

ROYAL IRISH ACADEMY OF MUSIC

Ceol-Acadamh Ríoga na hÉireann

36 Westland Row, Dublin 2

Tel: +353-1-6764412 Fax: +353-1-6622798

E-mail: info@riam.ie

Website: www.riam.ie

Syllabus of String, Chamber Music & Orchestra Examinations

for Local Centres & Schools

2009-2011

**THIS IS A COMPLETELY REVISED THREE-YEAR SYLLABUS
FOR STRING INSTRUMENTS**

**TEACHERS AND CANDIDATES ARE ADVISED TO CHECK
ALL RELEVANT SECTIONS CAREFULLY**

Note: Where pieces are listed in the Syllabus, the publishers are given mainly as an aid to locating material, and are merely suggestions; other authoritative editions of the music will be equally acceptable.

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INTRODUCTION

This current Syllabus of Strings, Chamber Music & Orchestra Examinations presents a wide selection of repertoire and studies for each instrument and ensemble. Teachers and candidates should find the choice of pieces both musically stimulating and aesthetically pleasing, while at the same time maintaining pedagogic standards.

Alterations have been made to the Scale programme of a number of instruments. It is imperative that teachers carefully study the requirements for all grades so that students enter examinations fully prepared.

The Recital Certificate Programme, which is open to all disciplines contained in this syllabus, is proving increasingly popular with candidates and teachers. However, care must be taken in choosing a suitable programme which will serve the candidate best on the day. For information on the Recital Certificate Programme please see page 14.

While preparing the programme for examination students are encouraged to explore the life and times of their chosen composers and listen to other music written around the same time. The Internet, Libraries and Encyclopaedias are valuable sources of information. Find out when and where the composer lived, what events influenced his/her life, what other composers were alive and what style of music was popular at that time. Many classical music sites on the Internet offer the opportunity to listen to an amazing number of performances of almost every piece of music ever written. Listen to famous artists performing, explore different styles and interpretations and discover what you like and enjoy.

Teachers and candidates should make themselves familiar with the Examination Regulations and Information booklet, which is published separately each year.

AURAL REQUIREMENTS AND THEORETICAL QUESTIONS REVISED FOR ALL PRACTICAL SUBJECTS

AURAL TESTS

Candidates will be asked to perform the following tests:

Preliminary Grade

Aural Observation:

A piece will be played twice by the examiner. Comment whether the second playing was louder/softer or faster/slower.

Memory:

- (a) Clap or tap from memory the rhythm of a short 2-bar melody in 2/4 or 3/4 time played three times. The melody will begin on the first beat of the bar and the pulse will be given.
- (b) Sing from memory a short melodic phrase within the first three notes of the major scale (d r m) played three times. The pulse, tonic chord and starting note will be given before the first playing.

Reading:

Clap a 3-bar rhythm in 3/4 or 4/4 time.

Note values ♩, ♪ + ○

Primary Grade

Aural Observation:

Comment on the tempo (fast/slow or changing) and dynamic (loud/soft or changing) of the piece played once by the examiner.

Memory:

- (a) Clap or tap from memory the rhythm of a short 2-bar melody in 3/4, 4/4 or 6/8 time played three times. The melody will begin on the first beat of the bar and the pulse will be given.
- (b) Sing from memory a short melodic phrase, within the range of a third in major keys (d r m) played three times. The pulse, tonic chord and starting note will be given before the first playing.

Reading:

Clap a 4-bar rhythm in 3/4 or 4/4 time. Note values ♩, ♪, ♪. + ○

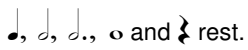


Grade I*Aural Observation:*

Comment on the tempo, dynamic and articulation (legato/staccato) of the piece played once by the examiner. Italian terms **may** be used, but are not obligatory.

Memory:

- (a) Clap or tap from memory on two further hearings the rhythm of a short phrase taken from the treble part of the aural observation piece.
- (b) Sing from memory a short melodic phrase, within the range of a fifth in major keys (d r m f s) played three times. The pulse, tonic chord and starting note will be given before the first playing. The melody will begin on the tonic.

Reading:

- (a) Clap a 4-bar rhythm in 3/4 or 4/4 time; note values  and .
- (b) Sing at sight a 2-bar melody in 3/4 or 4/4 time. Key C major. Note values 
Pitch d r m, moving by step only.

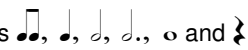

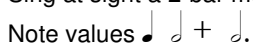
Grade II*Aural Observation:*

- (a) Comment on tempo, dynamic and articulation of the piece played once by the examiner.
- (b) Clap the pulse while the examiner plays the piece a second time.

Memory:

- (a) Clap or tap from memory on *one* further hearing the rhythm of a short phrase taken from the treble part of the aural observation piece.
- (b) Sing from memory a short melodic phrase, within the range of a fifth, in major or minor keys played three times. The pulse, tonic chord and starting note will be given before the first playing. The melody will begin on the tonic.

Reading:

- (a) Clap a 4-bar rhythm in 3/4 or 4/4 time: note values  and .
- (b) Sing at sight a 2-bar melody in 3/4 or 4/4 time
Note values 
Pitch d r m - s involving leaps of a third, d - m, m - s ascending and descending
Keys C, F and G majors




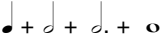
Grade III*Aural Observation:*

- (a) Comment on the dynamics and articulation of the piece played by the examiner.
- (b) Clap the pulse while the examiner plays the piece a second time.
- (c) State the time (3/4 or 4/4 time) after second hearing.

Memory:

- (a) Clap or tap from memory on *one* further hearing the rhythm of a phrase taken from the treble part of the aural observation piece.
- (b) Sing from memory a short melodic phrase, within the range of a fifth, in major and minor keys played three times. The pulse, tonic chord and starting note will be given before the first playing. The melody **may or may not** begin on the tonic.

Reading:

- (a) Clap a 4-bar rhythm in 3/4, 4/4 or 6/8 time. Note/rest values as in preceding grade as well as  /  /  in 6/8 time.
- (b) Sing at sight a 4-bar melody in 3/4 or 4/4 time
Note values 
Pitch d r m - s with leaps, d - m, m - s ascending and descending
Keys C, G, D and F majors





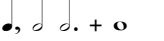
Grade IV*Aural Observation:*

- (a) Comment on the dynamics and articulation of the piece played once by the examiner (**Italian terms to be used**).
- (b) Clap the pulse while the examiner plays the piece a second time.
- (c) State the time (3/4 or 4/4 time) after second hearing.

Memory:

- (a) Clap or tap from memory on *one* further hearing the rhythm of a phrase taken from the treble or bass part of the aural observation piece.
- (b) Sing from memory a short melodic phrase which may be in a major or minor key played three times. The pulse, tonic chord and starting note will be given before the first playing. The melody may or may not begin on the tonic.

Reading:

- (a) Clap a 4-bar rhythm in 3/4, 4/4 or 6/8 time. Note/rest values as in preceding grade plus  and  in 3/4 and 4/4,  and  in 6/8 time.
- (b) Sing at sight a 4-bar melody in 3/4 or 4/4 time
Note values 
Pitch d r m - s l with leaps, d - m, d - s, m - s ascending and descending.
Keys C, G, D, and F majors











Grade V*Aural Observation:*

- (a) Comment on the dynamics and articulation of the piece played by the examiner (**Italian terms to be used**).
- (b) After another hearing (i) state the time (3/4, 4/4 or 6/8); (ii) state whether the key is major or minor.

Memory:

- (a) Clap or tap from memory on *one* further hearing the rhythm of a phrase taken from the treble or bass part of the aural observation piece.
- (b) Sing from memory a short melodic phrase which may be in a major or minor key played three times. The pulse, tonic chord and starting note will be given before the first playing. The melody may or may not begin on the tonic.

Reading:

- (a) Clap a 4-bar rhythm in 3/4, 4/4 or 6/8 time. Note/rest values as in preceding grade plus  /  in 3/4 and 4/4 time and  /  /  in 6/8 time.
- (b) Sing at sight a 4-bar melody in 3/4 or 4/4 time
 Note values , , ,  
 Pitch d r m - s l with leaps as in preceding grade, plus l, - d ascending and descending.
 Keys C, G, D and F majors - melodies will begin and end on Doh.

THEORY REQUIREMENTS

For grades Preliminary to V candidates presenting a certificate or result sheet verifying that they have passed the written Theory & Harmony paper for the same grade as, or higher than, their practical examination will be exempt from the Theory Tests and will be awarded the full five marks for this section.

Preliminary Grade

Candidates will be asked to name all notation/expression marks and simple time signatures in relation to the pieces performed.

Primary Grade

Candidates will be expected to name the following in relation to the pieces performed: major key signatures, simple time signatures, notation and expression marks.

Grade I

Candidates will be expected to name the following in relation to the pieces performed: major key signatures, simple time signatures, notation and expression marks, and to explain any notation or expression mark.

Grade II

As for Grade I. In addition candidates will be required to explain all simple time signatures in relation to the pieces performed. Sharps and flats of major and minor key signatures to be named in correct order.

Grade III

As for Grade II. In addition the candidate will be required to explain all simple and compound time signatures in relation to the music performed.

Grade IV

As for Grade III. In addition candidates should be able to name the relative major or minor of the keys of the pieces performed.

Grade V

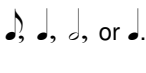
As for Grade IV.

COMBINED AURAL/THEORETICAL TESTS

For Grade VI to Senior Certificate candidates presenting a certificate or result sheet verifying that they have passed the written Theory & Harmony paper for the same grade as, or higher than, their practical examination will be exempt from the combined Aural/Theoretical Tests and will be awarded the full fifteen marks for this section.

Grade VI*Aural/Visual Observation:*

A short piece will be played twice by the examiner, a copy of which will be given to the candidate. The candidate to answer questions as follows:

- (a) (after first playing)
- i Name the tonic key of the piece. Keys: C, G, D, F major. A, E, D minor. Name the relative major/minor of the tonic.
 - ii Describe the time signature. Any signature using  beats.
 - iii Give technical names for specified notes (tonic, supertonic, etc)
- (b) (after first or second playing)
- i Point out places of melodic interest
 - ii From a list of suggested textures, choose the most appropriate to the piece (eg chordal, two-part, etc).
- (c) (after second playing)
- Point out the position of obvious cadence points.

Memory:

- (a) Clap or tap from memory the rhythm of the **upper** line of a short two-part phrase using treble and bass clefs. The pulse will be given before the first playing. The test will be played three times.
- (b) Sing from memory a short melodic phrase. The pulse, tonic chord and starting note will be given before the first playing. The test will be played three times.

Reading:

Sing at sight a 4-bar melody in 3/4 or 4/4 time

Note values: ♪ to ♩ including ♪. ♪

Pitch: Full major scale extended to a fourth below the tonic (s, l, t, d r m f s l t d')

Leaps between any notes of the tonic chord

Keys: Major keys up to 2 sharps and 2 flats

Melodies will begin on a note of the tonic chord and be within an octave range. An up beat may be included.

eg

*Intervals:*

- (a) Sing any of the following melodic intervals as requested. The pitch of 'doh' will be given: d - r, d - m, d - f, d - s, d - l, d - t, d - d'
- (b) Respond to any of the following harmonic intervals from the same tonic. Major second and third, Perfect fourth and fifth by (i) singing both notes and (ii) describing the interval.

Grade VII*Aural/Visual Observation:*

A short piece will be played by the examiner, a copy of which will be given to the candidate. The candidate to answer questions as follows:



- (a) (after first playing)
- i Name the tonic key of the piece. Keys: Majors and minors to two sharps and two flats.
 - ii Name the relative major/minor.
 - iii Name the dominant key.
- (b) (after first or second playing)
- i Point out melodic repetition and sequence.
 - ii Point out sections which are musically contrasting.
- (c) (after second playing)
- i Point out the position of a perfect or imperfect cadence.
 - ii Point out where the music modulates to the dominant or relative of the tonic.

Memory:

- (a) Clap or tap from memory the rhythm of the **lower** line of a short two-part phrase using treble and bass clefs. The pulse will be given before the first playing. The test will be played three times.
- (b) Sing from memory the **upper** line of a short two-part phrase (using treble and bass clefs). The tonic chord and starting note will be sounded before each playing and the pulse will be given. The test will be played three times.

Reading:

Sing at sight a 4-bar melody in 3/4 or 4/4 time.

Note values:  to 

Pitch: Full minor scale m f si l t d r m f si l' (si always preceded and followed by l). Leaps between adjacent notes of the minor tonic chord m - l - d - m - l'

Keys: A, E, D minor

Melodies will begin on the tonic (la) and be within an octave range. An upbeat may be included.

eg

*Intervals:*

- (a) Sing any of the following melodic intervals as requested. The pitch of 'la' will be given: l - d (minor third) and l - f (minor sixth).
- (b) Respond to any major and perfect interval from the same tonic by (i) singing both notes and (ii) describing the interval.

Grade VIII*Aural/Visual Observation:*

A short piece will be played by the examiner, a copy of which will be given to the candidate. The candidate to answer questions as follows:



- (a) (after first playing)
- i Name the tonic key of the piece. Keys: Majors to three sharps and three flats and minors to two sharps and two flats.
 - ii Name the relative of the tonic, the dominant and the sub-dominant keys.
- (b) (after first or second playing)
- i Identify whether the piece falls into two or three natural divisions.
 - ii Comment on similarities or differences between these divisions.
- (c) (after second playing)
- i Name the type of cadence at a specified bar (ie perfect, imperfect, plagal and interrupted).
 - ii Identify modulation as being to the dominant or relative of the tonic in specified bars.

Memory:

Sing from memory the **lower** line of a short two-part phrase using treble clef only. The tonic chord and starting note will be sounded before each playing and the pulse will be given. The test will be played three times.

Reading:

Sing at sight a 4-bar melody in 3/4, 4/4 or 6/8 time.

Note values:  to 

Pitch: Full major and melodic minor scales. Leaps in major keys to any notes of the tonic chord. Leaps in minor keys between any notes of the tonic chord.

Keys: C, G, D, A, F, B flat majors. A, E and D minors.
Melodies will begin on a note of the tonic chord and be within an octave range. An upbeat may be included.

eg

*Intervals and Triads:*

- (a) Respond to any of the following: any major or perfect interval, minor third, minor sixth by (i) singing both notes and (ii) describing the interval.
- (b) Respond to major/minor triads in root position, first inversion and second inversion by:
- i singing the notes.
 - ii describing the type and position of the triad.

Senior Certificate*Aural/Visual Observation:*

A short piece will be played by the examiner, a copy of which will be given to the candidate. The candidate to answer questions as follows:


- (a) i Comment on tonality ie name the tonic key and main modulations.
Keys: Majors to three sharps and three flats and minors to three sharps and three flats.
Or (Option chosen by examiner)
- ii Identify and describe main cadential points.
- (b) After a second playing
Comment on Texture or Structure (technical labels not necessary) or Style/Period (option chosen by the examiner).

Memory:

- (a) Sing from memory the lower line of a short two-part phrase using treble staff only. The tonic chord and starting note will be sounded before each playing and the pulse will be given. The test will be played three times.

Reading:

- (a) Sing at sight a 4-bar melody in 3/4, 4/4 or 6/8 time.

Note values:  to \circ

Pitch: Full major and melodic minor scales. Leaps in major keys to any note of the tonic and dominant chords. Leaps in minor keys to any note of the tonic chord.

Keys: Majors to three sharps and three flats, A, E, D, B minors.

Melodies can begin on any note and will be within an octave range. An upbeat may be included.

eg 

Technical Knowledge:

Candidates will be expected to explain or answer simple questions on the mechanism of their instrument.

RECITAL CERTIFICATE PROGRAMME

The Bronze, Silver and Gold Medal examinations give an opportunity to students to study and perform pieces of their own choice. They are examined on performance only and are not assessed on aural tests, sight-reading, theory, scales, etc.

Candidates may choose any programme that will display their imagination, technical abilities and individual strengths.

The Recital Certificate Programme is open to all disciplines contained within the current syllabus. Successful candidates will be awarded a medal and a certificate.

The candidate's programme should be varied and should include:

- two or more pieces in the Bronze Medal
- three or more pieces in the Silver and Gold Medals

The composers can be from the same era or different eras. The pieces should preferably be contrasting in tempi, keys and mood. Pieces may be of differing demands so long as the musical execution is of the standard required of the particular examination.

Good quality arrangements of music from films or of popular or light music may be used as part of the programme. Simplified editions of classical pieces should be avoided as students should be encouraged to study the original versions.

When choosing a programme the candidate should maintain the standard as set out for each Medal examination:

- (a) Bronze Medal the programme should equate to RIAM Grades II to III
- (b) Silver Medal the programme should equate to RIAM Grades V to VI
- (c) Gold Medal the programme should equate to RIAM Grade VIII or higher

If, for musical reasons, the candidate chooses a piece or two easier than the suggested grades then the programme should be balanced with pieces which are more difficult than the suggested grade. Candidates will be expected to meet, to the best of their abilities, the technical and musical demands of all pieces performed.

The time limit for each exam should be observed:

- (a) Bronze Medal programme should last between 5 and 10 minutes
- (b) Silver Medal programme should last between 12 and 15 minutes
- (c) Gold Medal programme should last between 20 and 25 minutes

Candidates will be penalised for performing a programme which is shorter than the minimum permitted length, and they could be asked to discontinue a performance should they be exceeding the maximum permitted time.

The duration of the submitted programme will be marked under the section entitled *Overall Impression & Choice of Programme*.

Candidates are required to present a performance list and original music must be provided for the examiner.

The Recital Programme will be marked as follows:

(a)	Technical Ability	30%
(b)	Interpretation	40%
(c)	Overall Impression & Choice of Programme	30%
	Pass Mark	70%

VIOLIN

No marks will be awarded for incorrect music presented at examination. Candidates using photocopies of music will be disqualified.

For Theoretical Questions and Aural Requirements see pages 4 to 13.

PRELIMINARY GRADE

Scales & Arpeggios: One octave: D, A major. Starting on open strings, separate bows, steady crotchets as in example below.



Three pieces: Candidates must prepare three pieces chosen from the following list, one of which may be a study.

NB: The editions cited here are only suggestions; other authoritative editions may be used by candidates if so desired.

Pieces marked with an asterisk are published in Violin Albums by the RIAM

- | | |
|-------------------------|---|
| B Barber | French folk song <i>Solos for young violinists (Summy-Birchard)</i> |
| Nelson | Over the Moon <i>Piece by piece 1 (no 8) (Boosey & Hawkes) *</i> |
| Wohlfahrt | Polka <i>Piece by piece 1 (no 9) (Boosey & Hawkes) *</i> |
| arr Nelson | |
| Trad, arr Nelson | Moravian Carol <i>Essential string method book 2 (Boosey & Hawkes)</i> |
| Trad, arr Nelson | French folk song <i>Essential string method book 2 (Boosey & Hawkes)</i> |
| S Nelson | Magic Polka <i>Essential string method book 2 (Boosey & Hawkes)</i> |
| S Nelson | Marching scale <i>Essential string method book 2 (Boosey & Hawkes)</i> |
| de Keyser | The bells of St Basil's <i>Violin playtime 1 (Faber Music) *</i> |
| E Huws Jones | Boogie no 11 <i>The really easy violin book (Faber Music) *</i> |
| M Cohen | Beasties <i>Superpieces 1 (Faber Music)</i> |
| M Cohen | Caterpillar Butterfly <i>Superpieces 1 (Faber Music)</i> |
| M Cohen | Butterfly Flutterby <i>Superpieces 1 (Faber Music)</i> |
| M Rose | March no 2 <i>Fiddler's ten (Novello/Music Sales) *</i> |
| de Keyser | Select one either no 4 or no 6 or no 7 * <i>Violin playtime studies (Faber Music)</i> |

Sight-reading: To name and play on the violin any note in the scales of D and A major, compass one octave.

PRIMARY GRADE

Scales & Arpeggios: One octave: G, D, A major. Separate bows, steady crotchets, as in the example below.



Three pieces: Candidates must prepare three pieces chosen from the following list, one of which may be a study.

NB: The editions cited here are only suggestions; other authoritative editions may be used by candidates if so desired.

Pieces marked with an asterisk are published in Violin Albums by the RIAM

- | | |
|--------------------------|---|
| B Barber | English Folk Song <i>Solos for young violinists vol 1 (Summy-Birchard)</i> |
| B Barber | Bohemian Folk Song <i>Solos for young violinists vol 1 (Summy-Birchard)</i> |
| S Nelson | The First Waltz no 14 <i>Piece by piece 1 (Boosey & Hawkes) *</i> |
| S Nelson | Octopiece no 16 <i>Piece by piece 1 (Boosey & Hawkes) *</i> |
| German | Song of the Huntsman <i>Violin playtime book 2 (no 5) (Faber Music)*</i> |
| Szelényi | Playsong 24 <i>easy little concert pieces book 1 (Editio Musica Budapest)</i> |
| Huws Jones | Ink-spot 10 <i>o'clock rock (Faber Music)</i> |
| Huws Jones | G-force 10 <i>o'clock rock (Faber Music)</i> |
| Murray & Tate | The Marionettes <i>Tunes for my violin (Boosey & Hawkes)</i> |
| Murray & Tate | Country dance <i>Tunes for my violin (Boosey & Hawkes)</i> |
| S Nelson | Dance the night away <i>Essential string method book 2 (Boosey & Hawkes)</i> |
| S Nelson | Marmaduke Mackenzie <i>Essential string method book 2 (Boosey & Hawkes)</i> |
| S Nelson | Shortin' bread <i>Essential string method book 2 (Boosey & Hawkes)</i> |
| de Keyser | Birdsong <i>Violin playtime studies (no 5) (Faber Music) *</i> |
| de Keyser | Puppet on two strings <i>Violin playtime studies (no 8) (Faber Music)*</i> |
| A Carse | Section 3 - (choose one only) no 7 * or no 9 or no 11 <i>Preliminary exercises (Stainer & Bell)</i> |

Sight-reading: To play a four-bar phrase within the compass of the above prescribed scales (ie G, D and A major).

GRADE I

Scales & Arpeggios: One octave: D, C, F major; D, A melodic or harmonic minor.
Rhythm and bowing as in example below.



Two octaves: G major. Rhythm and bowing of scale as in example below; arpeggio as for **Grade II** (page 20).



Three pieces: Candidates must prepare three pieces: one from each List A, B and C.

NB: The editions cited here are only suggestions; other authoritative editions may be used by candidates if so desired.

Pieces marked with an asterisk are published in Violin Albums by the RIAM

LIST A

- | | |
|---------------------------------|---|
| Haydn | Andante no 6 <i>Young violinist's repertoire book 1 (Faber Music)*</i> |
| Bach | Minuet in D <i>Superpieces 2 (Faber Music)</i> |
| Haydn | Serenade <i>What else can I play? Grade 1 (IMP)</i> |
| G Jacob | A Bedtime Song <i>First violin book 1 (Associated Board)</i> |
| P C Buck | Romance <i>Second violin book 1 (Associated Board)</i> |
| Traditional | The Mountains of Mourne <i>What else can I play? Grade 1 (IMP)</i> |
| Rogers & Hammerstein | Edelweiss <i>What else can I play? Grade 1 (IMP)</i> |
| M Ball | Strawberry Jam <i>Strawberry jam (CMC)*</i> |
| Szelényi | Once upon a time 24 <i>Easy little concert pieces book 1 (Editio Musica Budapest)</i> |
| Szelényi | Hungarian style (incl dal Segno) 24 <i>easy little concert pieces book 1 (Editio Musica Budapest)</i> |

Bulgarian	Elenka <i>Gypsy jazz, easy level (Faber Music)</i>
arr Waterfield	
Murray & Tate	Minuet (No repeats) <i>Tunes for my violin (Boosey & Hawkes)</i>
S Nelson	Let's have a Holiday <i>Essential string method book 2 (Boosey & Hawkes)</i>
S Nelson	Echo Duet <i>Essential string method book 2 (Boosey & Hawkes)</i>
T O'Carolan	Peggy Morton <i>Essential string method book 3 (Boosey & Hawkes)</i>

LIST B

Beethoven	Eccosaise <i>Essential string method book 3 (Boosey & Hawkes)</i>
S Nelson	The Last Word <i>Essential string method book 3 (Boosey & Hawkes)</i>
Trad arr Nelson	I have a bonnet <i>Essential string method book 3 (Boosey & Hawkes)</i>
Grieg	Norwegian Dance no 2 <i>Superpieces 2 (Faber Music)</i>
S Foster	Oh Susanna <i>Superstart level 2 (Faber Music) *</i>
M Ball	Streetwise and Carol <i>Strawberry jam (CMC)</i>
S Nelson	Henry's Hornpipe no 2 <i>Piece by piece 2 (Boosey & Hawkes) *</i>
Brown Tobias & Steps	Don't sit under the apple tree <i>What else can I play? Grade 2 (IMC)</i>

LIST C

Choose one only:

A Carse	Section 4: no 2 or no 5 * or no 9 or no 10 <i>Preliminary exercises (Stainer & Bell)</i>
De Keyser	no 14 or no 16 * or no 18 or no 21 <i>Violin playtime studies (Faber Music)</i>

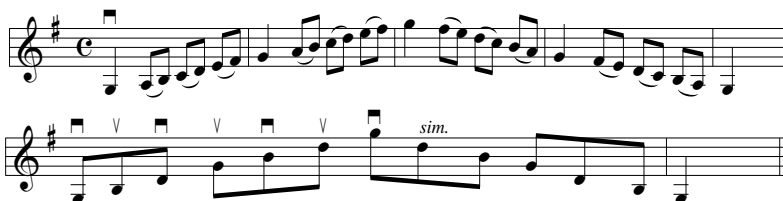
Sight-reading: A very simple passage not more than eight bars in length, 3/4 or 4/4 time. Major keys up to two sharps. Crotchets, quavers, minims, dotted minims and semibreves; crotchet rests.

GRADE II

Scales & Arpeggios: One octave: E major; G, D, A melodic or harmonic minors.
Rhythm and bowing as in example below.



Two octaves: G, A major. Rhythm and bowing as in example below.



Three pieces: Candidates must prepare three pieces: one from each List A, B and C.

