.

– *above a given note*: major and minor 3rds, perfect 4th, 5th, and octave

– *below a given note*: minor 3rd, perfect 5th, and octave

EAR TESTS continued

Playback

Candidates will be asked to play back a melody of approximately six notes, either on the accordion or on the piano. The melody will be based on the first five notes of a major scale. The examiner will name the key, play the tonic triad *once*, and play the melody *twice*.

- *beginning notes*: tonic, mediant, or dominant
- *keys*: C, G, D, or F major



SIGHT READING

Playing

Candidates will be asked to play a simple short melody in first position, approximately equal in difficulty to repertoire of a Grade 1 level.

Clapping

Candidates will be asked to clap or tap the rhythm of a melody in $\frac{3}{4}$ or $\frac{4}{4}$ time. A steady pace and rhythmic accentuation are expected.



Grade 5

Candidates may play this examination on either a Free Bass accordion or a Stradella Bass accordion.

Grade 5 Requirements	Marks
Repertoire	54
<i>one</i> selection from List A	18
<i>one</i> selection from List B	18
Free Bass: <i>one</i> selection from List C; Stradella Bass: <i>one</i> selection from List A or B	18
Memory (2 marks per selection awarded for memory)	6
Technical Requirements	20
Studies/Etudes: <i>two</i> studies/etudes from the <i>Syllabus</i> list	5 + 5
Technical Tests	10
– scales	
– chromatic scale	
– triads	
Ear Tests	10
Clapback	3
Intervals	3
Playback	4
Sight Reading	10
Playing	7
Clapping	3
Total possible marks (pass = 60)	100
Theory Co-requisites	
Basic Rudiments	

REPERTOIRE

Please see “Examination Repertoire” on p. 15 and “Substitutions” on p. 17 for important information regarding this section of the examination.

FREE BASS

Candidates must be prepared to play *three* selections from memory: one from List A, one from List B, and one from List C.

- List A contains transcriptions of works composed during the Baroque period and original accordion works written in the Baroque style.
- List B contains transcriptions of sonatas and sonatinas.
- List C contains original compositions for accordion.

Each bulleted item (•) represents one selection for examination purposes.

LIST A

Bach, Johann Sebastian

- **French Suite no. 6 in E major**, BWV 817 [piano edition]
→ Menuet
- **Little Prelude in G minor**, BWV 929 [piano edition]
- **Little Prelude in C major**, BWV 939 [piano edition]

Bach, Wilhelm Friedemann

- **Allemande** (arr. Boris Borgström BOR)

Blow, John

- **Prelude** (transc. Boris Borgström, in *Early English Music for Accordion*, 2 BOR)

Handel, George Frideric

- **Rigaudon** (arr. Bill Palmer and Bill Hughes, in *Selections for Free Bass*, 1 DEF)

Harris, Eddie

Accordion Miniatures: Dance Forms MAY

- **Plaintive Mazurka**

Kinberger, Johann Philipp

- **Passepied** (transc. Joseph Macerollo MAY)

Schmiedt, Siegfried

- **Vivace in G major** (arr. Joseph Macerollo MAY)

LIST B

Cimarosa, Domenico

- **Sonata no. 14 in A major** (arr. Elio Boschello, in *Raccolta di composizioni di celebri musicisti*, 2 BEB; CNG)

Clementi, Muzio

- **Sonatina in G major**, op. 36, no. 2 [piano edition]
→ 3rd movement [omit the trill]
- **Sonatina in C major**, op. 36, no. 3 [piano edition]
→ 3rd movement

Mozart, Wolfgang Amadeus

- **Adagio in C major** (for glass harmonica), K 356 (617a) (transc. Francesco Visentin BER; CNG)

Spindler, Fritz

- **Sonatina in C major**, op. 157, no. 4 [piano edition]
→ 1st movement

LIST C

Choose either a Free Bass [FB] or a Stradella Bass [SB] selection from this list.

Abbott, Alain

- [FB] **Jeu de quartes** MAY
- [FB] **Jeu de quintes** MAY

Borgström, Boris

- [FB] **Prelude no. 3** BOR
- Four Easy Jazz / Rock Pieces* BOR
- [SB] **Doodah**
 - [SB] **Softly**
- Four Mini Pieces for Accordion* BOR
- [SB] **Strolling**

Buczynski, Walter

- [FB] **Lullaby** CMC

Criscio, Helene

- Ragtime Favorites* SAN
- [SB] **Carousel Rag** [omit repeats]
 - [SB] **Mr. Accordion Rag** [omit repeats]

Fleming, Robert

- [FB] **Dreaming** MAY

Harris, Eddie

- Accordion Miniatures: Modal* MAY
- [FB] **Hymn of Thanksgiving**
 - [FB] **Celtic Plaint**
 - [FB] **Tudor Lullaby**

Kymlicka, Milan

- Four Old Fashioned Dances* CAN
- [FB] **no. 2 or no. 4**

Kunz, Alfred

- [FB] **Drivel** MAY; KUN
- [FB] **Music to Change Your Mind** MAY; KUN

Mergel, Tony

- [SB] **Ballad for Accordion** MER

Santini, Dalmazio

- [FB] **Conservation** MAY
- [FB] **Dance of the Gnomes** MAY

Surdin, Morris

- Canadian Folk Songs, 3* B&H [OP]; CMC; ACC
- [FB] **Brave Hero**
 - [FB] **Lost at Sea**

Villa-Lobos, Heitor

- Petizada* (part 1) (transc. Donald Balestrieri GRA; LOU)
- [FB] **A mão direita tem uma roseira** (no. 1)
 - [FB] **Assim ninava mama** (no. 2)
 - [FB] **A pobresinha sertaneja** (no. 3)

STRADELLA BASS

Candidates must be prepared to play *three* selections from memory:

- one from List A, which contains mainly transcriptions
- one from List B, which contains mainly original compositions for accordion
- one from List A or B

Each bulleted item (•) represents one selection for examination purposes.

LIST A

Bianchino, Joseph

- **Sonatina no. 1** DEF
→ 1st and 2nd movements OR 2nd and 3rd movements

Brahms, Johannes

- **Hungarian Dance no. 5** (arr. Dixie Dean, in *Dixie Dean Piano Accordion Method*, 5 SIE)

Durand, A.

- **Waltz Theme** (arr. Bill Palmer and Bill Hughes, in *Palmer-Hughes Accordion Course*, 6 DEF)

Gaviani, Frank

- **Nocturne** DEF

Musorgsky, Modest Petrovich

- **Une larme** (arr. Donald Balestrieri GRA)

Tchaikovsky, Pyotr Il'yich

- **Sweet Reverie** (arr. Donald Balestrieri GRA)

LIST B

Antonelli, Nicholas

- **Tango of the Mermaids** MAY

Borgström, Boris

Four Easy Jazz / Rock Pieces BOR

- **Doodah**
- **Leftie's Boogie**
- **Softly**

Four Mini Pieces for Accordion BOR

- **Strolling**

Criscio, Helene

Ragtime Favorites SAN

- **Carousel Rag** [omit repeats]
- **Jack and Jill Rag** [omit repeats; observe *D.S.*]
- **Mr. Accordion Rag** [omit repeats]

Filiberto, Juan de Dios

- **Caminito** (tango) (arr. Alfred d'Auberge DEF)

Mergel, Tony

- **Ballad for Accordion** MER
- **Spanish Theme** MER

Mosti, Mario

- **Stuff Like That** DEF

TECHNICAL REQUIREMENTS

Studies/Etudes

Free Bass

Candidates must be prepared to play *two* studies/ etudes from the following list. Each bulleted item (●) represents one selection for examination purposes.

Graded Studies for Accordion: Grades 1–6 BOR

Free Bass Studies: Grade 4

- **Study no. 1 in A major** (Carl Czerny; arr. Boris Borgström)
- **Study no. 2 in C major** (Carl Czerny; arr. Boris Borgström)
- **Study no. 3 in C minor** (Carl Czerny; arr. Boris Borgström)
- **Study no. 4 in F major** (Carl Czerny; arr. Boris Borgström)

Stradella Bass

Candidates must be prepared to play *two* studies/ etudes from the following list. Each bulleted item (●) represents one selection for examination purposes.

Graded Studies for Accordion: Grades 1–6 BOR

Stradella Bass Studies: Grade 4

- **Study no. 1 in F major** (Carl Czerny; arr. Boris Borgström)
- **Study no. 2 in C major** (Carl Czerny; arr. Boris Borgström)
- **Study no. 3 in A major** (Carl Czerny; arr. Boris Borgström)
- **Study no. 4 in E flat major** (Carl Czerny; arr. Boris Borgström)

TECHNICAL REQUIREMENTS continued

Technical Tests

Please see “Technical Tests” on p. 20 for important information regarding this section of the examination.

Free Bass

Technical tests are to be played from memory, evenly, with good tone, logical fingering, and logical use of the bellows, ascending and descending. Metronome markings indicate *minimum* speeds. Use single reeds on both hands.

Scales	Keys	Played	Tempo	Note Values
Major	C, G, F	HT	♩ = 84	
Harmonic and Melodic Minor	A, E	2 octaves		
Chromatic	<i>starting on G</i>	HS 1 octave	♩ = 96	
Triads (root position and inversions; ending with V–I cadence)				
Major	C, G	1 octave	solid: ♩ = 104	solid:
Minor	C, G	solid: HS		
		broken: HT	broken: ♩ = 84	broken:

Stradella Bass

Technical tests are to be played from memory, evenly, with good tone, logical fingering, and logical use of the bellows, ascending and descending. Metronome markings indicate *minimum* speeds. Use single reed (clarinet, single middle) for the right hand and tenor reeds for the left hand.

Scales	Keys	Played	Tempo	Note Values
Major	C, G, F	HT	♩ = 84	
Harmonic and Melodic Minor	A, E	2 octaves		
Chromatic	<i>starting on G</i>	HS 1 octave	♩ = 96	
Triads (root position and inversions; ending with V–I cadence)				
Major	C, G	1 octave	solid: ♩ = 104	solid:
Minor	C, G	solid: HS		
		broken: HT	broken: ♩ = 84	broken:

EAR TESTS

Clapback

Candidates will choose to either clap, tap, or sing the rhythm of a short melody after it has been played *twice* by the examiner.

– time signatures: $\frac{3}{4}$ $\frac{6}{8}$



Intervals

Candidates may choose to:

(a) sing or hum any of the following intervals after the examiner has played the first note *once*,

OR

(b) identify any of the following intervals after the examiner has played the interval *once* in broken form.

– *above a given note*: major and minor 3rds and 6ths, perfect 4th, 5th, and octave

– *below a given note*: major and minor 3rds, perfect 5th, and octave

Playback

Candidates will be asked to play back a melody of approximately seven notes, either on the accordion or on the piano. The melody will be based on the first five notes and the upper tonic of a major scale. The examiner will name the key, play the tonic triad *once*, and play the melody *twice*.

– *beginning notes*: tonic, mediant, or dominant

– *keys*: C, G, D, or F major



SIGHT READING

Playing

Candidates will be asked to play a short melody, which may contain easy changes of position, approximately equal in difficulty to repertoire of a Grade 2 level.

Clapping

Candidates will be asked to clap or tap the rhythm of a melody in $\frac{3}{4}$ or $\frac{4}{4}$ time. A steady pace and rhythmic accentuation are expected.



