

ROYAL IRISH ACADEMY OF MUSIC

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Syllabus of Keyboard Examinations

for Local Centres & Schools

2009-2011

**THIS IS A REVISED THREE-YEAR SYLLABUS FOR
KEYBOARD INSTRUMENTS**

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

Please note that 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 would be equally acceptable.

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INTRODUCTION

Teachers and examination candidates are invited to study this new syllabus in great detail. Among the changes and innovations they will notice are:

Pianoforte

- ▶ scales from Preliminary Grade upwards have been thoroughly revised
- ▶ sight-reading requirements have been altered for Preliminary and Primary grades and are given more detailed descriptions up to Grade V
- ▶ for Grades VI to Senior Certificate, the selection of repertoire has been revised

Pianoforte Duets

- ▶ repertoire has been completely revised

Organ

- ▶ scales have been thoroughly revised
- ▶ repertoire has been revised

Harpsichord

- ▶ there are revisions in both scales and repertoire

Accordion

- ▶ scales have been thoroughly revised
- ▶ repertoire has been revised
- ▶ sight-reading requirements for Grades I to III are given detailed descriptions
- ▶ Senior Certificate is now included

Electronic Keyboard

- ▶ This syllabus has undergone complete revision. A detailed introduction to the new syllabus can be found on page 67.

Unlike its predecessor, this syllabus will have effect for **three** years only, ie 2009 to 2011.

AURAL REQUIREMENTS AND THEORETICAL QUESTIONS REVISED FOR ALL PRACTICAL SUBJECTS

AURAL TESTS

Candidates will be asked to perform the following tests:

Elementary Grade

Memory:

- (a) Clap or tap from memory the rhythm of a short two-bar melody in 2/4 or 3/4 time. The melody will begin on the first beat of the bar and the pulse will be given.
- (b) Sing the precise pitch of a single note played twice by the examiner. Compass Middle C - octave above.

Reading:

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

Note values 

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 two-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 three-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 two-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 four-bar rhythm in 3/4 or 4/4 time. Note values \bullet , \bullet , \bullet , \bullet + \circ

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 four-bar rhythm in 3/4 or 4/4 time; note values \bullet , \bullet , \bullet , \bullet , \circ and rest .
- (b) Sing at sight a two-bar melody in 3/4 or 4/4 time. Key C major. Note values

\bullet + \bullet

Pitch d r m, moving by step only.

Grade II*Aural Observation:*




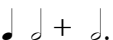
- (a) Comment on tempo, dynamic and articulation of the piece played once by the examiner.
- (b) Clap the pulse while the examiner plays the piece a second time.

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 four-bar rhythm in 3/4 or 4/4 time: note values  and  and  rest.
- (b) Sing at sight a two-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




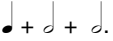
Aural Observation:

- (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 four-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 four-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 four-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.

Elementary Grade

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

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.

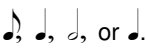
COMBINED AURAL/THEORETICAL TESTS

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 four-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 two sharps and two 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 four-bar melody in 3/4 or 4/4 time.

Note values:  to \circ

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 four-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 four-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 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.



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%

PIANOFORTE

All scales and arpeggios to be played legato unless otherwise stated. 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.

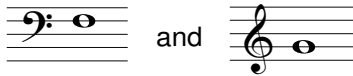
ELEMENTARY GRADE

All similar motion scales to be played with each hand separately and hands together.

Scales: Similar motion: C and G major one octave
 Contrary motion: C major one octave

Three pieces: Candidates must prepare three pieces in accordance with the instructions in the current Piano Album.

Sight-reading: To name and play on the piano any white key between:



PRELIMINARY GRADE

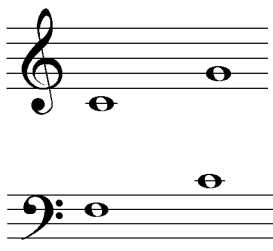
All similar motion scales to be played with each hand separately and hands together.

Scales: Similar motion: C, G, D, A and E major one octave
 Contrary motion: C major one octave

Arpeggios: C major, hands separately only one octave

Three pieces: Candidates must prepare three pieces in accordance with the instructions in the current Piano Album.

Sight-reading: Hands separately, pitch range:



Four bars only in 2/4 time using note values ♩ + ♪

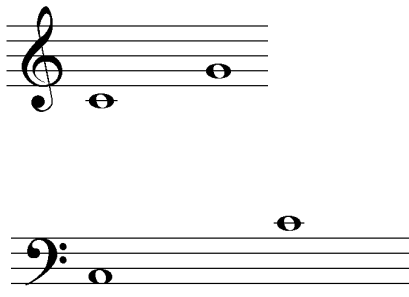
PRIMARY GRADE

All similar motion scales to be played with each hand separately and hands together.

<i>Scales:</i>	Similar motion:	C, G, D, A, E, B and F major	one octave
	Contrary motion:	C and G major	one octave
<i>Arpeggios:</i>		C, G and F major hands separately only	one octave

Three pieces: Candidates must prepare three pieces in accordance with the instructions in the current Piano Album.

Sight-reading: Hands separately, pitch range:



Only in a five finger position.

Four bars in 2/4 / 3/4 time using note values ♩ + ♪ + ♪.

GRADE I

All similar motion scales to be played with each hand separately and hands together.

<i>Scales:</i>	Similar motion:	G, D, A, E, B, F and B flat major	one octave
		A minor (harmonic <u>or</u> melodic at candidate's choice)	one octave
	Contrary motion:	C, G and D major	one octave
<i>Arpeggios:</i>		G, D, A, E and F major hands separately only	one octave

Three pieces: Candidates must prepare three pieces in accordance with the instructions in the current Piano Album.

Sight-reading: In the keys of C and G, hands separately.
Pitch range: (five finger positions)



Eight bars in $\frac{2}{4} | \frac{3}{4} | \frac{4}{4}$

values \circ ♩ ♪ ♫ ♬ $-$

♪ only in $\frac{2}{4}$

GRADE II

All similar motion scales and arpeggios to be played with each hand separately and hands together.


<i>Scales:</i>	Similar motion:	A, E, B, F, B flat and E flat major	one octave
		C, G and D major	two octaves
		A, E, G and D minor	one octave
		(harmonic <u>or</u> melodic at candidate's choice)	
	Contrary motion:	C, G, D, A and E major	one octave
<i>Arpeggios:</i>		C, G, D, A, E, B, F,	
		B flat and E flat major	one octave
		A, E and D minor	one octave



Three pieces: Candidates must prepare three pieces in accordance with the instructions in the current Piano Album.

Sight-reading: In the keys of G, D and F major and A minor and E minor (melodic minor included). Hands together.

Pitch range: 

Eight bars in $\frac{3}{4} | \frac{4}{4} | \frac{6}{8}$

values $\frac{4}{4}$ 

values $\frac{3}{4}$ 
also 

values $\frac{6}{8}$ 

GRADE IV

All scales and arpeggios to be played with hands together only.

Scales:

Similar motion:	B flat, E flat, A flat, D flat and F sharp major	two octaves
	F sharp, C sharp and G sharp minor	one octave
	(harmonic <u>or</u> melodic at candidate's choice)	
Contrary motion:	B, F, B flat, E flat major	one octave
Chromatic similar motion:	beginning on any white note	one octave

Arpeggios:

B flat, E flat, A flat, D flat and F sharp major	two octaves
F sharp, C sharp and G sharp minor	one octave

Three pieces: Candidates must prepare three pieces in accordance with the instructions in the current Piano Album.

Sight-reading: In the keys of C, G, D, and F majors; A, E and D minors, including chromatic semitones. Hands together. Occasional two-note chords.

Pitch range:



Eight bars in



values $\frac{4}{4}$ -

values $\frac{3}{4}$ also

values $\frac{6}{8}$

Including tied notes and up beats.

GRADE V

All scales and arpeggios to be played with hands together only, except where stated.

<i>Scales:</i>	Similar motion:	G, A, B, B flat, E flat and F sharp major	three octaves
		D, G, B flat and E flat minor (harmonic <u>or</u> melodic form at candidate's choice)	two octaves
		A and E minor (harmonic <u>and</u> melodic)	two octaves
	Contrary motion:	C, G, A and B Major	two octaves
	B flat and E flat Major	one octave	
	A harmonic minor	one octave	
	Chromatic similar motion:	beginning on any note	two octaves
	Wrist staccato:	C major in thirds, beginning on notes C and E, using second and fourth fingers, hands separately only	one octave
<i>Arpeggios:</i>		G, A, B, B flat, E flat and F sharp major, in root position	three octaves
		D, G, B flat and E flat minor, in root position	two octaves
		G, A and F Major, first inversion	two octaves
		D and G minor, first inversion	two octaves

Three Pieces: Candidates must prepare three pieces in accordance with the instructions in the current Piano Album.

Sight-reading: In the keys of G, D, F and B flat major and A, E, D and G minor, including chromatic notes and chords.

Pitch range:



Eight bars in $\frac{3}{4}$ | $\frac{4}{4}$ | $\frac{6}{8}$ | $\frac{2}{4}$

Values as Grade IV requirements plus: quaver rest in simple times.

Semiquavers **only** as follows:



GRADE VI

All scales and arpeggios to be played with hands together only, except where stated.

<i>Scales:</i>	Similar motion:	G, D, E, F sharp, B flat and A flat major	four octaves
		F sharp, B flat and A flat minor (harmonic <u>or</u> melodic form at the candidate's choice)	three octaves
		G and D minor (harmonic <u>and</u> melodic form)	three octaves
	Contrary motion:	In the same major keys as above	two octaves
		F sharp, B flat, A flat, G and D minor, (harmonic form)	one octave
	Chromatic similar motion:	beginning on any note	three octaves
	Chromatic contrary motion:	beginning on D and A flat	one octave
<i>Arpeggios:</i>		G, D, E, F sharp, B flat and A flat major root position	four octaves
		G, D, F sharp, B flat and A flat minor	three octaves
		C, G, D, A, E and B major, first inversion	four octaves
		C, G, D, A, E, and B minor first inversion	three octaves

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

Please note that the editions cited here are only suggestions; other authoritative editions may be used by candidates if so desired.

LIST A

Bach Two Part Invention no 13 in A minor (*RIAM Piano Album VI*)
Galuppi Adagio (*RIAM Piano Album VI*)
Bach Prelude no 12 in F minor: *from* Das Wohltemperierte Klavier Book 2 (*Urtext - Henle Verlag*)
Bach Two Part Invention no 6 in E major (*Henle*)
Scarlatti Sonata in A minor Kp 149 (*Editio Musica Budapest/Boosey & Hawkes*)

LIST B

Haydn Sonata in D major Hob XVI no 14: third movement (*RIAM Piano Album VI*)
Mozart Sonata in E flat major K 282: second movement (*RIAM Piano Album VI*)
Mozart Viennese Sonatina no 6 in C: first movement (*Universal Edition*)
Beethoven Bagatelle in G op 126 no 5 (*Henle*)
Beethoven Six Ecossaises WoO 83 (*Henle*)

LIST C

Field Nocturne no 13 in D minor (*RIAM Piano Album VI*)
Chopin Mazurka in A minor op 7 no 2 (*RIAM Piano Album VI*)
Granados Valse Poetico *Short Romantic Piano Pieces Book 3 (Associated Board)*
Bartók Jack-in-the-Box (also entitled Merry Andrew) (from Mikrokosmos book 5) (*Boosey & Hawkes*)
Schumann Kinderszenen op 15: Traumerei (*Urtext - Henle Verlag*)

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

GRADE VII

All scales and arpeggios to be played with hands together only, except where stated.