NB: The editions cited here are only suggestions; other authoritative editions may be used by candidates if so desired. Pieces marked with an asterisk are published in Violin Albums by the RIAM

LIST A

Mozart	Lied no 4 <i>Young violinist's repertoire book 2 (Faber Music)*</i>
Mozart	Two Minuets (No repeats) <i>Essential string method book 3 (Boosey & Hawkes)</i>
Weber	Berceuse <i>Essential string method book 4 (Boosey & Hawkes)</i>
Murray & Tate	The Gypsy Fiddler <i>Tunes for my violin (Boosey & Hawkes)</i>
Murray & Tate	Song of the Roads <i>Tunes for my violin (Boosey & Hawkes)</i>
R Deane	Beaver Dance <i>Birds and beasts (Dedalus Press)*</i>
M Ball	Fiddler's Blues <i>Strawberry jam (CMC)</i>
S Nelson	The Busybody <i>Essential string method book 4 (Boosey & Hawkes)</i>
S Nelson	Dr Johnson's jig <i>Essential string method book 4 (Boosey & Hawkes)</i>
Mancini	Moon River <i>Take the stage (Boosey & Hawkes)</i>

LIST B

Szelényi	Chatterbox <i>24 easy little concert pieces book 1 (Editio Musica Budapest)</i>
Shostakovich	Leierkasten (Hurdy – Gurdy) <i>Albumstücke (Peters)</i>
M Rose	March <i>A sketchbook for violin (Associated Board) *</i>
R Rogers	My Favourite Things <i>What else can I play? Grade 3 (IMP) *</i>
H Burgoyne	Chicken Reel <i>Take the stage (Boosey & Hawkes)</i>
C P E Bach	March in D <i>Second violin. Book 1 (Associated Board)</i>
Handel	Gavotte from Suite no 14 <i>Piece by piece 2 (Boosey & Hawkes)</i>
Tchaikovsky	March from Nutcracker suite <i>Piece by piece 2 (Boosey & Hawkes)</i>
M Ball	Worksong <i>Strawberry Jam (CMC)</i>
Trad, arr	
Nelson	Three-key Rollalong <i>Piece by piece 2 (Boosey & Hawkes)</i>

LIST C

Choose one only:

De Keyser	no 17 or no 19 * or no 24 <i>Violin playtime studies (Faber Music)</i>
De Keyser	no 2 or no 4 or no 6 * <i>Violin study time (Faber Music)</i>
A Carse	Section 4: No 6 or No 7 <i>Preliminary exercises (Stainer & Bell)</i>

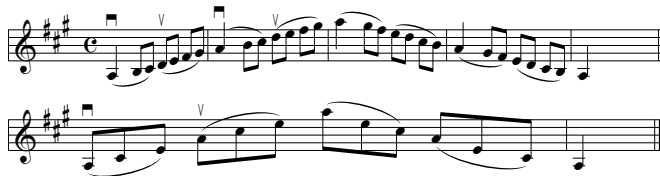
Sight-reading: A very simple passage in 2/4, 3/4 or 4/4 time. Major keys up to two sharps. Crotchets, quavers, minims, dotted minims, semibreves; crotchet and minim rests.

GRADE III

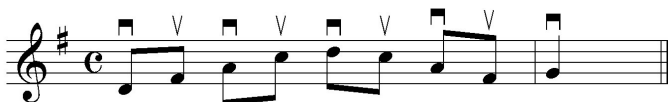
Scales & Arpeggios: One octave: E flat major; C, E minor harmonic or melodic. Rhythm and bowing as in example below.



Two octaves: A, B flat major; G, A minor harmonic or melodic. Rhythm and bowing as in example below.



One octave: Dominant seventh on D and A, separate bows, steady quavers, resolving on the tonic as in the example below.



Three pieces: Candidates must prepare three pieces: one from each List A, B and C.

NB: The editions cited here are only suggestions; other authoritative editions may be used by candidates if so desired.

Pieces marked with an asterisk are published in Violin Albums by the RIAM

LIST A

Tchaikovsky	Waltz from <i>The sleeping beauty Superpieces 2 (Faber Music)</i>
Mozart	Theme from Quintet for clarinet & strings <i>Superpieces 2 (Faber Music)</i>
Schubert	Country Dance <i>First solo pieces vol 1 (Schott ed 11473) *</i>
M Cohen	Concertino movement in the style of Vivaldi <i>Superstart level 2 (Faber Music) *</i>
S Myers	Cavatina <i>What else can I play? Grade 2 (IMC)</i>
Murray & Tate	Spring Song <i>Tunes for my violin (Boosey & Hawkes)</i>
Murray & Tate	Dance on the Green <i>Tunes for my violin (Boosey & Hawkes)</i>
M Rose	Nocturne no 5 <i>A sketchbook for violin (Associated Board)</i>
Mendelssohn	Cavatina <i>Miniatures book 1 (Bosworth)</i>

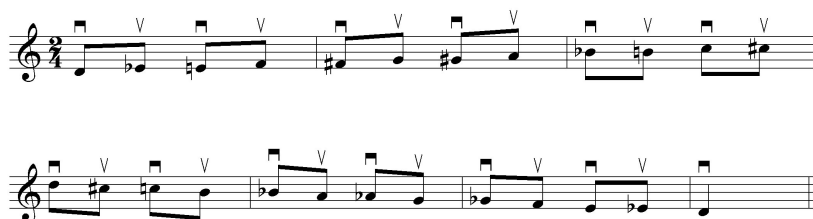
LIST B

Trad Scottish	The Devil among the Tailors <i>Superpieces 2 (Faber Music)</i>
Mozart	Theme from <i>The marriage of Figaro Superpieces 2 (Faber Music)</i>
Rossini	Theme from <i>William Tell Superpieces 2 (Faber Music)</i>
Szelényi	In the Circus <i>24 easy little concert pieces 1 (Editio Musica Budapest)</i>
M Rose	Burlesque no 6 <i>A sketchbook for violin (Associated Board) *</i>
Grieg	Norwegian Dance no 3 <i>Superpieces 2 (Faber Music)</i>
Schubert	Two German Dances (no repeats) <i>Essential string method book 4 (Boosey & Hawkes)</i>
Dancila	Mazurka <i>Little school of melody book 2 (Schott) *</i>

List C*Choose one only:***De Keyser** No 7 or no 9 * or no 10 or no 20 *Violin study time (Faber Music)***Wohlfahrt** No 1 or no 2 or no 4 * or no 5 *Elementary studies op 54 (Peters Edition)***Sight-reading:** An easy piece in 2/4, 3/4 or 4/4 time up to sixteen bars. Major keys up to three sharps / E or A minor. Crotchets, dotted crotchets, quavers, minims, dotted minims, semibreves; crotchet and minim rests, accidentals.**GRADE IV****Scales & Arpeggios:** Two octaves: B flat, C, D major; G harmonic and A melodic minor. Rhythm and bowing as in example below.

One octave: Dominant seventh starting on G, C resolving on the tonic as in Grade III.

One octave chromatics D and A. Rhythm and bowing as in example below.



Three pieces: Candidates must prepare three pieces: one from each List A, B and C.

NB: The editions cited here are only suggestions; other authoritative editions may be used by candidates if so desired.

Pieces marked with an asterisk are published in Violin Albums by the RIAM

LIST A

Mozart	German Dance no 3 in C <i>Magical Mozart (Fentone)</i>
Tore & Wells	The Christmas Song <i>What else can I play? Grade 3 (IMP)*</i>
E Huws Jones	Banana Skin <i>Got those position blues? (Faber Music) *</i>
Trad Russian	The Nightingale <i>Young violinist's repertoire book 4 (Faber Music)</i>
Ivanovici	The Danube <i>Young violinist's repertoire book 4 (Faber Music)</i>
Rieding	Concertino in B minor op 35: first movement (<i>Bosworth</i>)
Rivlin	The Brook <i>E Cohen recital pieces book 3</i>
Szelényi	Little Rhapsody <i>24 easy little concert pieces book 1 (Editio Musica Budapest)</i>

LIST B

A Carse	Menuet Capricieux <i>Classic Carse. Book 2 (Stainer & Bell) *</i>
Shostakovich	Tanz <i>Albumstücke (Peters)</i>
Purcell	Rondeau from Abdelazer <i>Superpieces 2 (Faber Music)</i>
Rieding	Concertino op 36 in D major: third movement (<i>Bosworth/Music Sales</i>)
Vivaldi	Sonata in F major op 2 no 4: Corrente <i>Concert repertoire for violin (Faber Music)</i>
E Huws Jones	Looking sheepish <i>Got those position blues? (Faber Music)*</i>
Szelényi	Youngsters' Dance <i>24 easy little concert pieces 2 (Editio Musica Budapest)</i>
H Blake	Dance of the Snowman <i>The snowman (Faber Music)</i>
Grieg	Gavotte from The Holberg suite <i>The wonderful world of Grieg (Kevin Mayhew)</i>
Carolan, arr T C Kelly	Two planxties <i>Irish tunes for violin vol 2 (Ossian) *</i>

LIST C

Choose one only:

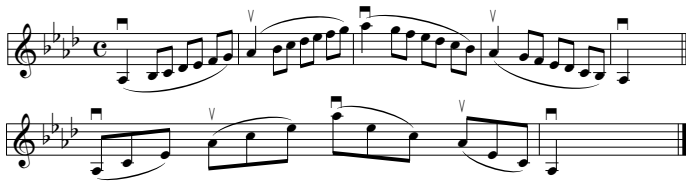
P de Keyser	no 11 * or no 12 or no 13 or no 14 <i>Violin study time (Faber Music)</i>
Kinsey	no 9 or no 10 or no 13 or no 15 or no 20 <i>Elementary progressive studies, section II (Associated Board)</i>
Wohlfahrt	no 14 or no 15 or no 16 * or no 17 <i>Elementary studies op 54</i>

(Peters Edition)

Sight-reading: A short piece in simple time or 6/8 time up to sixteen bars. Major keys up to three sharps / E or A minor. First position only. Crotchets, quavers, semiquavers, minims, semibreves, dotted rhythms, accidentals and rests.

GRADE V

Scales & Arpeggios: Two octaves: A flat, B, C, D major; B harmonic and C melodic minor. Rhythm and bowing as in example below.



One octave: Dominant sevenths on E, B resolving on the tonic. Rhythm and bowing as in **Grade III**.

Diminished sevenths on D, A. Rhythm and bowing as in example below.



Chromatics E, B. Rhythm and bowing as in example below.



Three pieces: Candidates must prepare three pieces: one from each List A, B and C.

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Pieces marked with an asterisk are published in Violin Albums by the RIAM

LIST A

Schubert	Rosamunde: ballet music <i>Wonderful world of Schubert (Fentone)</i>
Mozart	Eine kleine Nachtmusik: Minuet <i>Magical Mozart (Fentone)</i>
Paradis	Sicilienne <i>The violinist's collection book 1 (Mayhew)</i>
Gershwin	Summertime no 8 <i>Session time for strings (Boosey & Hawkes)*</i>
E Huws Jones	L A <i>Got those position blues? (Faber Music) *</i>
Corelli	Sonata op 5 no 7: first movement (<i>Schott</i>)
Grieg	Sarabande from the Holberg suite <i>Wonderful world of Grieg (Mayhew)</i>

LIST B

Mozart	Viennese Serenade II: allegro <i>Magical Mozart (Fentone)</i>
Handel	Sonata in F op 1 no 2 : second movement (<i>Schott or Henle) *</i>
A Carse	Rigaudon <i>Classic Carse book 2 (Stainer & Bell) *</i>
Kuchler	Concertino in D op 15: first movement (<i>Bosworth</i>)
Senail�	Sonata in G: corrente <i>Second violin book 3 (Associated Board)</i>
Vivaldi	Sonata in B flat op 5 no 3: allemande <i>Second violin book 3 (Associated Board)</i>
Ellerton	Zingaresca op 15 no 2 (<i>Bosworth</i>)
C Bohm	Perpetuo mobile from Little suite no 6 (<i>C Fischer Inc B2686</i>)

LIST C

Choose one only:

Wohlfahrt	no 33 or no 34 (no variations) *, or no 36 or no 37 <i>60 studies op 45 (Peters Edition)</i>
Kayser	no 5 or no 9 <i>Elementary & progressive studies op 20 (Schott)</i>
Kinsey	no 21 * or no 22 or no 23 <i>Elementary progressive studies section II (Associated Board)</i>

Sight-reading: A short piece in simple time or 6/8 time up to sixteen bars, first position only. Major keys up to three flats or three sharps. Minor keys up to two flats or one sharp. Crotchets, quavers, semiquavers, minims, semibreves, dotted rhythms, rests and accidentals.

GRADE VI

Scales & Arpeggios: Two octaves: C sharp/D flat, E flat, E major; D harmonic minor and E melodic minor. Rhythm and bowing as in example for Grade V.

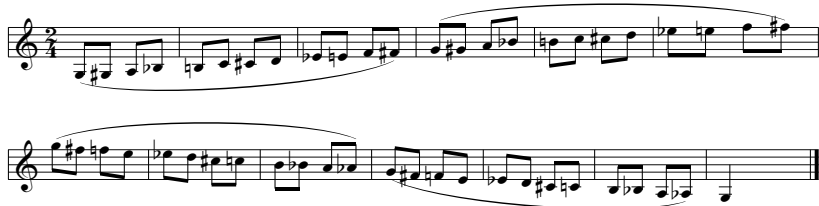
Three octaves: G major and harmonic minor. Rhythm and bowing as in example below.



Two octaves dominant sevenths starting on G and A resolving on tonic. Diminished sevenths on G and A, two octaves. Rhythm and bowing for both, as in the example below.



Chromatics G and A. Rhythm and bowing as in example below.



Three pieces: Candidates must prepare three pieces: one from each List A, B and C.

NB: The editions cited here are only suggestions; other authoritative editions may be used by candidates if so desired.

LIST A

- Leclair** Sonata in D op 9 no 3 : sarabande *Second violin book 3 (Associated Board)*
- Bartók** An Evening in the Village *Second violin book 3 (Associated Board)*
- Haydn** Serenade from String quartet op 3 *Young recital pieces book 3 (Novello)*
- Burgmuller** Nocturne *Second violin book 3 (Associated Board)*
- De Falla** Suite Populaire espagnole: asturiana (*Chester*)
- Vivaldi** Winter (The four seasons): largo *Baroque violinist (Boosey & Hawkes)*
- Tchaikovsky** Serenade (None but the weary heart) *Concert repertoire for violin (Faber Music)*
- Grieg** Peer Gynt suite: Solveig's song *Concert repertoire for violin (Faber Music)*

LIST B

- Senaillé** Sonata in D minor: second movement (allegro) (*Schott VIB26*)
- Handel** Sonata in A op 1 no 3: allegro *Second violin book 3 (Associated Board)*
- Corelli** Sonata in E op 5 no 11: allegro *Baroque violin pieces book 3 (Associated Board)*
- Ten Have** Bolero op 11 (*Bosworth/Music Sales*)
- Stanley** Siciliana & Allegro (no repeats) *Baroque violinist (Boosey & Hawkes)*
- Rixner** Ragamuffin *Recital pieces for violin (Bosworth/Music Sales)*
- Grieg** Album Leaf (trans Gingold) *Solos for the violin player (Schirmer)*

LIST C

Choose one only:

- Kayser** no 13 or no 15 or no 16 or no 23 *Studies op 20 (Peters Edition)*
- Sitt** no 22 or no 23 or no 24 or no 25 *Studies op 32 book 2 (Boosey & Hawkes)*

Sight-reading: A short piece in simple time or 6/8 time up to sixteen bars, first and third position only. Major keys up to three flats or three sharps. Minor keys up to two flats or one sharp. Crotchets,

quavers, semiquavers, minims, semibreves, dotted rhythms, accidentals and rests.

GRADE VII

Scales & Arpeggios:

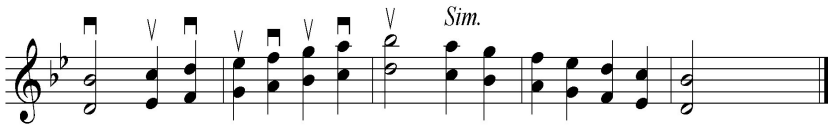
Two octaves: C sharp/D flat, E, F major; C sharp, E harmonic minor and F melodic minor. Rhythm and bowing as in example for Grade V.

Three octaves: A major, harmonic and melodic minor. Rhythm and bowing as in example for Grade VI.

Two octaves: Dominant sevenths starting on B flat, B, C, D, resolving on the tonic. Diminished sevenths starting on A sharp, B, and D. Rhythm and bowing as for Grade VI.

Two octaves: chromatics A flat and C. Rhythm and bowing as for Grade VI.

One octave: double stop scales - sixths B flat major; octaves G major. Rhythm and bowing as in example below.



Three pieces:

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

NB: The editions cited here are only suggestions; other authoritative editions may be used by candidates if so desired.

LIST A **Vivaldi**

Sonata in B flat op 5 no 3: allemanda *Second violin book 3 (Associated Board)*

Dvořák **Corelli**

Sonatina op 100: second movement (*Boosey & Hawkes or Schott*)

Sonata in D minor op 5 no 7: first and second movements
Twelve sonatas op 5 vol II (Schott ED 728)

Kreisler	La précieuse, in the style of Couperin (<i>Schott</i>)
De Falla	Suite Populaire Espagnole: canción
Tchaikovsky	Barcarolle op 37b no 6 <i>Violinist's recital album</i> (<i>Boosey & Hawkes</i>)
Bizet arr Cohen	Habañera (from <i>Carmen</i>) <i>Concert repertoire for violin</i> (<i>Faber Music</i>)
Brahms, arr Klengel	Hungarian Dance no 2 <i>Solos for the violin player</i> (<i>Schirmer/Music Sales</i>)
Elgar	Chanson de Matin op 15 <i>OR</i> Chanson de nuit op 15 (<i>Novello / Music Sales</i>)
Boulanger	Notturmo <i>First violin Book 4</i> (<i>Associated Board</i>)
Bartók	Any three Romanian folk dances (<i>Universal Edition</i>)

LIST B

Schubert	Sonata in D, D 384: first movement (<i>Wiener Urtext</i> or <i>Henle</i>)
J W Stamitz	Sonata in D op 6 no 5: third movement (no repeats) <i>Bohemian violin sonatas</i> (<i>Henle HN 334</i>)
Mattheson	Sonata in E minor: Giga <i>Alte Meistersonaten</i> (<i>Universal Edition 10914</i>)
Telemann	Sonata in B flat TWV4 D1: corrente <i>Baroque violin pieces book 4</i> (<i>Associated Board</i>)
Albinoni	Sonata in D op 6 no 7: allegro <i>Baroque violin pieces book 3</i> (<i>Associated Board</i>)
Hubay	Bolero op 51 no 3 (<i>Bosworth/Music Sales</i>)
Dancla	Air varié op 89 no 2 (<i>Schirmer/Music Sales</i>)
Gossec	Tambourin <i>Classical violinist</i> (<i>Boosey & Hawkes</i>)
T&N Kraemer	Cossack Dance <i>Gypsy Jazz Intermediate Level</i> (<i>Faber Music</i>)

LIST C

Choose one only:

Kreutzer	no 2 or no 3 or no 5 or no 7 <i>42 Studies</i> (<i>IMC/Kalmus</i>)
Mazas	no 3 or no 7 or no 8 or no 9 or no 10 <i>Études spéciales op 36 book 1</i> (<i>Peters 1819a</i>)
Kayser	no 14 or no 18 or no 22 or no 23 <i>Studies op 20</i> (<i>Schott Ed 4976</i>) or (<i>Peters EP-3560</i>)

Sight-reading: A short piece in simple time or 6/8 time up to sixteen bars, not higher than third position. Major or minor keys up to three flats or three sharps. Crotchets, quavers, semiquavers, minims, semibreves, dotted rhythms, triplet rhythms, accidentals and rests.

GRADE VIII

Scales & Arpeggios: Three octaves: B flat, B, C, D major: B, C melodic and harmonic minor.

Three octaves: dominant sevenths starting on G and A, resolving on the tonic. Diminished sevenths on G, A.

Two octaves: chromatics B flat, B, D.

Rhythm and bowing for all of the above as in Grade VI.

One octave: double stop scales: thirds and octaves in D major, sixths in A major. Rhythm and bowing as in example below.



Three pieces: Candidates must prepare three pieces: one from each List A, B and C.

NB: The editions cited here are only suggestions; other authoritative editions may be used by candidates if so desired.

LIST A

- | | |
|--------------------|--|
| Haydn | Concerto in G major Hob VII no 4: first movement |
| Shubert | Allegro <i>from</i> Concert piece (trans Gingold) <i>Solos for the violin player</i> (<i>Schirmer / Music Sales</i>) |
| Tartini | Sonata in G minor op 1 no 10: first movement (<i>Ricordi / UMP</i>) |
| Granados- | Danse Espagnole (<i>Schott BSS 31140</i>) |
| Kreisler | |
| Massenet | Meditation, from <i>Thais</i> (<i>UMP</i>) or (<i>Fentone</i>) |
| Bach | Concerto in A minor BWV 1041: second movement (<i>Bärenreiter</i>) |
| Mozart | Concerto in D major K211: second movement (<i>Bärenreiter</i>) |
| Tchaikovsky | Mélodie: no 3 <i>from</i> Souvenirs d'un lieu cher, op 42 (<i>IMC</i>) |
| Sibelius | Romance op 78 no 2 (<i>Chester / Music Sales</i>) |
| Paganini | Cantabile <i>Romantic violinist</i> (<i>Boosey & Hawkes</i>) |

LIST B

Bach	Concerto in A minor BWV 1041: first or third movement (<i>Bärenreiter</i>)
Mozart	Concerto in D major K 211: first movement (no cadenza) (<i>Bärenreiter</i>)
Leclair	Sonata in D major op 9 no 3: second movement (<i>Schott VLB15</i>)
Schubert	Sonata in G minor D 408: fourth movement (<i>Henle</i>)
Brahms	Sonatensatz (Scherzo) (<i>IMC 489</i>)
Suk	Appassionata: no. 2 from Four pieces op 17 (<i>Boosey & Hawkes EE 762</i>)
Suk	Burlesca op 17 no 4 (<i>Boosey & Hawkes EE 763</i>)
Vivaldi	Concerto in E major op 3 no 12: first movement (<i>Peters</i>)
Smetana	Aus der Heimat: no 2 (From my homeland) (<i>Peters</i>)

LIST C

Kreutzer	no 8 or no 10 or no 11 <i>42 Studies (IMC/Kalmus)</i>
Mazas	no 16 or no 18 or no 21 or no 25 or no 28 <i>Études spéciales op 36 book 1 (Peters EP 1819a) or (IMC)</i>
Kayser	no 24 or no 25 or no 26 or no 28 <i>Studies op 20 (Schott ED 4976) or (Peters EP 3560)</i>

Sight-reading: A short piece in simple time or 6/8 time up to sixteen bars. Major keys or minor keys up to four flats or four sharps. Crotchets, quavers, semiquavers, minims, semibreves, dotted rhythms, triplet rhythms, syncopation, accidentals and rests.

SENIOR CERTIFICATE

Scales & Arpeggios: All slurred one octave, with the exception of double stop scales.
Three octaves: D flat, D, E flat, E major; B flat, C and D, melodic and harmonic minor.

Three octaves: dominant and diminished sevenths starting on A, B, C, D; dominant sevenths resolving on tonic. Rhythm and bowing as in Grade VI.

Two octaves: chromatics: B flat, C, E flat and E.

Two octaves: double stop scales:
G, A major in octaves
E flat, G major in sixths
B flat major in thirds
All slurred two quavers as in example below



Three pieces: Candidates must prepare three pieces: one from each List A, B and C.
NB: The editions cited here are only suggestions; other authoritative editions may be used by candidates if so desired.

LIST A

- Bach** Concerto in E major BWV 1042: first or third movement (*Bärenreiter*)
- Benda** Sonata in C major: third movement *Bohemian violin sonatas* (*Henle 334*)
- Kabalevsky** Concerto in C major: first or third movement (*Boosey & Hawkes*)
- Mozart** Concerto in G major K216: first or third movement (no cadenzas) (*Bärenreiter*)
- Rode** Concerto no 7 in A minor: first movement (*IMC/Kalmus / Peters EP 1095c*)
- Beethoven** Sonata in D major op 12 no1: first or third movement (*Henle*)
- Beethoven** Sonata in A major op 12 no 2: first or third movement (*Henle*)
- de Beriot** Concerto no 9 in A minor op 104: first movement (*Kalmus / PWM 657*)

LIST B

Mozart	Concerto in G major K216: second movement (<i>Barenreiter</i>)
Kabalevsky	Concerto in C major: second movement (<i>Boosey & Hawkes</i>)
Beethoven	Sonata in D major op 12 no 1: second movement (<i>Henle</i>)
Beethoven	Sonata in A major op12 no 2: second movement (<i>Henle</i>)
Schumann	Sonata in A minor op 105: first movement (<i>Henle</i>)
Berkeley	Elegy (<i>Chester / Music Sales</i>)
Dvořák	Romance op 11 (<i>Boosey & Hawkes EE 1633</i>)

LIST C

Beethoven	Romance in F op 50 (<i>Henle</i>)
Mozart	Rondo in C K 373 (<i>Bärenreiter</i>)
Suk	Any two of four pieces op 17 (<i>Boosey & Hawkes</i>)
Wieniawski	Légende op 17 (<i>Chester/Music Sales</i>) or (<i>Peters Edition</i>)
Wieniawski	Obertass – Mazurka op 19 no 1 (<i>Boosey & Hawkes</i>) or (<i>Peters EP3294</i>)
Kreisler	Preludium and Allegro in the style of Pugnani (<i>Schott</i>)
De Falla-	
Kreisler	Danse Espagnole <i>La vida breve</i> (<i>Schott BSS 31837</i>)
Berkeley	Toccata (<i>Chester / Music Sales</i>)
Hungarian trad	Verbunk and Friss: Invitation to the dance <i>Gypsy Jazz,</i>
arr Waterfield &	<i>intermediate level</i> (<i>Faber Music</i>)
Kraemer	

Sight-reading: A short piece in simple time or 6/8 time up to sixteen bars. Major or minor keys up to four flats or four sharps.
Crotchets, quavers, semiquavers, minims, semibreves, dotted rhythms, triplet rhythms, syncopation, accidentals and rests.

VIOLA

No marks will be awarded for incorrect music presented at examination.

Candidates using photocopies of music will be disqualified.

For Theoretical Questions and Aural Requirements see pages 4 to 13.

GRADE I

Scales & Arpeggios: One octave: G, A and D major (G and D starting on open strings, A major starting first finger on G string)
G and D melodic or harmonic minor.
Two octaves: C major
Rhythm and bowing as in **Violin Grade I** example (page 18).

Three pieces: Candidates must prepare three pieces: one from each List A, B and C.

NB: The editions cited here are only suggestions; other authoritative editions may be used by candidates if so desired.

LIST A

Lully Menuet *Starters for viola (Associated Board)*
Anon Ariette *Old music for viola (Boosey & Hawkes)*
Murray & Brown Melody *Tunes for my viola (Boosey & Hawkes)*
Handel Menuet *Starters for viola (Associated Board)*
 Rigadoon: *Piece by piece 1 for viola no 24, arr Nelson (Boosey & Hawkes)*
Huws Jones Viola d'amore: *The really easy viola book no 8 (Faber Music)*

LIST B

Salter A Legend *Starters for viola (Associated Board)*
Murray & Brown Pastoral Romance *Tunes for my viola (Boosey & Hawkes)*
Türk Scherzando *Old music for viola, no 11 (Boosey & Hawkes)*
Colledge Fiddlesticks *Waggon wheels for viola, no 18 (Boosey & Hawkes)*
Schubert Ländler *Piece by piece for viola, no 26 arr Nelson (Boosey & Hawkes)*
Clark Menuet *Old music for viola, no 3 (Boosey & Hawkes)*

LIST C

- Schumann** Of Strange Lands and Peoples *Starters for viola (Associated Board)*
- Colledge** No 15: Polka Dots *Waggon wheels for viola (Boosey & Hawkes)*
- Cohen** Blast off, Operation Space Station or Rockets to the Rescue
Superstudies for viola book 1 (Faber Music)

Sight-reading: A short piece in simple time up to eight bars, C or G major.
Crotchets, minims, dotted minims, semibreves; crotchet rests.

GRADE II

Scales & Arpeggios: One octave: F, B flat major
C, G, D melodic or harmonic minors

Two octaves: C and D major

Rhythm and bowing as in **Violin Grade II** example (page 20).

Three pieces: Candidates must prepare three pieces: one from each List A, B and C.

NB: The editions cited here are only suggestions; other authoritative editions may be used by candidates if so desired.