Grade 6

Candidates may play this examination on either a Free Bass accordion or a Stradella Bass accordion.

Grade 6 Requirements	Marks
Repertoire	54
<i>one</i> selection from List A	18
<i>one</i> selection from List B	18
Free Bass: <i>one</i> selection from List C; Stradella Bass: <i>one</i> selection from List A or B	18
Memory (2 marks per selection awarded for memory)	6
Technical Requirements	20
Studies/Etudes: <i>two</i> studies/etudes from the <i>Syllabus</i> list	5 + 5
Technical Tests	10
– scales	
– chromatic scale	
– triads	
– dominant 7th chords	
– arpeggios	
Ear Tests	10
Clapback	2
Intervals	3
Chords	2
Playback	3
Sight Reading	10
Playing	7
Clapping	3
Total possible marks (pass = 60)	100
Theory Co-requisites	
Intermediate Rudiments	

REPERTOIRE

Please see “Examination Repertoire” on p. 15 and “Substitutions” on p. 17 for important information regarding this section of the examination.

FREE BASS

Candidates must be prepared to play *three* selections from memory: one from List A, one from List B, and one from List C.

- List A contains transcriptions of works composed during the Baroque period and original accordion works written in the Baroque style.
- List B contains transcriptions of sonatas and sonatinas.
- List C contains original compositions for accordion.

Each bulleted item (•) represents one selection for examination purposes.

LIST A

Bach, Johann Sebastian

- **French Suite no. 1 in D minor**, BWV 812 [piano edition]
→ Sarabande
- **Little Prelude in D minor**, BWV 926 [piano edition]
- **Little Prelude in C minor**, BWV 934 [piano edition]
- **Little Prelude in E minor**, BWV 941 [piano edition]

Borgström, Boris

- **Prelude no. 1** BOR

Handel, George Frideric

- **Sarabande in D minor** (arr. Tony Mergel MAY)

Harris, Eddie

Accordion Miniatures: Dance Forms MAY

- **Gavotte**
- **Sarabande**
- **Minuet**

Krebs, Gottfried J.

- **Toccatà in E flat major** (arr. Joseph Macerollo MAY)

LIST B

Candidates who choose a piano selection from this list will be expected to demonstrate an appreciation of style and musicality, as well as an awareness of correct pitch through proper and imaginative use of accordion registrations.

Cimarosa, Domenico

- **Sonata no. 18 in D major** (arr. Elio Boschello, in *Raccolta di composizioni di celebri musicisti*, 2 BEB; CNG)

Clementi, Muzio

- **Sonatina in F major**, op. 36, no. 4 [piano edition]
→ 2nd movement

Diabelli, Anton

- **Sonatina in F major**, op. 168, no. 1 [piano edition]
→ 2nd movement

Kuhlau, Friedrich

- **Sonatina in G major**, op. 55, no. 2 [piano edition]
→ 1st movement

Platti, Giovanni

- **Sonata in C major** (transc. Joseph Macerollo MAY)

LIST C

Choose either a Free Bass [FB] or a Stradella Bass [SB] selection from this list.

Borgström, Boris

Four Mini Pieces for Accordion BOR

- [SB] **Traffic**

Burattini, Orfeo

Tre Pezzi BEB; CNG

- [SB] **Me gusti mucho** (tango)
- [SB] **Ville lumière** (valzer musette)

Dolin, Samuel

- [FB] **Little Toccata** (transc. Tony Mergel MAY)

Fleming, Robert

- [FB] **Dancing** MAY

Harris, Eddie

Accordion Miniatures: Modal MAY

- [FB] **Cinque Pas**

Holt, Patricia Blomfield

- [FB] **Dirge and Dance** (ed. Tony Mergel MAY)

Jacobi, Wolfgang

Acht Vortagstücke für Akkordeon mit Melodiebaßmanual

PRS; LOU

- [FB] **Scherzo**

Landowski, Marcel

- [FB] **Le triomphe du petit poucet** CHO; LOU; UMP
→ no. 5 or no. 6

Löchter, Jürgen

Cheerful Sketches PRS; LOU

- [FB] **Jugglers at the Town Gate**
- [SB] **Stepping out Merrily**

Milne, Helene

- [SB] **Rachella** MAY

Sayer, Ronald J.

- [SB] **A Stroll in the Park** DEF

Surdin, Morris

Serious, 1: I–VIII B&H [OP]; ACC

- [FB] **no. 3** (Lento, non troppo)

Wuensch, Gerhard

- [FB] **Mini-Suite no. 1** MAY
→ March or Polka or Valse
- [FB] **Mini-Suite no. 3** MAY
→ Song
- [FB] **Sonata da camera** B&H [OP]; ACC
→ Prelude

STRADELLA BASS

Candidates must be prepared to play *three* selections from memory:

- one from List A, which contains mainly transcriptions
- one from List B, which contains mainly original compositions for accordion
- one from List A or B

Each bulleted item (•) represents one selection for examination purposes.

LIST A

Borgström, Boris

- **Prelude no. 1** BOR

Brahms, Johannes

- **Hungarian Dance no. 1** (arr. Dixie Dean SIE)

Chaminade, Cécile

- **Scarf Dance** (scène de ballet) (arr. Pietro Deiro DEF)

Deiro, Pietro

- **Serenade** DEF
- **Verona** (waltz) DEF

Mozart, Wolfgang Amadeus

- **Turkish Rondo** (from *Piano Sonata in A major*, K 331) (arr. Bill Palmer and Bill Hughes, in *Palmer-Hughes Accordion Course*, 7 DEF)

Norrback, Paul

- **Arabian Moods** DEF

LIST B

Traditional

- **Dark Eyes** (arr. Anthony Galla-Rini DEF)

Borgström, Boris

Four Mini Pieces for Accordion BOR

- **Traffic**

Brenner, Walter

- **Ole Torero!** DEF

Burattini, Orfeo

Tre Pezzi BEB

- **Me gusti mucho** (tango)
- **Ville lumière** (valzer musette)

Criscio, Helene

Accordion Varieties SAN

- **Blue Streak** (polka)
- **Tyrolean Echoes** (polka)

Frosini, Pietro

- **Los rancheros** (paso doble) DEF

Karankowski, Stanley

- **Charlie the Boxer** (polka) (arr. Bill Palmer and Bill Hughes, in *Palmer-Hughes Accordion Course*, 7 ALF; DEF)

Mergel, Tony

- **Accordion Blues no. 1** MER

Milne, Helene

- **Rachella** MAY

Palmer, Bill, and Bill Hughes

- **P.H. Rumba** (in *Palmer-Hughes Accordion Course*, 9 ALF; DEF)

Sayer, Ronald J.

- **A Stroll in the Park** RJS; DEF

TECHNICAL REQUIREMENTS

Studies/Etudes

Free Bass

Candidates must be prepared to play *two* studies/ etudes from the following list. Each bulleted item (●) represents one selection for examination purposes.

Avril, Edwin

Ten Studies in Contemporary Style, 1 MAY; ACC

- **one of nos. 1, 2, 3**

Lundquist, Torbjörn

Nine Two-Part Inventions DEF; LOU

- **Invention no. 4**

Wilson, James

Fourteen Rhythmic Studies, 1 MAY; ACC

- **no. 1 or no. 2**

Stradella Bass

Candidates must be prepared to play *both* studies/ etudes in the following list.

Graded Studies for Accordion: Grades 1–6 BOR

Grade 6

- **Study in C major** (Johann Friedrich Franz Burgmüller, arr. Boris Borgström)
- **Study in E minor** (Stephen Heller, arr. Boris Borgström)

Technical Tests

Please see “Technical Tests” on p. 20 for important information regarding this section of the examination.

Free Bass

Technical tests are to be played from memory, evenly, with good tone, logical fingering, and logical use of the bellows, ascending and descending. Metronome markings indicate *minimum* speeds. Use single reeds on both hands.

Scales	Keys	Played	Tempo	Note Values
Major	D, A, B \flat	HT	♩ = 96	
Harmonic and Melodic Minor	B, F \sharp , G	2 octaves		
Chromatic	<i>starting on D</i>	HT 1 octave	♩ = 108	
Triads (root position and inversions; ending with V–I cadence)				
Major	D, B \flat	HT	solid: ♩ = 69	solid:
Minor	D	1 octave	broken: ♩ = 63	broken:
Dominant 7th Chords (root position and inversions)				
<i>of major keys</i>	D, B \flat	RH broken 1 octave	♩ = 80	
Arpeggios (root position)				
Major	D, B \flat	RH	♩ = 80	
Minor	D	2 octaves		

Grade 7

Candidates for the Grade 7 examination must play a Free Bass accordion.

Grade 7 Requirements	Marks
Repertoire	54
<i>one</i> selection from List A	18
<i>one</i> selection from List B	18
<i>one</i> selection from List C	18
Memory (2 marks per selection awarded for memory)	6
Technical Requirements	20
Studies/Etudes: <i>two</i> studies/etudes from the <i>Syllabus</i> list	5 + 5
Technical Tests	10
– scales	
– chromatic scale	
– triads bellows shake	
– four-note chords	
– dominant 7th chords	
– diminished 7th chords	
– arpeggios	
Ear Tests	10
Clapback	2
Intervals	3
Chords	2
Playback	3
Sight Reading	10
Playing	7
Clapping	3
Total possible marks (pass = 60)	100
Theory Co-requisites	
Advanced Rudiments	

REPERTOIRE

Please see “Examination Repertoire” on p. 15 and “Substitutions” on p. 17 for important information regarding this section of the examination.

Candidates must be prepared to play *three* selections from memory: one from List A, one from List B, and one from List C.

- List A contains transcriptions of works composed during the Baroque period and original accordion works written in the Baroque style.
- List B contains transcriptions of sonatas and sonatinas.
- List C contains original compositions for accordion.

Each bulleted item (•) represents one selection for examination purposes.

LIST A

Bach, Johann Sebastian

- **Invention no. 1 in C major**, BWV 772 [piano edition]
- **Little Prelude in C major**, BWV 933 [piano edition]
- **Little Prelude in D minor**, BWV 935 [piano edition]

Blow, John

- **Fugue** (transc. Boris Borgström, in *Early English Music for Accordion*, 2 BOR)

Harris, Eddie

Accordion Miniatures: Dance Forms MAY

- **Bourrée**
- **Pavana**
- **Antifona**

Pachelbel, Johann

- **Fugue** (transc. Joseph Macerollo MAY)

Scarlatti, Domenico

Sieben Sonaten [piano edition] (or arr. Mogens

Ellegard PRS [OP])

- **Sonata in A minor** (no. 1) L 93, K 149

LIST B

Candidates who choose a piano selection from this list will be expected to demonstrate an appreciation of style and musicality, as well as an awareness of correct pitch through proper and imaginative use of accordion registrations.

Bach, Johann Christian

- **Sonata in B flat major**, op. 5, no. 1 (transc. Joseph Macerollo MAY)

Clementi, Muzio

- **Sonatina in C major**, op. 36, no. 3 (arr. Bill Palmer and Bill Hughes, in *Selections for Free Bass Accordion*, 1 DEF)
→ 1st movement

Galuppi, Baldassarre

Hallo Galuppi!: 6 pezzi facili (arr. Patrizia Angeloni BEB; CNG)

- **Allegro** (no. 3)
- **Allegro** (no. 5)
- **Allegro e spiritoso** (no. 6)

Kuhlau, Friedrich

- **Sonatina in G major**, op. 88, no. 2 [piano edition]
→ 1st movement
- **Sonatina in A minor**, op. 88, no. 3 [piano edition]
→ 1st movement
- **Sonatina in F major**, op. 88, no. 4 [piano edition]
→ 2nd movement

Mozart, Wolfgang Amadeus

- **Viennese Sonatina in C major**, K 439b, no. 1 [piano edition]
→ 3rd movement
- **Viennese Sonatina in F major**, K 439b, no. 5 [piano edition]
→ 1st movement

LIST C

Choose either a Free Bass [FB] or a Stradella Bass [SB] selection from this list.