Scales:	Similar motion:	All major keys, (ie C, G, D, A, E, B, F sharp, D flat, A flat, E flat, B flat and F) four octaves G, D, F sharp, D flat, A flat, E flat and B flat minor (harmonic <u>or</u> melodic form at the candidate's choice) four octaves
		A, E, B, F, and C minor (harmonic <u>and</u> melodic forms) four octaves
	Contrary motion:	All major keys two octaves C, A, B, F, and B flat harmonic minor two octaves
	Chromatic similar motion:	beginning on any note four octaves
	Chromatic contrary motion:	beginning on C, C sharp and D two octaves
Arpeggios:	Double octaves similar motion:	C, G, D, A, E, B and F major hands separately, staccato one octave
		All major and minor keys in root position and first inversion four octaves
	Diminished sevenths: starting on C sharp and D four octaves	
Three Pieces:	Candidates must prepare three pieces: one from each List A, B and C.	

Please note that the editions cited here are only suggestions; other authoritative editions may be used by candidates if so desired.

LIST A

- Bach** French Suite no 6: Courante (*RIAM Piano Album VII*)
Scarlatti Sonata in G Kp 259 (*RIAM Piano Album VII*)
Bach French Suite no 6: Allemande (*Henle*)
Bach Prelude no 15 in G major: *from* Das Wohltemperierte Klavier Book 1 (*Urtext - Henle Verlag*)
Handel Allegro *from* Suite in G, HWV 441 *Piano works vol 1a* (*Wiener Urtext UT 50118a*)
Scarlatti Sonata in B flat major Kp 272 (*Editio Musica Budapest/Boosey & Hawkes*)

LIST B

- Mozart** Sonata in C major K 330: second movement (*RIAM Piano Album VII*)
Haydn Sonata in G Hob XVI no 27: third movement (*RIAM Piano Album VII*)
Haydn Sonata in F major Hob XVI no 23: second movement (*Wiener Urtext*)
Beethoven Sonata no 1 in F minor op 2 no 1: second movement (*Urtext - Henle Verlag*)
Beethoven Sonata no 2 in A major op 2 no 2: Scherzo and Trio (*Urtext - Henle Verlag*)

LIST C

- Schumann** Bunteblätter op 99: Stücklein no 1 in A (*RIAM Piano Album VII*)
Bodley The Tighrope Walker Presents a Rose (*RIAM Piano Album VII*)
Prokofiev Vision Fugitif no 10 (*Boosey & Hawkes*)
Brahms Waltz in A flat major op 39 no 15 (standard version not simplified version) (*Henle*)
Ravel Prelude (*Durand/UMP*)
Schönberg Six Little Pieces (any two) (*Universal Edition*)

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

GRADE VIII

All scales and arpeggios to be played with hands together only, except where stated.

- Scales:**
- Similar motion: All major and minor keys
(harmonic or melodic minor at candidate's
choice) four octaves
F sharp, C sharp, G sharp, E flat
and B flat minor
(harmonic and melodic) four octaves
- Similar motion hands a third apart:
D flat, E flat, F, G, A, and B major four octaves
C sharp, E flat, F, G, A and B minor
(harmonic or melodic minor at candidate's
choice) four octaves
- Contrary motion: Same major and harmonic minor keys as third
apart scales two octaves
- Chromatic similar motion:
beginning on any note four octaves
- Chromatic contrary motion:
beginning on C, G, F, B and F sharp
two octaves
- Double octaves similar motion:
All major keys, hands separately and together,
staccato two octaves
- Arpeggios:**
- All major and minor keys, in root position and
first inversion four octaves
C, G, D, A, E, B and F major
and minor, second inversion four octaves
- Dominant sevenths:
in the keys of C, A, and F sharp,
root position only four octaves
- Three Pieces:** Candidates must prepare three pieces: one from each List A, B
and C.

Please note that the editions cited here are only suggestions; other authoritative editions may be used by candidates if so desired.

List A**Scarlatti**
BachSonata in F minor Kp 481 (*RIAM Piano Album VIII*)
Fugue no 5 in D major *from* Das Wohltemperierte Klavier Book 1
(*RIAM Piano Album VIII*)**Handel**
BachSuite in E minor HWV 438: Allemande (*Wiener Urtext*)
Partita no 2: Rondeau (*Henle*)**Bach**
HengeveldThree part Invention (Sinfonia) no 3 in D (*Henle*)
Partita Rhythmique: Prelude (*Broekmans & van Poppel*)**List B****Mozart**Sonata in D K576: second movement
(*RIAM Piano Album VIII*)**Beethoven**Sonata in C minor op 13 "Pathetique": third movement
(*RIAM Piano Album VIII*)**Haydn**Sonata in C major Hob XVI no 35: first movement (*Wiener Urtext*)**Mozart**Sonata in C major K330: first movement (*Urtext - Henle Verlag*)**Beethoven**Sonata no 10 in G major op 14 no 2: first movement (*Urtext - Henle Verlag*)**Beethoven**Rondo in C major op 51 no 1 (*Beethoven - Klavierstücke - Universal Edition*)**Schumann**Sonata no 2 in G minor op 22: second movement (*Urtext - Henle Verlag*)**List C****Liszt**Consolation no 3 in D flat major (*RIAM Piano Album VIII*)**Bartok**Suite op 14, first movement (*RIAM Piano Album VIII*)**Kabalevsky**Prelude no 2 in A minor, op 38 (*Boosey & Hawkes*) or (*Peters EP 4785*)**Brahms**Intermezzo in B flat major op 76 no 4 (*Urtext - Henle Verlag*)**H Ferguson**Five Bagatelles (any one) (*Boosey & Hawkes*)**Field**Nocturne no 1 in E flat major (*Peters Edition*)*Sight-reading:* A short piece of suitable degree of difficulty.

SENIOR CERTIFICATE

All scales and arpeggios to be played with hands together only, except where stated.

Scales:	Similar motion:	All major and minor keys (harmonic <u>and</u> melodic minor)	four octaves
	Similar motion hands a sixth apart:	C, D, E, F sharp, A flat and B flat major	four octaves
		C, D, E, F sharp, G sharp and B flat minor (harmonic or melodic at candidate's choice)	four octaves
	Contrary motion:	Same major and harmonic minor keys as sixth apart scales	two octaves
	Similar motion staccato:	C, G, D, A, E, B and F major	three octaves
	Chromatic similar motion:	beginning on any note	four octaves
	Chromatic contrary motion:	beginning on any note	two octaves
	Double octaves similar motion:	Same major and melodic minor keys as sixth apart scales, staccato	two octaves
	Double thirds:	B flat major, hands separately	two octaves
Arpeggios:		All major and minor keys in root position, first and second inversion	four octaves
		Diminished sevenths: in keys of E flat, B and G	four octaves
		Dominant sevenths: in keys of D, B and A flat	four octaves

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

Please note that the editions cited here are only suggestions; other authoritative editions may be used by candidates if so desired.

List A

Bach Any Prelude and Fugue *from* Das Wohltemperierte Klavier books 1 and 2 (*Urtext - Henle Verlag*)

Bach Partita no 2: Sinfonia (*Henle*)

Bach Two consecutive movements *from* Italian Concerto in F BWV 971 (*Henle*)

Bach Prelude *from* any English Suite (*Urtext - Henle Verlag*)

Scarlatti Any two contrasting Sonatas (*Editio Musica Budapest/Boosey & Hawkes*)

List B

Haydn Sonata in E flat major Hob XVI no 49: first movement (*Wiener Urtext*)

Haydn Sonata in C minor Hob XVI no 20: second and third movements (*Wiener Urtext*)

Mozart Sonata in A major K 331: first movement (*Henle*)

Beethoven Sonata in D major op 10 no 3: first movement (*Henle*)

Beethoven Sonata in C minor op 13 "Pathétique": first movement (*Henle*)

List C

Chopin Prelude in D flat major op 28 no 15 "Raindrop" (*PWM/Schott-MDS*)

J Gibson Moladh go Deo le Dia *Piano album v (CMC)*

Grieg Wedding Day at Troldhaugen op 65 no 6 (*Peters Edition*)

Debussy Preludes Book 1: no 2 Voiles (*Universal Edition*)

Messiaen Preludes: no 7 Plainte Calme (*Durand*)

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

PIANOFORTE DUETS

The performance of the pieces is the only requirement for these examinations.
Candidates using photocopies of music will be disqualified.

Please note that the editions cited here are only suggestions; other authoritative editions may be used by candidates if so desired.

Preparatory Grade

Candidates must prepare two pieces: one from each List A and B.

List A

- A Bullard** *Stepping Out! Duets with a difference: piano time duets book 1 (OUP)*
- arr P Hall** *The Irish Washerwoman Duets with a difference: piano time duets book 1 (OUP)*
- P Hall** *Emerald Isle Duets with a difference: piano time duets book 1 (OUP)*
- arr P Hall** *Camptown Races Duets with a difference: piano time duets book 1 (OUP)*
- E Wells** *Donkey Ride Duets with a difference: piano time duets book 1 (OUP)*
- C Norton** *Spring Day Microjazz duets collection 1 (Boosey & Hawkes)*
- C Norton** *Bike Blues Microjazz duets collection 1 (Boosey & Hawkes)*
- C Norton** *Little Train on the Prairie Microjazz duets collection 1 (Boosey & Hawkes)*
- C Norton** *Sports Day Microjazz duets collection 1 (Boosey & Hawkes)*
- C Norton** *On a Horse Microjazz duets collection 1 (Boosey & Hawkes)*

List B

- Own Choice** Any one piece of a similar or higher standard to those of List A.
Candidates may also choose from List A.

Junior Grade

Candidates must prepare two pieces: one from each List A and B.

List A

A Bullard	I just want to say <i>Piano time Jazz duets, book 2 (OUP)</i>
A Haughton	Rags to Riches <i>Piano time Jazz duets, book 2 (OUP)</i>
P Gritton	All I want <i>Piano time Jazz duets, book 2 (OUP)</i>
S Duro	Moonlight Waltz <i>Piano time Jazz duets, book 2 (OUP)</i>
E Wells	Donkey Ride <i>Duets with a difference: piano time duets book 1 (OUP)</i>
A Diabelli	Romanze from Sonatina op 163 no 1 <i>Jugendfreuden: sonatinas on 5 notes, op 163 (Edition Peters)</i>
C Norton	Rio Nights <i>The Microjazz duets collection 3 (Boosey & Hawkes)</i>
C Norton	Running Shoes <i>The Microjazz duets collection 3 (Boosey & Hawkes)</i>
W Walton	Pony Trap <i>Duets for children, book 1 (OUP)</i>
W Walton	Ghosts <i>Duets for children, book 1 (OUP)</i>

List B

Own Choice	Any one piece of a similar or higher standard to those of List A. Candidates may also choose from List A.
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Middle Grade

Candidates must prepare two pieces: one from each List A and B.