LIST A

- Purcell** Sailor's Dance *First repertoire for viola book 2 (Faber Music)*
- Martini** Gavotte *First repertoire for viola book 2 (Faber Music)*
- Murray & Brown** Minuet *Tunes for my viola (Boosey & Hawkes)*
- Küchler** Concerto in G: first movement (*Bosworth*)
- J S Bach** We have a New Master *Starters for viola (Associated Board)*
- Huws Jones** A Ceilidh for Kirsten *The really easy viola book, no 10 (Faber Music)*

LIST B

- Kenneth Gange** Pagentry *First concert (Piper Publications)*
- Felipe Bajo** Habañera *First repertoire for viola book 2, no 2 (Faber Music)*
- Tchaikovsky** Old French Song *Starters for viola (Associated Board)*
- Murray & Brown** Ländler *Tunes for my viola (Boosey & Hawkes)*
- Kenneth Gange** Day Dreams *First concert (Piper Publications)*
- Salter** Chatterbox *Starters for viola (Associated Board)*

LIST C**Rogers**

Oh What a Beautiful Morning *First repertoire for viola book 2 (Faber Music)*

M Rose

Hornpipe *A sketchbook for viola (Associated Board)*

Huws Jones

Estampie *The really easy viola book, no 12 (Faber Music)*

Cohen

Rocking rowboats, Wave machine or Hurry if you want to see the engine *Superstudies for viola book 1 (Faber Music)*

Sight-reading:

A short piece in simple time up to eight bars, C, G or F major. Crotchets, quavers, minims, dotted minims, semibreves; crotchet and minim rests.

GRADE III*Scales &*

One octave: A flat major

Arpeggios:

F, A, B flat melodic or harmonic minor

Two octaves: D, E flat major

C, D melodic or harmonic minor

Rhythm and bowing as in **Violin Grade III** example (page 21)

Dominant seventh: one octave, starting on G and D

Separate bow as **Violin Grade III** example (page 22)

Three pieces:

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

NB: The editions cited here are only suggestions; other authoritative editions may be used by candidates if so desired.

LIST A**Telemann**

Menuet *L'Alto classique vol B (UMP)*

Bach

Polonaise *First repertoire for viola book 2 (Faber Music)*

Bach

March no 4 in G *Basic Bach (Viola World/Music Sales)*

Haydn

German Dance *First repertoire for viola book 2 (Faber Music)*

Huws Jones

Looking Sheepish no 7 *Got those position blues (viola) (Faber Music)*

Offenbach

Galop Infernal *First repertoire for viola book 2 (Faber Music)*

LIST B

Beethoven	Sonatina <i>Young violist, vol 2, arr Arnold (Viola World/Music Sales)</i>
Rebikof	Dance <i>Chester music for viola (Chester / Music Sales)</i>
Dittersdorf	German Dance (Ländler) <i>Solos for the viola player, arr Paul Doktor (Schirmer/Music Sales)</i>
Grieg	Kuhreigen <i>First repertoire for viola book 2 (Faber Music)</i>
K Gange	Bagatelle <i>First concert (Piper Publications)</i>
Huws Jones	Banana Skin no 5 <i>Got those position blues (viola) (Faber Music)</i>

LIST C

Carse	Study No 9 <u>or</u> Study No 12 <i>Viola school of progressive studies book 2 (Stainer & Bell)</i>
M Cohen	No 8 <i>Superstudies for viola, book 2 (Faber Music)</i>
Sagreras	Mazurka <i>First repertoire for viola book 3 (Faber Music)</i>
P Bass	Oxford Walkways <i>Viola walkways (Piper Publications)</i>

Sight-reading: A short piece in simple time up to sixteen bars. Major keys up to two sharps / D or A minor. Crotchets, dotted crotchets, quavers, minims, dotted minims, semibreves; crotchet and minim rests.

GRADE IV

Scales & <i>Arpeggios:</i>	Two octaves: E flat, F, G major, F melodic minor and G harmonic minor. Scales and arpeggios slurred one octave per bow Rhythm and bowing as in Violin Grade IV example (page 23) Dominant seventh: One octave starting on C and A, resolving on the tonic Separate bows Chromatic scales: One octave, G and D. Separate bows
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Three pieces: Candidates must prepare three pieces: one from each List A, B and C.

NB: The editions cited here are only suggestions; other authoritative editions may be used by candidates if so desired.

LIST A

Purcell	Bourrée & Hornpipe <i>Chester music for viola (Chester Music)</i>
Bach	What Sweet Content <i>Starters for viola (Associated Board)</i>
Steibelt	Andantino <i>L'alto classique vol B (UMP)</i>
Handel	Giga <i>Classical & romantic pieces for viola (OUP)</i>
Eccles	Sonate in G minor: second movement Allegro (Corrente) <i>(Peters edition)</i>
Scarlatti	Sonata Kp 34 <i>Baroque pieces for viola (OUP)</i>

LIST B

Tchaikovsky	Chanson Triste <i>Chester music for viola (Chester Music)</i>
Marais	L'Agréable <i>Five old French dances for viola (Chester Music)</i>
Schumann	Rêverie <i>L'alto classique vol B (UMP)</i>
Jenkinson	Elfentanz <i>(Bosworth/Music Sales)</i>
Debussy	Romance <i>(IMC)</i>
Mussorgsky	Une Larme <i>L'Alto classique vol B (UMP)</i>

LIST C

Carse	Study no 15 <u>or</u> study no 18 <u>or</u> study no 19 <u>or</u> study no 20 <i>Viola school of progressive studies book 2 (Stainer & Bell)</i>
Hewitt-Jones	Rumba from <i>Ragtime, serenade and rumba (Musicland/Music Exchange)</i>
M Rose	Ragtime <i>A sketchbook for viola (Associated Board)</i>
M Cohen	No 9 <u>or</u> no 11 from <i>Superstudies for viola book 2 (Faber Music)</i>

Sight-reading: A short piece in simple time or 6/8 time up to sixteen bars. Major keys up to two sharps / E or A minor. Crotchets, quavers, semiquavers, minims, semibreves, dotted minims, accidentals and rests.

GRADE V

- Scales & Arpeggios:* Two octaves: D flat, E, F sharp major; E melodic and F sharp harmonic minor.
- Scales and arpeggios slurred one octave per bow.
- Rhythm and bowing as in **Violin Grade V** example (page 25).
- Dominant seventh: one octave starting on E flat and B, resolving on the tonic. Separate bows.
- Diminished seventh: one octave starting on G and D. Separate bows.
- Chromatic scales: one octave, A and E (first finger on G and D strings). Slurred one octave per bow.
- Three pieces:* Candidates must prepare three pieces: one from each List A, B and C.
- NB: The editions cited here are only suggestions; other authoritative editions may be used by candidates if so desired.*
- LIST A**
- Leclair** Tambourin *L'alto classique vol C (UMP)*
- Beethoven** Rondo (*Schott*)
- Marais** La Mariée *L'Alto classique vol C (UMP)*
- Bach** Gigue from Suite No 1 *Bach cello suites arr Forbes (Chester/Music Sales)*
- G Marie** La Cinquantaine (*Gerard Billaudot /UMP*)
- Flackton** Sonata in C minor op 2 no 8: 3rd and 4th movements, Adagio and Siciliana (*Schott ED 10957*)
- Vivaldi** Sonata in C op 8 no 1: fifth movement, Giga (*Schott ED11261*)
- LIST B**
- Rubinstein** Melodie *L'alto classique vol C (UMP)*
- Dvořák** Sonatina op 100: second movement (*Viola World - Bosworth/Music Sales*)
- Bartók** Slovak Peasant's Dance (*Editio Musica/Boosey & Hawkes*)
- Tchaikovsky** Chanson Napolitaine *L'alto classique vol C (UMP)*

Vaughan Williams	Fantasia on Greensleeves arr Forbes (<i>OUP</i>)
Kaliwoda	Nocturne no 1, 5 or 6 (<i>IMC 1221</i>)
Rimsky-Korsakov	Chanson Indou <i>L'Alto classique vol C (UMP)</i>

LIST C

Carse Study no 1, no 2, no 3, no 4 or no 5, *Viola school of progressive studies, book 3 (Stainer & Bell)*

Mazas Study no 2, 3 or 4 *Special studies for viola op 36 book 1 (Schirmer)*

Sight-reading: A short piece in simple time or 6/8 time up to sixteen bars. Major keys up to three sharps. Minor keys up to two flats or one sharp. Crotchets, quavers, semiquavers, minims, semibreves, dotted rhythms, accidentals and rests.

GRADE VI

Scales & Arpeggios: Two octaves: F sharp, A flat, A major; A melodic and E flat harmonic minor.

Three octaves: C major and harmonic minor.

Dominant seventh: two octaves starting on C and D, resolving on the tonic.

Diminished seventh: two octaves starting on C and D

Chromatic scales: two octaves C and D

All above scales and arpeggios slurred one octave per bow.

Rhythm and bowing of all above as in **Violin Grade VI** example (page 27)

Three pieces: Candidates must prepare three pieces: one from each List A, B and C.

NB: The editions cited here are only suggestions; other authoritative editions may be used by candidates if so desired.

LIST A

J C Bach	Viola Concerto: first or second movement (<i>Salabert/UMP</i>)
Corelli	Sonata in D minor op 5 no 8 (<i>IMC</i>)
Fiocco	Allegro (<i>Viola World/Music Sales</i>)
Eccles	Sonata in G minor: first and second movements (<i>Peters Edition</i>)
Grazioli	Sonata in F: first movement (<i>Stainer & Bell</i>)
Vivaldi	Siciliano from 'Gloria' RV 589 <i>Baroque pieces for viola arr Forbes (OUP)</i>
Telemann	Sonata in A minor, second movement Allegro (<i>Schott ED10357</i>)

LIST B

Albeniz	Tango <i>L'Alto classique vol C (UMP)</i>
Bartók	Evening in the Village (<i>Editio Musica/Boosey & Hawkes</i>)
Fauré	Berceuse op 16 (<i>Hamelle/UMP</i>)
Granados	Danza Espanola no 2 <i>Oriental (UME/Music Sales)</i>
Ferguson	Burlesque <i>Four short pieces (Boosey & Hawkes)</i>
Schumann	No 4 from <i>Märchenbilder op 113 (Peters P-2372)</i>
Glazunov	Serenade espagnole op 20 arr Ginot (<i>Jobert/UMP</i>)

LIST C

Kreutz	Study no 4 <u>or</u> Study no 5 <i>Select studies book 3 (Stainer & Bell)</i>
Mazas	Study no 5 <u>or</u> Study no 7 <i>Special studies for viola op 36, book I (Schirmer)</i>
Cohen	No 4: <i>Swirling Arabesques</i> <u>or</u> No 9 <i>The Bee's Knees Technique takes off (Faber Music)</i>

Sight-reading: A short piece in simple time or 6/8 time up to sixteen bars. Major keys up to three sharps. Minor keys up to three flats or one sharp. Crotchets, quavers, semiquavers, minims, semibreves, dotted rhythms, accidentals and rests.

GRADE VII

- Scales & Arpeggios:*
- Two octaves: G, A, B flat, B major; B flat melodic and F sharp and A harmonic minor.
- Three octaves: D major and D melodic and harmonic minor.
- Dominant seventh: two octaves starting on E flat, F and G
- Diminished seventh: two octaves starting on D sharp, E and G
- Chromatic scales: two octaves D flat and F
- All above scales and arpeggios slurred one octave per bow
- Double stops: one octave, E flat major in sixths; one octave, G major in octaves. Separate bows.
- Rhythm and bowing of all above as for **Violin Grade VII** (page 29)

Three pieces: Candidates must prepare three pieces: one from each List A, B and C.

NB: The editions cited here are only suggestions; other authoritative editions may be used by candidates if so desired.

LIST A**J S Bach**

Allemande from Suite No 1 *Bach cello suites arranged for viola (Peters Edition)*

Telemann

Concerto in G: first and second movements (*Bärenreiter*)

Marcello

Sonata no 4 in E minor: first and second movements (*IMC*)

A Stamitz

Concerto no 2 in F: first movement (without cadenza) (*Schott*)

Kreisler

Sicilienne & Rigaudon (*Viola World /Music Sales*)

Purcell

Chacony in G minor *Baroque pieces for viola, arr Forbes (OUP)*

Vivaldi

Cello Sonata no 6 in B flat, arr Primrose: first and second movements (*IMC 1855*)

LIST B**Dvořák**

Bagatelle op 47 no 3 (*Heinrichsen/Peters*)

Glazunov

Elegy op 44 (*IMC*)

Vaughan

Suite, group 1, prelude (*OUP*)

Williams**Liszt**

Romance Oublié (*Editio Musica/Boosey & Hawkes*)

Ravel	Pavane pour une Infante Défunte (<i>UMP</i>)
Brahms	Hungarian Dance no 3 <i>Hungarian dances arr Forbes (Peters H-699)</i>
Milhaud	La Californienne <i>Quatre visages (Heugel/UMP)</i>

LIST C

Kreutzer	Study no 6 <u>or</u> Study no 8 Forty-two studies for viola (<i>IMC</i>)
Mazas	Study no 6 <u>or</u> Study no 12 Special studies for viola op 36, book 1 (<i>Schirmer</i>)
Cohen	No 11: Sequenza <u>or</u> No 14 Ride like the Wind <i>Technique takes off (Faber Music)</i>

Sight-reading: A short piece in simple time or 6/8 time up to sixteen bars. Major keys up to three sharps. Minor keys up to three flats or two sharps. Crotchets, quavers, semiquavers, minims, semibreves, dotted rhythms, triplet rhythms, accidentals and rests.

GRADE VIII

<i>Scales & Arpeggios:</i>	Three octaves: E flat, E, F, G major: E and F melodic and harmonic minor.
	Dominant seventh: three octaves starting on C and D, resolving on the tonic.
	Diminished seventh: three octaves starting on C and D
	Chromatic scales: two octaves E, G and A. Three octaves C
	All above scales slurred one octave per bow.
	One octave: double stop scales: Thirds, E flat major Octaves, G major Sixths, D major Rhythm and bowing as in Violin Grade VIII example (page 31).

Three pieces: Candidates must prepare three pieces: one from each List A, B and C.

NB: The editions cited here are only suggestions; other authoritative editions may be used by candidates if so desired.

LIST A

J S Bach	Courante from Suite no 3 <i>Cello suites arr viola (Peters Edition)</i>
Hoffmeister	Viola Concerto in D major: first movement (<i>Grahl or Peters 9857</i>)
Zelter	Viola Concerto in E flat major: first movement (<i>Grahl or Peters GM557</i>)
Stamitz	Viola Concerto in D major: third movement (<i>Peters or Bärenreiter</i>)
Telemann	Fantasia no 7 in A flat: first <u>and</u> second movements, (Dolce & Allegro) <i>12 Fantasies, vol 2 (Bärenreiter)</i>
Boccherini	Sonata no 3 in G: first <u>and</u> second movements, Largo and Allegro alla militare arranged for viola (<i>IMC 821</i>)
Tartini	Sonata Angelique op 1 no 10, arr Arnold: first movement (Adagio) (<i>Viola World /Music Sales</i>)

LIST B

Brahms	Sonata movement: scherzo, arr for viola (<i>Stainer & Bell</i>)
Fauré	Elegy op 24 (<i>IMC</i>)
Villa-Lobos	Bachianas Brasileiras no 5: Aria (<i>Schirmer/Music Sales</i>)
J Kinsella	Dialogue for viola (<i>CMC</i>)
Hindemith	Trauermusik (<i>Schott</i>)
Britten	Elegie for unaccompanied viola (<i>Faber Music</i>)
Schumann	Adagio and Allegro op 70 (<i>Peters P-2386</i>)

LIST C

Kreutzer	Study no 7 <u>or</u> Study no 11 <u>or</u> Study no 12 <i>Forty-two studies for viola (IMC)</i>
Mazas	Study no 20 <u>or</u> Study no 24 <u>or</u> Study no 28 <i>Special studies for viola op 36, book 1 (Schirmer)</i>

Sight-reading: A short piece in simple time or 6/8 time up to sixteen bars. Major keys up to three sharps. Minor keys up to three flats or two sharps. Crotchets, quavers, semiquavers, minims, semibreves, dotted rhythms, triplet rhythms, accidentals and rests

SENIOR CERTIFICATE

Scales & Arpeggios: Three octaves: G flat, G , A flat, A major; E flat, F, G melodic and harmonic minor.

Dominant seventh: three octaves starting on D, E, F and G.
Diminished seventh: three octaves starting on D, E, F and G.
Chromatic scales: three octaves C sharp and D.

All above scales slurred one octave per bow.

Two octaves: double stop scales:
Thirds, E flat major
Octaves, C major and C harmonic minor
Sixths, C and A flat major
Separate bows.

Three pieces: Candidates must prepare three pieces: one from each List A, B and C.

NB: The editions cited here are only suggestions; other authoritative editions may be used by candidates if so desired.

LIST A**J S Bach**

Prelude from Second or Third suite *Bach cello suites arranged for viola by Simon Rowlands-Jones (Peters Edition)*

J S Bach

Viola da gamba sonata no 3 in G minor BWV 1029, arr Forbes: first movement (*Peters EP-4286A*)

Telemann

Sonata in B flat (*Schott VAB 35*)

Handel

Concerto in B minor: first movement (*Max Eschig/UMP*)

LIST B**Bruch**

Romance in F major (*Schott*)

Glinka

Sonata in D minor: first movement (*Musica Rara*)

Schubert

Arpeggione sonata: first movement (*Doblinger*) or (*Peters Edition*)

Shostakovitch

Sonata op 147: first movement (*Schott/MDS*)

Schumann

Märchenbilder op 113: movement no 1 (*Peters Edition or Henle*)

LIST C

A Herschel Hill	Two pieces: Poem and Novelette (<i>Stainer & Bell</i>)
H Blake	Prelude for Solo Viola (from <i>Benedictus</i>) (<i>Faber Music</i>)
Vaughan Williams	Suite for Viola: group 1 (complete) (<i>OUP</i>)
Kodaly	Adagio (<i>Editio Musica Budapest/Boosey & Hawkes</i>)
Maconchy	Five Sketches for viola: any two (<i>Chester/UMP</i>)

Sight-reading: A short piece in simple time or 6/8 time up to sixteen bars. Major or minor keys up to four flats or four sharps. Crotchets, quavers, semiquavers, minims, semibreves, dotted rhythms, triplet rhythms, syncopation, accidentals and rests.

VIOLONCELLO

No marks will be awarded for incorrect music presented at examination.

Candidates using photocopies of music will be disqualified.

For Theoretical Questions and Aural Requirements see pages 4 to 13.

Note: The scales have been revised - minor keys now start on the tonic specified ie C major/C minor (both starting on C). The relative minor key method in the last syllabus no longer applies.

PRIMARY GRADE

Technical Requirements

Scales: Major scales starting on open strings G and D, compass one octave. Bowing – separate bows as in example below.



Three pieces: Candidates must prepare three pieces: one from each List A, B and C.

NB: The editions cited here are only suggestions; other authoritative editions may be used by candidates if so desired.

LIST A

- | | |
|------------------------------|--|
| Blackwell | No 1: Start the show, <i>Cello time runners</i> (OUP) |
| Blackwell | No 6: Spy movie, <i>Cello time runners</i> (OUP) |
| Blackwell | No 7: Gypsy dance, <i>Cello time runners</i> (OUP) |
| Anon | Italian rant, <i>Time pieces for cello vol 1 arr Black & Harris</i> (Associated Board) |
| Handel | Minuet <i>Time pieces for cello vol 1 arr Black & Harris</i> (Associated Board) |
| Haydn | Trio, <i>Time pieces for cello vol 1 arr Black & Harris</i> (Associated Board) |
| Lumsden & Attwood | Trick, treat or tango, <i>Witches' brew</i> (Peters) |
| | Hubble, Bubble, here comes trouble, <i>Witches' brew</i> (Peters) |
| | Black cat, white rat <i>Witches' brew</i> (Peters) |

LIST B

- Bullard** At the castle gates, *Party time (Associated Board)*
Bullard Rock the boat, *Party time (Associated Board)*
Bullard Bluesy-boogie, *Party time (Associated Board)*
Purcell No 4: Rigaudon *Violoncello music for beginners book 1 (Editio Musica Budapest)*
Küffner No 18: Ländler *Violoncello music for beginners (Editio Musica Budapest)*
L Ács No 25: Bear's dance *Violoncello music for beginners (Editio Musica Budapest)*
Lumsden & Attwood Casting a spell, *Witches' brew (Peters)*
 Into the cauldron cookpot, *Witches' brew (Peters)*
 Boiled and roasted, *Witches' brew (Peters)*

LIST C

- Bullard** In the groove, *Party time (Associated Board)*
Bullard Square Dance, *Party time (Associated Board)*
Bullard Hungarian Dance, *Party time (Associated Board)*
Nelson No 15: Octopiece, *Piece by piece 1 for cello and piano, arr Nelson (Boosey & Hawkes)*
Nelson No 17: Flag dance, *Piece by piece 1 for cello and piano, arr Nelson (Boosey & Hawkes)*
Nelson No 3: Whirlpool waltz *Piece by piece 1 for cello and piano, arr Nelson (Boosey & Hawkes)*
Lumsden & Attwood Wizard's potion, *Wizard's potion (Peters)*
 Dizzy Lizzy Lightweight, *Wizard's potion (Peters)*
 Wizard United, *Wizard's potion (Peters)*
 Hocus Pocus here's the plan, *Wizard's potion (Peters)*

Alternative to List C

Candidates may choose one of the following as an alternative to List C:

- Benoy & Burrowes** No 28 or 36 or 37 or 40 or 41, *First year cello method, (Novello)*

Sight-reading: Simple time, up to 8 bars, C, G or D Major
 Crotchets, minims, semibreves.

GRADE I

Technical Requirements

Scales: Major scales starting on open strings C, G & D, compass one octave. Bowing - separate bows as for Primary Grade and slurred two notes to a bow as in example below.



Arpeggios: Of the above keys, compass one octave. Bowing - separate bows.

Three pieces: Candidates must prepare three pieces: one from each List A, B and C.

NB: The editions cited here are only suggestions; other authoritative editions may be used by candidates if so desired.

LIST A

Mozart

No 14: German dance, *Violoncello music for beginners (Editio Musica Budapest)*

Schubert

No 19: Lullaby *Violoncello music for beginners (Editio Musica Budapest)*

Colledge

Weeping willow, *Fast foreward (Boosey & Hawkes)*

Colledge

Hornpipe, *Fast foreward, (Boosey & Hawkes)*

Haydn

Trio, *Time pieces for cello vol 1 by Black & Harris, (Associated Board)*

Brahms

The Little Sandman, *Time pieces for cello vol 1 by Black & Harris, (Associated Board)*

LIST B

Saint-Saëns

The Elephant *Time pieces for cello vol 1 by Black & Harris (Associated Board)*

Harris

March of the Stegosaurus *Time pieces for cello vol 1 by Black & Harris (Associated Board)*

Blackwell

No 10: That's how it goes *Cello time runners book 2 (OUP)*

Blackwell

No 19: Cello Time Rag *Cello time runners book 2 (OUP)*

Blackwell

No 25: Mexican Fiesta *Cello time runners book 2 (OUP)*

Legg & Gout

The Cowboy's Lament *First repertoire for cello book 1 (Faber)*
Scarborough Fair *First repertoire for cello book 1 (Faber)*

LIST C

arr Huws Jones	The Fairy Dance <i>Jigs, reels, & more</i> (Boosey & Hawkes)
arr Huws Jones	The Irish Washerwoman <i>Jigs, reels, & more</i> (Boosey & Hawkes)
Kershaw	March the first <i>Mellow cello</i> (Fentone)
Kershaw	Question & answer <i>Mellow cello</i> (Fentone)
Kinsella	Upstairs, downstairs <i>Upstairs, downstairs</i> (CMC)
Norton	Snooker table <i>Microjazz for cello book 1</i> (Boosey & Hawkes)

Alternative to LIST C

Candidates may choose one of the following as an alternative to List C:

P Legg	No 1 <u>or</u> 3a <u>or</u> 3b <u>or</u> 4 <u>or</u> 5 <u>or</u> 6 <i>Superstudies book 1</i> (Faber)
Benoy & Burrowes	No 5 <u>or</u> no 30 <i>The second year cello method</i> (Novello)

Sight-reading: Simple time, up to 8 bars, G, D or F Major
Crotchets, minims, dotted minims, semibreves.

GRADE II**Technical Requirements**

Scales: Major scales of C & G, compass two octaves. Major scales of F, A, B flat and D, compass one octave (scale of D starting on open string). Minor scale of D, compass one octave (in melodic or harmonic form), starting on open string. Bowing - separate bows and slurred as in example below.



Arpeggios: Major keys of F, G, A, B flat and D, compass one octave. Minor key of D, compass one octave. Major key of C, compass two octaves. Bowing - separate bows.

Three pieces: Candidates must prepare three pieces: one from each List A, B and C.

NB: The editions cited here are only suggestions; other authoritative editions may be used by candidates if so desired.

LIST A

- Morley** Now is the month of Maying *Time pieces for cello, book 2, by C Black & P Harris (Associated Board)*
- Haydn** Andante *Time pieces for cello by C Black & P Harris, vol II (Associated Board)*
- Bach** March in G *Bach for the cello, trans C Krane (Schirmer)*
- Bach** Minuet in C *Bach for the cello, trans C Krane (Schirmer)*
- von Weber** No 6: Hunter's chorus, *Suzuki cello school, vol 2 (revised edition) (Summy-Birchard Imp: piano accompaniment published separately)*
- Paganini** No 9: Theme from "The Witches' Dance" *Suzuki cello school, vol 2 (revised edition) (Summy-Birchard Imp: piano accompaniment published separately)*

LIST B

- Blackwell** No 31: Aerobics *Cello time runners book 2 (OUP)*
- Blackwell** No 32: Hungarian folk dance *Cello time runners book 2 (OUP)*
- B József** No 23: Hungarian dance *Violoncello music for beginners book 1 (Edition Musica Budapest)*
- S Szokolay** No 28 part 2: Bagpipe song *Violoncello music for beginners book 1 (Edition Musica Budapest)*
- Sullivan** The Sun whose rays (from 'The Mikado') *A night at the opera arr Wells (Kevin Mayhew)*
- Verdi** Triumphant March (from 'Aida') *A night at the opera arr Wells (Kevin Mayhew)*

LIST C

- arr Waterfield & Beach** The railroad corral, *O Shenandoah! (Faber)*
- McMillan** "Hi" says the blackbird, *O Shenandoah! (Faber)*
- McMillan** Celtic hymn *Northern skies (Boosey & Hawkes)*
- McMillan** Barn dance *Northern skies (Boosey & Hawkes)*
- Kinsella** Aoife's Lament *Upstairs, downstairs (CMC)*
- Kinsella** Aisling's Dreams *Upstairs, downstairs (CMC)*

Alternative to LIST C

Candidates may choose one of the following as an alternative to List C:

- P Legg** No 1 or no 2 or no 5 or no 8 *Superstudies for cello, book 1 (Faber)*
- Bosanquet** Twinkle (Cello 1 page 7) *Fun with cello harmonics (S J Scott music no D2000-3)*

Sight-reading: Simple time, up to 8 bars, C, G or D Major
Crotchets, quavers, minims, semibreves, rests.

GRADE III**Technical Requirements**

Scales: Major scales of C, D, F and G, compass two octaves. Minor scales of C and G, compass one octave (in melodic or harmonic form). Bowing - separate and slurred as for Grade II.

Arpeggios: Of the above keys, compass as for scales.
Bowing - separate bows.

Dominant Sevenths: Starting on open C, G and D (in the keys of F, C and G) compass one octave and resolving on the tonic.
Bowing - separate bows, rhythm as in example below.



Three pieces: Candidates must prepare three pieces: one from each List A, B and C.