Traditional

- [SB] **Ay, Ay, Ay** (arr. Dixie Dean MAY; SIE)

Anzaghi, Luigi Oreste, and Lelio Lunazzi

- [SB] **Claudine** (valzer musette) BEB; CNG

Balestrieri, Donald

Four Pieces GRA; CNG

- [SB] **Valse**

Criscio, Helene

Accordion Varieties SAN

- [SB] **España alegre** (*paso doble*)

Granados, Enrique

Danzas españolas (arr. Donald Balestrieri GRA)

- [FB] **Arabesca**

Jacobi, Wolfgang

Acht Vortagstücke für Akkordeon mit Melodiebaßmanual

PRS; LOU

- [FB] **Waltz**

Kunz, Alfred

- [FB] **Portrait of a Young Girl** MAY; KUN

Noth, Hugo

Sechs Momente OET [OP]

- [FB] **three of: Aufstehen, Waschen, Schule, Spiel, Abend, Ein Tag wie jeder andere?**

Schubert, Franz

- [FB/SB] **Rosamunde** (arr. Bill Palmer and Bill Hughes, in *Selections for Free Bass Accordion*, 2 DEF)

Surdin, Morris

Serious, 1: I–VIII B&H [OP]; ACC

- [FB] **no. 1** (*Liberamente e dolce*)
- [FB] **no. 2** (*Agitato*)
- [FB] **no. 5** (*Moderato*)

Wuensch, Gerhard

- [FB] **Sonata da camera** B&H [OP]; ACC
→ Gavotte and Musette

TECHNICAL REQUIREMENTS

Studies/Etudes

Candidates must be prepared to play *two* studies/etudes from the following list. Each bulleted item (●) represents one selection for examination purposes.

Avril, Edwin

Ten Studies in Contemporary Style, 1 MAY; ACC

- **Study no. 4**
- **Study no. 5**

Lundquist, Torbjörn

Nine Two-Part Inventions DEF; LOU

- **Invention no. 2 or Invention no. 5**

Wilson, James

Fourteen Rhythmic Studies, op. 36, 1 MAY; ACC

- **Study no. 4**
- **Study no. 5**

Intervals

Candidates may choose to:

(a) sing or hum any of the following intervals after the examiner has played the first note *once*,

OR

(b) identify any of the following intervals after the examiner has played the interval *once* in broken form.

– above a given note: major and minor 2nds, 3rds, and 6ths, perfect 4th, 5th, and octave

– below a given note: major and minor 3rds, 6ths, major 7th, perfect 4th, 5th, and octave

Chords

Candidates will be asked to identify any of the following chords after the examiner has played the chord *once* in solid form, close position:

– major and minor triads in root position

– dominant 7th chords in root position

Playback

Candidates will be asked to play back a melody of approximately nine notes, either on the accordion or on the piano. The melody will be based on a complete major scale from tonic to tonic, mediant to mediant, or from dominant to dominant. The examiner will name the key, play the tonic chord *once*, and play the melody *twice*.

– beginning notes: tonic, mediant, dominant, or upper tonic

– keys: C, G, D, F, or B flat major



SIGHT READING

Playing

Candidates will be asked to play a short composition equal in difficulty to repertoire of a Grade 4 level.

Clapping

Candidates will be asked to clap or tap the rhythm of a short melody in $\frac{2}{4}$ or $\frac{6}{8}$ time. A steady pace and rhythmic accentuation are expected.



Grade 8

Candidates for the Grade 8 examination must play a Free Bass accordion.

Grade 8 Requirements	Marks
Repertoire <i>one</i> selection from List A <i>one</i> selection from List B <i>one</i> selection from List C <i>one</i> selection from List D (The figures in parentheses indicate marks awarded for memory as a portion of the total mark for each selection.)	68 18 (2) 18 (2) 16 (2) 16 (2)
Technical Requirements There are no studies/etudes for the Grade 8 examination. Technical Tests <ul style="list-style-type: none"> – scales – chromatic scale – triads bellows shake – four-note chords – dominant 7th chords – diminished 7th chords – arpeggios – dominant 7th arpeggios 	12
Ear Tests Intervals Chords Cadences Playback	10 3 2 2 3
Sight Reading Playing Clapping	10 7 3
Total possible marks (pass = 60)	100
Theory Co-requisites Advanced Rudiments Introductory Harmony (recommended)	

REPERTOIRE

Please see “Examination Repertoire” on p. 15 and “Substitutions” on p. 17 for important information regarding this section of the examination.

Candidates must be prepared to play *four* selections from memory: one List A, one from List B, one from List C, and one from List D.

- List A contains transcriptions of works composed during the Baroque period and original accordion works written in the Baroque style.
- List B contains transcriptions of sonatas and sonatinas.
- List C contains concert pieces for solo accordion.
- List D contains multi-movement works for solo accordion.

Each bulleted item (•) represents one selection for examination purposes.

LIST A

Bach, Johann Sebastian

- **Little Prelude in E minor**, BWV 928 [piano edition]
 - **Little Prelude in D major**, BWV 936 [piano edition]
 - **Little Prelude in E major**, BWV 937 [piano edition]
 - **Little Prelude in E minor**, BWV 938 [piano edition]
- Fifteen Two-Part Inventions* [piano edition]
- **Invention no. 2 in C minor**, BWV 773
 - **Invention no. 3 in D major**, BWV 774
 - **Invention no. 4 in D minor**, BWV 775
 - **Invention no. 5 in E flat major**, BWV 776
 - **Invention no. 6 in E major**, BWV 777
 - **Invention no. 7 in E minor**, BWV 778
 - **Invention no. 8 in F major**, BWV 779

Bach, Johann Sebastian (continued)

- **Invention no. 9 in F minor**, BWV 780
- **Invention no. 10 in G major**, BWV 781
- **Invention no. 11 in G minor**, BWV 782
- **Invention no. 12 in A major**, BWV 783
- **Invention no. 13 in A minor**, BWV 784
- **Invention no. 14 in B flat major**, BWV 785
- **Invention no. 15 in B minor**, BWV 786

Harris, Eddie

Accordion Miniatures: Dance Forms MAY

- **Gigue**

Scarlatti, Domenico

Sieben Sonaten [piano edition] (or arr. Mogens Ellegard PRS [OP])

- **Sonata in B flat major** (no. 7), L 50, K 70
- **Sonata in C minor** (no. 2), L 352, K 11
- **Sonata in G minor** (no. 3), L 386, K 35

LIST B

Candidates who choose a piano selection from this list will be expected to demonstrate an appreciation of style and musicality, as well as an awareness of correct pitch through proper and imaginative use of accordion registrations.

Cimarosa, Domenico

- **Sonata no. 20 in A major** (arr. Elio Boschello, in *Raccolta di composizioni di celebri musicisti*, 2 BEB; CNG; FIS)

Clementi, Muzio

- **Sonatina in D major**, op. 37, no. 2 [piano edition] → 1st movement

Kuhlau, Friedrich

- **Sonatina in C major**, op. 55, no. 3 → 1st movement

Kuhlau, Friedrich (continued)

- **Sonatina in D major**, op. 55, no. 5 [piano edition] → 2nd movement
- **Sonatina in G major**, op. 88, no. 2 [piano edition] → 3rd movement

Mozart, Wolfgang Amadeus

- **Sonata in C major**, K 545 [piano edition] → 3rd movement: rondo
- **Viennese Sonatina in A major**, K 439b, no. 2 [piano edition] → 4th movement: rondo

LIST C

Choose either a Free Bass [FB] or a Stradella Bass [SB] selection from this list.

Damase, Jean Michel

- [FB] **Mazurka cassée** CHO; LOU

Deiro, Pietro

- [SB] **Cubanera** (rumba) DEF

Löchter, Jürgen

Cheerful Sketches PRS; LOU

- [FB] **Sparrows in the Cherry Tree** (no. 8)

Pando, Michelle

- [SB] **Giorno di festa** (valzer musette) BEB; CNG

Piazzolla, Astor

- [SB] **Adios Ninino** (tango) (transc. Adalberto Guzzini) BEB; CNG)

Surdin, Morris

Serious, 1: I–VIII B&H [OP]; ACC

- [FB] **no. 6** (*Lento*)
- [FB] **no. 8** (*Moderato*)

Wuensch, Gerhard

- [FB] **Sonata da camera** B&H [OP]; ACC
→ Gigue or Siciliano

LIST D

Abbott, Alain

Kammermusik TRE; LOU

- **Dreams**

Borgström, Boris

- **Theme and Variations** BOR

Dobler, Fritz

- **Mosaic** HOH; LOU
→ *Allegro pesante, Allegro giusto, Allegretto, Sostenuto, Allegro* [movements may be played in any order]

Hovhaness, Alan

- **Suite for Accordion**, op. 166 PET
→ *three* movements

Jacobi, Wolfgang

Acht Vortagstücke für Akkordeon mit Melodiebaßmanual
PRS; LOU

- [FB] **La Tarara**

Sauguet, Henri

- **Choral varié** CHO; LOU

Wuensch, Gerhard

- **Mini Suite no. 3** MAY
→ Country Dance and Tarantella

TECHNICAL REQUIREMENTS








Studies/Etudes

There are no studies/etudes for the Grade 8 examination.

Technical Tests

Please see “Technical Tests” on p. 20 for important information regarding this section of the examination.

Technical tests are to be played from memory, evenly, with good tone, logical fingering, and logical use of the bellows, ascending and descending. Metronome markings indicate *minimum* speeds. Use single reeds on both hands.

Scales	Keys	Played	Tempo	Note Values
Major	D, A, B, A ^b	HT	♩ = 88	
Harmonic and Melodic Minor	B, F [#] , F	2 octaves		
Chromatic	<i>starting on E</i>	HT 2 octaves	♩ = 69	
Triads Bellows Shake (root position and inversions)				
Major	D, A	HT 1 octave RH: solid LH: broken single notes	♩ = 84	
Four-note Chords (ending with V-I cadence)				
Major	A, B	HT broken	♩ = 80	
Minor	A, B	HS broken		
Dominant 7th Chords				
<i>of major keys</i>	D, A ^b	HT broken 1 octave	♩ = 80	
Diminished 7th Chords				
<i>of minor keys</i>	F [#] , F	HS broken 1 octave	♩ = 80	
Arpeggios (root position)				
Major	A, B	HS	♩ = 80	
Minor	A	HS		
Dominant 7th <i>of major key</i>	D	RH		

EAR TESTS

Intervals

Candidates may choose to:

(a) sing or hum any of the following intervals after the examiner has played the first note *once*,

OR

(b) identify any of the following intervals after the examiner has played the interval *once* in broken form.