List A

J C Bach	Final Movement from Sonata no 3 in F <i>3 Sonaten (Edition Peters)</i>
Schumann	No 2 from Oriental Pictures, op 66 <i>Bilder aus Osten, op 66 (Edition Peters)</i>
Schumann	No 4 from Oriental Pictures, op 66 <i>Bilder aus Osten, op 66 (Edition Peters)</i>
Bizet	La Poupée <i>Jeux d'enfants: 12 pieces pour piano (Durand/UMP)</i>
Fauré	Berceuse <i>Dolly suite (Durand/UMP)</i>
Ravel	Pavane de la belle au bois dormant <i>Ma mère l'oye (Durand/UMP)</i>
Poulenc	Second Movement, Rustique <i>Sonata for piano duet (1918) (Chester Music)</i>
M Cornick	Dissonant Boogie <i>Boogie piano duets (Universal Edition)</i>

- C Norton** Waltz and Plucky *The Microjazz duets collection 3*
(Boosey and Hawkes)
- G Hengeveld** Quick Foxtrot *Folk and rhythmical dances, piano duet*
(Broekmans & Van Poppel)

List B

- Own Choice** Any one piece of a similar or higher standard to those of List A.
Candidates may also choose from List A.

Senior Grade

Candidates must prepare two pieces: one from each List A and B.

List A

- Mozart** Andante With Five Variations In G For Piano Duet, K 501 *Works for piano four-hands* (Henle)
- Brahms** Waltzes nos 1-5 *Waltzes op 39* (Henle)
- Dvořák** Any Slavonic Dance *Slavonic dances op 46, for piano four-hands* (Henle)
- Bizet** Le Bal *Jeux d'enfants: 12 pièces pour piano*
(Durand/UMP)
- Fauré** Le Jardin de Dolly *Dolly suite* (Durand/UMP)
- Ravel** Les entretiens de la Belle et de la Bête *Ma mère l'oye*
(Durand/UMP)
- Poulenc** Last Movement *Sonata for piano duet (1918)* (Chester Music)
- Debussy** En Bateau *Petite suite* (Peters Edition)
- A Benjamin** Jamaican Rumba (Boosey & Hawkes)
- Rachmaninoff** Waltz *Six morceaux, op 11* (Boosey & Hawkes)
- Ligeti** Sonatina for four hands: first Movement *Five pieces for piano duet/Fünf Stücke* (Schott ED 7955)

List B

- Own Choice** Any one piece of a similar or higher standard to those of List A.
Candidates may also choose from List A.

ORGAN

No marks will be awarded for incorrect music presented at examination. Candidates using photocopies of music will be disqualified. The assistance of a registrant is permitted. *For Theoretical Questions and Ear Tests, see pages 4 to 13.*

Please note that the editions cited here are only suggestions; other authoritative editions may be used by candidates.

GRADE III

<i>Scales & Arpeggios:</i>	Major and minor scales (harmonic <u>or</u> melodic) two octaves, similar motion, in keys of G, D, and F, hands one octave apart
<i>Chromatic scales:</i>	Similar motion - two octaves starting on D
<i>Arpeggios:</i>	Major and minor, in C, G, and D, root position two octaves
<i>Pedal exercises:</i>	Major scales D, E flat and E, in one octave.
<i>Three pieces:</i>	Candidates must prepare three pieces, one from each List A, B and C.

LIST A

Coelho	Kyrie (Primeiro Kyrio do Sexto Tom) <i>A graded anthology for organ, book 3</i> ed Marsden Thomas (<i>Cramer</i>)
H Heron	Cornet voluntary: second movement only <i>Old English organ music for manuals, vol 2 (OUP)</i>
Clérambault	Récit de nazard from Suite du deuxième ton <i>Première livre pour orgue (Schola Cantorum/UMP)</i>
F Couperin	Fugue sur la trompette: no 2 from <i>Mass for the convents (Dover)</i>
M Locke	Voluntary in A minor no 2 <i>Faber early organ series vol 3 (Faber Music)</i>

LIST B

J S Bach	Prelude in F BWV 556
J S Bach	Chorale prelude Herzlich tut mich Verlangen BWV 725
J S Bach	Chorale prelude Durch Adams Fall BWV 637
D Buxtehude	Chorale prelude Nun komm der Heiden Heiland BUXWV 211
D Buxtehude	Chorale prelude Erhalt uns Herr BUXWV 185

LIST C**Mendelssohn**

Sonata op 65 no 1 in F minor: second movement, Adagio
(*Peters Edition*)

Franck

Vieux Noël from *L'organiste: a graded anthology for organ book 3* ed Marsden Thomas (*Cramer*)

M Dupré

Te lucis ante terminum from *Le tombeau de Titelouze*
(*UMP*)

Brahms

Chorale prelude Herzliebster Jesu op 122 (*Novello or Schauer*)

Rheinberger

Any one of the 10 trios op 49 (*Schott/Amadeus BP 2311*)

Sight-reading:

A short piece of suitable difficulty

GRADE IV

Scales & Arpeggios:

Major and minor scales (harmonic or melodic) two octaves, similar motion, in keys of C, D, A, and B flat, hands one octave apart

Major scales:

Contrary motion - one octave, same four keys

Chromatic scales:

Similar motion - two octaves starting on D and A flat

Arpeggios:

Major and minor, in the keys of C, D, E, and B flat, root position two octaves

Pedal scales:

Major scales and arpeggios E flat, F and F sharp in one octave

Three Pieces:

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

LIST A**Sweelinck**

Chorale Prelude *O Mensch beweine* (*Schott*)

Buxtehude

Chorale Prelude Herr Christ, der einig Gottes Sohn
BUXWV 191 (*Breitkopf & Härtel or Bärenreiter*)

Buxtehude

Fuga in G BUX WV 175 (*Breitkopf & Härtel or Bärenreiter*)

Frescobaldi

Aria detto Balletto: Parti Prima, Terza and Ottava no 1 from *Baroque keyboard pieces book 4* ed Jones (*Associated Board*)

J Stanley

Any voluntary from Ten voluntaries op 5 *Tallis to Wesley series vol 27* (*Peters H-1033*)

T Roseingrave

Voluntary and Fugue in F minor, voluntary only, *Ten organ pieces* (*Stainer & Bell*)

LIST B**J S Bach**

Nun komm der Heiden Heiland BWV 599

J S Bach

Das alte Jahr BWV 614

GuilmantAllegro from op 41 *A graded anthology for organ book 4* ed Marsden Thomas (*Cramer*)**Mendelssohn**Sonata op 65 no 3 in A: second movement (andante tranquillo)(*Peters Edition*)**Schumann**Fugue no 3 on BACH op 60 (*Henle or Peters Edition*)**LIST C****Jongen**Petit Prélude *Organ album* ed Whiteley (*OUP*)**Langlais**Prelude au Kyrie, from *Hommage à Frescobaldi* (*UMP*)**K Elert**O Welt ich muss dich lassen op 65 (*Breitkopf & Härtel*)**Messiaen**Desseins éternels from *La Nativité, vol 1* (*Leduc/UMP*)**J Alain**Choral phrygien from *Deux chorals*(*UMP*)*Sight-reading:*

A short piece of suitable difficulty

GRADE V*Scales & Arpeggios:*

Major and minor scales (harmonic or melodic) two octaves similar motion, in keys of C, D, E, F, and E flat, hands one octave apart

Major scales:

Contrary motion - one octave, same five keys

Harmonic minor scales:

Contrary motion - one octave, C, and D

Chromatic scales:

Similar motion - two octaves starting on C, and E

Arpeggios:

Major and minor, in C, D, E and B flat, root position and first inversions, two octaves

Pedal exercises:

Major and minor (either form) scales and arpeggios C, D, E and F

Three pieces:

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

LIST A**J S Bach**

Prelude and fugue in E minor BWV 555

J S Bach

Ich ruf' zu dir BWV 639

J S Bach

Allabreve in D BWV 589

ByrdCallino custurame from *Fitzwilliam virginal book 2* (*Dover*)**Buxtehude**Passacaglia in D minor BUX WV 161 (*Breitkopf & Härtel* or *Bärenreiter*)

LIST B**F Couperin**

Tierce en taille No 11 from Mass for the parishes *Two masses for organ (Dover)*

Brahms

Herzlich tut mich erfreuen op 122 (*Novello or Schauer or Peters Edition*)

Stanford

Six short preludes and postludes, second set op 105, no 3 in G (*Stainer & Bell*)

Reger

Wie schön leuchtet der Morgenstern, op 67/49 *The church year ed Marsden Thomas (Cramer/Music Sales)*

Vierne

Préambule: no 1 from *24 pièces en style libre, op 311 (UMP)*

LIST C**Langlais**

Pastoral prelude from *Three characteristic pieces (Novello/Music Sales)*

Mulet

Vitrail: no 2 from 'Esquisses Byzantines' (*Leduc/UMP*)

Dupré

"Vexilla Regis" from *Le tombeau de Titelouze (UMP/Billaudot)*

Leighton

Fanfare *A Leighton organ album (OUP)*

Whitlock

Folk Song from *Five short pieces Complete shorter organ music (OUP)*

Sight-reading:

A short piece of suitable difficulty.

GRADE VI

Scales & Arpeggios:

Major and minor scales (harmonic or melodic) two octaves, similar motion, in keys of C, G, E, A and B flat, hands one octave apart

Major scales:

Contrary motion - one octave, same five keys.

Harmonic minor scales:

Contrary motion - one octave, C, D, and E

Chromatic scales:

Similar motion - two octaves starting on E, A flat and B flat

Chromatic scales:

Contrary motion - one octave starting on D and A flat

Arpeggios:

Major and minor, in C, D, E, and B flat. Root position and first inversions, two octaves

Pedal exercises:

D Buxtehude: Praeludium in C BUX WV 137, bars 1- 8 inclusive: pedals only

Three Pieces:

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

LIST A

- J S Bach** Fantasia in C minor BWV 562
J S Bach Chorale prelude "O Mensch bewein" BWV 622
J S Bach Komm Gott Schopfer heiliger Geist BWV 631
J S Bach Prelude in A major BWV 536
J S Bach Trio sonata no 4 in E minor: second movement BWV 528

LIST B

- Sweelinck** Variations on 'Est-ce Mars', any three variations (*Dover or Schott*)
Buxtehude Praeludium in F BUX WV 144 (*Breitkopf & Härtel or Bärenreiter*)
Buxtehude Chorale prelude Wir danken dir, Herr Jesu Christ BUXWV 224 (*Breitkopf & Härtel or Bärenreiter*)
Clérambault Plein Jeu from *Suite du deuxième ton* (*Schola Cantorum/U.M.P*)
F Couperin Recit de Chromhorne, third piece, from *Mass for the parishes* (*Dover*)
J L Krebs Fantasia a Gusto Italiano *Sämtliche Orgelwerke Band II* (*Breitkopf 8413*)
Brahms Chorale prelude Herzlich Thut mich verlangen, 1st setting, op 122 (*Novello or Schauer*)

LIST C

- Vierne** No 2: Cortège, from *24 pièces en style libre, op 31 vol 1* (*UMP*)
J Rutter Toccata in Seven *A second easy album for organ* (*OUP*)
Mendelssohn Sonata op 65 no 5 in D: second movement (andante con moto) (*Peters Edition*)
Hindemith Sonata no 1: second movement (sehr langsam) (*Schott*)
Reger Melodia opus 59 no 11 *12 pieces op 59 vol 2* (*Peters EP 3008b*)
Stanford No 5 in G from *Six short preludes and postludes, first set Op 101* (*Stainer & Bell*)
Langlais Chant de Paix, from *Neuf pièces* (*UMP*)

Sight-reading:

A short piece of suitable difficulty.