NB: The editions cited here are only suggestions; other authoritative editions may be used by candidates if so desired.

LIST A

- Galliard** Hornpipe a l'inglese *First repertoire for cello, book 2, arr Legg & Gout (Faber)*
- Lully** Gavotte and Musette *First repertoire for cello, book 2, arr Legg & Gout (Faber)*
- Haydn** No 24: Menuet & Trio *Violoncello music for beginners book 2 (Editio Musica Budapest)*
- Mozart** No 30: Kontretanz *Violoncello music for beginners book 2 (Editio Musica Budapest)*
- Marcello** Sonata in E minor op 2 No 5: third movement, Largo (*Peters*)
- Paxton** Sonata no 2: first movement, *First repertoire for cello, book 2 arr Legg & Gout (Faber)*

LIST B

Blackwell	No 1: Carnival Jig <i>Cello time sprinters book 3 (OUP)</i>
Blackwell	No 6: Ouverture <i>Cello time sprinters book 3 (OUP)</i>
Colledge	No 10: Coconuts & Mangoes <i>Shooting stars (Boosey & Hawkes)</i>
Colledge	No 13: Cossacks <i>Shooting stars (Boosey & Hawkes)</i>
Colledge	No 21: Tarantella <i>Shooting stars (Boosey & Hawkes)</i>
arr Waterfield & Beach	Groundhog <i>O Shenandoah! (Faber)</i>

LIST C

Wedgwood	No 2: Hungarian Stomp <i>Jazzin' about (Faber)</i>
Holst	Jupiter's Theme (from 'the Planets') <i>10 easy tunes arr B & R de Smet (Fentone)</i>
Prokofiev	Two themes from 'Peter and the Wolf' <i>Classic experience encores – cello (Cramer)</i>
arr Waterfield & Beach	Cape Cod shanty <i>O Shenandoah! (Faber)</i>
Kinsella	No 2: Spinning Wheel Song <i>Upstairs, downstairs (CMC)</i>
Kinsella	No 3: The Old Rabbit <i>Upstairs, downstairs (CMC)</i>
Kinsella	No 5: The Broken Carousel <i>Upstairs, downstairs (CMC)</i>

Alternative to LIST C

Candidates may choose one of the following as an alternative to List C:

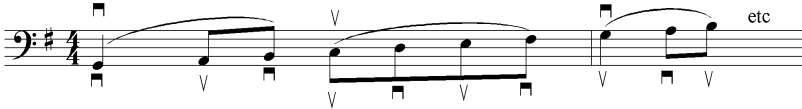
P Legg	No 7 <u>or</u> no 15 <u>or</u> no 16 <i>Superstudies book 1 (Faber)</i>
Mooney	The Tired Tortoise <i>Position pieces for cello book 1 (Summy Birchard)</i>
Mooney	The Whale's Song <i>Position pieces for cello book 1 (Summy Birchard)</i>

Sight-reading: Simple time, up to 8 bars
Major keys up to three sharps or two flats
Crotchets, quavers, minims, dotted crotchets, rests.

GRADE IV

Technical Requirements

Scales: Major scales of C, D, E flat, G & B flat, compass two octaves. Minor scales of C, D and G, compass two octaves (in melodic and harmonic form). Bowing - separate bows and slurred as in example below.



Arpeggios: Of the above keys, compass as for scales.
Bowing - separate and slurred, three notes to a bow.

Dominant Seventh: Starting on C and D (in the keys of F and G) compass two octaves and resolving on the tonic. Bowing - separate bows.

Chromatic Scales: Starting on open C, G & D, compass one octave.
Bowing - separate bows.

Three pieces: Candidates must prepare three pieces: one from each List A, B and C.

NB: The editions cited here are only suggestions; other authoritative editions may be used by candidates if so desired.

LIST A

Torelli

Sonata in G: fourth movement, Allegro (Bärenreiter HM 69)

Cirri

Sonata no 3 in F: first movement, Allegro (*Heinrichshofen HG 1283A/Peters*)

Marcello

Sonata in G op 2 no 6: fourth movement, Allegro (*Peters P-7394*)

Breval

Sonata in C major: first movement, Allegro (*IMC*)

De Fesch

Sonata in C op 8 no 4: third movement, Minuetto (*Peters*)

Paxton

Sonata in G op 5 no 3: Allegro moderato (*Schott ED 11051*)

LIST B

Dawe	No 44: The Gypsy Fiddler <i>New road to string playing, book 3 (Cramer. Piano accompaniment published separately)</i>
Weissenborn	No 4: Humoreske <i>First repertoire for cello, book 3 arr Legg & Gout (Faber)</i>
Dvořák	American Quartet (no 9): second movement, <i>First repertoire for cello, book 3 arr Legg & Gout (Faber)</i>
Webster	No 4: Scherzo <i>Suzuki cello school vol 3, revised edition (Summy-Birchard. Piano accompaniment published separately)</i>
Bach	No 6: Polacca <i>Classical and romantic pieces arr Watson Forbes (OUP)</i>
Grieg	No 12: Norwegian Dance <i>Classical and romantic pieces arr Watson Forbes (OUP)</i>

LIST C

Graves	Third movement: 'It is market day in the square' <i>Cathedral City (Schott)</i>
von Gluck	Dance of the Blessed Spirits from 'Orfeo' <i>Time pieces for cello, book 3 (Associated Board)</i>
Harris	Black and White Blues <i>Time pieces for cello, book 3 (Associated Board)</i>
Gershwin	Let's call the whole thing off <i>Play Gershwin (Faber)</i>
Kershaw	Back to school blues, <i>Mellow cello (Fentone)</i>

Alternative to LIST C

Candidates may choose one of the following as an alternative to List C:

P Legg	No 1 <u>or</u> no 4 <u>or</u> no 8 <i>Superstudies book 2 (Faber)</i>
Mooney	Busy Bees <i>Position pieces for cello book 1 (Alfred)</i>
Mooney	The Hippopotamus' Dance <i>Position pieces for cello book 1 (Alfred)</i>

Sight-reading: Simple or 6/8 time, up to 8 bars
Major keys up to three sharps or three flats, or A minor
Crotchets, quavers, minims, semibreves, dotted rhythms, tied notes, rests, accidentals.

GRADE V

Technical Requirements

Scales: Major scales of E flat, E, F, A flat and A, compass two octaves. Minor scales of C, D, G and A, compass two octaves (melodic and harmonic).

Major scale of C, compass three octaves.

Bowing - slurred as for Grade IV and separate as in examples below.

Two octaves:



Three octaves:



Arpeggios: Of the above keys, compass two octaves (C major arpeggio two octaves). Bowing - separate and slurred, three notes to a bow.

Dominant Sevenths: Starting on C and D (in the keys of F and G) resolving on the tonic, compass two octaves - separate bows and slurred four notes to a bow.

Diminished Sevenths: Starting on C and D - compass two octaves. Bowing - separate bows.

Chromatic Scales: Starting on C and D - compass two octaves. Bowing - separate bows and slurred four or six notes to a bow.

Three pieces: Candidates must prepare three pieces: one from each List A, B and C.

NB: The editions cited here are only suggestions; other authoritative editions may be used by candidates if so desired.

LIST A

Haydn	Scherzando in G major <i>Cello meets piano</i> (Kevin Mayhew)
De Fesch	Sonata in C op 8 no 3: second movement, Allemanda (Peters)
Marcello	Sonata in G: fourth movement, Allegro <i>Two sonatas</i> (Stainer & Bell)
Flackton	Sonata no 3 in F: minuet and variations (Schott ED 11056)
Vivaldi	Concerto in C major RV 399: first movement, Allegro (Kunzelmann/Peters GM 963)
Passionei	Sonata in C: second movement, Allegro, <i>Cello meets piano</i> (Kevin Mayhew)

LIST B

Dvořák	Allegro appassionato op 75 no 3, <i>Cello meets piano</i> (Kevin Mayhew)
Tchaikovsky	Chanson triste op 40 no 2 <i>Cello meets piano</i> (Kevin Mayhew)
Massenet	Melodie-élegie des Erinnyes op 10 no 5 <i>Salonstücke for cello vol 1</i> (Kunzelmann) or separately (Jobert/UMP)
Borodin	Nocturne from String quartet no 2 <i>Classic experience: encores for cello</i> (Cramer)
Tchaikovsky	Waltz from the Sleeping Beauty <i>Classic experience: encores for cello</i> (Cramer)
McMillan	No 6: Sabre dance <i>Northern skies</i> (Boosey & Hawkes)

LIST C

Grocock	Sonata in C: first movement, Moderato (Drummartin Music)
Jacob	Robot's March <i>The contemporary cellist, book 2</i> (Associated Board)
Gershwin	Summer time <i>Play Gershwin</i> (Faber)
Shostakovitch	Romance from "The Gadfly" (Stuart J Scott)
arr Otty	
Jacobson	Hip hip bourrée <i>Unbeaten tracks</i> (Faber)
arr Huws Jones	Drowsy Maggie <i>Jigs & reels & more</i> (Boosey & Hawkes)

Alternative to LIST C

Candidates may choose one of the following as an alternative to List C:

Cohen	No 1 <u>or</u> no 2 <u>or</u> no 5 <i>Technique takes off</i> , (Faber)
Mooney	Oh Susannah <i>Thumb position for the cello book 1</i> (Summy-Birchard Inc)
Mooney	The Blue Bells of Scotland <i>Thumb position for the cello book 1</i> (Summy-Birchard Inc)
Bunting	No 4: Bowing patterns no 1-7 inclusive <i>A portfolio of cello exercises, part one</i> (Sangeeta Publications / S J Scott)

Sight-reading: Simple or 6/8 time, up to 8 bars
 Major keys up to three sharps or three flats, minor keys up to three flats
 Crotchets, quavers, semiquavers, minims, dotted rhythms, tied notes, rests, accidentals.

GRADE VI

Technical Requirements

Scales: Major scales of E, F sharp, A flat, B flat, compass two octaves.
 Minor scales of E, F sharp, G sharp, compass two octaves (melodic and harmonic).
 Separate bows and slurred seven notes to a bow as in the example below.

Major scales of C and D, compass three octaves.
 Minor scales of C and D, compass three octaves.
 Separate bows as in example on page 55 and slurred seven notes to a bow as in example below.



Arpeggios: Of the above keys, compass as for the scales. Bowing - separate and slurred three notes to a bow.

Dominant Seventh: Starting on F and F sharp (in the keys of B flat and B) resolving on the tonic, compass two octaves. Bowing - separate bows and slurred four notes to a bow.

Diminished Seventh: Starting on C sharp and A flat - compass two octaves. Bowing - separate bows, even notes.

Chromatic Scales: Starting on C, C sharp and D, compass two octaves. Bowing - separate bows and slurred four or six notes to a bow.

Three pieces: Candidates must prepare three pieces: one from each List A, B and C.

NB: The editions cited here are only suggestions; other authoritative editions may be used by candidates if so desired.

LIST A

- Bach** Largo from Cantata no 156 *Largos from Bach & Handel (Kunzelmann/Peters GM525)*
- Telemann** Sonata in D major: second movement, Allegro, *Cello meets piano (Könnemann/Kevin Mayhew)*
- von Paradis** Sicilienne arr Dushkin (*Schott*)
- Bach** Suite no 1 in G major: Menuet I & II *Six solo cello suites (Bärenreiter BA 320)*
- de Fesch** Sonata op 8 no 4: first and second movements, Largo and Vivace, (*Peters*)
- Vivaldi** Sonata no 1 in B flat RV 47: third and fourth movements, Largo and Allegro *Vivaldi: 9 sonatas for cello (Editio Musica Budapest/Boosey & Hawkes)* or *Vivaldi: 6 sonatas for cello (Schott)*

LIST B

- Squire** Dance Rustique op 20 no 5 (*Stainer & Bell*)
- Mendlessohn** Song without Words op 109 (*Stainer & Bell*)
- Järnefelt** Berceuse (*Chester*)
- Poulenc** Sérénade (*Heugel & Co*)
- Glazunov** Sérénade espagnole op 20 no 2 (*Peters*)
- Vaughan Williams** Fantasia on 'Greensleeves', arr Forbes (*OUP*)

LIST C

- arr Davis** Elegy, *Unbeaten tracks (Faber)*
- Saint-Saëns** Le Cygne (The swan) from 'The carnival of the animals' *The complete shorter works for cello and piano ed Isserlis (Faber)* or published separately (*Durand*)
- Bunting** Dance Caprice (*OUP*)
- Joplin** Maple Leaf Rag *Ragtime favourites (Fentone)*
- arr C Cowles**
- Minsky** No 1: The Train Whistle, *Ten American cello etudes (OUP)*
- Minsky** No 2: Truckin' thru' the South, *Ten American cello etudes (OUP)*

Alternative to LIST C

Candidates may choose one of the following as an alternative to List C:

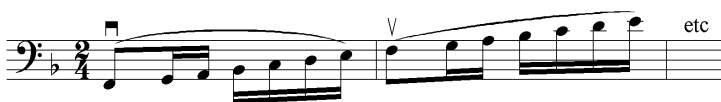
- Cohen** No 6 or no 7 or no 8 *Technique takes off* (Faber)
Bunting No 4 (bowing patterns) no 8-12 inclusive, *A portfolio of cello exercises, part one* (Sangeeta Publications)
Popper Study no 15 *Fifteen studies op 76* (IMC 1339)

Sight-reading: Simple or 6/8 time, up to 12 bars
 Major and minor keys up to three sharps or three flats
 Crotchets, quavers, semiquavers, dotted rhythms, rests, tied notes, accidentals.

GRADE VII**Technical Requirements**

Scales: Major scales of D flat, D, E and F, compass three octaves.
 Minor scales of C sharp, D, E and F, compass three octaves (melodic and harmonic).

Bowing - separate as for Grade V and slurred seven notes to a bow as in example below.



Arpeggios: Of the above keys - compass as for scales.
 Bowing - separate and slurred three notes to a bow.

Dominant Sevenths: Starting on C sharp, D, E and F (in the keys of F sharp, G, A and B flat) resolving on the tonic, compass two octaves.
 Bowing - separate and slurred four notes to a bow.

Diminished Sevenths: Starting on C sharp, D and F - compass two octaves.
 Bowing - separate and slurred, four to a bow.

Chromatic Scales: On E, F, F sharp & G - compass two octaves.
 Bowing - separate bows and slurred, twelve notes to a bow.

LIST C

Schumann	Stücke im Volkston op 102: no 1 <u>or</u> no 4 <i>Compositions for cello</i> (Peters P-2373)
Bloch	Supplication from Jewish life: no 2 (<i>Fischer/Boosey & Hawkes</i>)
E Farrell	Still Song, for solo cello (<i>CMC</i>)
S Joplin	The Strenuous Life <i>Cello meets piano</i> (Könnemann/Kevin Mayhew)
Matthews	Tango Flageoletto <i>Unbeaten tracks</i> , ed Steven Isserlis (<i>Faber</i>)
E Sweeney	Mandala 3 (<i>CMC</i>)

Alternative to LIST C

Candidates may choose one of the following as an alternative to List C:

Duport	No 7 <i>Twenty one etudes for the violoncello book 1</i> (Schirmer)
Dotzauer	No 36 or no 37 or no 39 or no 40 <i>Forty studies</i> (Stainer & Bell)
Bunting	No 7: string crossing mini workout no 1-6 inclusive <i>A portfolio of cello exercises part two</i> (Sangeeta Publications)

Sight-reading: Simple or 6/8 time, up to 16 bars
Major and minor keys up to four sharps and three flats
Crotchets, quavers, semiquavers, dotted rhythms, triplets, tied notes, rests, accidentals.

GRADE VIII**Technical Requirements**

Scales: Major scales of E flat, G, A, B flat and B, compass three octaves.
Minor scales of E flat, G, A, B flat and B, compass three octaves (melodic and harmonic).

Bowing - separate and slurred as Grade VII.

Arpeggios: Of the above keys - compass three octaves.
Bowing - separate and slurred three notes to a bow.

Dominant Sevenths: Starting on E flat, G, A, B flat and B (in the keys of A flat, C, D, E flat and E) resolving on the tonic, compass two octaves.
Bowing - separate and slurred, four notes to a bow.

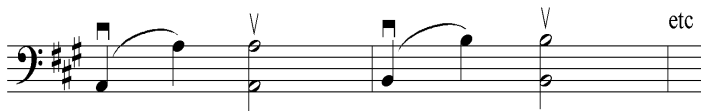
Diminished Sevenths: Starting on E flat, G and B - compass two octaves.
Bowing - separate and slurred four notes to a bow.

Chromatic Scales: Starting on E flat, G, A and B flat - compass three octaves.
Bowing - separate and slurred twelve notes to a bow.

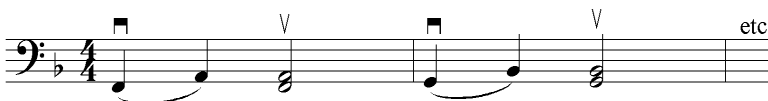
Double stops: a) C major in sixths - compass one octave, slurred as in example below.



b) A major in octaves - compass one octave - broken chords as in example below.



c) F major in thirds - compass one octave - broken chords as in example below.



Three pieces: Candidates must prepare three pieces: one from each List A, B and C.

NB: The editions cited here are only suggestions; other authoritative editions may be used by candidates if so desired.

LIST A

- Monn** Concerto in G minor: first movement, Allegro (*Universal Edition*)
- J S Bach** Suite no 3 in C major: prelude (*Bärenreiter BA 320*)
- J S Bach** Sonata no 3: first movement, Vivace 3 viola da gamba sonatas (*Faber or Peters*)
- Boccherini** Concerto no 1 in C G477: first movement, Allegro (without cadenza) (*Schott*)
- Vivaldi** Concerto in C Minor RV 401: third movement, Allegro non molto (*Ricordi/UMP*)
- Haydn** Minuet (Hob VI:6) *trans Piatti (IMC 551 or Schott)*

LIST B

- Fauré** Elégie op 24 (*UMP*)
- Bruch** Kol Nidrei (*Boosey & Hawkes*)
- Rachmaninoff** Danse Orientale *from* Prelude & danse orientale op 2 (*Boosey & Hawkes*)
- Dvořák** Slavonic Dance in G minor op 46 no 8 *Slavonic dances for cello & piano op 46/3, 46/8 (Bärenreiter BA 6962)*
- Dvořák** Silent Woods (Klid) op 68 no 5 (*IMC*)
- van Goens** Tarantelle in A minor op 24 (*Editio Musica Budapest/ Boosey & Hawkes*)

LIST C

- Shostakovitch** Sonata for violoncello op 40: first movement, Allegro non troppo (*Peters*)
- Cassadó** Requiémbros (*Schott*)
- Hindemith** Capriccio in A op 8 no 1 (*Breitkopf*)
- R Clarke** Resolution, *The Waterford suite*, (*CMC*)
- Leonard** The Donkey and the Driver (L'âne et l'ânier) op 61 *Cello world arr Steven Isserlis (Faber)*
- K O'Connell** Epithalamium for solo cello (unaccompanied) (*CMC*)

Alternative to LIST C

Candidates may choose one of the following as an alternative to List C:

- Grützmacher** Study no 1 or no 2 or no 3 or no 4 *Studies op 38, vol 1 (Peters P-1417a)*
- Merk** Study no 5 or no 7 or no 9 or no 11 or no 12 *20 studies op 11 (IMC 1709)*
- Bunting** No 13: A Few Spiccatti *A portfolio of cello exercises part two (Sangeeta Publications)*

LIST A

- J S Bach** Prelude from *Solo Suites no 2, or 4* (*Bärenreiter BA 320*)
J S Bach Sonata no 2 in D BWV 1028: fourth movement, Allegro *Viola da gamba sonatas* (*Henle or Schott / MDS or Faber*)
Valentini Sonata in E no 10: first and second movements, Grave & Allegro (*Schott CB110*)
Haydn Concerto in C major: first movement, Moderato (*Peters*)
Beethoven Sonata in D op 102 first movement, Allegro con Brio *Beethoven cello sonatas* (*Bärenreiter or Peters*)
Nyman Miserere Paraphrase *On the fiddle: for cello and piano* (*Chester*)

LIST B

- Bloch** Prayer no 1 from *Jewish life* (*Fischer / Boosey & Hawkes*)
Brahms Sonata in E minor op 38: second movement, Allegretto quasi menuetto (*Henle*)
Prokofiev Sonata op 119: second movement, Moderato (*Boosey & Hawkes*)
Saint-Saëns Chant saphique op 91 *The complete shorter works for cello and piano, ed Isserlis* (*Faber*)
Rachmaninoff Sonata in G minor op 19: third movement, Andante (*Boosey & Hawkes*)
Chopin Sonata in G minor op 65: second movement, Scherzo (*Peters or Wiener Urtext*)

LIST C

- Saint-Saëns** Concerto in A minor op 33: first movement, Allegro non troppo (*Durand or IMC*)
Debussy Sonata: first movement, Prologue (*Durand or Peters*)
D Ball I breathe again, for solo cello (*CMC*)
Rachmaninoff Prelude from *Prelude et danse orientale op 2* (*Boosey & Hawkes*)
J Buckley Three pieces for solo cello (1975): first and third movements (*CMC*)
F Corcoran Suite for Violoncello Solo (1972): first and second movements (*CMC*)

Alternative to LIST C

Candidates may choose one of the following as an alternative to List C:

- Duport** 21 Studies, no 2 or no 6 or no 11 (*Schirmer*)
Kreutzer 22 Studies, no 9 or no 11 or no 13 (*International*)
Popper High School for Cello op 73 book 1, no 1 or no 6 or no 11 (*Hofmeister 7404/ W Elkin*)
Servais Six Caprices op 11 no 2 (*Schott*)

Sight-reading: Simple or Compound time, up to 16 bars
Any Major or Minor key
Crotchets, quavers, semiquavers, dotted rhythms, tied notes,
rests, accidentals.

DOUBLE BASS

No marks will be awarded for incorrect music presented at examination.
Candidates using photocopies of music will be disqualified.

For Theoretical Questions and Ear Tests see pages 4 to 13.

GRADE I

- Scales & Arpeggios:* From memory in the following keys: F and B flat major; A minor in harmonic form only; one octave.
All scales to be prepared separate bows as violin grade I.
All arpeggios to be prepared separate bows as violin Grade I.
- Three pieces:* Candidates must prepare three pieces: one from each List A, B and C.
- NB: The editions cited here are only suggestions; other authoritative editions may be used by candidates if so desired.*
- LIST A**
- F Simandl** Exercise no 7 (in half position) p 10 *New method for double bass book 1 (Fischer/Boosey & Hawkes)*
- F Simandl** Exercise no 5 (in half position) p 10 *New method for double bass book 1 (Fischer/Boosey & Hawkes)*
- LIST B**
- Emery & Dalby** No 26: Heffalump Dance for Bass and Piano *Bass is best yorke mini bass, book 1 (Yorke/Spartan Press)*
- Emery & Hall** No 47: The Old Man for Double Bass and Piano *Bass is best yorke mini bass, book 1 (Yorke/Spartan Press)*
- LIST C**
- Emery & Leach** No 65: Knocking at the Door for Double Bass and Piano *Bass is best yorke mini bass, book 1 (Yorke/Spartan Press)*
- I Carroll** Prelude *Five Simple Pieces for Double Bass and Piano (Stainer & Bell 2310)*
- Sight-reading:* Simple time, up to 8 bars, G or D Major
Crotchets, minims, semibreves, rests.

GRADE II

Scales & Arpeggios: From memory in the following keys: G, A, E and C major. G, A and E minor in harmonic form only; one octave.

All scales and arpeggios to be prepared separate bows and slurred as in violin Grade II.

Three pieces: Candidates must prepare three pieces: one from each List A, B and C.

NB: The editions cited here are only suggestions; other authoritative editions may be used by candidates if so desired.

LIST A**R Stewart**No 1 *Trio Suite for double bass & piano book 2 (Ricordi)***R Stewart**No 2 *Processional Suite for double bass book 2 (Ricordi)***J S Bach***Minuet in G Bach 6 unaccompanied pieces arr Carroll (Associated Board)***LIST B****F Simandl**Exercise no 4 p 14 (in half position and first position) *New method for double bass book 1 (Fischer/Boosey & Hawkes)***F Simandl**Exercise no 1 p 15 11 position *New method for double bass, book 1 (Fischer/Boosey & Hawkes)***I Carroll**Prelude no 1 from *Five simple pieces (Stainer & Bell)***LIST C****Emery & Slatford**No 44 *Sad Double Bass for Double Bass and Piano Bass is best yorke mini bass, book 1 (Yorke/Spartan Press)***Emery & Slatford***Dinosaur Dance for Double Bass and Piano Bass is best yorke mini bass, book 1 (Yorke/Spartan Press)***G Nicks***Sunshine no 4 Yorke solos for double bass vol 1 (Yorke/Spartan Press)*

Sight-reading: Simple time, up to 8 bars
C, G or D Major
Crotchets, quavers, minims, rests.

GRADE III

Scales & Arpeggios: From memory in the following keys: A flat, D flat and D major, one octave; G, A, and D minor, one octave both harmonic and melodic forms. Slurring as for Grade II.

Three pieces: Candidates must prepare three pieces: one from each List A, B and C.

NB: The editions cited here are only suggestions; other authoritative editions may be used by candidates if so desired.

LIST A**R Stewart**No 3 Jig *Suite for double bass, book 2 (Ricordi LD 902)***I Carroll**No 4 Sarabande *Five simple pieces for double bass and piano (Stainer & Bell)***G Nicks**The Little Sailor no 3 *Yorke solos for double bass vol 1 (Yorke/Spartan Press)***LIST B****I Carroll**Gigue *Five simple pieces for double bass & piano (Stainer & Bell 2310)***Emery & Souster**No 72: Hammock & Pavane for Double Bass and Piano *Bass is best yorke mini bass book 1 (Yorke/Spartan Press)***F Baaden**Petite Suite: first movement *Prelude (Yorke/Spartan Press)***LIST C****F Simandl**Exercise No 6 intermediated position between II and III p 20 *New method for double bass, book 1 (Carl Fischer/Boosey & Hawkes)***F Simandl**Exercise no 7 p 23 III position *New method for double bass, book 1 (Carl Fischer/Boosey & Hawkes)***D Tutt**Perpetuum Mobile, no 98 from *Bass is best yorke mini bass book 1 (Yorke/Spartan Press)*

Sight-reading: Simple time, up to 8 bars

Major keys up to three sharps or two flats

Crotchets, quavers, semiquavers, dotted rhythms, tied notes, rests, accidentals.

GRADE IV

Scales & Arpeggios: From memory in the following keys: B, F sharp and E flat major, one octave. E major, two octaves. C and B minor, one octave. E minor, two octaves

All minor scales to be prepared in both harmonic and melodic forms.

All scales to be prepared separate bows and slurred two bows to an octave (as violin Grade III)

Three pieces: Candidates must prepare three pieces: one from each List A, B and C.

NB: The editions cited here are only suggestions; other authoritative editions may be used by candidates if so desired.