– *above a given note*: major and minor 2nds, 3rds, and 6ths, minor 7th, perfect 4th, 5th, and octave

– *below a given note*: major 2nd, major and minor 3rds, minor 6th, major 7th, perfect 4th, 5th, and octave

Chords

Candidates will be asked to identify any of the following chords after the examiner has played the chord *once* in solid form, close position:

– major and minor triads in root position

– dominant 7th and diminished 7th chords in root position

Cadences

Candidates will be asked to identify, by name or symbols, any of the following cadences in major or minor keys. The examiner will play the tonic chord *once*, and then play a short phrase ending with a cadence *twice*.

– perfect (authentic, V–I)

– plagal (IV–I)



Playback

Candidates will be asked to play back a melody of approximately nine notes, either on the accordion or on the piano. The melody will be about an octave in range and will contain rhythmic figures that are slightly more difficult than those used for the rhythmic test for Grade 6. The examiner will name the key, play the tonic chord *once*, and play the melody *twice*.

– keys: C, G, D, F, or B^b major



SIGHT READING

Playing

Candidates will be asked to play a short composition equal in difficulty to repertoire of a Grade 5 level.

Clapping

Candidates will be asked to clap or tap the rhythm of a melody in $\frac{3}{4}$ or $\frac{6}{8}$ time. A steady pace and rhythmic accentuation are expected.



Grade 9

Candidates for the Grade 9 examination must play a Free Bass accordion.

Grade 9 Requirements	Marks
Repertoire <i>one</i> selection from List A <i>one</i> selection from List B <i>one</i> selection from List C <i>one</i> selection from List D (The figures in parentheses indicate marks awarded for memory as a portion of the total mark for each selection.)	68 18 (2) 18 (2) 16 (2) 16 (2)
Technical Requirements There are no studies/etudes for the Grade 9 examination. Technical Tests <ul style="list-style-type: none"> – scales – chromatic scales – triads bellows shake – four-note chords – dominant 7th chords – diminished 7th chords – arpeggios – dominant 7th arpeggios – diminished 7th arpeggios 	12
Ear Tests Intervals Chords Cadences Playback	10 3 2 2 3
Sight Reading Playing Clapping	10 7 3
Total possible marks (pass = 60)	100
Theory Co-requisites Advanced Rudiments Basic Harmony <i>or</i> Basic Keyboard Harmony History 1: An Overview	

REPERTOIRE

Please see “Examination Repertoire” on p. 15 and “Substitutions” on p. 17 for important information regarding this section of the examination.

Candidates must be prepared to play *four* selections from memory: one from List A, one from List B, one from List C, and one from List D.

- List A contains transcriptions of works composed during the Baroque period and original accordion works written in the Baroque style.
- List B contains sonatas and sonatinas.
- List C contains concert pieces for solo accordion.
- List D contains multi-movement works for solo accordion.

Each bulleted item (•) represents one selection for examination purposes.

LIST A

Bach, Johann Sebastian

- **Fugue in C major**, BWV 952 [piano edition]
- Sinfonias (Three-part Inventions)* [piano edition]
- **Sinfonia no. 1 in C major**, BWV 787
- **Sinfonia no. 2 in C minor**, BWV 788
- **Sinfonia no. 3 in D major**, BWV 789
- **Sinfonia no. 4 in D minor**, BWV 790
- **Sinfonia no. 5 in E flat major**, BWV 791
- **Sinfonia no. 6 in E major**, BWV 792
- **Sinfonia no. 7 in E minor**, BWV 793
- **Sinfonia no. 8 in F major**, BWV 794
- **Sinfonia no. 9 in F minor**, BWV 795
- **Sinfonia no. 10 in G major**, BWV 796
- **Sinfonia no. 11 in G minor**, BWV 797
- **Sinfonia no. 12 in A major**, BWV 798
- **Sinfonia no. 13 in A minor**, BWV 799
- **Sinfonia no. 14 in B flat major**, BWV 800
- **Sinfonia no. 15 in B minor**, BWV 801

Daquin, Louis-Claude

- **Le coucou** [piano edition] (or transc. Donald Balestrieri GRA)

Lundquist, Torbjörn

Nine Two-part Inventions DEF; LOU

- [FB] **Invention no. 7**
- [FB] **Invention no. 8**

Scarlatti, Domenico

Sieben Sonaten [piano edition] (or arr. Mogens Ellegard PRS [OP])

- **Sonata in C major** (no. 4) L 2, K 384
- **Sonata in D major** (no. 5) L 57, K 288

Soler, Antonio

- **Sonata in D major**, op. 84 (arr. Joan Cochran Sommers DEF)

LIST B

Candidates will be expected to demonstrate an appreciation of style and musicality, as well as an awareness of correct pitch through proper and imaginative use of accordion registrations.

Clementi, Muzio

- **Sonatina in B flat major**, op. 38, no. 2 [piano edition]

Haydn, Franz Joseph

- **Sonata in E minor**, Hob. XVI: 34 [piano edition] → 1st movement
- **Sonata in D major**, Hob. XVI: 37 [piano edition] → 2nd and 3rd movements

Kuhlau, Friedrich

- **Sonatina in G major**, op. 20, no. 2 [piano edition] → 3rd movement

Mozart, Wolfgang Amadeus

- **Sonata in C major**, K 545 [piano edition] → 1st movement

LIST C

Choose either a Free Bass [FB] or a Stradella Bass [SB] selection from this list.

Dobler, Fritz

- [FB] **Mosaic** HOH; LOU
→ *Allegro giocoso I, Fluente, Alla gigue, Allegretto* (MM 88) [movements may be played in any order]

Fancelli, Luciano

- [SB] **Pupazzetti** (valzer swing) BEB; CNG

Gart, John

- [SB] **Scherzo** BEB; CNG

Jacobi, Wolfgang

- [FB] **Divertissement pour accordéon** HOH; LOU
→ *Intermède*

Laburda, Jiri

- [FB] **Prélude** LOU

Oppenheimer, Jehuda

- [FB/SB] **Ciaccona** BEB; CNG

Surdin, Morris

Serious, 2: IX–XVI ACC

- [FB] **any one**

Tojan, Vaclav

- [FB/SB] **The Destroyed Cathedral** (*Die zertrümmerte Kathedrale*) KAR

Wuensch, Gerhard

Shades of Ivory MAY

- [FB] **Viennese Waltz** (complete version)

Zubitsky, Vladimir

- [FB] **Madrigal** KAR

LIST D

Abbott, Alain

- **Suite enfantine no. 1** SEM; LOU

Daverne, Gary

- **Sonatina in C major** DEF

Grothe, Anders

- **Norwegian Miniature Suite** DEF
→ no. 1 *and* no. 2 OR no. 2 *and* no. 3

Lundquist, Torbjörn

- **Plasticity** FRL; LOU
- **Sonatina piccola** HOH; LOU

Matys, Jiri

- **Prélude et variations** SEM; LOU

Naimuschin, Juri

- **Concert Variations on a Ukrainian Folk Theme** KAR

Semionov, Viatcheslav

- **Bulgarische Suite** KAR

Solotarjow (Zolotariev), Wladislav

- **Suite for Children (Suite pour enfants) no. 1** DEF; KAR
→ *four* movements
- **Suite for Children (Suite pour enfants) no. 2** DEF; KAR
→ *three* movements
- **Suite for Children (Suite pour enfants) no. 3** DEF; KAR
→ *three* movements
- **Suite for Children (Suite pour enfants) no. 4** DEF; KAR
→ *three* movements
- **Suite for Children (Suite pour enfants) no. 5** DEF; KAR
→ *three* movements
- **Suite for Children (Suite pour enfants) no. 6** DEF; KAR
→ *three* movements

Surkow, Anatoli

- **Variations on a Russian Theme** KAR

TECHNICAL REQUIREMENTS

Studies/Etudes

There are no studies/etudes for the Grade 9 examination.

Technical Tests

Please see “Technical Tests” on p. 20 for important information regarding this section of the examination.

Technical tests are to be played from memory, evenly, with good tone, logical fingering, and logical use of the bellows, ascending and descending. Metronome markings indicate *minimum* speeds. Use single reeds on both hands.

Scales	Keys	Played	Tempo	Note Values
Major	E, F#, F, B \flat , D \flat	HT	♩ = 96	
Harmonic and Melodic Minor	C#, D, B \flat	2 octaves		
Chromatic	starting on B, B \flat	HT 2 octaves	♩ = 84	
Triads Bellows Shake (root position and inversions)				
Major	E, B \flat	HT 1 octave RH: solid LH: broken single notes	♩ = 84	
Four-note Chords (ending with I-IV-V-I chord progression)				
Major	E, E \flat	1 octave	solid: ♩ = 88 broken: ♩ = 96	solid:
Minor	E, E \flat	solid: HS broken: HT		broken:
Dominant 7th Chords				
of major keys	E, E \flat	HS broken 1 octave	♩ = 96	
Diminished 7th Chords				
of minor keys	C#, D	HS broken 1 octave	♩ = 96	
Arpeggios (root position)				
Major	E, B \flat , E \flat	HS 2 octaves	♩ = 92	
Minor	E, B \flat			
Dominant 7th of major keys	E, E \flat			
Diminished 7th of minor keys	C#, D			

EAR TESTS

Intervals

Candidates may choose to:

(a) sing or hum any of the following intervals after the examiner has played the first note *once*,

OR

(b) identify any of the following intervals after the examiner has played the interval *once* in broken form.

– *above a given note*: any interval within the octave

– *below a given note*: any interval within the octave except a diminished 5th (augmented 4th)

Chords

Candidates will be asked to identify any of the following chords after the examiner has played the chord *once* in solid form, close position:

– major and minor triads in root position and first inversion. Candidates must identify the quality of the triad (major or minor) and name the inversion.

– dominant 7th and diminished 7th chords in root position

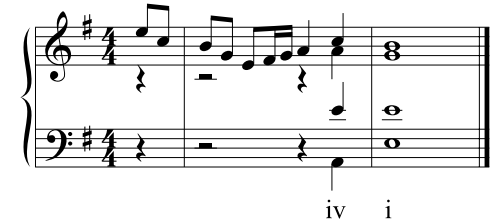
Cadences

Candidates will be asked to identify, by name or by symbols, any of the following cadences in major or minor keys. The examiner will play the tonic chord *once*, and then play a short phrase ending with a cadence *twice*.

– perfect (authentic, V–I)

– plagal (IV–I)

– imperfect (I–V)



Playback

Candidates will be asked to play back the *upper* part of a two-part phrase in any major key, either on the accordion or on the piano. The examiner will name the key, play the tonic chord *once*, and play the phrase *twice*.



SIGHT READING

Playing

Candidates will be asked to play a composition approximately equal in difficulty to repertoire of a Grade 6 level.

Clapping

Candidates will be asked to clap or tap the rhythm of a melody in $\frac{2}{4}$ or $\frac{3}{4}$ time. A steady pace and rhythmic accentuation are expected.



Grade 10

Please see “Classification of Marks” on p. 8, “Co-Requisites and Prerequisites” on p. 11, “ARCT Examinations” on p. 12, and “Supplemental Examinations” on p. 12 for important details regarding Grade 10 standing for an ARCT examination application.

Candidates for the Grade 10 examination must play a Free Bass accordion.