GRADE VII

<i>Scales & Arpeggios:</i>	Major and minor scales (harmonic <u>or</u> melodic) two octaves, similar motion, in keys of C, D, E, F sharp, A flat and B flat, hands one octave apart
<i>Major scales:</i>	Contrary motion - one octave, same six keys
<i>Harmonic minor scales:</i>	Contrary motion - one octave, C, G, and B flat
<i>Chromatic scales:</i>	Similar motion - two octaves starting on D, E, and F sharp
<i>Chromatic scales:</i>	Contrary motion - one octave starting on D and A flat
<i>Arpeggios:</i>	Major and minor, in C, D, E, F sharp, A flat and B flat, root position and first inversions, two octaves
<i>Pedal exercises:</i>	Bach Toccata in F BWV 540 (bars 55-82), pedals only
<i>Three Pieces:</i>	Candidates must prepare three pieces, one from each List A, B and C.

LIST A

J S Bach	Prelude only from Prelude and Fugue in F minor BWV 534
J S Bach	Wachet auf, ruft uns die Stimme BWV 645
J S Bach	Nun komm der Heiden Heiland BWV 659
J S Bach	Prelude and fugue in E minor BWV 533
J S Bach	Trio in D minor BWV 583

LIST B

K Elert	Nun danket alle Gott: no 1 from <i>Fourteen chorale-improvisations from op 65 (Breitkopf EB 8374)</i>
Mendelssohn	Sonata op 65 no 5 in D: third movement (allegro maestoso) (<i>Peters Edition</i>)
Vierne	Allegretto (<i>Leduc/UMP</i>)
Reger	Toccata in D minor, Op. 59/5 <i>12 pieces op 59 vol 1 (Peters Edition)</i>
Rheinberger	Sonata no 3 in G, op 88: first movement (<i>Schott/Amadeus BP2373</i>)
Buxtehude	Praeludium in A minor BUX WV 153 (<i>Breitkopf & Härtel or Bärenreiter</i>)
Brahms	Chorale Prelude Herzlich thut mich verlangen, second setting, op 122 (<i>Novello or Schauer</i>)

LIST C**Leighton**Prelude from *Prelude, scherzo and passacaglia* (Novello)**Rogg**Hommage à Messiaen (*Lemoine/UMP*)**Messiaen**Apparition de l'Église éternelle (*Durand/UMP*)**Messiaen**Les Bergers from *La Nativité* (*Durand/UMP*)**J Alain**Deux danses à Agni Yavishta from *L'oeuvre de l'orgue, vol 2* (*UMP*)**R Deane**Idols (*CMC*)*Sight-reading:*

A short piece of suitable difficulty

GRADE VIII*Scales & Arpeggios:*Major and minor scales (harmonic or melodic) two octaves, similar motion, in keys of C sharp, E flat, F, G, A and B, hands one octave apart*Harmonic minor scales:*

Contrary motion - one octave, same six keys

Chromatic scales:

Similar motion - two octaves starting on C sharp, E flat, and F

Chromatic scales:

Contrary motion - one octave starting on same three notes

Arpeggios:

Major and minor; in C sharp, E flat, F, G, A and B, root position and first and second inversions, two octaves

Dominant &

Beginning on C, C sharp and D, two octaves - root

Diminished sevenths:

position only

Pedal exercises:

Bach Toccata in C, BWV 564 (bars 13-32) pedals only

Three Pieces:

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

LIST A**J S Bach**

Trio sonata no 6 in G: first movement, BWV 530

J S Bach

Chorale Prelude In dir ist Freude BWV 615

J S Bach

Chorale Prelude Kommst du nun, Jesu BWV 650

J S Bach

Concerto in G: first movement BWV 592

J S Bach

Prelude and Fugue in G, prelude only BWV 541

J S Bach

Fugue in C minor BWV 537

LIST B**Buxtehude**

Praeludium in G minor BUX WV 149 (*Breitkopf & Härtel or Bärenreiter*)

Mendelssohn

Sonata op 65 no 1 in F: final movement (allegro assai vivace) (*Peters Edition*)

Schumann

Fugue no 1 on BACH (*Henle*)

Reger

Prelude in D minor, from *12 organ pieces op 65 vol 2 (Peters Edition)*

Franck

Cantabile, from *3 pièces pour orgue (UMP)*

Gigout

Toccatà (*Leduc/UMP*)

Vierne

No 11: Divertissement, from *24 pièces en style libre, op 31, vol 1 (UMP)*

LIST C**Hindemith**

Sonata no 2 in C: first movement (*Schott*)

Britten

Fugue on a theme by Victoria Britten for organ: works for organ solo (*Boosey & Hawkes*)

Messiaen

Les Enfants de Dieu from *La Nativité (Durand/UMP)*

P Eben

Laudes: second movement (*UMP*)

J Alain

Litanies (*UMP*)

D Dennehy

Work for Organ (*CMC*)

Sight-reading:

A short piece of suitable difficulty.

SENIOR CERTIFICATE

Scales & Arpeggios:

Major scales and both forms of minor, two octaves, similar motion, hands one octave apart, all keys

Major & harmonic

minor scales:

Contrary motion - one octave, all keys

Chromatic scales:

Similar motion - two octaves, on any note

Chromatic scales:

Contrary motion - one octave, on any note

Arpeggios:

Major and minor - all keys, root position and first and second inversions, two octaves

Dominant &

Diminished sevenths:

all keys, two octaves, root position only

Pedal exercises:

Bach Toccata in F, BWV 540 bars 137-169 pedals only

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

LIST A

Byrd	Fantasia from <i>Fitzwilliam virginal book vol 1 no 8 (Dover)</i>
Buxtehude	Prelude and Fugue in D minor BUX WV 140 (<i>Breitkopf & Härtel or Bärenreiter</i>)
Bruhns	Praeludium in E minor, "The Greater" <i>Sämtliche Orgelwerke (Breitkopf & Härtel)</i>
F Couperin	Offertoire sur les Grands Jeux from <i>Mass for the parishes (Dover)</i>
Sweelinck	Chromatic fantasia <i>Works for organ and keyboard (Dover)</i>
J S Bach	Trio sonata no 4 in E minor (first two <u>or</u> last two movements) BWV 528
J S Bach	Toccatà in D minor BWV 565

LIST B

J S Bach	Pièce d'Orgue BWV 572
J S Bach	Chorale fantasia "Komm Heiliger Geist" BWV 651
J S Bach	Prelude and Fugue in G BWV 541
Reger	Toccatà in D minor op 59/5 (<i>Peters Edition</i>)
Franck	Chorale no 3 in A minor (<i>UMP</i>)

LIST C

Langlais	Hymne d'Actions de Graces, <i>Paraphrases grégoriennes op 5 no 3 (UMP)</i>
A Heiller	Tanz-Toccatà (<i>UMP</i>)
Messiaen	Transports de Joie from <i>L'Ascension (Durand/UMP)</i>
J Alain	Trois Danses, no 1: Joies <i>L'oeuvre d'orgue, vol 1 (UMP)</i>
E Sweeney	Le Cercle de Lumière (<i>Beaumaris</i>)
J Grocock	Trio sonata in C (<i>CMC</i>)

Sight-reading: A short piece of suitable difficulty.

HARPSICHORD

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.

Marking System

Each piece - 20 x 3	=	60
Scales & Arpeggios	=	10
Realisation of Bass	=	5
Sight-Reading	=	10
Aural Requirements	=	15
	<hr/>	
Total Marks	=	100

Please note that the editions cited here are only suggestions; other authoritative editions may be used by candidates if so desired.

GRADE VI

<i>Scales & Arpeggios:</i>	Major and minor scales (harmonic <u>or</u> melodic) two octaves, similar motion, in the keys of C, G, E, A and B flat, hands one octave apart
<i>Major scales:</i>	Contrary motion - one octave, same five keys.
<i>Harmonic minor scales:</i>	Contrary motion - one octave, C, D, and E.
<i>Chromatic scales:</i>	Similar motion - two octaves starting on E, A flat and B flat.
<i>Chromatic scales:</i>	Contrary motion - one octave starting on D and A flat.
<i>Arpeggios:</i>	Major and minor, in C, D, E, and B flat. Root position and first inversions - two octaves.
<i>Three pieces:</i>	Candidates must prepare three pieces, one from each List A, B and C.

LIST A

- M Peerson** The Primerose, *Fitzwilliam virginal book vol 2, p 422* (*Dover/Music Sales*)
- G Farnaby** Giles Farnaby's Dreame, *Fitzwilliam virginal book vol 2, p 260* (*Dover/Music Sales*)
- C P E Bach** Minuet 1 and Minuet 2 (F major and F minor) WQ 113/4 from CPE Bach: Selected keyboard works ed H Ferguson *book 1 (Associated Board)*
- Telemann** Fantasia 2 (first movement only) *12 fantasies for harpichord TWV33 (Peters Edition)*
- A Forqueray** La portugaise, from Suite 1, no 5 *Pièces de clavecin 1747 (UMP)*
- J P Rameau** Minuet 1 and Minuet 2 (G major and G minor) from *Rameau: Pièces de clavecin, pages 82-3 (Bärenreiter 3800)*

LIST B

- G F Handel** Suite no 7 in G minor HWV 432: third movement, Allegro *from Handel keyboard suites vol I (Edition Peters EP4981)*
- G F Handel** Suite no 4 in E minor HWV 429: second movement, Allemande *from Handel keyboard suites vol I (Edition Peters EP4981)*
- J S Bach** Two part invention in D minor (no 4) BWV 775 *from Inventions and sinfonias (ed Jones) (Associated Board D2387)*
- J S Bach** French suite no 1 in D minor BWV 812: third movement, Sarabande *from French suites (ed Jones) (Associated Board D2913)*
- J S Bach** French suite no 3 in B minor BWV 814: fifth movement Menuet and Trio (*Peters Edition*)

LIST C

- D Scarlatti** Sonata in E major Kp 163 *from Scarlatti - Keyboard pieces and sonatas book 1 ed A Goldsbrough (Associated Board)*
- D Scarlatti** Sonata in B minor Kp 377 *from Scarlatti - Keyboard pieces and sonatas book 1 ed A Goldsbrough (Associated Board)*

D Scarlatti	Sonata in G major Kp 63 <i>from</i> Scarlatti - Keyboard pieces and sonatas book 1 ed A Goldsbrough (<i>Associated Board</i>)
J Haydn	Sonata in G major Hob XVI/8: first movement, Allegro <i>from</i> Haydn - Selected keyboard sonatas, book 1 ed H Ferguson (<i>Associated Board</i>)
C P E Bach	Solfeggetto in C minor WQ 117/2 <i>from</i> Classics to moderns book 6 ed D Agay (<i>Yorktown Music Press</i>)
<i>Realization of Bass:</i>	Candidates must be prepared to realise at sight a short passage of unfigured bass (root position chords only), by playing suitable right-hand chords over a given bass line.
<i>Sight-reading:</i>	A short piece of suitable degree of difficulty.