LIST A

R Stewart No 4 Recitative & Aria *Suite for double bass and piano book 2 (Ricordi)*

R Stewart No 5 Toccata *Suite for double bass and piano book 2 (Ricordi)*
J Walton Donkey Cart no 96 *Bass is best yorke mini bass book 1 (Yorke/Spartan Press)*

LIST B

Saint-Saëns Carnaval des Animaux, L'Elephant (*United Music Publishers Ltd/Durand*)

Emery & Ridout Animal Band no 101 *Bass is best yorke mini bass book 1 (Yorke/Spartan Press)*

F Boaden Petit Suite: second or fourth movements, Elegy or March (*Yorke/Spartan Press*)

LIST C

F Simandl Exercise no 6 intermediate position between III-IV p 26 *New method for double bass book 1 (Carl Fischer/Boosey & Hawkes)*

F Simandl No 7 Andante Commodo p 9 from 30 Études for string bass (*Carl Fischer/Boosey & Hawkes*)

J S Bach No 29 Jesu, Joy of Man's Desiring (from Cantata no 147) *Double bass solo 1 arr Hartley (OUP)*

Sight-reading: Simple or 6/8 time, up to 8 bars
 Major keys up to three sharps or three flats
 Crotchets, quavers, minims, dotted rhythms, tied notes, rests, accidentals.

GRADE V

Scales & Arpeggios: From memory in the following keys: E and F major, two octaves
E and F minor, two octaves.

All scales to be prepared separate bows and slurred as Grade IV.

Minors in both melodic and harmonic forms.

Chromatic scales starting on A and E (one octave).

Three pieces: Candidates must prepare three pieces: one from each List A, B and C.

NB: The editions cited here are only suggestions; other authoritative editions may be used by candidates if so desired.

LIST A

Giovannino Sonata in A minor, first and second movements (*Yorke/Spartan Press*)

S Lancen Berceuse for A Baby Hippopotamus (*Yorke/Spartan Press*)
Laska No 19 Romanza *Yorke solos for double bass vol 1*
(*Yorke/Spartan Press*)

LIST B

M Dare Minuet for Double Bass and Piano (*Yorke YE 0012*)
F Simandl No 8 p 10 Allegro Moderato 30 *Études for string bass*
(*Fischer/Boosey & Hawkes*)

A Ridout Concerto second movement variations I and II only
(*Yorke/Spartan Press*)

LIST C

F Simandl Exercise no 6 p 31 *New method for double bass book 1 V*
position (*Fischer/Boosey & Hawkes*)

F Simandl Exercise no 8 p 31 *New method for double bass book 1 V*
position (*Carl Fischer/Boosey & Hawkes*)

Bottesini Study No 25 in G *Method for double bass part I* (*Yorke Edition*)

Sight-reading: Simple or 6/8 time, up to 8 bars
Major keys up to three sharps or three flats, minor keys up to three flats
Crotchets, quavers, semiquavers, dotted rhythms, tied notes, rests, accidentals.

GRADE VI

- Scales & Arpeggios:** From memory in the following keys: F, F sharp and E minor (both forms), F, F sharp and E major, two octaves.
- All scales to be prepared separate bows and slurred as Violin Grade III, as well as pizzicato.
- Chromatic scales: starting on F, F sharp and E (two octaves) separate bows.
- Three pieces:** Candidates must prepare three pieces: one from each List A, B and C.
- NB: The editions cited here are only suggestions; other authoritative editions may be used by candidates if so desired.*

LIST A

- Capuzzi** Concerto in D for Double, Bass and Piano: first movement - Allegro (*Yorke/Spartan Press*)
- Vivaldi** Sonata no 4 in B flat major RV 45 first and second movements - largo and allegro (*International Music Company/Kalmus*)
- Giovannino** Sonata in F: first movement - allegro (*Yorke/Spartan Press*)

LIST B

- V Elliott** Odd Man Out for Double Bass and Piano (*Yorke/Spartan Press*)
- F Simandl** Variations III and IV, p 129 from Schubert Trout Quintet, op 114 *New method for double bass book 1 (Fischer/Boosey & Hawkes)*
- I Carroll** Bolero: no 3 *Three pieces for double bass (Forsyth)*

LIST C

- F Simandl** Exercise no 8, p 38 VI position *New method for double bass book 1 (Fischer / Boosey & Hawkes)*
- F Simandl** no 17, p 19, Tempo di Polacca, Cantabile *30 Études for string bass (Fischer/Boosey & Hawkes)*
- Weinberger** Fugue (from Schwanda the Bagpiper) No 20 *Double Bass solo 2 arr Hartley (OUP)*

- Sight-reading:** Simple or 6/8 time, up to 16 bars
Major and minor keys up to three sharps or three flats
Crotchets, quavers, semiquavers, dotted rhythms, triplets, tied notes, rests, accidentals.

GRADE VII

Scales & Arpeggios: From memory in the following keys: G, A flat and A major; G, A flat and A minor (both forms); two octaves.

All scales to be prepared separate bows and slurred one octave to a bow (Violin Grade IV).

Chromatic Scales: starting on E, G sharp and A, two octaves, separate bows.

Three pieces: Candidates must prepare three pieces: one from each List A, B and C.

NB: The editions cited here are only suggestions; other authoritative editions may be used by candidates if so desired.

LIST A

Dragonetti Solo in D minor for Double Bass and Piano: two movements, I Adagio and II Allegro Vivace (*Doblinger DM0120*)

Keyper Romance *Romance & rondo for double bass & piano* (Yorke YE 0030)

N Hester The Bull Steps Out for Double Bass & Piano (Yorke YE 0070)

LIST B

F Simandl Exercise no 6, p 41 Intermediate Position, between VI & VII positions *New method for double bass book I* (Carl Fischer/Boosey & Hawkes)

F Simandl Exercise no 3, p 43 VII Position *New method for double bass book I* (Carl Fischer/Boosey & Hawkes)

F Simandl Select one from nos 18, 19, 20 or 21 *30 Études for string bass* (Carl Fischer/Boosey & Hawkes)

LIST C

F Simandl Exercise in A minor, p 45 *New method for double bass part II book 1*, (Carl Fischer/Boosey & Hawkes)

F Simandl Exercise in B minor, p 46 *New method for double bass part II book 1* (Carl Fischer/Boosey & Hawkes)

F Simandl Exercise in D minor, p 47 *New method for double bass part II book 1* (Carl Fischer/Boosey & Hawkes)

Sight-reading: Simple or 6/8 time, up to 16 bars
Major and minor keys up to four sharps or three flats
Crotchets, quavers, semiquavers, dotted rhythms, triplets, tied notes, rests, accidentals.

GRADE VIII

Scales & Arpeggios: From memory in the following keys: B flat, B, C and D major;
B flat, B, C and D minor (both forms); two octaves.

All scales to be prepared separate bows and slurred as Grade VII.

Chromatic Scales: Starting on any note E – C inclusive (two octaves). Separate bows and slurred four notes to a bow.

Diminished Sevenths: starting on E, G sharp and A (two octaves) separate bows.

Three pieces: Candidates must prepare three pieces: one from each List A, B and C.

NB: The editions cited here are only suggestions; other authoritative editions may be used by candidates if so desired.

LIST A

F Simandl Étude no 1 in E flat, p 18 New method for double bass book 2
(*Carl Fischer/Boosey & Hawkes*)
R Kreutzer Étude no 1 *18 études for double bass Ed Hermann (Hofmeister)*
J Hrabě No 50 in E flat *86 Studies book II ed Simandl (Fischer New York/ Boosey & Hawkes)*

LIST B

Vivaldi Sonata no 4 in B flat major: third & fourth movements for double bass & piano (*International Music Company*)
Capucci Concerto for Double Bass and Piano ed by Francis Baines
(*Boosey & Hawkes*)
A J Potter Tuama an Draguinín, *Concertino for Double Bass*
(*Wedderburn Music*)

LIST C

- F Simandl** Cello and Bass Solo from Rigoletto, Verdi p 122 *New method for double bass book 1 (Fischer/Boosey & Hawkes)*
- F Simandl** Bass Soli from Othello by Verdi, p. 121 *New method for double bass book 1 (Fischer/Boosey & Hawkes)*
- B Britten** Variation H Double Bass Soli *Young person's guide to the orchestra* arr Hartley (OUP)

Sight-reading: Simple or 6/8 time, up to 16 bars
Major and minor keys up to four sharps or four flats
Crotchets, quavers, semiquavers, dotted rhythms, triplets, tied notes, rests, accidentals

IRISH HARP

No marks will be awarded for incorrect music presented at examination.
Candidates using photocopies of music will be disqualified.

For Theoretical Questions and Ear Tests see pages 4 to 13.

PRELIMINARY GRADE

Harps should be tuned in E flat major or C major. For harps tuned in E flat major read (a) and for harps tuned in C major read (b). A copy of own choice piece should be given to the examiner.

Scales

a) E flat and B flat

b) C, G major

Hands separately, compass one octave.

Broken chords:

a) E flat, B flat major, hands separately, according to the example below



b) C and G major, hands separately, according to the example below



Three pieces: Candidates must prepare three pieces: one from each List A, B and C.

LIST A

Trad Seán Buí *Sounding harps, book 1 (Cairde na Cruite)*
Trad Óró bhuaichaillín, seol do bhó *Sounding harps, book 1 (Cairde na Cruite)*
Trad Sprightly Widow *Sounding harps, book 1 (Cairde na Cruite)*
Trad Tá'n Samhradh ag teacht *Sounding harps book 1 (Cairde na Cruite)*

LIST B

Own Choice An Irish traditional tune of suitable standard
Trad Evening Song *from Old tunes for new harpists, arr M Dilling (Presser/UMP)*
Trad Chimes of St Paul's *from Old tunes for new harpists, arr M Dilling (Presser/UMP)*
Trad Round Dance *from Fun from the first vol I Milligan (Lyon & Healy/Holywell)*
Trad Green Gravel *from Old tunes for new harpists, arr M Dilling (Presser/UMP)*
Trad Breton Dance *from Old tunes for new harpists, M Dilling (Presser/UMP)*

LIST C

No 1 and no 2 (p 22) *The Irish harp book ed Sheila Larchet Cuthbert (Carysfort Press)*
Grossi Study No 10 *Metodo per arpa (Ricordi)*
Grossi Study No. 21 *Metodo per arpa (Ricordi)*

Sight-reading: A short piece of suitable difficulty in E flat major or C major with each hand playing alone.

PRIMARY GRADE

Harps should be tuned in E flat major or C major. For harps tuned in E flat major read (a) and for harps tuned in C major read (b). A copy of own choice piece should be given to the examiner.

Scales & Arpeggios: a) E flat, B flat and F major
b) C, G and D major
Hands separately, compass one octave.

Three pieces: Candidates must prepare three pieces: one from each List A, B and C.

LIST A

arr G Yeats Malláí Bhán *Sounding harps book 1 (Cairde na Cruite)*
arr M Bolger The Lady and the Farmer *Sounding harps, book 4 (Cairde na Cruite)*
arr A McCrann Éiníní *Sounding harps book 1 (Cairde na Cruite)*
arr Bolger Slow Air *Sounding harps book 1 (Cairde na Cruite)*
Trad An Féileacán *Sounding harps, book 4 (Cairde na Cruite)*

LIST B

Own choice An Irish traditional tune of suitable standard
M Grandjany Step by Step *First grade pieces for harp (Music Exchange)*
J Weidensaul Barn Dance *First grade pieces for harp (Music Exchange)*
F Clifton-Welker Skaters *Harping on, book 1 (F Clifton-Welker)*
F Clifton-Welker Lullaby *Harping on, book 1 (F Clifton-Welker)*
Folksong Au Clair de La Lune *Old tunes for new harpists, M Dilling (UMP)*

LIST C

Grossi Study no 31, p 15 *Metodo per arpa (Ricordi)*
Grossi Study no 38b, p 19 *Metodo per arpa (Ricordi)*
Grossi Study no 34, p 17 *Metodo per arpa (Ricordi)*
Grossi Study no 44, p 21 *Metodo per arpa (Ricordi)*

Sight-reading: A short piece of suitable difficulty in E flat major or C major with each hand playing alone.

GRADE I

Harps should be tuned in E flat major or C major. For harps tuned in E flat major read (a) and for harps tuned in C major read (b). A copy of own choice piece should be given to the examiner.

Scales, Arpeggios & Dominant Sevenths (a) E flat, B flat, F major and C major.
(b) C, G, D and A major.
Compass one octave, hands separately and hands together.

Three pieces: Candidates must prepare three pieces: one from each List A, B and C.

LIST A

arr G Yeats Óró Bog Liom í *Sounding harps, book 4 (Cairde na Cruite)*
arr G Yeats A Grá Luí Láimh Liom *Harper's choice, book 1 (Cairde na Cruite)*
arr M Bolger Pilib an Cheoil *Sounding harps book 4 (Cairde na Cruite)*
arr A McCrann Amhrán Fíodóireachta *Sounding harps, book 4 (Cairde na Cruite)*
arr G Yeats Fáinne Geal an Lae *Sounding harps, book 4 (Cairde na Cruite)*
arr G Hambly Bill Sullivan's Polka *Harper's choice, book 1 (Cairde na Cruite)*
arr D Finnegan The Three Drummers *Harper's choice, book 1 (Cairde na Cruite)*
D Finnegan Tripping to the Well *Harper's choice, book 1 (Cairde na Cruite)*
D Kelly Slow Air *Sounding harps, book 4 (Cairde na Cruite)*
arr G Yeats Giolla na Scriob *Sounding harps, book 1 (Cairde na Cruite)*
arr G Yeats An cuimhin leat an oíche úd? *Sounding harps, book 1 (Cairde na Cruite)*

LIST B

Own choice An Irish traditional tune of suitable standard
F Clifton-Welker Sea Breeze *Harping on, book 1 (Clifton-Welker)*
F Clifton-Welker Raindrops for Rachel *Harping on, book 1 (Clifton-Welker)*
D Gough & D Perrett Donkey Ride *Lift off for Harp (Beartramka)*
Grandjany See-saw *Little harp book (Music Exchange)*
Milligan Purple Bamboo *Fun from the first, vol 2 Milligan (Lyon & Healy)*
Weidensaul Midnight Stars *First grade pieces for harp (Music Exchange)*

LIST C

Grossi	Study no 53, p 25 <i>Metodo per arpa (Ricordi)</i>
Grossi	Study no 41, p 20 <i>Metodo per arpa (Ricordi)</i>
Grossi	Study no 42, p 20 <i>Metodo per arpa (Ricordi)</i>
Grossi	Study no 3, p 91 <i>Metodo per arpa (Ricordi)</i>

Sight-reading: A short piece of suitable difficulty in a major key.

GRADE II

Harps should be tuned in E flat major or C major. For harps tuned in E flat major read (a) and for harps tuned in C major read (b). A copy of own choice piece should be given to the examiner.

Scales: (a) E flat, B flat, F and C major; C, G and D harmonic minor.
 (b) C, G, D and A major; A, E and B harmonic minor.
 Compass two octaves, hands separately and hands together.
 Contrary motion compass one octave.

Dominant Sevenths: Of above major keys, compass one octave, hands separately and hands together. Contrary motion compass one octave.

Arpeggios: Of above keys compass one octave. Contrary motion compass one octave.

Three pieces: Candidates must prepare three pieces: one from each List A, B and C.

LIST A

arr G Yeats	Bog Braon don Seanduine <i>Sounding harps book 1 (Cairde na Cruite)</i>
arr G Hambly	Na Ceannabháin Bána <i>Harper's choice, book 1 (Cairde na Cruite)</i>
arr G Yeats	Ó mo Leanbh é <i>Harper's choice, book 1 (Cairde na Cruite)</i>
arr D Finnegan	Mairseáil Rí Laoise <i>Traditional Irish harp arrangements vol 1 (D Finnegan)</i>
arr G Yeats	Eilí geal chiúin Ní Chearbhaill <i>Sounding harps book 4 (Cairde na Cruite)</i>
arr G Yeats	Óró bog liom í <i>Sounding harps book 4 (Cairde na Cruite)</i>
arr G Yeats	An ghaoth aneas <i>Sounding harps, book 1 (Cairde na Cruite)</i>
arr A McCrann	Thugamar féin an Samhradh linn <i>Sounding harps, book 1 (Cairde na Cruite)</i>

LIST B

Own choice	An Irish traditional tune of suitable standard
B Andrès	No 1 <u>or</u> No 3 <i>Aquatintes (Hortensia/UMP)</i>
F Clifton-Welker	Goblin Rustle <i>Harping on</i> , book 1 (<i>Clifton-Welker</i>)
Purcell	Hornpipe <i>Y Telynor Classurol (Adlais)</i>
Llwyd	Olé <i>Y Telynor Classurol (Adlais)</i>
Grandjany	Rocking <i>Little harp book (Boosey & Hawkes)</i>
Bartók	In Yugoslav Mode <i>Mikrokosmos for harp (Boosey & Hawkes)</i>

LIST C

Czerny	Study no 5, p 39 <i>The Irish harp book (Carysfort Press)</i>
Grossi	Study no 18, p 124 <i>Metodo per arpa (Ricordi)</i>
Grossi	Study no 9, p 114 <i>Metodo per arpa (Ricordi)</i>
Grossi	Study no 4, p 109 <i>Metodo per arpa (Ricordi)</i>
Grossi	Study no 26, p 101 <i>Metodo per arpa (Ricordi)</i>
Andrès	Study no 2 <u>or</u> 4 <i>Charades (Hortensia/UMP)</i>

Sight-reading: A short piece of suitable difficulty.

GRADE III

Harps should be tuned in E flat major or C major. For harps tuned in E flat major read (a) and for harps tuned in C major read (b). A copy of own choice piece should be given to the examiner.

<i>Scales & Arpeggios:</i>	a) E flat, B flat, F, C and G major. C, G, D and A harmonic minor.
	b) C, G, D, A and E major. A, E, B, F sharp and C sharp harmonic minor.
	Compass two octaves, hands separately and hands together.
	Contrary motion compass one octave.
	a) C and G melodic minor.
	b) A and E melodic minor.
	Compass one octave - right hand only.

Dominant Sevenths: Of above major keys, compass two octaves, hands separately and hands together. Contrary motion one octave.

Three pieces: Candidates must prepare three pieces: one from each List A, B and C.

LIST A

arr Á Ní Dhúill	Mo Ghile Mear <i>Sounding harps book 1 (Cairde na Cruite)</i>
Carolán, arr McCrann	Sir Festus Burke <i>Harper's choice, book 1 (Cairde na Cruite)</i>
arr O'Brien-Vaughan	The Miserly Barman <i>Harper's choice, book 1 (Cairde na Cruite)</i>
arr D Finnegan	Deveney's <i>Traditional Irish harp arrangements, vol 1 (D Finnegan)</i>
arr O'Flanagan	Sonny's Mazurka <i>Sounding harps, book 2 (Cáirde na Cruite)</i>
arr G Yeats	Seothóló <i>Sounding harps, book 4 (Cairde na Cruite)</i>
arr M Ní Chathasaigh	Song of the Chanter <i>Sounding harps, book 1 (Cairde na Cruite)</i>
arr G Yeats	Oscail an Doras go ciúin ó <i>Sounding harps, book 2 (Cairde na Cruite)</i>
arr G Yeats	An Buachaillín Donn <i>Harper's choice, book 1 (Cairde na Cruite)</i>
arr A McCrann	Fead an Iolar <i>Sounding harps book (Cairde na Cruite)</i>

LIST B

Own choice	An Irish traditional tune of suitable standard
A Ortiz	Joropo 1 <i>From harp to harp with love (Ortiz)</i>
A Hasselmans	Rouet <i>Trois petites pièces faciles (Durand/UMP)</i>
arr Bouchaud	Danza guerrera del Cuzco <i>Panorama de la harpe celtique (Editions Musicales Transatlantiques/UMP)</i>
arr Bouchaud	Huàino de Huancayo <i>Panorama de la harpe celtique (Editions Musicales Transatlantiques/UMP)</i>
Gounod	Les Pifferai <i>Medieval to modern, vol 2 (Lyon & Healy/Holywell)</i>
B Andrès	No 4 <i>Aquatintes (Hortensia/UMP)</i>
Renié	Grand'mère Raconte une Histoire <i>(Leduc/UMP)</i>
F Clifton-Welker	Fairground <i>Harping on, book 2 (Clifton-Welker)</i>
F Clifton-Welker	Night Shade <i>Sparks from the harp (Clifton-Welker)</i>

LIST C

Challoner	Study no 12, p 84 <i>The Irish harp book (Carysfort Press)</i>
Viner	Study no 13, p 85 <i>The Irish harp book (Carysfort Press)</i>
Grossi	Study no 12, p 116 <i>Metodo per arpa (Ricordi)</i>
Grossi	Study no 13, p 118 <i>Metodo per arpa (Ricordi)</i>
Andrès	Study no 1 <i>Charades (Hortensia/UMP)</i>
Andrès	Study no 3 <i>Charades (Hortensia/UMP)</i>

Sight-reading: A short piece of suitable difficulty.

GRADE IV

Harps should be tuned in E flat major or C major. For harps tuned in E flat major read (a) and for harps tuned in C major read (b). A copy of own choice piece should be given to the examiner.

Scales: a) E flat, B flat, F, C, G, D and A major. C, G, D, A and E harmonic minor.
b) C, G, D, A, E, B and F sharp major. A, E, B, F sharp and C sharp harmonic minor.
Compass two octaves, hands separately and hands together.
Contrary motion, compass one octave.

a) C, G and D melodic minor.
b) A, E and B melodic minor.
Compass two octaves - right hand only

Arpeggios: Above keys, root position and first inversions, compass two octaves. Contrary motion compass one octave.

Dominant Sevenths: Above major keys, root position and first inversions, compass two octaves. Contrary motion compass one octave.

Three pieces: Candidates must prepare three pieces: one from each List A, B and C.

LIST A

arr Á Ní Dhúill Moloney's Jig *Sounding harps, book 4 (Cairde na Cruite)*
arr A McCrann Leitrim Fancy *Harper's choice, book 1 (Cairde na Cruite)*
Carolan George Brabazon *Harper's choice, book 1 (Cairde na Cruite)*
arr J Harbison
J Harbison Bright New Morning *(Irish Harp Centre Publications)*
Carolan arr Eleanor Plunkett *Sounding harps, book 4 (Cairde na Cruite)*
G Yeats
Carolan John Kelly *The Irish harp book (Carysfort Press)*
arr S Larchet
Cuthbert
Carolan arr M Sí Bheag's Sí Mhór or Colonel John Irwin *The Irish harper,*
Ní Chathasaigh *vol 2 (Old Bridge Music)*

LIST B

Own choice	An Irish traditional tune of suitable standard
A Ortiz	Una Noche <i>From harp to harp with love (Ortiz)</i>
J Francois	An Ter Seien <i>Trois petites pièces (Camac)</i>
J Francois	Blues Trevez <i>Trois petites pièces (Camac)</i>
B Andrès	La Gimblette <i>(Hortensia/UMP)</i>
arr R Stevenson	Hal-an-Tow <i>Sounding strings (UMP)</i>
Daquin	Tambourin <i>Medieval to modern vol 1 (Lyon & Healy/Holywell)</i>
Böhm	Minuet <i>Eighteenth century music, arr Thomson (FC Publishing Co/Holywell)</i>
Kotzeluch	Sicilienne <i>Pièces classiques no 3 (Billaudot/UMP)</i>
Bartók	Triplets (no 11, p 18) <i>Mikrokosmos for harp (Boosey & Hawkes)</i>
Naderman	Étude no 1 <i>Naderman pour harpe celtique (Zurfluh/UMP)</i>

LIST C

Viner	Study no 15 <i>The Irish harp book (Carysfort Press)</i>
Meyer	Study no 18 <i>The Irish harp book (Carysfort Press)</i>
Grossi	Study no 27, p 132 <i>Metodo per arpa (Ricordi)</i>
Grossi	Study no 35, p 140 <i>Metodo per arpa (Ricordi)</i>
Andrès	Study no 6 <i>Charades (Hortensia/UMP)</i>
Andrès	Study no 12 <i>Charades (Hortensia/UMP)</i>

Sight-reading: A short piece of suitable difficulty.

GRADE V

Harps should be tuned in E flat major or C major. For harps tuned in E flat major read (a) and for harps tuned in C major read (b). A copy of own choice piece should be given to the examiner.

- Scales:*
- E flat, B flat, F, C, G, D, A and E major. C, G, D, A and E harmonic minor.
 - C, G, D, A, E, B, F sharp and C sharp major. A, E, B, F sharp and C sharp harmonic minor.
Compass two octaves, contrary motion compass one octave.
- C, G and D melodic minor.
 - A, E and B melodic minor.
Compass two octaves, right hand only.

Arpeggios: Root position and inversions compass two octaves. Contrary motion compass one octave.

*Dominant Seventh*s: Above major keys, root position, first and second inversions, compass two octaves. Contrary motion compass one octave.

Three pieces: Candidates must prepare three pieces: one from each List A, B and C.

LIST A

- Carolan arr M Ní Chathasaigh A M O'Farrell** Madam Maxwell *The Irish harper, vol 1 (Old Bridge Music)*
- J Harbison arr Á Ní Dhúill** Heir Conditioning *O'Farrell's collection, vol 1: Irish dance music (A M O'Farrell)*
- arr J Murakami** Love's Torment *(Irish Harp Centre Publications)*
- arr M Ní Chathasaigh** Saddle the Pony *Sounding harps, book 4 (Cairde na Cruite)*
- arr O Kelly** Apples in Winter *Harper's choice, book 1 (Cairde na Cruite)*
- Ó Tuama arr Malir Connellan** King of the Fairies *Harper's choice, book 1 (Cairde na Cruite)*
- arr G Yeats** An Droimeann Donn Dílis *Harper's choice, book 1 (Cairde na Cruite)*
- arr G Yeats** Bí a Íosa *Harper's choice, book 1 (Cairde na Cruite)*
- Carolan arr M Ní Chathasaigh** Máire Nic Ailpín *Sounding harps, book 4 (Cairde na Cruite)*
- arr T C Kelly** Caoineadh Luimní *Sounding harps, book 2 (Cairde na Cruite)*
- Princess Royal *The Irish harper, vol 2 (Old Bridge Music)*
- I saw from the beach *Sounding harps, book 2 (Cairde na Cruite)*

LIST B

- Own Choice** An Irish Traditional Piece of suitable standard.
- J Francois** Ar Baradoz *(Edition Mi bémol)*
- J S Bach** Prelude no 3 *(Anne Marie O'Farrell)*
- Naderman** Rondoletto from Sonata no 1 *Pièces classiques cahier 5 (Billaudot/UMP)*
- Handel** Petite Sonata *Panorama de la harpe celtique (Transatlantiques/UMP)*
- Kuhlauf** Theme and Variations *Panorama de la harpe celtique (Transatlantiques/UMP)*
- Sammartini** Allegro *Eighteenth Century Music, Thomson (FC Publishing Co/Holywell)*
- B Andrès** Sicilienne *Automates (Hortensia/UMP)*
- B Andrès** Pavane *Automates (Hortensia/UMP)*
- A Challan** Cascatelle *(Leduc/UMP)*

LIST C**F Alberti**Study no 3 *Dix études progressives (Hortensia)***J P Pole**Study no 21 *The Irish harp book (Mercier)***Grossi**Study no 39, p 145 *Metodo per arpa (Ricordi)***Grossi**Study no 14, p 120 *Metodo per arpa (Ricordi)*

Sight-reading: A short piece of suitable standard which may involve some blade changes.

GRADE VI

Harps should be tuned in E flat major or C major. For harps tuned in E flat major read (a) and for harps tuned in C major read (b). A copy of own choice piece should be given to the examiner.

Scales:

- a) E flat, B flat, F, C, G, D, A and E major. C, G, D, A and E harmonic minor.
- b) C, G, D, A, E, B, F sharp and C sharp major. A, E, B, F sharp and C sharp harmonic minor.

Compass two octaves, contrary motion compass one octave.

- a) C, G, D and A melodic minor.
- b) A, E, B and F sharp melodic minor.