Grade 10 Requirements	Marks
Repertoire <i>one</i> selection from List A <i>one</i> selection from List B <i>one</i> selection from List C <i>one</i> selection from List D (The figures in parentheses indicate marks awarded for memory as a portion of the total mark for each selection.)	68 (47.5) 18 (2) 18 (2) 16 (2) 16 (2)
Technical Requirements There are no studies/etudes for the Grade 10 examination. Technical Tests Major keys: all keys Minor keys: all keys – scales – chromatic scales – triads bellows shake – four-note chords – dominant 7th chords – diminished 7th chords – arpeggios – dominant 7th arpeggios – diminished 7th arpeggios	12 (8.5)
Ear Tests Intervals Chords Cadences Playback	10 (7) 2 2 3 3
Sight Reading Playing Clapping	10 (7) 7 3
Total possible marks (pass = 60)	100
Theory Co-requisites Advanced Rudiments Intermediate Harmony <i>or</i> Intermediate Keyboard Harmony History 1: An Overview History 2: Middle Ages to Classical	

Grade 10 candidates who wish to pursue an ARCT in Performance or a Teacher’s ARCT must achieve either an overall mark of 75 or a minimum of 70 percent in each section of the Grade 10 examination. Figures in bold parentheses next to the total mark allotted for each section indicate the minimum number of marks required to receive 70 percent.

REPERTOIRE

Please see “Examination Repertoire” on p. 15 and “Substitutions” on p. 17 for important information regarding this section of the examination.

Candidates must be prepared to play *four* selections from memory: one from List A, one from List B, one from List C, and one from List D.

- List A contains transcriptions of works composed during the Baroque period and original accordion works written in the Baroque style.
- List B contains sonatas.
- List C contains concert pieces for solo accordion.
- List D contains multi-movement works for solo accordion.

Each bulleted item (•) represents one selection for examination purposes.

LIST A

Bach, Johann Sebastian

- **French Suite no. 3 in B minor**, BWV 814
[piano edition]
→ Allemande *and* Gigue
- **French Suite no. 5 in G major**, BWV 816
[piano edition]
→ Allemande *and* Gigue
- **French Suite no. 6 in E major**, BWV 817
[piano edition]
→ Allemande *and* Gigue
- **Prelude and Fugue in A minor**, BWV 895
[piano edition]
Well-Tempered Clavier, 1 [piano edition]
- **Prelude and Fugue no. 5 in D major**, BWV 850
- **Prelude and Fugue no. 6 in D minor**, BWV 851
- **Prelude and Fugue no. 10 in E minor**, BWV 855
- **Prelude and Fugue no. 11 in F major**, BWV 856
- **Prelude and Fugue no. 13 in F sharp major**,
BWV 858
- **Prelude and Fugue no. 14 in F sharp minor**,
BWV 859
- **Prelude and Fugue no. 16 in F minor**, BWV 861
- **Prelude and Fugue no. 17 in A flat major**,
BWV 862

Bach, Johann Sebastian (continued)

- **Prelude and Fugue no. 18 in G sharp minor**,
BWV 863
- **Prelude and Fugue no. 21 in B flat major**,
BWV 866
- **Prelude and Fugue no. 23 in B major**, BWV 868
Well-Tempered Clavier, 2 [piano edition]
- **Prelude and Fugue no. 1 in C major**, BWV 870
- **Prelude and Fugue no. 2 in C minor**, BWV 872
- **Prelude and Fugue no. 3 in C sharp major**,
BWV 872
- **Prelude and Fugue no. 6 in D minor**, BWV 875
- **Prelude and Fugue no. 7 in E flat major**,
BWV 876
- **Prelude and Fugue no. 9 in E major**, BWV 878
- **Prelude and Fugue no. 10 in E minor**, BWV 879
- **Prelude and Fugue no. 12 in F minor**, BWV 881
- **Prelude and Fugue no. 15 in G major**, BWV 884
- **Prelude and Fugue no. 19 in A major**, BWV 888
- **Prelude and Fugue no. 20 in A minor**, BWV 889
- **Prelude and Fugue no. 24 in B major**, BWV 893

Seiber, Matyas

- **Prelude and Fugue in A minor** DEF; HOH; LOU

LIST B

Candidates who choose a piano selection from this list will be expected to demonstrate an appreciation of style and musicality, as well as an awareness of correct pitch through proper and imaginative use of accordion registrations.

Handel, George Frideric

Clavier Suite no. 5 [piano edition] (or arr. Donald Balestrieri GRA)

- **Air and Variations** (Harmonius Blacksmith)

Haydn, Franz Joseph

- **Sonata in D major**, Hob. XVI: 37 [piano edition]
→ 1st movement

Mozart, Wolfgang Amadeus

- **Sonata in E flat major**, K 282 [piano edition]
→ 1st and 2nd movements OR 2nd and 3rd movements
- **Sonata in C major**, K 309 [piano edition]
→ 1st movement
- **Sonata in F major**, K 332 [piano edition]
→ 1st movement

Schobert, Johann

- **Sonata no. 4** (transc. Joseph Macerollo MAY)
→ 2nd movement

LIST C

Choose either a Free Bass [FB] or a Stradella bass [SB] selection from this list.

Albeniz, Isaac

- [FB] **Asturias** (arr. Friedrich Lips KAR; DEF)
- [FB] **Córdoba**, op. 232, no. 4 (arr. Friedrich Lips KAR)

Brehme, Hans

- [SB] **Autumn Elegie and Capriccio** HOH; LOU

Fancelli, Luciano

3 Impressioni BER; CNG

- [FB/SB] **Acquarelli cubani**

Fugazza, Felice

- [SB] **Mosaico espagnol** BER; CNG

Londonov, Torbjorn

- [FB] **Scherzo-Toccata** KAR; DEF

Lundquist, Torbjörn

Botany Play MAY [play all of the following five movements]

- **Thistle**
- **Weeping Willow**
- **Quick-grass**
- **Blackthorn**
- **Sycamore**

Prokofiev, Sergei

- [FB] **Nawaschdenja** (arr. Viatcheslav Semionov KAR)

Rousselle, Adèle

- [FB] **Le tombeau de Ravel** ROU

Schurbin (Zhurbin), Alexander

- [FB] **Toccata** KAR; DEF

Tamulionis, Jonas

- [FB] **Arabeske-Tokkatina** KAR

Tcherepnin, Alexander

- [SB] **Invention** DEF

Wang, Yu Ping

- [FB/SB] **Spring at the Cold Mountain** KAR

LIST D

Bartow, Nevett

- **Three Characteristic Dances**, op. 14 DEF; HOH; LOU

Bentzon, Niels Viggo

- **In the Zoo**, op. 164 HOH; LOU

Dubois, Pierre Max

- **Berceuse Turquoise and Scherzo Indigo**, op. 164 CHO; LOU

Fodi, John

- **Directives** CMC

Gürsching, Albrecht

Nine Pieces for Free Bass DEF; LOU

- **Without Words** (Sans Paroles)

Kayser, Johann

Arabesques DAN

- **any four**

Kunz, Hans

- **Toccatà** PRS; LOU

Mergel, Tony

- **Toccatà à la rondo** MER

Nagayen (Nagajew), Alexander P.

- **Kindersuite (Children's Suite) no. 1** KAR
- **Kindersuite (Children's Suite) no. 2** KAR; DEF

Naimuschin, Juri

- **Concert Fantasia on a Russian Folk Theme** KAR
- **Schuga** (Musical Poem) KAR

Schmykow, Alexander

- **Jazz-Rock Partita Nr. 2** KAR

Semionov, Viatcheslav

- **Caprice no. 1** KAR

Surdin, Morris

Serious, 2: IX–XVI B&H [OP]; ACC

- [FB] **three of nos. 9–16**

Wuensch, Gerhard

- **Mini-Suite no. 4** MAY

TECHNICAL REQUIREMENTS

Studies/Etudes

There are no studies/etudes for the Grade 10 examination.

Technical Tests

Please see “Technical Tests” on p. 20 for important information regarding this section of the examination.

Technical tests are to be played from memory, evenly, with good tone, logical fingering, and logical use of the bellows, ascending and descending. Metronome markings indicate *minimum* speeds. Use single reeds on both hands.

Scales	Keys	Played	Tempo	Note Values
Major	all keys	HT	♩ = 96	
Harmonic and Melodic Minor	all keys	2 octaves		
Chromatic	starting on E, F#	HT 2 octaves	♩ = 84	
Triads Bellows Shake (root position and inversions)				
Major	A, A ^b	HT 2 octaves	♩ = 96	
Minor	A, G	RH: solid LH: broken single notes		
Four-note Chords (ending with I-IV-I⁶-V⁷-I chord progression)				
Major	G, A, B ^b , A ^b	HT 1 octave	solid: ♩ = 88	
Minor	G, A, A ^b		broken: ♩ = 96	
Dominant 7th Chords				
<i>of major keys</i>	G, E, B ^b , A ^b	1 octave solid: HS broken: HT	solid: ♩ = 88 broken: ♩ = 96	
Diminished 7th Chords				
<i>of minor keys</i>	F#, D, F, B ^b	1 octave solid: HS broken: HT	solid: ♩ = 88 broken: ♩ = 96	
Arpeggios (root position)				
Major	G, A, B ^b	HT	♩ = 88	
Minor	G, A, B ^b	2 octaves		
Dominant 7th <i>of major keys</i>	G, A, B ^b			
Diminished 7th <i>of minor keys</i>	D, F, B ^b			

EAR TESTS

Intervals

Candidates may choose to:

(a) sing or hum any of the following intervals after the examiner has played the first note *once*,

OR

(b) identify any of the following intervals after the examiner has played the interval *once* in broken form.

- above a given note: any interval within the octave
- below a given note: any interval within the octave

Chords

Candidates will be asked to identify any of the following four-note chords after the examiner has played the chord *once* in solid form, close position:

- major and minor four-note chords in root position, first inversion, and second inversion. Candidates must identify the quality of the chord (major or minor) and name the inversion.
- dominant 7th and diminished 7th chords in root position

Cadences

Candidates will be asked to identify, by name or by symbols, any of the following cadences when played in a simple phrase. The examiner will play the tonic chord *once* and then play the phrase *twice*. The phrase may be in a major or minor key and contain up to three cadences.

- perfect (authentic, V–I)
- plagal (IV–I)
- imperfect (I–V)
- deceptive (V–VI)

V⁷ vi V⁷ I

Playback

Candidates will be asked to play back the *lower* part of a two-part phrase in any major key, either on the accordion or on the piano. The examiner will name the key, play the tonic chord *once*, and play the phrase *twice*.

SIGHT READING

Playing

Candidates will be asked to play a composition approximately equal in difficulty to repertoire of a Grade 8 level.

Clapping

Candidates will be asked to clap or tap the rhythm of a melody in $\frac{2}{4}$ or $\frac{3}{4}$ time. A steady pace and rhythmic accentuation is expected.

ARCT in Performance

ARCT in Performance Requirements	Marks
Repertoire	100
<i>one</i> selection from List A	25
<i>one</i> selection from List B	25
<i>two</i> selections from List C	50 (25 + 25)
Total possible marks (pass = 70)	100
Theory Prerequisites	
Advanced Rudiments	
Intermediate Harmony <i>or</i> Intermediate Keyboard Harmony	
History 1: An Overview	
History 2: Middle Ages to Classical	
Theory Co-requisites	
Advanced Harmony <i>or</i> Advanced Keyboard Harmony	
Counterpoint	
Analysis	
History 3: 19th Century to Present	

THE ARCT EXAMINATION

Please see “Classification of Marks” on p. 8, “Co-Requisites and Prerequisites” on p. 11, “ARCT Examinations” on p. 12, and “Supplemental Examinations” on p. 12 for important details regarding the ARCT examination. Two years of examination preparation following Grade 10 is recommended for the ARCT in Performance examination.