GRADE VII

<i>Scales & Arpeggios:</i>	Major and minor scales (harmonic <u>or</u> melodic) - two octaves, similar motion, in keys of C, D, E, F sharp, A flat and B flat, hands one octave apart.
<i>Major scales:</i>	Contrary motion - one octave, same six keys.
<i>Harmonic minor scales:</i>	Contrary motion - one octave, C, G, and B flat.
<i>Chromatic scales:</i>	Similar motion - two octaves starting on D, E, and F sharp.
<i>Chromatic scales:</i>	Contrary motion - one octave starting on D and A flat.
<i>Arpeggios:</i>	Major and minor; in C, D, E, F sharp, A flat and B flat, root position and first inversions - two octaves.
<i>Three Pieces:</i>	Candidates must prepare three pieces, one from each List A, B and C.

LIST A

J Munday	Robin <i>Fitzwilliam virginal book vol 1, p 66 (Dover/Music Sales)</i>
W Byrd	Callino Casturame <i>from Fitzwilliam virginal book vol 2, p 186 (Dover/Music Sales)</i>
L Couperin	Any unmeasured prelude, <i>from Préludes non mesurés (Breitkopf & Härtel)</i>
F Couperin	Preludes no 1 and 2 <i>from L'art de toucher le clavecin (Alfred)</i>
J P Rameau	La Joyeuse <i>from Pièces de clavecin (Bärenreiter 3800)</i>

LIST B

- G F Handel** Suite No 3 in D minor HWV 428: third movement, Allemande *from* Handel - Keyboard suites, vol I (*Edition Peters EP4981*)
- G F Handel** Suite no 7 in G minor HWV 432: second movement, Andante *from* Handel - Keyboard suites, vol I (*Edition Peters EP4981*)
- J S Bach** Three-part Sinfonia in D major (no 3) BWV 789 *from* Inventions and sinfonias (ed Jones) (*Associated Board D2387*)
- J S Bach** French suite no 3 in B minor, BWV 814: third movement, Sarabande *from* French suites (ed Jones) (*Associated Board D2913*)
- J S Bach** English suite no 6 in D minor, BWV 811: two gavottes *from* English suites vol 2 (ed Jones) (*Associated Board D3863*)

LIST C

- D Scarlatti** Sonata in C minor, Kp 11 *from* Scarlatti - Keyboard pieces and sonatas, book 2 (ed A Goldsbrough) (*Associated Board D097x*)
- D Scarlatti** Sonata in D major, Kp 278 *from* Scarlatti - Keyboard pieces and sonatas book 2 (ed A Goldsbrough) (*Associated Board D097x*)
- D Scarlatti** Sonata in D major Kp 512 *from* Scarlatti - Keyboard pieces and sonatas book 1 (ed A Goldsbrough) (*Associated Board D0961*)
- C P E Bach** Sonatina No 1 in G major WQ 63/7 *from* CPE Bach - Selected keyboard works book 1 (ed H Ferguson) (*Associated Board D228x*)
- J Haydn** Sonata in D major Hob XVI/4: first movement, moderato *from* Haydn - selected keyboard sonatas, book 1 (ed H Ferguson) (*Associated Board D2638*)
- R Deane** Four inscriptions: no 2 (*Contemporary Music Centre*)

Realisation of bass: Candidates must be prepared to realise at sight a short passage of figured bass (root position and 6/3 chords), by playing suitable right-hand chords over a given bass line.

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

GRADE VIII

<i>Scales & Arpeggios:</i>	Major and minor scales (harmonic <u>or</u> melodic) - two octaves, similar motion, in keys of C sharp, E flat, F, G, A and B, hands one octave apart.
<i>Harmonic minor scales:</i>	Contrary motion - one octave, same six keys.
<i>Chromatic scales:</i>	Similar motion - two octaves starting on C sharp, E flat and F.
<i>Chromatic scales:</i>	Contrary motion - one octave starting on same three notes.
<i>Arpeggios:</i>	Major and minor; in C sharp, E flat, F, G, A and B, root position and 1st and 2nd inversions - two octaves.
<i>Dominant & Diminished Sevenths:</i>	Beginning on C, C sharp and D, two octaves - root position only.
 <i>Three Pieces:</i>	 Candidates must prepare three pieces, one from each List A, B and C

LIST A**W Byrd**

Rowland *from* Fitzwilliam virginal book vol 2 p 190
(*Dover/Music Sales*)

P Philips

Pavana *from* Fitzwilliam virginal book vol 1 p 343
(*Dover/Music Sales*)

Frescobaldi

Toccata 1 *from* *Second book of toccatas (Zanibon or Bärenreiter)*

J P Rameau

La Dauphine *from* Rameau - Pièces de clavecin ed Jacobi (*Bärenreiter 3800*)

F Couperin

Ordre no 6: sixth movement, Les bergeries *from* Couperin - Complete keyboard works, series I
(*Dover/Music Sales*)

LIST B

- G F Handel** Suite no 7 in G minor HWV 432: final movement, Passacaglia *from* Handel - Keyboard suites, vol I (*Edition Peters EP4981*)
- G F Handel** Suite no 8 in F minor HWV 433: final movement, Gigue *from* Handel - Keyboard suites, vol I (*Edition Peters EP4981*)
- J S Bach** Partita no 1 in B flat major BWV 825: first movement, Prelude *from* Partitas 1 - 3 (ed Emery) (*Associated Board*)
- J S Bach** Das wohltemperierte Klavier book 1: fugue no 5 in D major BWV 850 *from* The well-tempered clavier part I ed Jones/Tovey (*Associated Board*)
- J S Bach** Das wohltemperierte Klavier book 1: fugue no 2 in C minor BWV 847 *from* The well-tempered clavier part I ed Jones / Tovey (*Associated Board D6544*)

LIST C

- D Scarlatti** Sonata in D major Kp 436 *from* Scarlatti - Keyboard pieces and sonatas book 3 ed A Goldsbrough (*Associated Board*)
- D Scarlatti** Sonata in E major Kp 380 *from* Scarlatti - Keyboard pieces and sonatas book 3 ed A Goldsbrough (*Associated Board*)
- J Haydn** Sonata in G major Hob XVI/6: first movement, Allegro *from* Haydn Selected keyboard sonatas book 1 ed H Ferguson (*Associated Board*)
- W A Mozart** Sonata in C major, K279: third movement, Allegro *from* Mozart Sonatas for piano ed Sadie & Matthews (*Associated Board*)
- B Martinu** Two pieces for harpsichord: no 1, Lento (*Universal Edition UE13431*)
- E Sweeney** Five inventions: no 4 (*Beaumaris Publications*)

Realisation of bass: Candidates must be prepared to realise at sight a short passage of figured bass as in Grade VII, with the addition of 6/4 chords, by playing suitable right-hand chords over a given bass line.

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

SENIOR CERTIFICATE

<i>Scales & Arpeggios:</i>	Major scales and both forms of minor, two octaves, similar motion, hands one octave apart, all keys.
<i>Major & harmonic minor scales:</i>	Contrary motion - one octave, all keys.
<i>Chromatic scales:</i>	Similar motion - two octaves, on any note.
<i>Chromatic scales:</i>	Contrary motion - one octave, on any note.
<i>Arpeggios:</i>	Major and minor - all keys, root position and first and second inversions, two octaves.
<i>Dominant & Diminished Sevenths:</i>	All keys, two octaves, root position only.
<i>Three Pieces:</i>	Candidates must prepare three pieces, one from each List A, B and C.

LIST A

Byrd	Fantasia <i>from</i> Fitzwilliam virginal book vol 1, p 188 (<i>Dover/Music Sales</i>)
J Bull	The Spanish Paven <i>from</i> Fitzwilliam virginal book vol 2, no 131 (<i>Dover/Music Sales</i>)
G Farnaby	Rosapolis <i>from</i> Fitzwilliam virginal book vol 2, no 148 (<i>Dover/Music Sales</i>)
J P Rameau	l'Enharmonique <i>from</i> Pièces de clavecin ed Jacobi (<i>Bärenreiter 3800</i>)
J P Rameau	Les Cyclopes <i>from</i> Pièces de clavecin ed Jacobi (<i>Bärenreiter 3800</i>)
F Couperin	Ordre no 5: first movement, La Logivière <i>from</i> Complete keyboard works, series I (<i>Dover /Music Sales</i>)
F Couperin	Ordre no 7, les petits âges: third part, l'Adolescente <i>from</i> Complete keyboard works, series I (<i>Dover/ Music Sales</i>)

LIST B

- G F Handel** Suite no 8 in F minor HWV 433: Prelude and Fugue *from* Handel keyboard suites, vol 1 (*Edition Peters EP4981*)
- G F Handel** Suite no 5 in E major HWV 430: fourth movement, Air and Variations *from* Handel keyboard suites, vol 1 (*Edition Peters EP4981*)
- J S Bach** Italian concerto BWV 971: first movement *from* Clavierübung, part 2 ed Jones (*Associated Board*)
- J S Bach** Fantasia in C minor BWV 906 *from* Baroque keyboard pieces, book 5 ed Jones (*Associated Board*)
- J S Bach** Partita no 2 in C minor BWV 826: first movement, Overture *from* Partitas 1 - 3 ed Jones (*Associated Board*)
- J S Bach** English Suite no 3 in G major BWV 808: first movement, prelude *from* English suites nos 1 - 3 ed Jones (*Associated Board*)

LIST C

- D Scarlatti** Sonata in G major Kp 105 *from* Scarlatti selected keyboard sonatas ed R Jones book 1 (*Associated Board*)
- D Scarlatti** Sonata in C major Kp 132 *from* Scarlatti selected keyboard sonatas ed R Jones book 1 (*Associated Board*)
- D Scarlatti** Sonata in C minor Kp 84 *from* Scarlatti selected keyboard sonatas ed R Jones book 1 (*Associated Board*)
- J P Sweelinck** Praeludium Toccata *from* Fitzwilliam virginal book vol 1, no 378 (*Dover/Music Sales*)
- Berio** Rounds (*Universal Edition*)
- P Hammond** Suite for Harpsichord: first movement, Prelude (*CMC*)

Realisation of bass: Candidates must be prepared to realise at sight a short passage of figured bass as in Grades VII & VIII, with the addition of 6/5 chords and dominant seventh chords, by playing suitable right-hand chords over a given bass line.

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

ACCORDION

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

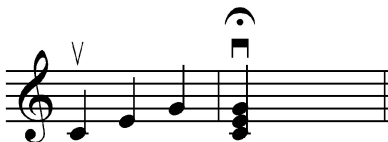
Candidates using photocopies of music will be disqualified.