Compass two octaves, right hand only.

- a) E flat, B flat and F major scales using harmonics.
- b) C, G and D major scales using harmonics.

Compass one octave, hands separately only.

Arpeggios: Root position and inversions compass two octaves. Contrary motion compass one octave.

Dominant Sevenths: Above major keys, root position and inversions compass two octaves, contrary motion compass one octave.

Three pieces: Candidates must prepare three pieces: one from each List A, B and C.

LIST A

- arr J Murakami** The Gold Ring *Harper's choice, book 1 (Cairde na Cruite)*
arr A M O'Farrell Miss Monaghan's Reel *O'Farrell's collection, vol 1: Irish dance music (A M O'Farrell)*
arr T C Kelly An buachaill caol dubh *Sounding harps, book 3 (Cairde na Cruite)*
arr A McCrann Plains of Boyle *Sounding harps, book 3 (Cairde na Cruite)*
arr Loughnane Mazurka and Jig *Harping on (Reiskmore Music)*
Carolán arr M Ní Chathasaigh Lord Inchiquin *The Irish harper book 2 (Old Bridge Music)*

LIST B

- Own choice** An Irish traditional tune of suitable standard
Pollet Sonata no 2: first movement *(Billaudot/UMP)*
Scarlatti Sonata in C *Pièces classiques cahier 5 (Billaudot/UMP)*
A Ortiz Si Quedara Sin Ti *Harp to harp with love (Ortiz)*
A Challan Laura *(Leduc/UMP)*
B Andrés Barber Pavane *Automates (Hortensia/UMP)*
 Swinging Pentatonic Gliss *Jazz for harp (Barber)*

LIST C

- Kiallmark** Study no 25 *The Irish harp book (Carysfort Press)*
Naderman Study no 26 p 195 *The Irish harp book (Mercier)*
Grossi Study no 45, p 153 *Metodo per arpa (Ricordi)*
Grossi Study no 41, p 148 *Metodo per arpa (Ricordi)*

Sight-reading: A short piece of suitable difficulty which may include simple blade changes.

GRADE VII

Harps should be tuned in E flat major or C major. For harps tuned in E flat major read (a) and for harps tuned in C major read (b). A copy of own choice piece should be given to the examiner.

Scales: (a) E flat, B flat, F, C, G, D, A and E major. C, G, D, A, and E harmonic minor.
(b) C, G, D, A, E, B, F sharp and C sharp major. A, E, B, F sharp and C sharp harmonic minor.
Compass two octaves. Contrary motion compass one octave.

(a) C, G, D, A and E melodic minor.
(b) A, E, B, F sharp and C sharp melodic minor.
Compass three octaves, right hand only.

(a) E flat, B flat, F and C major scales using harmonics.
(b) C, G, D and A major scales using harmonics.
Compass one octave, hands separately only.

Arpeggios: Major and minor chords, dominant sevenths and their inversions, compass two octaves. Contrary motion two octaves (where possible).

Three pieces: Candidates must prepare three pieces: one from each List A, B and C.

LIST A

Carolan arr M Ní Morgan Magan *The Irish harper, book 2 (Old Bridge Music)*

Chathasaigh

Carolan arr M Ní Carolan's Draught *The Irish harper, book 2 (Old Bridge Music)*

Chathasaigh

arr G Yeats Three Sea Captains *Sounding harps, book 3 (Cairde na Cruite)*

Carolan arr G Planxty Johnston *Sounding harps, book 3 (Cairde na Cruite)*

Yeats

arr Á Ní Dhúill Hamilton's Jig *Sounding harps, book 2 (Cairde na Cruite)*

Carolan arr M Ní Planxty Sudley *The Irish harper book 2 (Old Bridge Music)*

Chathasaigh

arr M Ní Gander in the Pratie Hole and Queen of the Rushes *The Irish harper book 1 (Old Bridge Music)*

Chathasaigh

arr J F Larchet No 2: De Bhárr na gCnoc *Three traditional airs (OCMP)*

LIST B

Own choice	An Irish traditional tune of suitable standard
Naderman	Étude 5 <i>Naderman pour harpe celtique</i> (Zurfluh/UMP)
J S Bach	Presto <i>Pièces classiques, cahier 5</i> (Billaudot/UMP)
D Gough	Rag-Bag <i>Lever harp 2000</i> (Beartramka)
T C Kelly	Interlude <i>The Irish harp book</i> (Carysfort Press)
M O'Leary	Slow Air (CMC)
Gatayes	Valse Russe <i>Pièces classiques book 3</i> (Billaudot/UMP)
arr Ortiz	Las Abajeñas <i>From harp to harp</i> (Ortiz)
D McNulty	Berceuse <i>The Irish harp book</i> (Carysfort Press)

LIST C

F Alberti	Study no 2 <i>Dix études progressives</i> (Hortensia/UMP)
F Alberti	Study no 4 <i>Dix études progressives</i> (Hortensia/UMP)
F Alberti	Study no 6 <i>Dix études progressives</i> (Hortensia/UMP)
A J Potter	Étude Bitonal <i>The Irish harp book</i> (Carysfort Press)
B Shaljean	Prelude in A minor <i>Twelve preludes for concert or Irish harp</i> (Blue Crescent)

Sight-reading: A short piece of suitable difficulty which may include blade changes.

GRADE VIII

Harps should be tuned in E flat major or C major. For harps tuned in E flat major read (a) and for harps tuned in C major read (b). A copy of own choice piece should be given to the examiner.

- Scales:*
- E flat, B flat, F, C, G, D, A and E major. C, G, D, A and E harmonic minor.
 - C, G, D, A, E, B, F sharp and C sharp major. A, E, B, F sharp and C sharp harmonic minor.
Compass two octaves in octaves, sixths and tenths.
Contrary motion beginning and ending on the unison, compass two octaves (where possible).
- C, D, E flat major.
 - C sharp, D and E major.
Compass three octaves, in octaves, sixths and tenths.

- a) E flat, B flat, F and C major.
 b) C, G, D and A major.
 Scale using harmonics in thirds. Left hand only, compass one octave.

Arpeggios: Major and minor chords, dominant sevenths and their inversions, compass two octaves. Contrary motion two octaves (where possible).

Three pieces: Candidates must prepare three pieces: one from each List, A, B and C.

LIST A

- arr Loughnane** Drunken Sailor *Affairs of the harp (Reiskmore Music)*
Ní Chathasaigh Pullet and Volunteer *The Irish harper book 1 (Old Bridge Music)*
arr M McGrath I will leave this country *The Irish harp book (Carysfort Press)*
Carolán Carolán's Farewell to Music *(A M O'Farrell)*
arr A M O'Farrell
arr Loughnane Loftus Jones *Harping on (Reiskmore Music)*

LIST B

- Fleischman** An Coitín Dearg *The Irish harp book (Carysfort Press)*
D McNulty Fantasia or Rondo *The Irish harp book (Carysfort Press)*
G Victory Three Pieces for Irish harp [choose any one piece] *The Irish harp book (Carysfort Press)*
Kinsella Allegro Giocoso *The Irish harp book (Carysfort Press)*
Bouchaud Discord (Any two movements) *(Harposphere)*
F Clifton-Welker Dance *Lever harp 2000 (Beartramka)*
Scarlatti Sonata in A minor *Pièces classiques, cahier 6 (Billaudot/UMP)*
A Ortiz Una Vez en la Montana *International rhythmic collection, vol 2 (Ortiz)*

LIST C

- F Alberti** Study no 1 *Dix études progressives (Hortensia/UMP)*
F Alberti Study no 9 *Dix études progressives (Hortensia/UMP)*
B Andrés Study no 9 *Jonchats 12 études brèves pour petite où grande harpe (Hortensia/UMP)*
B Andrés Study no 4 *Jonchats 12 études brèves pour petite où grande harpe (Hortensia/UMP)*

Sight-reading: A short piece of suitable difficulty which may include blade changes.

SENIOR CERTIFICATE

Harps should be tuned in E flat major or C major. For harps tuned in E flat major read (a) and for harps tuned in C major read (b). A copy of own choice piece should be given to the examiner.

Scales: as for Grade VIII with the addition of the following:
Double octave scales in all keys possible, compass one octave.
Double third scales hands separately and hands together in all keys possible, compass two octaves.

Arpeggios: Major and minor chords, diminished and dominant sevenths and their inversions, compass three octaves where possible, otherwise compass two octaves. Contrary motion two octaves where possible.

Three pieces: Candidates must prepare three pieces: one from each List, A, B and C.

LIST A

J S Bach Any two of the following 4 preludes: Preludes nos 1, 2, 21 and 22 The well-tempered clavier, book 1 (*Henle*)
J S Bach Prelude from Lute Suite BWV1006a
J S Bach Italian Concerto: second movement (*Urtext*)
G F Handel Harp Concerto no 6 in B flat major: any two movements, ed O le Dentu (*Billaudot/UMP*)

LIST B

Snell Toccatta *Lever harp 2000* (*Beartramka*)
B Shaljean High Hat (*Blue Crescent Music*)
A Ortiz Theme from Suite to Luzma *Latin American harps: history music and techniques* (*Ortiz*)
J L Dussek Sonatina no 5 (*Holywell Music*)
D Mégevand Perspectives I and II (*Billaudot/UMP*)
M O'Leary Aisling *The crock of gold: suite* (*CMC*)

LIST C

Two reels, jigs, slip jigs or hornpipes arranged by the candidate. Appropriate traditional ornamentation will be expected.

or

Three Carolan tunes arranged by the candidate.

or

Three contrasting songs with own harp accompaniment.

Sight-reading: A short piece of suitable difficulty which may include blade changes.

CONCERT HARP

No marks will be awarded for incorrect music presented at examination.
Candidates using photocopies of music will be disqualified.

For Theoretical Questions and Aural Requirements see pages 4 to 13.

Preliminary Grade

Scales: C and G major.
Compass one octave, hands separately.

Broken Chords: C and G major, root position.
Hands separately as example below.



Three pieces: Candidates must prepare three pieces: one from each List A, B and C.

LIST A

Milligan Round Dance *Fun from the first, volume 1 (Lyon and Healy)*
Dilling Evening Song *Old tunes for new harpists (Presser/UMP)*
Dilling Goodbye to Winter *Old tunes for new harpists (Presser/UMP)*
Grandjany Treble Clef Song *First grade pieces for harp (Fischer/MDS)*

LIST B

Dilling Green Gravel *Old tunes for new harpists (Presser/UMP)*
Dilling The Chimes of St Paul's *Old tunes for new harpists (Presser/UMP)*
Sean Buí *Sounding harps book 1 (Cairde na Cruite)*
The Sprightly Widow *Sounding harps book 1 (Cairde na Cruite)*

LIST C

No 1 and no 2 (p 22) *The Irish harp book, ed Sheila Larchet Cuthbert (Carysfort Press)*

Sight-reading: A short piece of suitable difficulty.

PRIMARY GRADE

Scales & Arpeggios: C, G and D major.
Compass one octave, hands separately.

Three pieces: Candidates must prepare three pieces: one from each List A, B and C.

LIST A

Clifton-Welker Lullaby *Harping on, book 1 (Clifton-Welker)*
Clifton-Welker Skaters *Harping on, book 1 (Clifton-Welker)*
Grandjany Step by Step *First grade pieces for harp (Fischer/Boosey & Hawkes)*
Grandjany Barn Dance Memory *First grade pieces for harp (Fischer/Boosey & Hawkes)*
Gough/Perrett Buckets and Spades or Games in the Playground *Lift-off (Beartramka)*
Kanga Daffodil Dance or Spooky City, *Minstrel's gallery (Maruka/Holywell)*
Milligan Northern Princess *Fun from the first, volume 1 (Lyon & Healy/Hoylwell)*

LIST B

Grandjany Midnight Stars *First grade pieces for harp (Fischer/Boosey & Hawkes)*
Grandjany Passing By *First grade pieces for harp (Fischer/Boosey & Hawkes)*
Gough/Perrett Cosy in Bed or Donkey Ride *Lift-off for harp (Beartramka)*
Kanga The Glittering Ballroom or The Royal Boat *Minstrel's gallery (Maruka/Holywell)*
Trad Mallai Bhan *Sounding harps book 1 (Cairde na Cruite)*
Trad Slow Air *Sounding harps book 1 (Cairde na Cruite)*
Dilling Au Clair de la Lune *Old tunes for new harpists (Presser/UMP)*

LIST C

Grossi Study no 34, p 17 *Metodo per arpa (Ricordi/UMP)*
Grossi Study no 44, p 21 *Metodo per arpa (Ricordi/UMP)*
Grossi Study no 31, p 15 *Metodo per arpa (Ricordi/UMP)*

Sight-reading: A short piece of suitable difficulty.

GRADE I

- Scales :* C,G,D and F major.
Compass one octave, hands separately and together, similar motion.
- Arpeggios:* The common chords of the above keys in root position only, one octave, hands separately.
- Three pieces:* Candidates must prepare three pieces: one from each List A, B and C.

LIST A

- Anon** Pavane *Fun from the first, volume II (Lyon & Healy/Holywell)*
B Paret Rondo *First harp book (Schirmer/Music Sales)*
Grandjany Les Agneaux Dansent (*Thomson/Holywell*)
Gough/Perrett Kangaroos or Donkey Ride from *Lift-off for harp (Beartramka)*
Weidensaul Lullaby for Violet *First grade pieces for harp, (Fischer/MDS)*
Grandjany Passing By *First grade pieces for harp (Fischer/Boosey & Hawkes)*
Clifton-Welker Sea Breeze *or* Raindrops for Rachel *Harping on, book 1 (Clifton-Welker)*

LIST B

- Anon** Purple Bamboo *Fun from the first vol 2 (Milligan) (Lyon & Healy/Holywell)*
Grandjany The See-Saw *Little harp book (Boosey & Hawkes)*
A Griffiths Lullaby 'Sleep my Baby' *The young harpist/Y Telynor Bach (Adlais)*
B Paret I Hear a Harp (Lyra)
Kanga The Glittering Ballroom or The Royal Boat *Minstrel's gallery (Maruka/Holywell)*
Trad Giolla na Scriob *Sounding harps book 1 (Cairde na Cruite)*
Trad Éiníní *Sounding harps book 1 (Cairde na Cruite)*

LIST C

- Grossi** No 53 page 25 *Metodo per arpa (Ricordi/UMP)*
Grossi No 41 page 20 *Metodo per arpa (Ricordi/UMP)*
Grossi No 42 page 33 *Metodo per arpa (Ricordi/UMP)*
Grossi No 3 page 90 *Metodo per arpa (Ricordi/UMP)*

- Sight-reading:* A short piece of suitable difficulty

GRADE II

- Scales:** C, G, D, F, B flat majors. A, E, and D harmonic minors.
Compass two octaves, hands separately and together.
- Arpeggios:** The common chords of the above keys in root position only, one octave, hands separately and together.
- Dominant Sevenths:** Of the above major keys in root position only, one octave, hands separately and together.
- Three pieces:** Candidates must prepare three pieces: one from each List A, B and C.

LIST A

- Andrès Purcell** No 1 or no 2 *Charades* (*Hortensia HA 009609/UMP*)
Hornpipe from 'Abdelazer' *The classical harpist/Y Telynor ClasuroI (Adlais)*
- M Grandjany** Bonjour, Monsieur Rameau or See-Saw *Little harp book (Fischer/Boosey & Hawkes)*
- Thomson** Tide or Song at Night (*Thomson/Holywell*)
- Gough/Perrett** Into Space or Deep Sea Diving *Lift-off for harp (Beartramka)*
- Kanga** Mountain Stream or Garden of Dreams *Minstrels gallery (Maruka Music/Holywell)*
- Weidensaul** El Numero Uno *First grade pieces for harp, ed. Grandjany (Boosey & Hawkes)*

LIST B

- Bartók** In Yugoslav Mode or Phrygian *Mikrokosmos, arr Marzuki (Boosey and Hawkes)*
- Burgon** Dawn or First Sun *Beginnings (Stainer & Bell)*
- Clifton-Welker** Matador's Lament or Goblin Rustle *Harping on book I (Clifton-Welker)*
- Grandjany** Rêverie or Nocturne *Trois petites pièces très faciles (Leduc/UMP)*
- M Grandjany** Rocking *Little harp book (Fischer/Boosey & Hawkes)*
- Gruffydd** Olé *The young harpist/Y Telynor Bach, Griffiths (Adlais)*
- Renié** Grand'mère raconte une histoire (*Leduc/UMP*)
- Trad** Óró bog liom í *Sounding harps book 4 (Cairde na Cruite)*

LIST C

Grossi No 18 page 112 and no 9 page 114 *Metodo per arpa (Ricordi/UMP)*

Grossi No 4 page 109 and no 26 page 131 *Metodo per arpa (Ricordi/UMP)*

Sight-reading: A short piece of suitable difficulty.

GRADE III

Scales, Arpeggios & Dominant Sevenths: C, G, D, A, F, B flat, E flat majors
A, E, B, D, G harmonic minors.

Scales hands together, compass two octaves similar motion.

Arpeggios of above keys hands together, root position, compass two octaves similar motion and compass one octave contrary motion.

Dominant sevenths of major keys, hands together, root position, compass two octaves similar motion.

Three pieces: Candidates must prepare three pieces: one from each List A, B and C.

LIST A

Anon The Ash Grove *Medieval to modern vol 2 ed Milligan (Lyon and Healy/Holywell)*

J S Bach Little Prelude in F major *Medieval to modern vol 1 ed Milligan (Lyon & Healy/Holywell)*

Andrès Gavotte *Automates (Hamelle/UMP)*

Andrès No 1 or no 4 *Aquataines (Hortensia/UMP)*

Croft Adagio *The classical harpist/Y Telynor Clasuro - Powell (Adlais)*

Clarke Chaconne *The classical harpist/Y Telynor Clasuro - Powell (Adlais)*

Wachs Pavane (Style Renaissance) *Thirty little classics by Mildred Dilling (Presser/UMP)*

Hasselmans Istorietta no 1 *Trois petites bluettes (Leduc/UMP)*

Grandjany Bacarolle no 3 *Trois petites pièces très faciles (Leduc/UMP)*

LIST B

Bartók	Five Tone Scale <i>Mikrokosmos for harp, ed Marzuki (Boosey and Hawkes)</i>
Burgon	First Man <i>Beginnings (Stainer & Bell)</i>
Gounod	Les Pifferai <i>Medieval to modern vol 2, ed Samuel Milligan (Lyon & Healy)</i>
Griffiths	Lament and Dance (<i>Adlais</i>)
Hasselmans	Rouet <i>Trois petites pièces faciles (Durand/UMP)</i>
Pässler	Rondo <i>Short pieces from the masters arr Grandjany (Boosey & Hawkes)</i>
Reinecke	Dragonfly in the sunshine <i>Thirty little classics by Mildred Dilling (Presser/UMP)</i>
Clifton-Welker	Fairground or Autumn Skies <i>Harping on book 2 (Clifton-Welker)</i>

LIST C

Bochsa	No 1 <u>or</u> no 2 <i>Quarante études faciles book 1 op 318 (Leduc/UMP)</i>
Grossi	No 30 page 136 <u>or</u> no 14 page 120 <i>Metodo per arpa (Ricordi/UMP)</i>
J-M Damase	Étude no 1 <u>or</u> no 2 <i>Études faciles et progressives (Billaudot/UMP)</i>
Pozzoli	<i>Studi di media difficoltà, no.1 (Ricordi/UMP)</i>
Grandjany	Étude no 1 <u>or</u> no 4 <i>Four études (Lyra)</i>

Sight-reading: A short piece of suitable difficulty.

GRADE IV

Scales & Arpeggios: C, G, D, A, E, B, F, B flat, E flat, A flat majors.
A, E, D, G, C, F harmonic minors and C, F, melodic minors.

Scales in the above keys, hands together compass three octaves similar motion.
Compass one octave contrary motion.

Arpeggios & Dominant Sevenths: The common chords of the above keys in root position and first inversion
Three octaves similar motion and divided between the hands, four octaves.

Three pieces: Candidates must prepare three pieces: one from each List A, B and C.

LIST A

- J L Dussek** Sonatina no 1 in C, 1st movt: Andante con moto *Six sonatinas (Bärenreiter Praha H1748)*
- J L Dussek** Sonatina no 2 in F, 1st movt: Andante Grazioso *Six sonatinas (Bärenreiter Praha H1748)*
- H Purcell** Ground in F with variations (*Holywell Music*)
- G Rossini** Sonata in E flat (complete) (*Schott ED 6765/MDS*)
- O Dussek** Megan's Daughter (*Adlais*)
- Grandjany** Siciliana from Petite suite classique (*Fischer/Boosey & Hawkes*)

LIST B

- H Renié** Angelus no 3 *Feuillets d'album (Lemoine/UMP)*
- A Hasselmans** Rêverie no 1 op 9 *Trois petites pièces faciles (Durand/UMP)*
- A Hasselmans** Serenade Melancolique *Feuilles d'automne (Durand/UMP)*
- L Charpentier** La Bête à Musique (*Leduc/UMP*)
- D Kelly** Guitar in Blue (*CMC*)
- Hasselmans** Serenade Melancolique (*Durand/UMP*)

LIST C

- Bochsa** Quarante études opus 318, bk 1: no 18 (*Leduc/UMP*)
- J-M Damase** 10 études faciles et progressives: no.3 (*Billaudot/UMP*)
- J-M Damase** 12 études pour harpe: no 1 (*Lemoine/UMP*)
- Pozzoli** Studi di media difficoltà: no 9 or no 12 (*Ricordi/UMP*)
- Labarre** Vingt études: no 1 *Gammes (Adlais)*
- Bochsa** Quarante étude op 318 bk 1: no 18 (*Leduc/UMP*)

Sight-reading: A short piece of suitable difficulty.

GRADE V

Scales: C, G, D, A, E, B, F, B flat, E flat, A flat majors.
A, E, B, D, G, C, C sharp, F, F sharp harmonic minors and C, F, melodic minors.

Scales in the above keys, hands together compass three octaves similar motion.

Major and harmonic minors, two octaves contrary motion.

Arpeggios & Dominant Sevenths: Above keys in root position, first and second inversions.
Similar motion three octaves, contrary motion two octaves.
Divided between the hands four octaves.

Three pieces: Candidates must prepare three pieces: one from each List A, B and C.

LIST A

J L Dussek Sonatina no 6 in E flat major (*Bärenreiter Praha H1748*)
F J Nadermann Sonatina no 1 in E flat major: first movement only *Sept sonates progressives (Leduc/UMP)*
F J Nadermann Sonatina no 2 in C minor: first movement only *Sept sonates progressives (Leduc/UMP)*
M Peerson The Fall of the Leaf *Anthology of English music for the harp vol 1 ed Watkins (Stainer H139)*
Handel Gigue (*Adlais*)
arr J Thomas

LIST B

M Tournier Prelude no 3 in E flat *Quatre préludes, op 16 (Leduc/UMP)*
M Grandjany Les Cerisiers en Fleur (*Lyra*)
M Grandjany Le bon petit roi d'Yvetot (*Lyra*)
Burgon Any one piece *Three nocturnes (Chester CH55172/Music Sales)*

LIST C

Pozzoli Studi di media difficoltà no 21 (*Ricordi 2250/UMP*)
Bochsa Cinquante études op 34 book 1 no 3 (*Leduc/UMP*)
Larivière Exercices et études op 9 no 46 in A flat (*Leduc/UMP*)

Sight-reading: A short piece of suitable difficulty.

GRADE VI

Scales & Arpeggios: Scales and Arpeggios in all keys possible. Scales major and minor (both melodic and harmonic). One octave and a sixth apart. Compass three octaves similar motion. Contrary motion major and harmonic minors two octaves.

Arpeggios & Dominant Sevenths: Above keys in root position, first and second inversions. Similar motion three octaves; contrary motion two octaves; divided between the hands – four octaves.

Three pieces: Candidates must prepare three pieces: one from each List A, B and C.

LIST A

A Rössler-Rosetti Sonata in E flat (*Schott 5438/MDS*)
F J Naderman Sonatina no 5 in F *Sept sonates progressives (Leduc/UMP)*
F J Naderman Sonatina no 4 in G minor, Prelude and Allegro Moderato *Sept sonates progressives (Leduc/UMP)*
G F Handel Theme and variations (*Schott/MDS*)
Cabezón Pavane and variations *Spanish masters of the 16th and 17th centuries ed Zabaleta (Schott)*
M Grandjany Frère Jacques op 32 (*Durand/UMP*)

LIST B

Thomas A Minstrel's Adieu to his Native Land or Watching the Wheat (*Adlais*)
B Britten Interlude *Ceremony of carols op 28 (Boosey & Hawkes)*
M Grandjany Automne (*Durand/UMP*)
Salzedo No 15: Chanson dans la nuit *Method for the harp ed Lawrence and Salzedo (Schirmer/Music Sales)*
Salzedo Minuet *Suite of eight dances (Lyon and Healy/Holywell)*
J Rodrigo Impromptu (*UME/Music Sales*)
Rubbra Pezzo ostinato op 102 (*Lengnick/Faber Music*)

LIST C

Bach-Grandjany Étude no 3 Études for harp (Fischer/Boosey & Hawkes)
Pozzoli Studi di media difficoltà: no 29 (*Ricordi ER 2250/UMP*)
Dizi 48 études book 1: no 7 (*Lemoine/UMP*)
A Hasselmans Caprice-étude 'Follets' op 48 (*Holywell*)

Sight-reading: A short piece of suitable difficulty.

GRADE VII

- Scales & Arpeggios:* Scales and Arpeggios in all keys possible.
Scales: Major and minor (both melodic and harmonic) octave, sixth and tenth apart. Compass four octaves similar motion. Contrary motion major and harmonic minors two octaves.
- Arpeggios above keys in root position, first and second inversion.
(a) Similar motion four octaves
(b) Divided between the hands four octaves.
- Dominant Sevenths: Above keys in root, first, second and third inversions. Similar motion four octaves. Divided between the hands four octaves.
- Three pieces:* Candidates must prepare three pieces: one from each List A, B and C.

LIST A

- J L Dussek** Sonatina in C minor, any two movements (*Schott BSS 38511/MDS*)
P J Mayer Sonata in G minor op 3 no 6: any two movements (*Schott ED 5394/MDS*)
V Mortari Sonatina Prodigio (*Carisch*)
Glinka Nocturne *from* Variations on a theme of Mozart & Nocturne (*Lyra:Holywell*)
J Parry Sonata no 1 in D *from* Four sonatas (*Lyra/Holywell*)
Hasselmans La Source (*Holywell*)

LIST B

- Debussy** La Fille aux cheveux de Lin trans Grandjany (*Durand/UMP*)
D Watkins Petite suite: any two movements (*UMP*)
J Wilson Variations on a French theme (*CMC*)
P Chertok Around the Clock Suite: any two movements (*Holywell*)
P Martin Les Anges de St Julien (*CMC*)
Mathias Improvisations, any two movements (*OUP*)

LIST C

- Bach-Grandjany** Étude no 1 *Études for harp* (*Fischer/Boosey & Hawkes*)
Dizi No 14 *from* Quarante-huit études book 1 (*Lemoine/UMP*)
Labarre No 20 *from* Vingt études (*Adlais*)
Tchaikovsky Cadenza *from* Nutcracker *Orchester Probespiel, Harfe* (*Schott ed 7856*)

- Sight-reading:* A short piece of suitable difficulty.