The ARCT Diploma is the culmination of the RCM Examinations examination system and is evaluated as a concert performance. Excellence in every aspect of performance is expected. Candidates should perform with confidence, communicating the essence of the music and demonstrating keyboard command, and demonstrate a detailed understanding of the stylistic and structural elements of each repertoire selection. Candidates must achieve an Honors standing (70 percent) in order to be awarded an ARCT Diploma.

Memorization is compulsory. A mark of zero will be given for any selection played from the score. Consultation of the score is not permitted.

CRITERIA FOR PASS AND FAILURE

A continuous, convincing performance is a fundamental requirement for a passing mark in the ARCT in Performance examination. A failing mark may be awarded for one or more of the following reasons:

- lack of stylistic awareness
- repeated interruptions in continuity
- substantial omissions
- textual inaccuracies
- complete breakdown of performance

MARKING CRITERIA

First Class Honors with Distinction: 90–100

Only truly exceptional candidates achieve this category. Candidates must demonstrate complete technical command and perform with a confident, masterful style. These candidates clearly demonstrate an authentic personal performance spark.

First Class Honors: 85–89

Candidates present a truly engaging and intelligent performance, displaying technical polish and finesse, definite and apt characterization, and a sense of spontaneity.

First Class Honors: 80–84

Candidates are technically solid and demonstrate sensitivity, intelligence, and talent. They are well prepared and able to execute the examination requirements thoughtfully and confidently.

Honors: 70–79

Candidates exhibit thorough and careful preparation and demonstrate some interpretive skills. Repertoire is presented with overall command and accuracy. There is awareness and general security in technical elements.

REPERTOIRE

Please see “Examination Repertoire” on p. 15 and “Substitutions” on p. 17 for important information regarding this section of the examination.

Candidates for the ARCT in Performance examination must play a Free Bass accordion.

Candidates should prepare an examination program consisting of *four* selections: one from List A, one from List B, and two from List C.

- List A compositions by Johann Sebastian Bach.
- List B contains sonatas by Franz Joseph Haydn and Wolfgang Amadeus Mozart.
- List C contains concert pieces for solo accordion.

A maximum of 60 minutes is allowed for the performance. The examiner may stop the performance if it exceeds the allotted time. Each bulleted item (•) represents one selection for examination purposes.

LIST A

Bach, Johann Sebastian

- **English Suite no. 1 in A major**, BWV 806 [piano edition]
→ Prelude *and* Gigue
- **English Suite no. 2 in A minor**, BWV 807 [piano edition]
→ Prelude *and* Gigue
- **English Suite no. 3 in G minor**, BWV 808 [piano edition]
→ Prelude *and* Gigue
- **English Suite no. 4 in F major**, BWV 809 [piano edition]
→ Prelude *and* Gigue
- **English Suite no. 5 in E minor**, BWV 810 [piano edition]
→ Prelude *and* Gigue
- **English Suite no. 6 in D minor**, BWV 811 [piano edition]
→ Prelude *and* Gigue
- **Italian Concerto**, BWV 971 [piano edition]
→ 1st *and* 2nd movements *OR* 2nd *and* 3rd movements
- **Partita no. 1 in B flat major**, BWV 825 [piano edition]
→ *three* movements, excluding Minuet I

LIST A continued

Bach, Johann Sebastian (continued)

- **Partita no. 2 in C minor**, BWV 826 [piano edition]
→ *Sinfonia or three* other movements
- **Partita no. 3 in A minor**, BWV 827 [piano edition]
→ *Fantasia and Gigue*
- **Partita no. 4 in D major**, BWV 828 [piano edition]
→ *Overture and one* other movement
- **Tocatta in A major**, BWV 910 [piano edition]
- **Tocatta in D major**, BWV 912 [piano edition]
- **Tocatta in E minor**, BWV 914 [piano edition]
- **Tocatta in G major**, BWV 916 [piano edition]
Well-Tempered Clavier, 1 [piano edition]
- **Prelude and Fugue no. 1 in C major**, BWV 846
- **Prelude and Fugue no. 3 in C sharp major**, BWV 848
- **Prelude and Fugue no. 4 in C sharp minor**, BWV 849
- **Prelude and Fugue no. 7 in E flat major**, BWV 852
- **Prelude and Fugue no. 8 in E flat/D sharp minor**, BWV 853
- **Prelude and Fugue no. 12 in F minor**, BWV 857
- **Prelude and Fugue no. 15 in G major**, BWV 860
- **Prelude and Fugue no. 19 in A major**, BWV 864
- **Prelude and Fugue no. 20 in A minor**, BWV 865
- **Prelude and Fugue no. 22 in B flat minor**, BWV 867
- **Prelude and Fugue no. 24 in B minor**, BWV 869
Well-Tempered Clavier, 2 [piano edition]
- **Prelude and Fugue no. 4 in C sharp minor**, BWV 873
- **Prelude and Fugue no. 5 in D major**, BWV 874
- **Prelude and Fugue no. 11 in F major**, BWV 880
- **Prelude and Fugue no. 13 in F sharp major**, BWV 882
- **Prelude and Fugue no. 14 in F sharp minor**, BWV 883
- **Prelude and Fugue no. 16 in G minor**, BWV 885
- **Prelude and Fugue no. 17 in A flat major**, BWV 886
- **Prelude and Fugue no. 18 in A flat minor**, BWV 887
- **Prelude and Fugue no. 21 in B flat major**, BWV 890
- **Prelude and Fugue no. 22 in B flat minor**, BWV 891
- **Prelude and Fugue no. 23 in B major**, BWV 892

LIST B

Haydn, Franz Joseph

- **Sonata in C minor**, Hob. XVI: 20 [piano edition]
→ 1st and 2nd movements OR 2nd and 3rd movements
- **Sonata in A flat major**, Hob. XVI: 46 [piano edition]
→ 1st and 2nd movements OR 2nd and 3rd movements
- **Sonata in E flat major**, Hob. XVI: 49 [piano edition]
→ 1st and 2nd movements OR 2nd and 3rd movements
- **Sonata in C major** (“English”), Hob. XVI: 50 [piano edition]
→ 1st and 2nd movements OR 2nd and 3rd movements
- **Sonata in E flat major**, Hob. XVI: 52 [piano edition]
→ 1st and 2nd movements OR 2nd and 3rd movements

Mozart, Wolfgang Amadeus

- **Sonata in D major**, K 284 [piano edition]
→ 1st and 2nd movements OR 2nd and 3rd movements
- **Sonata in A minor**, K 310 [piano edition]
→ 1st and 2nd movements OR 2nd and 3rd movements
- **Sonata in D major**, K 311 [piano edition]
→ 1st and 2nd movements OR 2nd and 3rd movements
- **Sonata in A major**, K 331 [piano edition]
→ 1st and 2nd movements OR 2nd and 3rd movements
- **Sonata in B flat major**, K 333 [piano edition]
→ 1st and 2nd movements OR 2nd and 3rd movements
- **Sonata in C minor**, K 457 [piano edition]
→ 1st and 2nd movements OR 2nd and 3rd movements

LIST C

Choose two selections from this list; one of the two may be a Stradella Bass [SB] selection.

Abbott, Alain

- [FB] **Black and White Toccata** MAY
- [FB] **Slava's Suite** SAL; LOU

Brehme, Hans

- [FB/SB] **Paganiniana**, op. 52, no. 2 DEF

Buczynski, Walter

- [FB] **Sonata Belsize** CMC
- [FB] **Theme and Variations** CMC

Creston, Paul

- [SB] **Prelude and Dance** DEF

Dolin, Samuel

- [FB] **Sonata** MAY

Feld, Jindrich

- [FB] **Konzerstück für Akkordeon** PRS; DEF
- [FB] **Prelude and Fugue** PRS
- [FB] **Suite für Akkordeon** DEF

Foley, Daniel

- [FB] **Athabasca Suite** CMC

Foss, Lukas

- [FB] **Curriculum Vitae** PET

Fugazza, Felice

- [FB] **Introduction and Fugue** BEB; CNG
- [FB] **Sonatine** BEB; CNG; DEF

Gubaidulina, Sofia

- [FB] **De profundis** KAR
- [FB] **Sonata "Et Expecto"** KAR

Gürsching, Albrecht

- [FB] **Sonata** PER

Hildebrand, Mary

- [FB] **Six Short Pieces** CMC

Jacobi, Wolfgang

- [FB] **Divertissement pour accordéon** HOH; LOU
→ *two of*: Gigue et Cortège, Serenade, Scherzo, Rondeau
- [FB] **Ouverture française** PRS; LOU
- [FB] **Sarabande and Allegro** PRS; LOU

Jarvlepp, Jan

- [FB] **Sunrise** CMC

Kayser, Leif

- [FB] **Suite sacra** DAN

Kenins, Talivaldis

- [FB] **Three Fugues for Accordion** MAY

Khachaturian, Aram, arr. Friedrich Lips

- [FB] **Toccata** KAR

Kuehl, William

- [FB] **Sonata** GRA

Kusyakov, Anatoli

- [FB/SB] **Sonata no. 1** DEF; KAR
→ *three* movements
- [FB] **Winter Sketches** KAR

Lundquist, Torbjörn

- [FB] **Metamorphoses** DEF; LOU
- [FB] **Partita piccola** DEF; LOU

Martin, Sylvaine

- [FB] **Poupre** SEM

Nagayen (Nagajew), Alexander P.

- [FB/SB] **Sonata no. 1** KAR; DEF

Natoli, Joseph

- [FB] **Toccata no. 1** JAN

Norgaard, Per

- [FB] **Introduction and Toccata for Accordion** OUP

Olsen, Paul Rovsing

- [FB] **Without a Title**, op. 72 HSN

Pade, Steen

- [FB] **Aprilis** DAN
- [FB] **Cadenza** DAN
- [FB] **Excursion with Detours** DAN

Schaper, Heinz Christian

- [FB] **Die Kür** HOH; DEF; LOU

Schmidt, Ole

- [FB] **Toccata no. 1**, op. 24 DEF; LOU
- [FB/SB] **Toccata no. 2**, 1962, DAN; LOU

Semionov, Viatcheslav

- [FB] **Don Rhapsody no. 2** KAR; DEF

Solotarjow (Zolotariev), Wladislav

- [FB/SB] **Partita** KAR; DEF
- [FB] **Spanische Rhapsodie** KAR
- [FB/SB] **Sonata no. 2** KAR; DEF
→ *three* movements
- [FB/SB] **Sonata no. 3** KAR; DEF
→ *three* movements

LIST C continued

Sullivan, Timothy

- [FB] **Scherzo Brillante** CMC

Tammeauru, Peeter

- [FB] **Sonata** CMC

Tcherepnin, Alexander

- [SB] **Partita** DEF

Wilson, James

- [FB] **Donizetti Variations** PRS; LOU

Wuensch, Gerhard

- [FB] **Monologue** CMC

Zubitsky, Vladimir

- [FB/SB] **Suite no. 2** (“Karpatskaja”) (Carpathian Suite) KAR; DEF
→ *three* movements