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

GRADE I

Scales: In the keys of C, G and F major, compass one octave, right hand only. All notes to be sustained with an even tone and changing bellows direction before each successive note.

Broken Chords: In the keys of C, G and F major, right hand only, as shown in the example below.



Three Pieces: Candidates must prepare any three pieces from the following list:

Smith	<i>A Quiet Walk</i> <i>Accordion miniatures, book 1 (Hohner London/Chilton)</i>
Smith	<i>A Fireside Story</i> <i>Accordion miniatures, book 1 (Hohner London/Chilton)</i>
Smith	<i>Silvery Waves</i> <i>Accordion miniatures, book 1 (Hohner London/Chilton)</i>
Nolan	<i>The Bird Hop</i> <i>Accordion miniatures, book 1 (Hohner London/Chilton)</i>
Nolan	<i>The Skaters</i> <i>Accordion miniatures, book 1 (Hohner London/Chilton)</i>
Nolan	<i>A Dainty Dance</i> <i>Accordion miniatures, book 1 (Hohner London/Chilton)</i>
Ward	<i>A Dance (IAA)</i>
Brennan	<i>Holly (IAA)</i>
Gurlitt	<i>Allegretto in C (IAA)</i>
arr Chilton	
Chilton	<i>Sleepyhead (Chilton)</i>

Sight-reading: (a) To name and play on the bass keyboard the bass notes or major chords of C, G, D and F. Chords will be written in full chord notation without chord symbols.

(b) To play on the treble keyboard a simple piece in a five-finger position from Middle C to second line G or from second line G to fourth line D.

GRADE II

All scales and arpeggios to be played andante in two-note slurred groupings.

Scales: In the keys of (i) F, G, and D major and (ii) A and D harmonic minor, compass one octave, right hand only.

Arpeggios: In the keys listed above, compass one octave, right hand only.

Chords: The chord sequence I, IV, V, I in the major keys listed above, as shown in the example below.



Three Pieces: Candidates must prepare any three pieces from the following list:

Montrose	Oh My Darling Clementine <i>Sedlon book 1-A (Sam Fox/IMP)</i>
Trad arr Sedlon	Marela <i>Sedlon book 1-A (Sam Fox/IMP)</i>
Tchaikovsky	March Slav <i>Sedlon book 1-A (Sam Fox/IMP)</i>
Smith	With Measured Tread <i>Accordion miniatures, book 2 (Hohner London/Chilton)</i>
Mathis	Sleepy Waters <i>Accordion miniatures, book 2 (Hohner London/Chilton)</i>
Harris	Quiet Content <i>Accordion miniatures, book 2 (Hohner London/Chilton)</i>
Harris	Rustic Dance <i>Accordion miniatures, book 2 (Hohner London/Chilton)</i>
Graves	A Calm Voyage <i>Accordion miniatures, book 2 (Hohner London/Chilton)</i>
Graves	Summer Dance <i>Accordion miniatures, book 2 (Hohner London/Chilton)</i>
Carey	Gavotte in G (IAA)
Chilton	Western Trail (<i>Chilton</i>)

Sight-reading: (a) To name and play on the bass keyboard the bass notes or major chords of C, G, D, A, F and B flat. Chords will be written in full chord notation without chord symbols.
 (b) To play on the treble keyboard a simple piece in a five finger position within the overall range of Middle C to G above the stave and may include the accidentals F sharp, C sharp and B flat.

GRADE III

All scales and arpeggios to be played andante in two-note slurred groupings.

Scales: In the keys of F, C, D and B flat major, compass one octave, hands separately and together. In the keys of C, D, and G harmonic minor, compass one octave, right hand only.

Arpeggios: In the major keys listed above, compass one octave, hands separately and together. In the minor keys listed above, compass one octave, right hand only.

Chords: The chord sequence I, IV, V, I in the major and minor keys listed above, as in Grade II example.

Three Pieces: Candidates must prepare any three pieces from the following list:

Zamecnik	The Desert Caravan <i>Sedlon book 2-A (Sam Fox/IMP)</i>
Hawthorne	Whispering Hope <i>Sedlon book 2-A (Sam Fox/IMP)</i>
Trad arr Sedlon	Turkey in the Straw <i>Sedlon book 2-A (Sam Fox/IMP)</i>
Harris	Playtime <i>Accordion miniatures book 3 (Hohner London/Chilton)</i>
Smith	Summer Breeze <i>Accordion miniatures book 3 (Hohner London/Chilton)</i>
Mathis	Hippity-Hop <i>Accordion miniatures book 3 (Hohner London/Chilton)</i>
Graves	The Three Bears <i>Accordion miniatures book 3 (Hohner London/Chilton)</i>
Bernau	Good-Night <i>Accordion miniatures book 3 (Hohner London/Chilton)</i>
Graves	Children's Dance <i>Accordion miniatures book 3 (Hohner London/Chilton)</i>
Carey	Tips on the Tray <i>(IAA)</i>
Corelli*	Sarabande in D minor <i>The classical accordion book 1, ed Chilton (Chilton)</i>
Clementi*	Waltz no 8 in G Major <i>The classical accordion book 1, ed Chilton (Chilton)</i>

*Pieces marked with an asterisk require free bass accordion

Sight-reading: (a)To name and play on the bass keyboard (i) any bass note (ii) the major chords of C, G, D, A, E, F, B flat and E flat (iii) the minor chords of C, G, D, A and E. Chords will be written in full chord notation without chord symbols.

(b)To play a simple piece hands together in the major key of C, G, D or F. The right hand will be in a five finger position as for Grade II. Chord symbols will be written above each chord on its first appearance only.

GRADE IV

Scales: In the keys of E flat, B flat, A and E major, compass one octave hands together in similar motion legato, followed immediately by contrary motion staccato (two notes in the right hand against one note in the left hand). Please see example below.

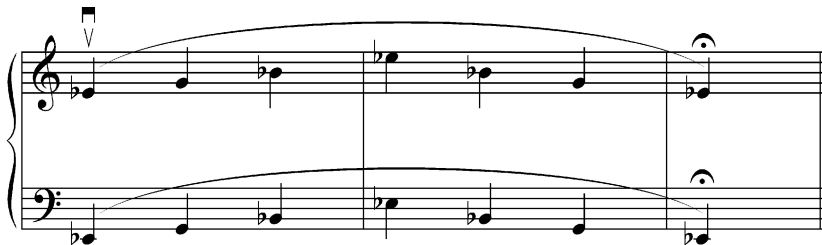
Musical notation for scales in E-flat, B-flat, A, and E major, hands together, similar motion legato. The notation shows two staves (treble and bass clef) with a key signature of one flat (B-flat). The scales are written in a single system, with a 'V' marking above the first measure of each staff. The scales are: E-flat major (C4 to C5), B-flat major (B-flat3 to B-flat4), A major (A3 to A4), and E major (E3 to E4).

Musical notation for scales in C, G, A, and E harmonic minor, hands separately, legato. The notation shows two staves (treble and bass clef) with a key signature of one flat (B-flat). The scales are written in a single system, with a 'V' marking above the first measure of each staff. The scales are: C major (C4 to C5), G major (G3 to G4), A harmonic minor (A3 to A4), and E harmonic minor (E3 to E4).

In the keys of C, G, A and E harmonic minor, compass one octave, hands separately legato.

Chromatic scale beginning on C, compass one octave, right hand only legato.

Arpeggios: In the major keys listed above, in similar followed by contrary motion as for scales. Please see example below:



In the minor keys listed above, compass one octave, hands separately legato.

Three Pieces: Candidates must prepare any three pieces from the following list:

- Foster** Beautiful Dreamer *Sedlon book 2-B (Sam Fox/IMP)*
- Lytle** Jamboree *Sedlon book 2-B (Sam Fox/IMP)*
- Zamecnik** Ole South *Sedlon book 2-B (Sam Fox/IMP)*
- Haag** Etudiette *Das grosse Buch der Originalmusik 1(Hohner Mainz MH999010/Jetelina)*
- Gerster** Langsamer Tanz *Das grosse Buch der Originalmusik 1(Hohner Mainz/Jetelina)*

Zilcher	Kleine Übungs-und Vortragsstücke: (a) 'Guten Morgen, liebe Nachbarin' <i>Das grosse Buch der Originalmusik 1(Hohner Mainz/Jetelina)</i>
Zilcher	Die flinken Akrobaten <i>Das grosse Buch der Originalmusik 1(Hohner Mainz/Jetelina)</i>
Herrmann	Stimmungen: Beschwingtheit <i>Das grosse Buch der Originalmusik 1(Hohner Mainz /Jetelina)</i>
Cardillo	Core 'ngrato <i>Primo album Ricordi 30 pezzi celebri (Ricordi 126817)</i>
arr Anzagli	
Gounod	Ave Maria <i>Primo album Ricordi 30 pezzi celebri (Ricordi 126817)</i>
arr Anzagli	
Bottero	Tango delle Rose <i>Primo album Ricordi 30 pezzi celebri (Ricordi 126817)</i>
arr Anzagli	
Handel*	Minuet in A major <i>The classical accordion book 1, ed Chilton (Chilton)</i>
Schumann*	First Loss <i>The classical accordion book 1, ed Chilton (Chilton)</i>

*Pieces marked with an asterisk require free bass accordion

Sight-reading: A short piece of suitable difficulty.

GRADE V

Scales: In the keys of A flat, E flat, G, D and E major, in similar followed by contrary motion as in Grade IV example. In the keys of G, D and E harmonic and melodic minor, compass one octave, hands together legato.

Chromatic scale beginning on C, compass one octave, hands separately legato.

Arpeggios: In the major keys listed above in similar followed by contrary motion as in Grade IV example. In the minor keys listed above, compass one octave, hands together in similar motion legato.

Chords: The chord sequence I, IV, V, I, in the major and minor keys listed above, as in grade III example.

Three Pieces: Candidates must prepare any three pieces from the following list:

Breuer	Rhapsodische Szene <i>Das grosse Buch der Originalmusik I (Hohner Mainz MH999010/Jettelina)</i>
Kohler	Rondino <i>Das grosse Buch der Originalmusik I (Hohner Mainz MH999010/Jettelina)</i>
Zilcher	Variationen über ein frankisches Volkslied <i>Das grosse Buch der Originalmusik I (Hohner Mainz MH999010/Jettelina)</i>
Mahr	Kleine Musik über 'Jetzt gang i an's Brunnele' <i>Das grosse Buch der Originalmusik I (Hohner Mainz MH999010/Jettelina)</i>
Koelz	Waltz for Sebastian <i>Das grosse Swing-Buch (Hohner Mainz MH999005/Jettelina)</i>
Deuringer	Verliebte Harmonika <i>Das grosse Swing-Buch (Hohner Mainz MH999005/Jettelina)</i>
Kotscher	Harmonika-hochzeit <i>Das grosse Swing-Buch (Hohner Mainz MH999005/Jettelina)</i>
arr Kletsch	
Denza	Funiculi-funicula <i>Primo album Ricordi 30 pezzi celebri (Ricordi 126817)</i>
arr Anzaghi	
Puccini	E lucevan le stelle <i>Primo album Ricordi 30 pezzi celebri (Ricordi 126817)</i>
arr Anzaghi	
Puccini	Valzer di musetta <i>Primo album Ricordi 30 pezzi celebri (Ricordi 126817)</i>
arr Anzaghi	
Biviano	Serenata Sevilliana (MAP)
Carey	Polkadots (IAA)
Handel*	Fughetta in C major <i>The classical accordion book 1 ed Chilton (Chilton)</i>
Heller*	Étude in F sharp minor <i>The classical accordion book 1 ed Chilton (Chilton)</i>
Sor*	Waltz <i>The classical accordion book 1 ed Chilton (Chilton)</i>

* Pieces marked with an asterisk require free bass accordion

Sight-reading: A short piece of suitable difficulty.