GRADE VIII

- Scales & Arpeggios:* Scales and arpeggios in all keys.
Scales: In all major and minor keys (both melodic and harmonic forms)
(a) Octave, sixth, tenth apart similar motion four octaves.
(b) In contrary motion starting a third, sixth or tenth apart. (harmonic minors only). Two octaves.
- Arpeggios above keys in root position, first and second inversions.
(a) An octave apart compass four octaves
(b) Divided between the hands four octaves
- Dominant sevenths above keys in root, first, second and third inversions.
(a) An octave apart compass four octaves
(b) Divided between the hands four octaves
- Diminished sevenths, starting on any note ascending and descending.
(a) An octave apart compass four octaves
(b) Divided between the hands four octaves
- Three pieces:* Candidates must prepare three pieces: one from each List A, B and C.

NB: The editions cited here are only suggestions; other authoritative editions may be used by candidates if so desired.

LIST A

- Glinka** Variations on a theme of Mozart (*Lyra/Holywell*)
Respighi Sicilienne trans Grandjany (*Ricordi/UMP*)
G Pierné Impromptu Caprice op 9 (*Leduc/UMP*)
A Roussel Impromptu op 21 (*Durand/UMP*)
Handel Concerto in B flat, first and second movements (*Bärenreiter or Grandjany ed*)
Pescetti Sonata in C minor, any two movements (*Lyra/Holywell*)
Saint-Saëns Fantaisie op 95 (*Durand/UMP*)
Dussek Sonata in E flat, first movement

LIST B

- Natra** Sonatina for harp (*Israel Music Institute*)
B Boydell A Pack of Fancies: any two movements (*CMC*)
B Britten Suite for harp op 38: first and second movements (*Faber Music*)

Debussy	Arabesque no 1 (<i>Durand/UMP</i>)
Godefroid	Étude de Concert (<i>Holywell</i>)
J Francois	Hot Cucumber (<i>Camac</i>)
Salzedo	Tango and Rumba <i>Suite of eight dances</i> (<i>Lyon and Healy/Holywell</i>)
Hasselmans	Valse de Concert (<i>Combre/UMP</i>)

LIST C

Bach-Grandjany	Étude no 7 <i>Études for harp</i> (<i>Fischer/Boosey & Hawkes</i>)
E Schmidt	Six Études: no 3 (<i>Leduc/UMP</i>)
W Posse	Eight great concert studies for harp: no 7 (<i>Zimmerman</i>)
F J Dizi	Quarante-huit études, book 1: no 23 (<i>Lemoine/UMP</i>)
Tournier	Au Matin (<i>Leduc/UMP</i>)
Thomas	Study no 1 in C <u>or</u> no 2 in B flat minor from <i>Selected studies for the harp</i> (<i>Adlais</i>)
Tchaikovsky	Cadenza from Swan Lake <i>Orchester Probespiel, Harfe</i> (<i>Schott ed 7856</i>)

Sight-reading: A short piece of suitable difficulty.

SENIOR CERTIFICATE

<i>Scales & Arpeggios:</i>	Scales: In all major and minor keys (both melodic and harmonic forms)
	(a) Octave, sixth, tenth apart similar motion four octaves. (b) In contrary motion starting a third, sixth or tenth apart (harmonic minors only). Two octaves.
	Arpeggios above keys in root position, first and second inversions.
	(a) An octave apart compass four octaves (b) Divided between the hands four octaves
	Dominant sevenths above keys in root, first, second and third inversions.
	(a) An octave apart compass four octaves (b) Divided between the hands four octaves
	Diminished sevenths, starting on any note ascending and descending.
	(a) An octave apart compass four octaves (b) Divided between the hands four octaves

Three pieces: Candidates must prepare three pieces: one from each List A, B and C.

NB: The editions cited here are only suggestions; other authoritative editions may be used by candidates if so desired.

LIST A

A Caplet	Divertissement à la française <u>or</u> Divertissement à l'espagnole (<i>Durand/UMP</i>)
Boieldieu	Sonata, any two movements (<i>Lyra/Holywell</i>)
Fauré	Une Chatelaine en sa Tour (<i>Durand/UMP</i>)
Spohr	Fantasie in C minor (<i>Holywell</i>)
Grandjany	Prelude and Toccata <i>Music for the harp</i> (<i>Associated Music Publishers/Music Sales</i>)
Grandjany	Rhapsodie (<i>Leduc/UMP</i>)
Tailleferre	Sonata, any two movements (<i>Peer/Music Sales</i>)

LIST B

Zabel	La Source, <i>op 23</i> (<i>Adlais/Holywell</i>)
H Holliger	Sequenza über Johannes I <i>32 für Harfe</i> (<i>Schott 5472</i>)
Andrès	Elegie pour un Mort d'une Berger (<i>Hortensia/UMP</i>)
Debussy	Clair de Lune trans Salzedo (<i>Peer/Music Sales</i>)
Damase	Poissons, any two (<i>Gerard Billaudot/UMP</i>)
Parish-Alvars	Romance in A flat, <i>Anthology of English music for harp book 4</i> , ed <i>Watkins</i> (<i>Stainer & Bell</i>)
Prokofiev	Prelude in C, <i>op 12 no 7</i> , arr Forberg (<i>Holywell</i>)

LIST C

Bach-Grandjany	Étude no 10 <u>or</u> no 12 <i>Etudes for harp</i> (<i>Fischer/Boosey & Hawkes</i>)
Thomas	Study no 4 in G flat from <i>Selected studies for the harp</i> (<i>Adlais</i>)
Godefroid	Étude de Concert in E flat (<i>Holywell</i>)
Zabel	Three Concert Studies, no 1 in E flat (<i>Zimmerman</i>)
Gershwin	An American in Paris <u>and</u> Rhapsodie in Blue, arr <i>Fell</i> (<i>Holywell</i>)

Sight-reading: A short piece of suitable difficulty.

CLASSICAL GUITAR

No marks will be awarded for incorrect music presented at examination.
Candidates using photocopies of music will be disqualified.

For Theoretical Questions and Ear Tests see pages 4 to 13.

Grade I

Scales: C and G major, A and D harmonic minor, compass two octaves.
Chromatic Scales: Starting on E and F, two octaves. Right hand fingering i.m.

Arpeggios: E and G major, C and E minor, compass two octaves.

Three pieces: Candidates must prepare three pieces: one from each List A, B and C.

NB: The editions cited here are only suggestions; other authoritative editions may be used by candidates if so desired.

LIST A

S de Murcia
Anon

Menuet no 19 *First repertoire for solo guitar book 1 (Faber)*
Pavane first piece *Guitar music from the student repertoire ed John Mills (Music Sales)*

Anon

Pavane no 2 *Renaissance dances (Universal 13070)*

LIST B

M Carcassi

Valse no 15 *Easy guitar music from three centuries (ed Breitkopf 8211)*

M Carcassi

Galop no 16 *First repertoire for solo guitar book 1 (Faber)*

M Giuliani

Leçon no 4 *First repertoire for solo guitar book 2 (Faber)*

LIST C

J Anderson

Sayonara *Guitar travels (Anderson Guitar Publications 505/ Music Exchange)*

R Wright

Daydream: no 7 from *Solo now volume 1 (Chanterelle 2101)*

B Calatuyud

Romanza no 2 *Cuatro piezas faciles (UME/Music Sales)*

B Calatuyud

Cancion de Cuna no 4 *Cuatro piezas faciles (UME/Music Sales)*

B Dwyer

No 1 or no 2 from *Estudios, book 1* available from:
<http://www.benjaminwyer.com>

Sight-reading: Time Signatures: 2/4, 3/4 and 4/4.
 Keys: C major and A minor.
 Note Values: Semibreve, dotted minim, minim, crotchet and their rests.
 Dynamics: piano and forte.

GRADE II

Scales: B, E, F major and B, E, F harmonic minor, two octaves.
 Chromatic Scales: Starting on A and B flat, two octaves.
 Right hand fingering i.m.

Arpeggios: F and B major, F and D minor, two octaves.

Three pieces: Candidates must prepare three pieces: one from each List A, B and C.

NB: The editions cited here are only suggestions; other authoritative editions may be used by candidates if so desired.

LIST A

Brescianello Aria no 10 *First repertoire for solo guitar book 2 (Faber)*
Dowland A Coy Toy no 3 *Dowland's dozen (Ricordi/UMP)*
Anon Balletto IV *Renaissance dances (Universal 13070)*

LIST B

J K Mertz Ländler no 1 *First Repertoire for solo guitar book 2 (Faber)*
P Porro Allegro Moderato no 14 *First repertoire for solo guitar book 1 (Faber)*
A Diabelli Dance no 5 *Viennese dances (Universal 14463)*

LIST C

J Anderson Simoom or La Mer Argentée *Guitar travels (Anderson Guitar Publications 505)*
J Zenamon Escalando or Paisaje from *Modern times ed Robert Brightmore vol 1 (Chanterelle 751/Guitarnotes)*
T Bowers Ballad no 12 from *Solo now volume 1 (Chanterelle 2101)*
arr J Feeley Mac Pherson's Farewell *Scottish music for solo guitar vol 1 (Ossian Publications)*
B Dwyer No 3 or no 4 from *Estudios, book 1* available from:
<http://www.benjamindwyer.com>

Sight-reading: Time Signatures: 2/4, 3/4, 4/4.
 Keys: C and G major and A minor.
 Note Values: semibreve, dotted minim, minim, crotchet, quaver and their rests.
 Dynamics: as for Grade 1 plus Moderato, Andante, Crescendo, Diminuendo and Ritardando.

GRADE III

Scales: C sharp, A flat, D, A major and C, G, F sharp harmonic minor, two octaves.
 Chromatic Scales: Starting on B, C, D flat, two octaves.
 Right hand fingering i.m. and m.a.

Slurred Scales: C major slurred in pairs, one octave. Right hand fingering i.m. and m.a.

Arpeggios: E, D, B flat major and E, A, G minor, two octaves.

Dominant Sevenths: Keys of A and D major, two octaves.

Three pieces: Candidates must prepare three pieces: one from each List A, B and C.

NB: The editions cited here are only suggestions; other authoritative editions may be used by candidates if so desired.

LIST A

G Dowland Round Battle Galliard *no 6 Dowland's dozen (Ricordi/UMP)*
A de Mudarra Galliard *Renaissance guitar ed J Noad (Ariel Publications/Music Sales)*
Anon Villanelle V *Renaissance dances (Universal 13070)*

LIST B

M Carcassi Study in F major op 60 no 6 *Guitar Music from the student repertoire, John Mills (Music Sales)*
J Mertz Ländler no 15 *First repertoire for solo guitar book 2 (Faber)*
A Diabelli Dance no 4 *Five viennese dances (Universal 14463)*

LIST C

- J Anderson** Homeward Bound *Guitar travels (J Anderson Guitar Publications 505)*
- J Segreras** Maria Luisa Mazurka no 19 *First repertoire for solo guitar, book 2 (Faber)*
- J Zenamon** *Preludio Modern times (Chanterelle 750/Guitarnotes)*
- arr J Feeley** Leezie Lindsay *Scottish music for solo guitar vol 1 (Ossian Publications)*
- B Dwyer** No 5 or no 6 from *Estudios, book 1* available from: <http://www.benjamindwyer.com>

Sight-reading: Time Signatures: 2/4, 3/4, 4/4.
 Keys: C and G major, A and E minor.
 Note Values: Semibreve, dotted minim, minim, dotted crotchet, crotchet and quaver and their rests. Tied notes.
 Dynamics: All basic dynamic marks.

GRADE IV

Scales: C sharp, E flat, F sharp major and C sharp, F sharp, E harmonic and melodic minor, two octaves.
 Chromatic Scales: Starting on D and E flat, two octaves.
 Right hand fingering i.m. and m.a.

Slurred Scales: Scales of G and F major, slurred in pairs, two octaves.

Arpeggios: C, A, F sharp major and F sharp, C sharp, E flat minor, two octaves.

Dominant Sevenths: Keys of G and A major, two octaves.

Diminished Sevenths: Starting on C, two octaves.

Three pieces: Candidates must prepare three pieces: one from each List A, B and C.

NB: The editions cited here are only suggestions; other authoritative editions may be used by candidates if so desired.

LIST A

- L Milan** Pavan no 1 *Six Pavanas (Universal 14458)*
F Pilkington Mrs Anne Harcourt's Galliard *Renaissance guitar ed J Noad (Ariel Publications/Music Sales)*
J Dowland Lady Hammond's Alman *Renaissance guitar ed J Noad (Ariel Publications/Music Sales)*

LIST B

- J Carulli** Sonata from Sonata and Rondo no 21 *First repertoire for solo guitar book 2 (Faber)*
F Sor Étude no 25 *First repertoire for solo guitar book 2 (Faber)*
J Ferrer Ejercicio Allegretto no 8 *First repertoire for solo guitar book 2 (Faber)*

LIST C

- L Brouwer** Study no 12 *Études simples, series 3 (Eschig/UMP)*
F Kleynjans Simple Melodie from *Modern times, the complete series ed Robert Brightmore (Chanterelle 750/Guitarnotes)*
J Wanders Cordao no 6 *Guitarra fiesta (Broekmans & Van Poppel/Kalmus BRP 1585)*
arr J Loesberg Planxty McGuire or Airdi Cuan *Fourteen Irish pieces for guitar, vol 2 (Ossian Publications)*
B Dwyer No 7 or no 8 from *Estudios, book 1* available from: <http://www.benjamindwyer.com>

Sight-reading: Time Signatures: 2/4, 3/4, 4/4, 6/8 and C.
 Keys: C, G, D major, A, E minor.
 Note and rest values: as for previous grades plus semiquaver.
 Dynamics: any common dynamic marks.

GRADE V

- Scales:* E, F major and E, F harmonic and melodic minor, three octaves.
 Chromatic Scales: Starting on E and F, three octaves.
 Right hand fingering i.m., m.a. and i.a.
- Slurred Scales:* D and A major slurred in pairs, two octaves.
Double Stopping: C and G major in thirds, one octave.
- Arpeggios:* E, F major, and E, F minor, three octaves.
Dominant
Sevenths: Key of A major, three octaves.
Diminished
Sevenths: Starting on E and F, three octaves.

Three pieces: Candidates must prepare three pieces: one from each List A, B and C.

NB: The editions cited here are only suggestions; other authoritative editions may be used by candidates if so desired.

LIST A

De Visée

Passacaille in E minor no 26 from *The baroque book (Chanterelle 2111/Guitarnotes)*

Milan

Pavan no 2 *Six Pavanas (Universal UE 14458)*

J Kuhnau

Prelude *Guitar music from the student repertoire, John Mills (Musical New Services)*

LIST B

Giuliani

Study no 19 op 48 *Twenty-four studies op 48 (Schott GA 32)*

A Barrios

Prelude in E major for Walter Bolandi *Guitar works of Agustin Barrios Mangore vol 1 (Belwin Mills/Music Sales)*

L Brouwer

Study no 11 *Études simples, series 3 (Eschig/UMP)*

LIST C

J Wanders

Blue Tale Rag no 9 *Guitarra fiesta (Broekmans & Van Poppel/Kalmus)*

A Khachaturian

Prelude no 28 *First repertoire for solo guitar book 2 (Faber)*

F Kleynjans

Le Moulin de Loya from *Modern times, the complete series (Chanterelle 750/Guitarnotes)*

arr J Feeley

The False Bride *Scottish music for solo guitar vol 1 (Ossian Publications)*

B Dwyer

No 9 or no 10 from *Estudios, book 2* available from: <http://www.benjamindwyer.com>

Sight-reading: Time Signatures: as for previous grades plus 3/8 and 2/2.

Keys: C, G, D, F major, A, E, D, minor.

Note Values: as for previous grades.

Dynamics: any common dynamic marks.

GRADE VI

- Scales:** F sharp, G major and F sharp, G harmonic and melodic minor, three octaves.
Chromatic Scales: Starting on F sharp and G, three octaves.
Right hand fingering i.m., m.a., i.a., i.m.a.
- Slurred Scales:** D melodic minor, slurred in pairs, two octaves.
- Double Stopping:** D and E major in thirds, two octaves.
- Arpeggios:** F sharp, G major and F sharp, G minor, three octaves.
- Dominant**
- Sevenths:** Keys of B flat and B, three octaves.
- Diminished**
- Sevenths:** Starting on F sharp and G, three octaves.

Three pieces: Candidates must prepare three pieces: one from each List A, B and C.

NB: The editions cited here are only suggestions; other authoritative editions may be used by candidates if so desired.

LIST A

- Bach** Sarabande from Violin Partita in B minor BWV 1002 (*Universal UE 12471*)
- Dowland** Queen Elizabeth's Galliard *Renaissance guitar ed J Noad (Ariel Publications/Music Sales)*
- De Visée** Allemande Suite in B minor (*Universal 14449*)

LIST B

- Giuliani** Study no 23 *Twenty-four Studies op 48 (Schott GA 32)*
- M Ponce** Scherzino Mexicano (*Peer International/Kalmus*)
- F Tarrega** Rosita *Composiciones originales y estudios para guitarra vol 2 (Ricordi)*

LIST C

- Moreno-Torroba** Manzanares del Real *Castillos de España Music for guitar vol 1 (Spanish Guitar Centre)*
- H Villa Lobos** Prelude no 3 or Prelude no 4 (*Eschig/UMP*)
- Martin** Air *Quatre pièces brèves (Universal Edition)*
- G Zarb** Estudio Poetico from *Modern times, the complete series (Chanterelle 750/Guitarnotes)*
- B Dwyer** No 11 or no 12 from *Estudios, book 2* available from: <http://www.benjamindwyer.com>

Sight-reading: Time Signatures: as for previous grades plus 3/2 and 6/4.
 Keys: C, G, D, A, E, F major and A, E, D, B, minor.
 Note Values: as for previous grades plus triplets.
 Dynamics: any common dynamic marks.

GRADE VII

Scales: A flat, A major and G sharp, A harmonic and melodic minor, three octaves.
 Chromatic Scales: A flat, A, three octaves.
 Right hand fingering i.m., m.a., i.a., i.m.a.

Slurred Scales: E major in pairs, three octaves.

Double stopping: D and E major in sixths.

Arpeggios: A flat, A major and G sharp, A minor, three octaves.

*Dominant
Sevenths:* Keys of D flat and D, three octaves.

*Diminished
Sevenths:* Starting on A flat and A, three octaves.

Three pieces: Candidates must prepare three pieces: one from each List A, B and C.

NB: The editions cited here are only suggestions; other authoritative editions may be used by candidates if so desired.

LIST A

Bach

Gavotte en Rondeau *Lute suite no 4 BWV 1006A* (Hofmeister)
 or ed Frank Koonce (*Kjos/Guitarnotes*)

D Scarlatti

Sonata L483 K 322 *Nine sonatas, trans Carlos Barbosa Lima vol 1* (*Columbia Music Company/UMP*)

Dowland

Melancholy Galliard *Renaissance guitar ed J Noad* (*Ariel Publications/Music Sales*)

LIST B**F Sor**

Study in E major op 42 no 3 *The classical guitar ed J Noad (Ariel Publications/Music Sales)*

A Barrios

Julia Florida, Barcarola *Guitar works of A Barrios Mangoré vol 3 (Belwin Mills/IMP)*

Mangoré**F Moreno-**

Sonatina in A major: second movement, ed Segovia

Torroba

(CO1680/UMP)

LIST C**L Brouwer**

Danza Caracteristica (*Schott*)

J Duarte

Prelude from *English Suite (Novello/Music Sales)*

J Turina

Soleares *Hommage à Tarrega (Schott GA 136)*

J Cordoso

Milonga no 24 from *Piezas sudamericanas (UME/Music Sales)*

B Dwyer

No 13 or no 14 from *Estudios, book 2* available from:

<http://www.benjamindwyer.com>

Sight-reading: Time Signatures: as for previous grades plus 9/8 and 12/8.

Keys: any key suitable to the guitar.

Note Values: as for previous grades.

Dynamics: any common dynamic marks.

GRADE VIII*Scales:*

E to B major, harmonic and melodic minor and chromatic, three octaves.

C to E flat major, harmonic and melodic minor and chromatic, two octaves.

Right hand fingering i.m., m.a., i.a., i.m.a.m.

Slurred Scales: E melodic minor, three octaves.

Double Stopping: C and G major in octaves and tenths, one octave.

Arpeggios:

E to B major and minor, three octaves. C to E flat major and minor, two octaves.

*Dominant**Sevenths:*

Keys of E and E flat, three octaves.

*Diminished**Sevenths:*

Starting on B and B flat, three octaves.

Three pieces: Candidates must prepare three pieces: one from each List A, B and C.

NB: The editions cited here are only suggestions; other authoritative editions may be used by candidates if so desired.

LIST A

- Bach** Prelude from Second lute suite BWV 996 (*Hofmeister*) or ed Frank Koonce (*Kjos/Guitarnotes*)
- D Scarlatti** Sonata L352 Kp11 *Nine sonatas, trans Carlos Barbosa Lima vol 1* (*Columbia Music Company/UMP*)
- Dowland** Lachrimae Pavan (*Universal 14480*)

LIST B

- L Brouwer** Study No 18 (*Eschig/UMP*)
- F Moreno-Torroba** Arada, second movement *Suite Castellana* (*Schott GA 104*)
- J Gomez Crespo** Nortena (*Columbia Music Company/UMP*)

LIST C

- A Carlevaro** Campo no 3 from *Preludios americanos* (*Barry Editorial/Chanterelle Verlag*)
- M de Falla** Homenaje pour le tombeau de Claude Debussy (*Chester Music/Music Sales*)
- A Lauro** El Marabino: Valse Venezolano *Guitar works, vol 3, ed Diaz* (*Broekmans & Van Poppel*)
- L Brouwer** Paisaje Cubano con Tristeza (*Doberman-Ypan 287/Guitarnotes*)
- B Dwyer** No 15 or no 16 from *Estudios, book 2* available from: <http://www.benjamindwyer.com>

Sight-reading: Time Signatures: as for previous grades.
Keys: any key suitable to the Guitar.
Note Values: as for previous grades.
Dynamics: any common dynamic marks.

SENIOR CERTIFICATE

- Scales:** E to B major, harmonic and melodic minor and chromatic, three octaves.
C to E flat major, harmonic and melodic minor and chromatic, two octaves.
Right hand fingering i.m., m.a., i.a., i.m.a.m.
- Slurred Scales:** E melodic minor, three octaves.
- Double Stopping:** C and G major in octaves and tenths, one octave.
- Arpeggios:** E to B major and minor, three octaves. C to E flat major and minor, two octaves.
- Dominant Seventh:** Keys of E and E flat, three octaves.
- Diminished Seventh:** Starting on B and B flat, three octaves.
- Three pieces:** Candidates must prepare three pieces: one from each List A, B and C.

NB: The editions cited here are only suggestions; other authoritative editions may be used by candidates if so desired.

LIST A

- Bach** Prelude *Lute suite no 4 BWV 1006A (Hofmeister) or ed Frank Koonce (Kjos/Guitarnotes)*
- Bach** Allemande and Courante *Cello suite no 3 (Schott)*
- Weiss** Overture in A major (*Schott*)

LIST B

- Giuliani** Concerto in A major op 30: Andante Siciliano: second movement (*Suvini Zerboni SZ 164*)
- Ponce** Andante: second Movement *Concierto del Sud (Peer-Southern)*
- Berkeley** Lento, second movement *Concerto op 88 (Chester / Music Sales)*

LIST C

- Walton** Bagatelle no 5 (*OUP*)
- Brouwer** La Fuite des Amants par las Vallée des Échos *El Decameron Negro (EMT 1704/UMP)*
- Smith Brindle** El Polifemo d'Oro (*Schott 11846*)
- F Mompou** Preludio and one other movement from *Suite Compostelana (Salabert/UMP)*
- J de Bromhead** Gemini (*Contemporary Music Centre*)

Sight-reading: Time Signatures: as for previous grades.
Keys: any keys suitable to the guitar.
Note Value: as for previous grades.
Dynamics: any common dynamic marks.

CHAMBER MUSIC

No marks will be awarded for incorrect music presented at examination.

Candidates using photocopies of music will be disqualified.

NB: The editions cited here are only suggestions; other authoritative editions may be used by candidates if so desired.