Bulgarian Album KAR

- [FB] **four of:** *Merry Holzfaeller, Blue Mountains, Dance, Legend of the Patriot, Troisten Music, Beautiful Fir Tree, Flojara, Holiday*

Teacher's ARCT

Teacher's ARCT Requirements	Marks
Part 1: Practical Examination	55 (pass = 38.5)
Repertoire <i>one</i> three-part sinfonia by J.S. Bach <i>three</i> selections from the Repertoire Lists for Grades 9, 10, and ARCT in Performance: – <i>one</i> selection from List B – <i>one</i> selection from List C – <i>one</i> selection from List D	20 (pass = 14)
Technical Requirements There are no studies/etudes for the Teacher's ARCT examination. Technical Tests <ul style="list-style-type: none"> – scales – scales bellows shake – chromatic scales – whole-tone <i>or</i> broken-octave scales – broken four-note chords – dominant 7th chords – diminished 7th chords – arpeggios <i>or</i> solid four-note chords 	15 (pass = 10.5)
Ear Tests Meter Intervals Chords Playback	10 (pass = 7) 2 2 3 3
Sight Reading Playing Clapping	10 (pass = 7) 4 + 4 2
Part 2: Viva Voce Examination	45 (pass = 31.5)
A: Pedagogical Principles	15 (pass = 10.5)
B: Applied Pedagogy	30 (pass = 21)
Total possible marks	100 (pass = 70)
Part 3: Written Examination	100 (pass = 70)
Theory Prerequisites Advanced Rudiments Intermediate Harmony <i>or</i> Intermediate Keyboard Harmony History 1: An Overview History 2: Middle Ages to Classical	
Theory Co-requisites Advanced Harmony <i>or</i> Advanced Keyboard Harmony Counterpoint Analysis History 3: 19th Century to Present	

TEACHER'S ARCT

The Teacher's ARCT Diploma will be awarded only to candidates who are at least eighteen years old and is designed to strengthen the qualifications and teaching techniques of private studio teachers. Pedagogical ability and accomplishment are assessed through the Teacher's ARCT Diploma.

Please see "Classification of Marks" on p. 8, "Co-Requisites and Prerequisites" on p. 11, "ARCT Examinations" on p. 12, and "Supplemental Examinations" on p. 12 for important details regarding the ARCT examination. Two years of examination preparation following Grade 10 is recommended for the Teacher's ARCT examination.

PART 1: PRACTICAL EXAMINATION

REPERTOIRE

Please see "Examination Repertoire" on p. 15 for important information regarding this section of the examination. Memorization is encouraged but not compulsory. A high standard of performance is required.

Candidates must be prepared to perform *four* selections: *one* three-part sinfonia by J.S. Bach, and *three* selections from the repertoire lists for each of Grades 9 and 10 and the ARCT in Performance. The examination program should include selections representing List B, List C, and List D.

TECHNICAL REQUIREMENTS

Studies/Etudes











There are no studies/etudes for the Teacher's ARCT examination.

TECHNICAL REQUIREMENTS continued

Technical Tests

Please see “Technical Tests” on p. 20 for important information regarding this section of the examination.

Technical tests are to be played from memory, evenly, with good tone, logical fingering, and logical use of the bellows, ascending and descending. Metronome markings indicate *minimum* speeds. Use single reeds on both hands.

Scales	Keys	Played	Tempo	Note Values
Major	all keys	HT	♩ = 120	
Harmonic and Melodic Minor	all keys	2 octaves		
Major: Bellows Shake	G, E, F, B ^b	HT 1 octave	♩ = 88	
Chromatic	<i>starting on G</i>	HT 2 octaves	♩ = 120	
Choose Whole-tone Scales or Broken-octave Scales:				
Whole-tone	<i>starting on C, F</i>	HT 2 octaves	♩ = 120	
Broken-octave: Major	C, E ^b	HT 1 octave	♩ = 112	
Broken Four-note Chords (ending with I-vi-ii⁶₅-I⁶₄-V⁷-I chord progression)				
Major	A, B, C [#] , B ^b	HT broken 1 octave	♩ = 120	
Minor	B, F, E ^b			
Dominant 7th Chords				
<i>of major keys</i>	A, F, G ^b	HT broken 1 octave	♩ = 116	
Diminished 7th Chords				
<i>of minor keys</i>	E, F	HT broken 1 octave	♩ = 116	
Choose Arpeggios or Solid Four-note Chords:				
Arpeggios (root position)				
Major	E, B ^b , E ^b	HT 2 octaves	♩ = 116	
Minor	C, C [#]			
Solid Four-note Chords (ending with I-vi-ii⁶₅-I⁶₄-V⁷-I chord progression)				
Major	E, B ^b , E ^b	HT solid 1 octave	♩ = 116	
Minor	C, C [#]			

EAR TESTS

Meter

Candidates will be asked to identify the time signature of a four-measure passage. The examiner will play each passage *once*.

– time signatures: $\frac{2}{4}$ $\frac{3}{4}$ $\frac{6}{8}$ $\frac{9}{8}$

Intervals

Candidates may choose to:

(a) sing or hum the following intervals, after the examiner has played the first note *once*,

OR

(b) identify the following intervals after the examiner has played the interval *once* in broken form:

– *above a given note*: any interval within a major 9th

– *below a given note*: any interval within the octave

Chords

Candidates will be asked to identify, by chord symbols or names, the chords used in a four-measure phrase. The phrase will be in a major key, will begin with a tonic chord, and may include chords built on the first, second, fourth, fifth, and sixth degrees of the scale. The final cadence may contain a cadential six-four chord and/or a dominant 7th chord.

The examiner will play the tonic chord *once* and then play the phrase *twice* at a slow to moderate tempo. During the second playing, the candidate will name each chord after it is played.

I IV V⁷ vi ii I₄ V⁷ I

Playback

Candidates will be asked to play back a two-part phrase of approximately three measures. The phrase will be in a major key. The examiner will name the key, play the tonic triad *once*, and play the melody *twice*.

SIGHT READING

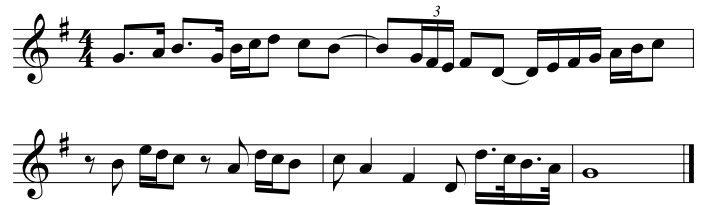
Playing

Candidates will be asked to play *two* passages at sight:

- One passage will be approximately equal in difficulty to repertoire of a Grade 8 level.
- One passage will be approximately equal in difficulty to repertoire of a Grade 6 level. Candidates are expected to demonstrate the musical features and characteristics of the music both in performance and orally.

Clapping

Candidates will be asked to clap or tap the rhythm of a melody. A steady pace and rhythmic accentuation are expected.



PART 2: VIVA VOCE EXAMINATION

A: Pedagogical Principles

This part of the examination will test the candidate's knowledge of the principles of accordion playing. Candidates should demonstrate an understanding of the fundamental methodologies used in accordion teaching including:

- the physical approach to the keyboards
- tone production, phrasing, and expression
- a practical acquaintance with aspects such as technical exercises, scales, and studies/etudes that are useful for the development of fluency, tone quality, and evenness of touch
- the mechanism of the accordion
- the use and functions of the bellows and registers

Candidates should also be prepared to discuss and to demonstrate their practical knowledge, including:

- beginner teaching methods and materials
- integration of ear training, sight reading, and theory into the learning experience
- performance practice and interpretation appropriate to specific composers and historical style periods, including a familiarity with repertoire suitable for teaching at junior, intermediate, and senior levels

B: Applied Pedagogy

Teaching Repertoire

Candidates should choose a group of nineteen repertoire selections from the *Accordion Syllabus, 2008 Edition*.

- three selections from each of Grades 3 through 7 (one from each list)
- four selections from Grade 8 (one from each list)

The works chosen from each grade should constitute a well-balanced group. A list of the candidate's teaching repertoire must be given to the examiner.

Candidates should be prepared to perform and to discuss appropriate teaching approaches that will assist students in the preparation of these selections, including the definition of pedagogical goals, details

of style and interpretation, structure of practice sessions, and resolution of challenges that may arise. Please note that these selections need not be memorized, but the candidate's performance should be at an Honors level.

Demonstration Lesson

The examiner will select and perform one work from the candidate's list of teaching repertoire. The candidate will be expected to detect errors in the examiner's performance (notation, time values, rhythm, phrasing, interpretation, etc.), demonstrate corrections, and suggest practice strategies to address the problems.

PART 3: WRITTEN EXAMINATION

Examination length: 3 hours

Passing mark: 70 percent

Candidates should be prepared to discuss the following topics:

- teaching materials (including repertoire, studies/ etudes, and technique-building exercises) in a variety of styles for students from beginner levels through Grade 8
- elementary psychological challenges, such as are met in present-day music education
- issues likely to arise during a lesson, such as rhythm, phrasing, bellowing, time and *rubato*, dynamics, sight reading, ear training, and accordion registrations

Candidates may be asked to add editorial markings to a short passage of accordion music, including fingering, phrasing, dynamics, expression marks, accordion registration, and realization of simple ornamentation. The title and tempo of the composition may not be given. Candidates may also be asked to write several short exercises designed to correct common technical problems encountered by accordion students.

For a reading list and reference material, please see “Resources” on p. 93.

Resources

The following texts are useful for reference, teaching, and examination preparation. No single text is necessarily complete for examination purposes.

GENERAL RESOURCES

Sight Reading and Ear Training

- Bennett, Elsie, and Hilda Capp. *Complete Series of Sight Reading and Ear Tests*. 10 vols. Mississauga, ON: The Frederick Harris Music Co., Limited, 1968–1970
- Berlin, Boris, and Andrew Markow. *Ear Training for Practical Examinations: Melody Playback/Singback*. 4 vols. (Levels 1–ARCT). Mississauga, ON: The Frederick Harris Music Co., Limited, 1986–1988.
- . *Ear Training for Practical Examinations: Rhythm Clapback/Singback*. 3 vols. (Levels 1–7). Mississauga, ON: The Frederick Harris Music Co., Limited, 1989–1991.
- . *Four Star Sight Reading and Ear Tests*. Ed. Scott McBride Smith. 11 vols. Rev. ed. (Introductory–Level 10). Mississauga, ON: The Frederick Harris Music Co., Limited, 2002.
- Berlin, Boris, and Warren Mould. *Basics of Ear Training*. (Levels 8–ARCT). Miami, FL: Warner Bros. Publications. First published Toronto, ON: Gordon V. Thompson Music, 1968.
- . *Rhythmic Tests for Sight Reading*. (Levels 8–ARCT). Miami, FL: Warner Bros. Publications. First published Toronto, ON: Gordon V. Thompson Music, 1969.
- Braaten, Brenda, and Crystal Wiksyk. *Sound Advice: Theory and Ear Training* (Levels 1–8) (online audio tracks at www.soundadvisedirect.com). Mississauga, ON: The Frederick Harris Music Co., Limited, 2005–2006.
- Finn, Cheryl and Eamonn Morris. *Perfection Ear: Ear Training Practice Sets*. 11 compact discs (Introductory–Level 10). Mississauga, ON: The Frederick Harris Music Co., Limited, 1997.
- Harris, Paul. *Improve your Sight-reading! A Workbook for Examinations*. London: Faber, 1994.
- Hindemith, Paul. *Elementary Training for Musicians*. 2nd ed. London: Schott, 1974.
- Schlosar, Carol. *Comprehensive Ear Training, Professional Series: Exercises Based on the Examination Requirements of The Royal Conservatory of Music and National Music Certificate Program*. 10 vols. (Levels 1–ARCT) (book with CD or MIDI). Mississauga, ON: The Frederick Harris Music Co., Limited. First published Sicamous, BC: Keystroke Publishing, 1993.
- . *Comprehensive Ear Training: Student Series*. 11 compact discs (Levels 1–ARCT). Mississauga, ON: The Frederick Harris Music Co., Limited. First published Sicamous, BC: Keystroke Publishing, 1998.