GRADE VI

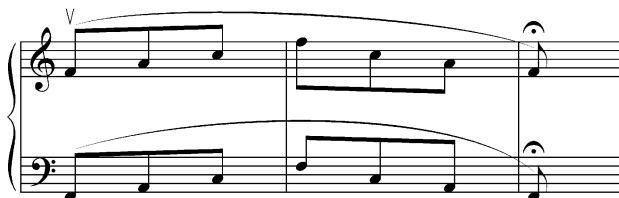
Scales:

In the major and minor (harmonic and melodic) keys of F, G, A, B and F sharp in similar, followed by contrary motion, as shown in the example below.

Chromatic scale beginning on C, compass one octave, hands together legato.

The scale of C major in thirds beginning and ending on the notes C and E, right hand legato, compass one octave. Candidates with free bass may play the lower notes in the left hand.

Arpeggios: In the major and minor keys listed above in similar, followed by contrary motion, as shown in the example below.



Three Pieces: Candidates must prepare any three pieces from the following list:

- | | |
|--------------------|---|
| Gershwin | I got rhythm <i>Das grosse Swing-Buch (Hohner Mainz MH999005/ Jetelina)</i> |
| arr Behuke | |
| Rossell and | Dixie Lustig <i>Das grosse Swing-Buch (Hohner Mainz MH999005/ Jetelina)</i> |
| Deuringer | |
| Knorr | Suite: second movement, Marsch <u>or</u> third movement, Lied <i>Das gross Buch der Originalmusik 1 (Hohner Mainz MH999010/ Jetelina)</i> |
| Biviano | The Rooster (MAP) |
| Melocchi | Tzigane Fantasy (MAP) |
| Kramer | Caravana Negra (MAP) |
| Gart | Snowtrain Shuffle (MAP) |
| Ettore | Tarantella Abruzzese (MAP) |
| Farina | La luna e l'usignolo: <i>no 2, Notturmo Veneziano (Berben 232)</i> |
| Toselli | Serenata (Charnwood M196) |
| arr Romani | |
| Fancelli | Echi della Versilia (Berben 610) |
| Messina | Tarantella Capriciosa (Berben 141) |
| Lattuada | Pianto Sacro (Berben 475) |

J S Bach*	Gavotte en rondeau <i>The classical accordion book 2 ed Chilton (Chilton)</i>
M Albeniz*	Sonata in D major <i>The classical accordion book 2 ed Chilton (Chilton)</i>
Daquin*	L'hirondelle <i>The classical accordion book 2 ed Chilton (Chilton)</i>
J S Bach*	Prelude in C minor <i>The classical accordion book 2 ed Chilton (Chilton)</i>
Rodriguez*	Rondo <i>The classical accordion book 2 ed Chilton (Chilton)</i>

* Pieces marked with an asterisk require free bass accordion

Sight-reading: A short piece of suitable difficulty.

GRADE VII

Scales: In the major and minor (harmonic and melodic) keys of D flat, E flat, F, G, A and B in similar, followed by contrary motion, as in Grade VI example above Chromatic scale beginning on C, as shown below.



The scale of D major and B flat major in thirds as detailed in Grade VI, one octave legato.

Arpeggios: In the major and minor keys listed above in similar, followed by contrary motion, as in Grade VI example.

Three Pieces: Candidates must prepare any three pieces from the following list:

- Mahr** Ungarische Fantasie *Das grosse Buch der Originalmusik 1 (Hohner/Mainz MH99010 Jetelina)*
- Knorr** Suite: first movement, Invention or fourth movement, Capriccio or fifth movement, *Finale Das grosse Buch der Originalmusik 1 (Hohner/Mainz MH99010 Jetelina)*
- Both** Vagabunden-Swing *Das grosse Swing-Buch (Hohner/Mainz MH990005 Jetelina)*
- Gryсок** Glückspiiz *Das grosse Swing-Buch (Hohner/Mainz MH990005 Jetelina)*
- Wolmer** Toledo Adios (MAP)
- Kramer** Divertimento (MAP)
- Frosini** Bats at Sunset (MAP)
- Ettore** Spanish Holiday (MAP or Berben 571)
- Ferrari Trecate** Velocissimo (Berben 242)
- Lattuada** Sulle rive dell'oblio (Berben 176)
- Lanaro** Miniatura (Berben 236)
- Farina** La luna e l'usignolo: no 4, *Lettera d'amore (Berben 232)*
- Fugazza** Ferruca Gitana (MAP M.348)
- Lejeune-Bennier** Arabesco (Ricordi 128978)
- Zolotariev*** Children's Suite no 4: first and fifth movements (Schmulling/Jetelina 30 024 555)
- Carcassi*** Étude 9 *The classical accordion book 3 ed Chilton (Chilton)*
- Cimorosa*** Sonata no 18 *The classical accordion book 3 ed Chilton (Chilton)*
- Grieg*** Puck op 71 no 3 *The classical accordion book 3 ed Chilton (Chilton)*
- Cantallos*** Sonata in C minor *The classical accordion book 3 ed Chilton (Chilton)*

* Pieces marked with an asterisk require free bass accordion

Sight-reading: A short piece of suitable difficulty.

GRADE VIII

Scales: In the major and minor (harmonic and melodic) keys of A flat, B flat, C, D, E, and F sharp in similar, followed by contrary motion, as in Grade VI example. Chromatic scales: beginning on C, C sharp and D as in grade VII example.

The scales of C, D and B flat major in thirds, as detailed in Grades VI and VII, one octave legato and two octaves staccato.

Arpeggios: In the major and minor keys listed above in similar, followed by contrary motion, as in grade VI example.

Three Pieces: Candidates must prepare any three pieces from the following list:

Frosini	Flirtation (<i>MAP or Berben 549</i>)
Melocchi	Toccata (<i>Berben E, 502B</i>)
Beltrami	La Mazurka di Migliavacca (<i>Berben 2476W</i>)
Fancelli	Tre impressioni: no 2, 10 km al Finestrino (<i>Berben 163</i>)
Fugazza	Mosaico Espanol (<i>Berben 154 or MAP</i>)
Gilio	Studio da Concerto (<i>Ricordi 128736</i>)
Mancuso	Allegro Vivace (<i>Ricordi 130132</i>)
Rawson	En camargue (<i>Ricordi 130525</i>)
Astier	Divertimento (<i>Victoria 350837</i>)
Thomain	Shocking Valse (<i>Astier36/Victoria 400868</i>)
Angelis	D'après Laurette (<i>Victoria 350545</i>)
Kramer & Wolmer	Tarantella Boogie (<i>MAP</i>)
Gart	Vivo (<i>Solo Music/Victoria 350585</i>)
Mohler	Zwei Humoresken op 26: no 1 <u>or</u> no 2 <i>Das gross Buch der Originalmusik 1 (Hohner Mainz/Jetelina)</i>
Brehme	Suite: movement 4, Rondino all burla <i>Das gross Buch der Originalmusik 1 (Hohner Mainz/Jetelina)</i>
Bentzon*	In the zoo: Promenade 1 and The ostrich <u>and</u> Promenade V and Monkeys (<i>Hohner Mainz /Jetelina 00 133 168</i>)
Kusyakov*	Winter sketches: any one movement (<i>Schmulling/Jetelina 30 070 711</i>)
J S Bach*	Suite BWV997: Prelude or Gigue <i>The classical accordion book 3 ed Chilton (Chilton)</i>
Gervasio*	Sonata Gimo 144: Allegro maestoso <i>The classical accordion book 3 ed Chilton (Chilton)</i>

Barbella Sonata Gimo 13: Larghetto e staccato *The classical accordion book 3 ed Chilton (Chilton)*

* Pieces marked with an asterisk require free bass accordion

Sight-reading: A short piece of suitable difficulty.

SENIOR CERTIFICATE

Scales: In the major and minor (harmonic and melodic) keys of F sharp, F, B flat, E flat, A flat and D flat in similar, followed by contrary motion, as in Grade VI example. Chromatic Scales: beginning on E flat, E, F, and F sharp as in Grade VII example. The scales of G, A, F and E flat major in thirds, as detailed in grade VI, two octaves legato and staccato.

Arpeggios: In the major and minor keys listed above in similar, followed by contrary motion, as in Grade VI example.

Three Pieces: Candidates must prepare any three pieces from the following list:

J S Bach* French Suite no 6 BWV 817: Menuet and Gigue (*any edition*)

Handel* Sonata (Fantasia) in C major HWV 577 (*any edition*)

Scarlatti* One sonata from K.54, K.96, or K.209 (*any edition*)

Fugazza Prelude and Fugue (*Berben 111*)

Romani Ciaccona Academica (*Victoria 350629*)

Dubois* Berceuse Turquoise and Scherzo Indigo (*Choudens/Victoria 200193*)

Damase* Mazurka Cassée (*Choudens/Victoria 200170*)

Volpi Fileuse (*Berben 139*)

Brucci Scherzo (*Jetelina 00 133 345 or Victoria 350065*)

Creston Prelude and Dance (*Victoria 350569*)

Kayser* Arabesques: any two (*Victoria 200326*)

Melocchi Il Giocoliere (*Berben 2418*)

Kreisler arr Schon' Rosmarin (*Schmulling/Berben 880105 or*

Jaschkewitsch *Jetelina 450021*)

Frosini Carnival of Venice (*Victoria 350542 or Trevani*)

Hamel arr Perles de Crystal (*Victoria 400256 or Trevani*)

Manfield

Wolmer	Il Treno (<i>MAP</i>)
Gershwin arr Magnante Magnante Thomain Prati	The Man I Love <i>Charles Magnante Book 1 (Trevañ)</i> Accordion Boogie <i>Charles Magnante Book 1 (Trevañ)</i> Sweeting Valse (<i>Victoria 400687 or Trevañ</i>) Weekend (<i>Victoria 400404</i>)

* *Pieces marked with an asterisk require free bass accordion.*

Sight-reading: A short piece of suitable difficulty.

ELECTRONIC KEYBOARD

INTRODUCTION

Contemporary keyboards produce many sounds that should be exploited by the candidate. This new syllabus provides a structured approach to keyboard performance. It enables students to progress and acquire the knowledge and skills necessary to play, and to develop their capability as performers and as informed listeners. Carefully selected and specially commissioned repertoire appropriate for each of the grades accompanies this syllabus. The syllabus focuses on the ability of the performer to acquire basic and relevant keyboard skills.