VIOLIN DUOS JUNIOR GRADE

Violin Duets without Accompaniment

Pieces: Any two contrasting pieces from the following list:

S Nelson	Highland Song no 4 Gavotte no 8 Lament no 9 Hurry Up no 11 Bouncing Ball no 2	<i>Two in one violin duets</i> (Boosey & Hawkes)
S Nelson	Clocks & Mustard Snakes & Ladders	<i>Pairs for violins</i> (Boosey & Hawkes)

VIOLIN DUOS INTERMEDIATE GRADE

Pieces: Any two contrasting pieces from the following list:

Mazas Six duets for two violins op 39 (*Schirmer/Music Sales*)

VIOLIN DUOS SENIOR GRADE

Pieces: Any two contrasting pieces from the following list:

J M Leclair	Allegro from Sonata no 1 <i>Three sonatas for two violins op 3</i> (Peters H-15)
L Boccherini	Sonata no 1 <i>Three duets op 5</i> (Peters 3338)
L Spohr	Duo no 1 <i>Duets for two violins</i> (Peters 1086B)

VIOLONCELLO DUOS JUNIOR GRADE

Violoncello Duos without accompaniment

Pieces: Any two contrasting pieces from the following list:

P Waterfield	Bulgarian Duo	<i>Pollytekniks: easy cello</i>
G Lubach	One Two Three Stop	<i>Duets for musical and technical accomplishment (Faber Music)</i>
S Nelson	Clocks and Watches Dots and Dashes Strawberries and Cream	<i>Pairs for cello (Boosey & Hawkes)</i>
F Hedges	Donkey Ride What Shall We Do With The Drunken Sailor Amazing Grace O When The Saints Campton Races Polly Wolly Doodle	<i>Twos or threes for cello (Fentone M403)</i>

VIOLONCELLO DUOS SENIOR GRADE

Violoncello Duos without accompaniment

Pieces: Any two contrasting pieces from the following list:

P Tortelier	Siamois pour deux violoncellos seuls (<i>Delrieu/W Elkin</i>)	
Mozart	Sonata K.292: Andante and Rondo ed Werner (<i>International Music Company</i>)	
Couperin	Prelude Air Sarabande Chaconne	Concert à deux Violoncelles (<i>Leduc/UMP</i>)
F Corcoran	Variations on C (two cellos) (<i>CMC</i>)	

**VIOLA DUOS
JUNIOR GRADE**

Accompanied

Pieces: As listed below:

C M Weber Ecossaise and German Dance *Technitunes for viola (Boosey & Hawkes)*

**VIOLA DUOS
MIDDLE GRADE**

Pieces: As listed below:

W A Mozart Any two contrasting duets *Twelve duets K487 (Viola World / Music Sales)*

**VIOLIN AND VIOLA
SENIOR GRADE**

Pieces: Any two contrasting pieces from the following list:

W A Mozart Duet in G K 423 (*Peters P1414*)

or

Duet in B flat K424

Handel Passacaglia (*International Music Company*)

arr Halvorsen

Hoffmeister Duet in G major (*International Music Company*)

**VIOLIN & VIOLONCELLO
JUNIOR GRADE**

Pieces: Any two contrasting pieces from the following list:

J Haydn Romanze *Take your partner: selected*
Strauss Pizzicato Polka *pieces for cello & violin (Cramer*
Music)

Vivaldi Largo *Duets for beginners*

Beethoven Ecossaise *(Editio Musica Budapest)*

VIOLIN & VIOLONCELLO MIDDLE GRADE

Pieces: Any two contrasting pieces from the following list:

- Beethoven** Minuet & Trio *Take your partner: selected pieces for violin & cello (Cramer Music)*
- Schubert** Ländler *Duets for violin and cello beginners (Editio Musica Budapest)*

VIOLIN & VIOLONCELLO SENIOR GRADE

Pieces: Any two contrasting pieces from the following list:

- J B Bréval** Duet no 3 *(International Music Company)*
- B K Stamitz** Duo no 6 *Six duos for violin & cello op 19 (Peters 5952)*
- D M A Kelly** Aria
(Morning on Sandymount Strand)
Pastorale
(A Walk Thro' St Stephen's Green)
Lament (Decaying Dublin)
Scherzo (Flooze in the Jacuzzi) *Four Sketches of Dublin (CMC)*

JUNIOR STRING ENSEMBLES

Three Violins

Pieces: Any two of the following:

- S Nelson** Three Wise Men of Gotham *Threes for violins (Boosey & Hawkes)*
Three Men in a Boat
Ready Steady Go
Ding Dong Dell
Round in Three Parts

Four Violins

Pieces: Any two of the following:

S Nelson Rich Man, Poor Man, Beggar Man *Fours for violins*
 Thief *(Boosey & Hawkes)*
 Silk, Satin, Cotton, Rags
 Three Round, Four in Hand
 Tinker, Tailor, Soldier, Sailor

Three Cellos

Pieces: Any two of the following:

S Nelson Amazing Grace *Threes and fours for*
 The Gift to be Simple *cellos*
 Campton Races *(Boosey & Hawkes)*

**TWO VIOLINS & PIANO
 JUNIOR GRADE**

Pieces: Any two of the following:

S Nelson G String George *Right from the start*
 The Worm *(Boosey & Hawkes)*
 Lazy Song
 Late for School
 Don't Bother Me
 Over the Water
 The Centipede

S Nelson Dragon Fly *Technitunes for violin*
 Gondola Bong *(Boosey & Hawkes)*
 Waltz
 Ghosts

**TWO VIOLINS & PIANO
 MIDDLE GRADE**

Pieces: As listed below:

G Tartini Trio no 1 *Three trios for two violins & piano (Alfred Publishing Company)*

TWO VIOLINS & PIANO SENIOR GRADE

Pieces: Any two of the following:

G F Handel	Trio no 1 <i>Trio Sonatas op 5 Two violins & cembalo (Bärenreiter BA 4228)</i>
J Kinsella	A Reeling Rhapsody for Two Violins (CMC)
Purcell	The Golden Sonata for Two Violins and Keyboard (<i>Peters EP 4242a</i>)
Moszkowski	Suite op 71 for Two Violins and Piano (<i>International Music Company</i>)

STRING TRIOS JUNIOR GRADE

Pieces: Candidates must prepare any two contrasting pieces from the following list:

Traditional	Tops and Tails	All from: <i>Tunes for my string trio</i> (Two violins, cello or violin viola and cello) ed and arr Sheila Nelson (<i>Boosey and Hawkes</i>)
	Polly Oliver	
W Shields	Ostrich Waltz	
	The Lode Stars	
S Nelson	Divertimento	
	Donkey Trot	
	Sofka and Sam	
	Train to Truro	

STRING TRIOS MIDDLE GRADE

Pieces: Candidates must prepare any two contrasting pieces from the following list:

W A Mozart	Minuet and Trio	All from: <i>Tunes for my string trio</i> (Two violins, cello or violin, viola and cello) ed and arr by Sheila Nelson
G P Telemann	March	
F J Haydn	Tempo di Menuetto	
Traditional	Get on De Train	
J Grocock	Trio for two violins and cello or violin, viola and cello	(CMC)

STRING TRIOS SENIOR GRADE

Pieces: Candidates must prepare any two contrasting pieces from the following list:

Beethoven	Trio op 9 no 2 in D major (<i>Peters</i>) or (<i>Henle</i>)
W A Mozart	Divertimento for Violin, Viola and Cello K563: <i>Either</i> Andante, Menuetto no 2, Allegro Finale <u>or</u> Allegro, first movement, Adagio, second movement, Menuetto, no 1 (<i>Peters</i>)
Beethoven	Serenade, op 8 in D major (<i>Henle</i>) or (<i>Peters P1946</i>)
K O'Connell	String Trio (<i>CMC</i>)
F Schubert	Trio Movement in B flat major D471 (<i>Peters H-734</i>)
G Victory	String Trio (<i>Vanderbeek and Imrie</i>)
Z Kodály	Intermezzo for Violin, Viola, Cello (<i>Boosey & Hawkes</i>)
L Berkeley	Trio op 19 (<i>Chester / Music Sales</i>)
B Boydell	String Trio op 21 (<i>CMC</i>)

OTHER STRING TRIOS SENIOR GRADE

Pieces: Candidates must prepare any one of the following pieces:

G Victory	Moresca for Violin, Cello and Harp (<i>CMC</i>)
B Boydell	Confrontations in a Cathedral for Organ, Harp, Percussion (<i>CMC</i>)
S Bodley	The Fiddler for Violin, Viola, Cello, Speaker (<i>CMC</i>)
Beethoven	Serenade op 25 for Flute, Violin, Viola (<i>Peters</i>) or (<i>Henle</i>)
Dvořák	Terzetta op 74 for Two Violins, Viola (<i>Simrock/Schauer</i>)
C Debussy	Trio for Flute, Viola, Harp (<i>UMP</i>)

STRING QUARTETS JUNIOR GRADE

Pieces: Candidates must prepare two pieces from the following list:

G F Handel	March from Flavius	All from: <i>Quartet Club 1</i>
Beethoven	Minuet and Trio	<i>Sheila Nelson (Boosey & Hawkes)</i>
W A Mozart	Minuet and Trio from Divertimento in D major	
S Nelson	Variations on Early One Morning	
Schumann	Lento	
B Bartók	Slovakian Folk Song	
Norton	Conversation Piece	
H Purcell	Rondo from the Fairy Queen	
A Hewitt-Jones	Hidden Rhymes (two violins, viola cello or three violins and cello)	<i>(Musicland / Peters)</i>
	French Folk Tune	All from: <i>Tunes for my</i>
	Quiet Evening	<i>string quartet. For two</i>
	Basque Dance	<i>violins and viola</i>
	Polka	<i>(or three violins)</i>
	Battle Cry	<i>and cello</i>
	Blow the Wind Southerly	<i>arr Sheila Nelson</i>
	Solemn March	<i>(Boosey & Hawkes)</i>
	(from Judas Maccabeus)	

STRING QUARTETS MIDDLE GRADE

Pieces: Candidates must prepare any two pieces from the following list:

Schubert	Minuet and Trio	All from: <i>Quartet Club 2</i>
W A Mozart	Rondo in G major	<i>(Boosey & Hawkes)</i>
I J Pleyel	Andante	
E Elgar	March	
S Joplin	Stop Time Rag	
C F Abel	Menuet & Andante from String Quartet in E flat	All from: <i>The String</i>
K Dittersdorf	Allegro Assai from String Quartet	<i>Quartet:</i>
D Zach	Finale from String Quartet	<i>Movements of simple</i>
		<i>characters by old</i>
		<i>masters ed Höckner</i>
		<i>(Lengnick)</i>

W A Mozart	Presto from String Quartet K 156/134b	<i>Easy classical string quartets ed. Pejtsik (Editio Musica Budapest)</i>
W A Mozart	Andante from String Quartet K575 Ave Verum Corpus	All from: <i>Easy quartet movements and famous pieces, vol 2 transcr Sitt (Peters P2739B)</i>
J Haydn	Adagio from String Quartet in G op 17 no 5	
Gershwin	Summer Time, Lady Be Good and I Got Rhythm from <i>Simply strings</i>	<i>(Fentone / de Haske)</i>
A Hewitt-Jones	The Mary Rosa (two violins, viola and cello three violins and cello)	<i>(Musicland / Peters)</i>
S Joplin	The Entertainer from <i>Simply Strings</i>	<i>(Fentone Music Ltd vol 4)</i>
S Joplin	Peacherine Rag, arr Cowles	<i>(Fentone/de Haske)</i>

STRING QUARTETS SENIOR GRADE

<i>Pieces:</i>	Candidates must prepare any one of the following works:	
D Byers	At the Still Point of the Turning World (CMC)	
	<u>and</u>	
J Kinsella	String Quartet no 1 (CMC)	
Beethoven	Quartet in F major op 18 no 1 (Peters) or (Henle)	
R Deane	Embers (CMC)	
Beethoven	"Razumovsky" Quartet in C major op 59 no 3 (Peters) or (Henle)	
W A Mozart	String Quartet in G major K387 (Bärenreiter)	
I Wilson	Winter's Edge op 21 (Universal Edition)	
	<u>and</u>	
Schubert	Allegro ma non Troppo Quartet in A minor D804 "Rosamunde"	
J Haydn	Quartet no 13 op 77 hob III:81 (Doblinger DM 765)	
Dvořák	String Quartet in F major "American" (Boosey & Hawkes EE 70) or (International Music Company IMC 1084)	
A M O'Farrell	Networks, string quartet in one movement (CMC)	

OTHER QUARTETS

<i>Pieces:</i>	Candidates must prepare any one of the following works:
W A Mozart	Quartet for Oboe, Violin, Viola, Cello KV 370 (<i>Bärenreiter</i>)
M Arnold	Quartet for Oboe, Violin, Viola and Cello (<i>Emerson E128</i>)
P Martin	“Anna Livia Plurabelle”: Quartet for Oboe, Violin, Viola and Cello (<i>CMC</i>)
W A Mozart	Any one of the Quartets for Flute, Violin, Viola, Cello (<i>Bärenreiter</i>)
N Paganini	Quartet no 9 for Guitar, Violin, Viola, Cello in D major
W A Mozart	Quintet for Clarinet K581 two Violins, Viola and Cello (<i>Bärenreiter</i>)

CHAMBER MUSIC FOR IRISH HARP JUNIOR GRADE

<i>Pieces:</i>	Candidates must choose any one of the following:
<u>Duet</u>	
M McGrath	Bainis Pheigí Ní Eaghra <i>My Gentle Harp (Cairde na Cruite)</i>
<u>Two Harps</u>	
arr M McGrath	Deirín Dé, traditional air <i>My Gentle Harp (Cairde na Cruite)</i>
<u>Three Harps</u>	
arr H Davies	I'm Bím Babaró <i>Sounding Harps book 1 (Cairde na Cruite)</i>
<u>Two Harps</u>	
arr G Yeats	Ballinderry, traditional air <i>Sounding Harps book 1 (Cairde na Cruite)</i>

CHAMBER MUSIC FOR IRISH HARP MIDDLE GRADE

<u>Three Harps</u>	
<i>Pieces:</i>	Candidates must prepare entire work.
A Crowley	Suite of Four Pieces

Two Harps

- Pieces:* Candidates must choose any three of the following:
- arr M McGrath** Aonach Chontae an Chláir *My gentle harp (Cairde na Cruite)*
arr M McGrath No Surrender (*from The Joyce Collection*) *My gentle harp (Cairde na Cruite)*
arr M McGrath Flaxen Shirt *My gentle harp (Cairde na Cruite)*
arr M McGrath Mo Cheallaichín Fionn, traditional air *My gentle harp (Cairde na Cruite)*
arr G Yeats Dún Do Shúile, traditional air *Sounding harps, book II (Cairde na Cruite)*

Two Harps or Violin/Harp or Flute/Harp

- Pieces:* Candidates must prepare entire work.
- arr H Davies** Morgan Mangan Carolan *Sounding harps, book III (Cairde na Cruite)*

Harp Ensemble

- Pieces:* Candidates must prepare both pieces.
- arr A M O'Farrell** Four Seasons, "Winter" second Movement.
 Da Unten Im Tale (German Folk Tune Wachet Auf Bach Chorale)

**CHAMBER MUSIC FOR IRISH HARP
SENIOR GRADE**

- Pieces:* Candidates must choose any one of the following:
- arr T C Kelly** King of the Fairies traditional air *Sounding harps, book II (Cairde na Cruite)*

Two Harps

- arr J Wilson** Spanish Arch *Irish harp book, Sheila Larchet Cuthbert (Carysfort Press)*

Two Harps

arr B Boydell Sketches Irish Harp Book, Sheila Larchet Cuthbert (*Carysfort Press*)

Two Harps

arr J Trimble Two movements for Irish Harp *Irish harp book Sheila Larchet Cuthbert (Carysfort Press)*

arr M McGrath Tomas Moore *My gentle harp (Cairde na Cruite)*

PIANO TRIOS JUNIOR GRADE

Pieces: Any two contrasting movements from the following list:

F Bridge	Minuet, Allegretto, Hornpipe	<i>Miniatures for violin, cello, piano (Stainer and Bell Ltd)</i>
G F Handel	Air	<i>All from: Tunes for my piano trio book I, Sheila Nelson (Boosey & Hawkes)</i>
S Nelson	Hunting Pairs	
Beethoven	Bagatelle	
I J Pleyel	Andante	
W A Mozart	Contre Danse	
S Nelson	Sailing South	
S Nelson	Close Conference Come and See	

PIANO TRIOS MIDDLE GRADE

Pieces: Any two contrasting pieces from the following list:

Welsh Trad	The Rising of the Lark	<i>All from: Tunes for my piano trio by Sheila Nelson (Boosey and Hawkes)</i>
C Gounod	Berceuse	
	Nothing To Do	
J Brahms	Hungarian Dance no 9	
C Norton	Peaceful Day	
S Joplin	Antoinette	
	March and Two Stop	
W A Mozart	Pamina and Papageno	
	Witches Night Out	

- J Haydn** Piano Trio in G major Hob XV:25 "Gypsy Rondo All'Ungarese"
Two movements: Andante and Poco Adagio-Cantabile (*Doblinger DM 489*)

PIANO TRIOS SENIOR GRADE

Pieces: Candidates must prepare any one of the following works:

- F Mendelssohn** Piano Trio no 1 in D minor op 49 Any two movements
(*Peters 1740*) or (*Henle HN 250*)
- Beethoven** Piano Trio in B flat major op 97 (Archduke) Any two movements
(*Peters 7067*) or (*Henle HN 26*)
- Dvořák** Piano Trio op 63 (Dumky) Any two movements
- E Farrell** Piano Trio (*CMC*)
- J Haydn** Allegro Moderato from Piano Trio in E minor Hob XV:12
(*Doblinger DM 509 / Schott*)
- M Ingoldsby** Nocturne for Piano Trio (*CMC*)
- P Martin** Serendipity: Piano Trio no 1 (*CMC*)
- Tchaikovsky** Piano Trio in A Minor op 50: first movement (*Peters 3777*)

OTHER TRIOS

Pieces: Candidates must prepare any one of the following:

- W A Mozart** Trio for Clarinet (or Violin), Viola, Piano K498 "Kegelstatt"
(*Breitkopf or Peters*)
- Brahms** Trio for Clarinet (or Violin), Cello, Piano op 114 (*Henle or Peters*)
- Brahms** Trio for Horn, Violin, Piano op 40 (*Henle or Peters*)
- Beethoven** Trio for Clarinet, Cello, Piano op 11 (*Henle or Peters*)
- L Berkeley** Trio for Horn, Violin, Piano op 44 (*Chester / Music Sales*)
- Weber** Trio for Flute, Cello, Piano op 63 (*Peters*)
- B Martinu** Trio for Flute, Cello, Piano (*Associated Music Publishers*)
- P Martin** Elegies and Dances 1: Trio for Clarinet, Cello, Piano (*CMC*)
- O Hynes** The Pastor and the Fugitive: Trio for Flute, Viola, Cello (*CMC*)

Secondary School Orchestra

Entries must include a representation of all the string instruments with the possible use of third Violins instead of Viola. Where wind instruments are not available it is permissible to have their cues played in other areas.

All copies of music are published by Goodmusic Publishing under the Goodmusic Orchestral Series and by Boosey & Hawkes under the Hawkes School Series.

The following lists are guidelines of the standard of repertoire required. Applicants must present three pieces for examination. Applicants may select their programme from the following list, or, candidates may submit a programme with one/two or three pieces of own choice combined with the recommended list of repertoire, or as the case may be. Where a piece/s of own choice is/are being submitted the title of the work and composer must be submitted with a copy of the score.

Marche Slave <i>Goodmusic Publishing</i>	Tchaikovsky
Suite Le Roi s'amuse <i>Goodmusic Publishing</i>	Delibes (arr Benoy)
A Boyce Suite (any movement) <i>Goodmusic Publishing</i>	arr Benoy
Dance of the Clowns, <i>from</i> A Midsummer Night's Dream <i>Goodmusic Publishing</i>	Mendelssohn (arr R Mayes)
Slow air and Rondo <i>Goodmusic Publishing</i>	Hummel (arr Benoy)
Three Pieces from 'The Fairy Queen' <i>Goodmusic Publishing</i>	Purcell (arr Westcott)
In The Hall of the Mountain King, from Peer Gynt Suite <i>Goodmusic Publishing</i>	Grieg
The Can-Can <i>Goodmusic Publishing</i>	Offenbach (arr Wicken)

THEORY AND HARMONY

*Past papers will be supplied on application to the RIAM Local Centre Examinations' Office. A series of music theory workbooks entitled **Music Workout** is available from music stockists.*

PREPARATORY GRADE

- 1 Note values of Semibreve, Minim, dotted minim and crotchet. Rest values of semibreve, minim and crotchet.
- 2 Time Signatures: The top number only of 2/4, 3/4 and 4/4.
- 3 Stave: Writing and naming notes on the stave only in Treble (G) and Bass (F) clefs.
- 4 Observation of the above elements in relation to a melody written in either the Treble or the Bass clef.

GRADE I

- 1 Note values of semibreve, minim, dotted minim, crotchet, dotted crotchet and quaver.
Rest values of semibreve, minim and crotchet.
- 2 Time Signatures: 2/4, 3/4, 4/4 C.
- 3 Stave: Treble (G) and Bass (F) clefs to one ledger line above and below the stave.
- 4 The writing and use of sharp and flat signs.
- 5 Scales: Major scales of C and G in both clefs.
To be familiar with the relevant Tonic Solfa names and to understand the positioning of the tones and semitones and the use of key signature.
- 6 Observation of the above elements in answering simple questions about a melody including some terms and signs.

GRADE II

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

GRADE III

- 1 Note values of semibreve to semiquaver including quaver triplets.
Rest values of semibreve to semiquaver.
- 2 Times Signatures: Simple Duple 2/4, 2/2, C
 Simple Triple 3/4, 3/2, 3/8
 Simple Quadruple 4/4, 4/2,
and grouping of notes and rests in these times.
- 3 Stave: Notes to two ledger lines above and below treble and bass staves.
Transcribing from treble to bass or vice versa at the same pitch.
- 4 Scales and Intervals: Major scales, key signatures and tonic triads of keys
up to two sharps and two flats. Intervals formed from the tonic of these
major keys.
Minor scales, key signatures and tonic triads of A, E and D to be familiar
with the relevant tonic solfa names and to understand the positioning of
tones and semitones. Harmonic or melodic form may be used at the
candidate's choice.
- 5 Composition: To compose the final two bars of a simple four bar melody of
which the opening two bars are given. The melody will be in the treble clef,
in the key of C, G or F and in 2/4 or 3/4 time.
- 6 Observation: To answer simple questions about a melody appropriate to
the grade.

GRADE IV

- 1 Note and rest values semibreve to demisemiquaver including crotchet,
quaver and semiquaver triplets, and triplet note groups using rests.
- 2 Time signatures: All simple time signatures. Compound time signatures of
6/8, 9/8 and 12/8 and the grouping of notes and rests in all these times.
- 3 Stave: Notes beyond two ledger lines above and below treble and bass
staves. Transposing a melody up or down one octave between treble and
bass staves.
- 4 Scales and Intervals: Scales, key signatures and tonic triads of major keys
up to four sharps and four flats and of minor keys up to two sharps and two
flats with both the harmonic and melodic form of minor scales and the
relevant tonic solfa. Intervals formed from the tonic of these major and
harmonic minor scales.
- 5 Composition: To compose the final two bars of a four bar melody of which
the opening two bars are given. The melody will be in the treble clef and in
the major keys of C, G, D, F or in the minor key of A and in 2/4, 3/4, or 4/4
time. Phrasing and a tempo mark should be added to the completed
melody.
- 6 Observation: To answer questions about a short musical extract appropriate
to the grade.

GRADE V

- 1 Note and rest values semibreve to demisemiquaver including irregular divisions ie duplets, quintuplets and septuplets. Double dotted notes.
- 2 Time Signatures: All simple and compound times and the grouping of notes and rests in these times.
- 3 Clefs: The addition of the Alto (C) clef.
Transcribing a melody written in treble or bass clef to the alto clef at the same pitch.
- 4 Keys: Scales and key signatures of major keys up to five sharps and flats and both forms of minor scales up to four sharps and flats. The construction of the chromatic scale. Enharmonic notes including double sharps and double flats. Technical names for the notes of the diatonic scale.
Tonic triads of the above keys in root position, first inversion and second inversion.
- 5 Intervals and Transposition: Intervals not greater than an octave formed between any two notes of the above major and minor scales to include augmented and diminished intervals. Transposing a melody either up or down by any of the following intervals: major second, major or minor third, perfect fourth or fifth. The melody will be in a major key, using only treble or bass clef and will contain no chromatic notes.
- 6 Composition: To compose an answering four bars to a given four bar melody in major or minor keys up to two sharps and flats and in 2/4, 3/4, 4/4 or 6/8 time. Marks of tempo, phrasing and expression to be added to the completed melody. Writing a rhythm to words using 2/4, 3/4 and 4/4 times.
- 7 Instruments of the orchestra to include orchestral families, clefs used by individual instruments and their basic method of tone production.
- 8 Observation: questions on a musical extract to test the general understanding and application of points appropriate to the grade.

GRADE VI

- 1 Time Signatures: All simple and compound times and the irregular time signatures of 5/4, 5/8, 7/4, 7/8.
- 2 Clefs: The addition of the Tenor (C) clef.
Transposing a melody up or down one octave between any of the four clefs.
- 3 Keys: Scales, key signatures and tonic triads with their inversions of major keys up to seven sharps and flats and both forms of minor keys up to five sharps and flats.
- 4 Intervals and Transposition: All intervals (not greater than an octave) and the inversion of intervals.
Transposing a melody either up or down by any of the following intervals: Major second, major or minor third, perfect fourth or fifth. The melody will be in a major or minor key, using only treble or bass clef and will include some chromatic notes.

- 5 Triads and four part chords:
- a) The construction of major, minor, diminished and augmented triads in root position on any note.
 - b) The writing of the following triads in keys appropriate to the grade:
 - i tonic triads in root position, first inversion and second inversion
 - ii subdominant and dominant triads in root position only
 - c) Arranging the Primary triads (tonic, subdominant and dominant) as four part chords (root position) for SATB.
 - d) The writing in open score (using treble and bass clefs) of a passage for SATB written in short score or vice versa.
 - e) The identification of the primary chords (root position) in an extract scored for piano, voices or string quartet.
- 6 Composition: To compose a melody from a given opening to make a total of eight bars. Marks of tempo, phrasing and expression to be added to the completed melody. Writing a rhythm to words using 2/4, 3/4, 4/4 and 6/8 times.
- 7 Observation: General questions on a musical extract to include the identification of ornaments.
- 8 History and instrumental knowledge:
 A general knowledge of the Baroque period to include style, forms, main composers and their standard works.
 Terms indicating special effects on instruments and transposing instruments.

GRADE VII

- 1 Keys, intervals and transposition: Scales and key signatures of all keys major and minor. All simple and compound intervals. Transposition of a melody by any interval in any of the four clefs.
- 2 Melodic composition: Using a given opening to compose a twelve bar melody which should include a modulation to the dominant key or to the relative major or minor key. Marks of tempo, phrasing and expression to be included or (at the candidate's choice) the setting of words for solo voice.
- 3 Harmony: Using the following resources:-
 Major keys C, G, D and F - chords I, ii, IV, V, vi
 Minor keys A, E and D - chords i, iv, V, VI
 in root position with unaccented passing and auxiliary notes.
- a) To select suitable chords to harmonise cadential points in a given melody (indicate by roman numerals) and also to write the appropriate root notes in the bass.
 - b) To add inner parts in Perfect, Imperfect, Plagal and Interrupted cadences for SATB in which the soprano and bass are given.
 - c) To write a melody above a given progression of chords. The bass line will be complete and the opening of the melody given.

- 4 Harmonic Analysis: In a given extract for piano or voices in any major or minor key to identify chords of the tonic, supertonic, subdominant, dominant and submediant, in root position and first inversion. The cadential 6/4 on the dominant. The dominant seventh chord in root position. Unaccented passing and auxiliary notes.
- 5 History and instrumental knowledge: A general knowledge of the classical period to include style, forms, main composers and their standard works. General questions on an orchestral extract to include abbreviated and foreign names of instruments.

GRADE VIII

- 1 Melodic composition: Using a given opening to compose a sixteen bar melody which should include some modulation to any closely related key. Marks of tempo, phrasing and expression to be included.
or (at the candidate's choice) the setting of words for solo voice.
- 2 Harmony: Using the following resources:
All major and minor chords in root position and first inversion. Diminished chords in first inversion.
The use of the second inversion as cadential and passing decoration.
Dominant seventh chord in root position. Unaccented passing and auxiliary notes.
- a) To indicate suitable chords to harmonise a folk song style melody (indicate by roman numerals) and also to write the notes which will form the bass line.
 - b) To add inner parts in a passage for SATB in which the soprano and bass are given and to show chord analysis.
 - c) To create a simple two part texture by completing the treble over a given bass.
- 3 Harmonic analysis: In a given extract for piano or voices to identify the above elements and in addition to recognise basic modulation, dominant seventh chord in all positions and the use of suspensions and accented passing notes.
- 4 History and instrumental knowledge: A general knowledge of the Romantic period to include style, forms, main composers and their standard works. General instrumental questions.

SENIOR CERTIFICATE

- 1 Harmony: Using resources as in Grade VIII (2) with the addition of harmonisation of the melodic minor. Dominant seventh in all positions. Accented passing notes and suspensions. Modulation to the dominant and relative of the tonic.
 - a) To indicate suitable chords to harmonise a folk song style melody (indicate by roman numerals) and also to write the notes which will form the bass line.
 - b) To add inner parts in a passage for SATB in which the soprano and bass are given and to show chord analysis.
- 2 Harmonic analysis: In a given extract for piano or voices to identify the above elements and in addition to recognise chromatic passing notes, appoggiaturas, supertonic seventh, diminished seventh chords and modulations to related keys.
- 3 Counterpoint: The writing of simple two-part counterpoint by adding another melody above or below a given melody.
- 4 History: A general knowledge of the Impressionist and Modern periods to include style, forms, main composers and their standard works.
- 5 Musical perception: General questions on an orchestral extract to include rudiments, ornaments, harmonic structure and instruments.

OBTAINING MUSIC

Music set on the syllabus should be available from local music retailers, who can also order in materials not in stock. In the event of difficulty obtaining items, Irish, UK and international publishers are listed below. Allegro Music do some archive reprints for out-of-print items from the OUP and Associated Board catalogues. Guitar students are well served by Guitarnotes (formerly the Spanish Guitar Centre), the largest stockist of guitar music in the UK. Similarly, for Harp students, Salvi/Holywell, stock a wide range of such music. The Contemporary Music Centre (Ireland) is an information agency for all matters related to contemporary Irish composers, as well as supplying copies of pieces by these composers.

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Theory & Harmony	Ms Deborah Kelleher, Head of Musicianship Faculty Ms Jean Archibald, Mrs Bernadette Marmion & Ms Marie Moran, members of Musicianship Faculty
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