Official Examination Papers

- RCM Examinations Official Examination Papers*. 15 vols. Mississauga, ON: The Frederick Harris Music Co., Limited, published annually.
- Basic Rudiments [Preliminary Rudiments]
 - Intermediate Rudiments [Grade 1 Rudiments]
 - Advanced Rudiments [Grade 2 Rudiments]
 - Introductory Harmony
 - Basic Harmony [Grade 3 Harmony]
 - Basic Keyboard Harmony [Grade 3 Keyboard Harmony]
 - History 1: An Overview [Grade 3 History]
 - Intermediate Harmony [Grade 4 Harmony]
 - Intermediate Keyboard Harmony [Grade 4 Keyboard Harmony]
 - History 2: Middle Ages to Classical [Grade 4 History]
 - Counterpoint [Grade 4 Counterpoint]
 - Advanced Harmony [Grade 5 Harmony and Counterpoint]
 - Advanced Keyboard Harmony [Grade 5 Keyboard Harmony]
 - History 3: 19th Century to Present [Grade 5 History]
 - Analysis [Grade 5 Analysis]
- Individual ARCT Teacher's Written Examination papers are also available upon request.

GENERAL REFERENCE WORKS

- Burkholder, J. Peter, Donald J. Grout, and Claude V. Palisca. *A History of Western Music*. 7th ed. New York, NY: Norton, 2005.
- Donnington, Robert. *The Interpretation of Early Music*. Rev. ed. London: Faber, 1989.
- Kallmann, Helmut, Gilles Potvin, and Kenneth Winters, eds. *Encyclopedia of Music in Canada*. 2nd ed. Toronto, ON: University of Toronto Press, 1992 (available online at www.thecanadianencyclopedia.com).
- Kamien, Roger. *Music: An Appreciation*. 9th ed. New York, NY: McGraw-Hill, 2008.
- Latham, Alison, ed. *The Oxford Companion to Music*. Oxford: Oxford University Press, 2002.
- Machlis, Joseph and Kristine Forney. *The Enjoyment of Music*. 10th ed. New York, NY: Norton, 2007.
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Websites

Associations

American Accordionists' Association:
www.ameraccord.com

- non-profit organization for accordion enthusiasts

Accordion USA: www.accordionusa.com

- current and past accordion news, listings, and accordion associations in North America; hosted by Accordions Worldwide

Frosini Society: www.frosinisociety.org

- extensive website about international accordion music; includes videos, photos, notes, and a newsletter

Information

Accordions Worldwide: www.accordions.com

- extensive accordion site; includes news, interviews, history, and terminology

Accordion Yellow Pages and Accordions Worldwide:
www.accordion-yellowpages.com

- weekly news, yellow pages, general information, articles, competitions, music, and instruments for sale (new and used)

Center for the Study of Free-Reed Instruments:
web.gc.cuny.edu/freereed

- scholarly research material regarding free-reed instruments found throughout the world

Coupe Mondiale or Confédération Internationale des Accordéonistes: www.coupemondiale.org

- international accordion competition hosted by Confédération Internationale des Accordéonistes

Deutscher Harmonika Verband e.V.:
www.dhv-ev.de/mcms.php

- German organization providing information on accordion, accordion orchestras, and harmonicas; publishes Harmonika International

Encyclopedia of Music in Canada:
www.thecanadianencyclopedia.com

- articles on accordion players and accordion development in Canada

Free-Reed Review: www.ksanti.net/free-reed

- reviews of CDs, books, concerts, scores, and videos

Hans Palm's Accordion Page: www.accordionpage.com

- accordion site from Sweden; includes compositions, links, explanation of the differences between various accordion keyboards, and a chat page

Performers

Art Van Damme: www.artvandamme.com

- reviews and recordings of the American jazz accordionist Art Van Damme

Carmen Carrozza: www.carmencarrozza.com

- recordings, biography, and articles about the classical accordionist Carmen Carrozza

Ernst Borgström:

www.borgmusic.ca/family_history.html

- family history of Ernst Borgström, member of the internationally famous duo Gellin and Borgström

Friedrich Lips: www.accordion-cd.co.at

- biography, recordings, and articles about Russian concert artist Friedrich Lips

Guido Deiro: www.guidodeiro.com

- biography, pictures, and articles on Guido Deiro, the first major North American accordion vaudeville star

Joseph Macerollo: www.josephmacerollo.com

- articles and discography of Canadian concert artist and educator Joseph Macerollo

About Us

THE ROYAL CONSERVATORY OF MUSIC

The Royal Conservatory of Music is a world-class institution recognized for high standards in teaching, performance, examining, publishing, and research. It comprises six divisions:

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RCM Examinations and the National Music Certificate Program set the standard for excellence in music education. These divisions of The Royal Conservatory of Music reach more than a quarter of a million candidates annually by providing:

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Examiners are highly trained, professional musicians and theorists from across North America. All examiners complete an Examiner Apprenticeship Program before being admitted to the College of Examiners. Professional development and training continues throughout each examiner's career to ensure consistent examination standards throughout North America. Read about our College of Examiners, including examiner biographies, at www.rcmexaminations.org or www.nationalmusiccertificate.org.

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- Isabel Bayrakdarian
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- Bruce Cockburn
- Naida Cole
- David Foster
- Glenn Gould
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- Norman Jewison
- Lois Marshall
- Oscar Peterson
- Richard Raymond
- Paul Shaffer
- Mitchell Sharp
- the St. Lawrence String Quartet
- Teresa Stratas
- Jon Vickers

EXCELLENCE SINCE 1886

- 1886** The Toronto Conservatory of Music is founded.
- 1887** The Conservatory has its official opening in a two-storey space above a music store. In addition to weekly lessons, courses include acoustics and piano tuning.
- 1896** Affiliation with the University of Toronto enables preparation for university degree examinations.
- 1898** Local examination centers are established outside of Toronto.
- 1906** The Toronto Conservatory Orchestra is founded; two years later, this group becomes the first Toronto Symphony Orchestra.
- 1907** Approximately 1500 students across Canada take Toronto Conservatory examinations—more than half from outside of Toronto.
- 1916** The first piano repertoire book based on the Conservatory curriculum is published by The Frederick Harris Music Co., Limited and distributed throughout Canada.
- 1928** Composer Boris Berlin begins teaching at the Conservatory; he remains on the faculty until his death in 2001.
- 1935** A ten-level examination system is established.
- 1946** Pianist Glenn Gould receives an ARCT. In the same year, the Conservatory Opera School is established; several years later it plays a major role in the formation of the Canadian Opera Company.
- 1947** In recognition of its status as one of the Commonwealth's greatest music schools, the Conservatory receives a Royal Charter from King George VI, allowing it to be called The Royal Conservatory of Music.
- 1991** The Conservatory re-establishes independence from the University of Toronto. Plans for restoration and expansion of its Toronto facilities begin.
- 2002** The Conservatory launches its *Building National Dreams Campaign* to expand its Toronto facilities and build a state-of-the-art center for performance and learning.
- 2003** RCM Examinations expands into the United States of America.
- 2008** The Conservatory's TELUS Centre for Performance and Learning opens.

Frequently Asked Questions

PRACTICAL EXAMINATIONS

What is a practical examination?

A practical examination is the test of repertoire, studies/etudes, technique, ear training, and sight reading for instruments, voice, or speech arts and drama.

Why are out-of-print selections included in the *Syllabus*?

Many teachers have out-of-print music in their personal libraries. A number of out-of-print selections have been retained in the *Syllabus* both as a courtesy to these teachers, and because the pieces are excellent repertoire choices.

How can I obtain permission to photocopy an out-of-print selection that I find in a library or receive from a teacher?

Contact the publisher to request permission to make an authorized photocopy. Contact information for most publishers can be found online or obtained from a music retailer. Some music retailers can obtain authorized photocopies through a special online service.

Can I photocopy a page of music to facilitate a page turn?

You may photocopy a single page once you have obtained permission from the publisher. With this notice, The Frederick Harris Music Co., Limited

grants permission to festival, recital, and examination participants to photocopy single pages from their publications to facilitate a page turn.

How do I choose the best edition for a piece?

The best editions have minimal editorial markings. These editions, often called Urtext, are available from most music retailers. If you are unsure about the best edition, ask your music retailer for suggestions.

Should candidates follow repeat signs? *Da capo* markings?

Candidates should observe *da capo* markings at an examination performance. Repeat signs should usually be ignored.

Why are teachers and parents not allowed in the room during practical examinations?

Practical examinations provide a unique opportunity for candidates to perform in a highly focused, one-on-one environment, without distraction.

What do I do if I have an emergency situation on the day of my examination and I need to cancel?

Contact your Examination Center Representative listed on your Examination Schedule by phone *as soon as possible*.

THEORY CO-REQUISITES

What is a theory co-requisite?

A theory co-requisite is an examination that must be completed before or within five years of the practical examination if the candidate wishes to receive a certificate for the practical examination. Candidates are encouraged to begin theory studies as early as possible.

Do I have to take theory examinations if I don't need a practical examination certificate?

You may take a practical examination without fulfilling theory requirements. If you later decide that you would like to receive a certificate, you have five

years from the date of the practical examination to fulfill the theory requirements.

Where can I find sample theory examination papers?

Official Examination Papers are published annually by The Frederick Harris Music Co., Limited to aid with examination preparation. Each book includes three examinations from the previous December, May, and August examination sessions plus an additional examination created for extra practice. Editions for three academic years are available at any given time and may be purchased from your local music retailer.

Practical Examination Day Checklist for Candidates

Before you Leave Home

- _____ Plan to arrive 15 minutes early.
- _____ Complete your Examination Program Form.
- _____ Bring original copies of all the music being performed in the examination.
- _____ Mark the pieces being performed with a paper clip or a “sticky note.”

Points to Remember

- Bags and coats must be left in the waiting room.
- There are no warm-up rooms for accordion candidates.
- Parents, other family members, friends, and teachers must wait in the designated waiting area.
- Standing and listening outside the examination room door is prohibited.
- Recording devices are strictly prohibited in the examination room.
- Photocopied music is prohibited (unless authorized by the publisher).
- The performance of repertoire may be interrupted by the examiner. An interrupted performance does *not* indicate a poor performance.

What to Expect from a Practical Examination

- A friendly, yet professional atmosphere
- The undivided attention of an examiner
- An objective assessment of your performance of repertoire, studies/etudes, technique, ear tests, and sight reading
- The examiner’s written evaluation online within six weeks of the examination

After the Examination

Access your practical examination marks and examiner comments through the “Examination Results” link on the RCM Examinations website (www.rcmexaminations.org) approximately 4–6 weeks after the examination.