Use of traditional bass clef notation is essential for keyboard players to maximize performance. Because the keyboard instrument contains pitches across both bass and treble clefs, it is necessary therefore that the repertoire should reflect this reality. This syllabus facilitates a genuine musical grade as a reflection of the preparation and ability of the candidate.

Genres that are effective for keyboard have been selected in this syllabus including music from composers Gershwin and J S Bach. A major innovation of this syllabus is that it features a specially composed series of pieces by Philip Carty that are particularly suited to the various voices of modern keyboards within a cinematic and contemporary genre.

- The keyboard should have a minimum of 4 octaves, with full-sized keys.
- The instrument must contain a range of voices and be polyphonic. A 5-octave keyboard is recommended.
- Examiners will not assist with setting up the instrument except to connect the keyboard to a mains supply. Younger candidates should, if possible, have adult assistance in setting up in order not to disrupt the examiners' schedules.
- Scales and arpeggios should be played using a clear tone – a piano or electric piano voice is recommended.
- The use of chords generated from a single note is not permitted.
- The use of commercially available MIDI files is not accepted.
- Candidates will be assessed on the musicality and technical ability in their performance and their ability to use various features of the instrument as appropriate to the grade. The use of sustain and/or expression pedals is

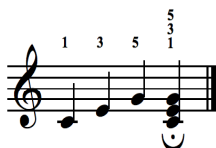
recommended. Candidates are encouraged to demonstrate dynamic control, sustain, expression, volume, registration memories, intros, play-offs and fill-ins.

- Where the music as notated is not possible on the keyboard, the candidate must then make appropriate adaptations.
- Candidates using photocopies of selected music books will be disqualified.
- No marks will be awarded for incorrect music presented at examination.
- Theoretical questions and ear tests appropriate to the grade are listed on pages 4 to 13.
- Candidates must present three pieces for examination, two of which must be selected from the publication *carty sounds* by Philip Carty published by Klaro Music. Music is available from URL: <http://www.philipcarty.com> or email: contact@philipcarty.com

PREPARATORY GRADE

Scales: Similar motion: C and G major hands separately one octave

Broken Chord: C major (as in example)



Three pieces: Candidates must prepare three pieces from the following list. Two of these pieces must be from the *carty sounds* book. A copy of music, other than from *carty sounds*, must be supplied to the examiner.

P Carty

game, set & match
cats gone!
2 boldly go where no sheeps
gone b4
flutin around

All from: *carty sounds*
(Klaro Music)

Michael Row the Boat Ashore
Barcarolle

Both from: *Simply Keyboards*
(Danmac/Music Exchange)

Sight-reading: To name and play any white key from Middle C on treble clef.

GRADE I

All similar motion scales to be played with each hand separately and hands together.

Scales: Similar motion: C, G, D, F major one octave
A minor one octave
(harmonic or melodic at candidate's choice)

Contrary motion: C major one octave

Arpeggios: C, G, F major one octave
hands separately only

Three pieces: Candidates must prepare three pieces from the following list. Two of these pieces must be from the *carty sounds* book. A copy of music, other than from *carty sounds*, must be supplied to the examiner.

P Carty wots out der? All from: *carty sounds*
a doggie's walk (*Klaro Music*)
another spoofie movie
a real thumper

Amazing Grace Both from: *Simply keyboards*
The House of the Rising Sun (*Danmac/Music Exchange*)

Sight-reading: A short piece up to eight bars in simple time, treble clef only.
C major. No chord symbols. Crotchets, minims, dotted minims and semibreves.

GRADE II

All similar motion scales and arpeggios to be played with each hand separately and hands together.

Scales: Similar motion: C, G, D, F, A and E major one octave
A and E minor one octave
(harmonic or melodic at candidate's choice)

Contrary motion: C, G and D major one octave

Arpeggios: C, G, D and F major one octave
A and D minor one octave

Three pieces: Candidates must prepare three pieces from the following list. Two of these pieces must be from the *carty sounds* book. A copy of music, other than from *carty sounds*, must be supplied to the examiner.

P Carty	that old dog, he never gets lost! shaken not stirred! spy game dis a guitar piece really!	All from: <i>carty sounds</i> (<i>Klaro Music</i>)
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J S Bach	Minuet in G Waves of the Danube	Both from: <i>Popular classics</i> <i>for keyboard (IMP)</i>
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Sight-reading: A short piece up to eight bars in simple time, treble clef only. Major keys up to one sharp and one flat. Chord symbols given for backing chords. Crotchets, quavers, minims, dotted minims and semibreves.

GRADE III

All similar motion scales and arpeggios to be played with each hand separately and hands together.

<i>Scales:</i>	Similar motion:	E, F, B, Bb and Eb major	one octave
		A, E and D minor	one octave
		(harmonic <u>or</u> melodic at candidate's choice)	

	Contrary motion:	C, G, D and A major	one octave
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<i>Arpeggios:</i>	C, G, D, F, A and E major	one octave
	A, D and E minor	one octave

Three pieces: Candidates must prepare three pieces from the following list. Two of these pieces must be from the *carty sounds* book. A copy of music, other than from *carty sounds*, must be supplied to the examiner.

P Carty	its a weirdo! dis is 4u, always, x winter bells serenade for little hands	All from: <i>carty sounds</i> (<i>Klaro Music</i>)
D Kabalevsky	A Little Song Night on the River	Both from: <i>Kabalevsky, 30 children's pieces</i> (<i>Boosey and Hawkes</i>)

Sight-reading: A short piece up to eight bars in simple time, treble clef only. Major keys up to two sharps and one flat. Chord symbols given for backing chords; including minor chords. Crotchets, quavers, minims, dotted minims and semibreves.

GRADE IV

All scales and arpeggios to be played hands together (except where specified).

<i>Scales:</i>	Similar motion:	F, B, B flat, E flat and A flat major	one octave
		C, G, D, A and E major	two octaves
		A, E, D and G (harmonic <u>or</u> melodic at candidate's choice)	one octave
	Contrary motion:	C, G, D, A and E major	one octave
	Chromatic similar motion:	beginning on D, hands separately only	one octave
<i>Arpeggios:</i>		C, G, D, A and E major	two octaves
		A, D, E and B minor	one octave
<i>Three Pieces:</i>	Candidates must prepare three pieces from the following list. Two of these pieces must be from the <i>carty sounds</i> book. A copy of music, other than from <i>carty sounds</i> , must be supplied to the examiner.		

P Carty	2c dem wud b gr8 dream about me... u might like it ur a spacer but a lovely 1 i'm gonna b famous 1 day	All from: <i>carty sounds</i> (<i>Klaro Music</i>)
D Kabalevsky	Clowning Around from <i>Kabalevsky 30 children's pieces</i> (Boosey & Hawkes)	
C Norton	Touch Sensitive from <i>Micro jazz collection 2</i> (Boosey & Hawkes)	

Sight-reading: A short piece up to eight bars in simple time, treble clef only. Major keys up to two sharps and one flat (plus accidentals). Chord symbols given for backing chords; includes minor chords and seventh chords. Crotchets, dotted crotchets, quavers, minims, dotted minims and semibreves.

GRADE V

All scales and arpeggios hands together.

<i>Scales:</i>	Similar motion:	C, D, E, F sharp, A flat and B flat major	two octaves
		A, E, D, G and B minor	two octaves
		(harmonic <u>or</u> melodic at candidate's choice)	
	Contrary motion:	C, G, A, B and E flat major A minor	one octave one octave
	Chromatic similar motion:	beginning on C, D and E	two octaves
<i>Arpeggios:</i>		same major and minor keys as similar motion scales	two octaves

Three Pieces: Candidates must prepare three pieces from the following list. Two of these pieces must be from the *carty sounds* book. A copy of music, other than from *carty sounds*, must be supplied to the examiner.

P Carty	when tears become clouds i love practice.. yea right! if i could fly the gambler	All from: <i>carty sounds</i> (<i>Klaro Music</i>)
G F Handel	Lascia Ch'io Pianga from <i>Classic ads</i> (<i>Chester Music</i>)	
C Norton	Cops & Robbers from <i>Micro jazz collection 3</i> (<i>Boosey & Hawkes</i>)	

Sight-reading: A short piece up to eight bars in simple time, treble clef only. Major and minor keys up to three sharps and two flats. Chord symbols given for backing chords; includes minor chords and seventh chords. Crotchets, dotted crotchets, dotted quavers, quavers, semiquavers, minims, dotted minims and semibreves.

GRADE VI

All scales and arpeggios hands together

<i>Scales:</i>	Similar motion:	D flat, E flat, F, G, A and B major	two octaves
		F, B flat, E flat, A flat, D flat	
		and F sharp minor	two octaves
		(harmonic <u>or</u> melodic at candidate's choice)	
	Contrary motion:	B, E flat, A flat, F sharp major	two octaves
		A, D and E minor	two octaves
	Chromatic similar motion:		
		beginning on any white note	one octave
	Chromatic contrary motion:		
		beginning on C, G and D	one octave
<i>Arpeggios:</i>		same major and minor keys as similar motion scales	two octaves

Three Pieces: Candidates must prepare three pieces from the following list. Two of these pieces must be from the *carty sounds* book. A copy of music, other than from *carty sounds*, must be supplied to the examiner.

P Carty	the anitakiss missing u my dog eden feeling odd? someone?	All from: <i>carty sounds</i> (<i>Klaro Music</i>)
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C Norton G Gershwin	A Brief Tango from <i>Micro jazz collection 3 (Boosey & Hawkes)</i> Let's Call the Whole Thing off (in original key, not simplified) from <i>The Best of George and Ira Gershwin (Chapell)</i>
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Sight-reading: A short piece up to eight bars in simple time, bass clef and treble clef. Major keys up to three sharps. No chord symbols. Includes movement in both hands. Crotchets, dotted crotchets, quavers, minims, dotted minims and semibreves.

GRADE VII

All scales and arpeggios hands together

<i>Scales:</i>	Similar motion:	All major keys All minor keys (harmonic <u>or</u> melodic at candidate's choice)	three octaves three octaves
	Contrary motion:	All major keys A flat, E flat, C sharp, F, G, A and B minor	two octaves one octave
	Chromatic similar motion:	beginning on any note	two octaves
	Chromatic contrary motion:	beginning on C, G, D, E flat, F sharp	one octave

Arpeggios: All major and minor keys,
root position and first
inversion three octaves

Diminished sevenths
starting on E and F sharp three octaves

Dominant sevenths
in keys of D and B three octaves

Three Pieces: Candidates must prepare three pieces from the following list. Two of these pieces must be from the *carty sounds* book. A copy of music, other than from *carty sounds*, must be supplied to the examiner.

P Carty u got caught with your hand All from: *carty sounds*
in the cookie jar, ha ha (*Klaro Music*)
my sister's a loony toony
re-percussion
the day an angel appeared

J S Bach Prelude in C book 1 (*G Henle Verlag*)
G Gershwin I got rhythm (in original key, not simplified) from *The Best of George and Ira Gershwin (Chapell)*

Sight-reading: A short piece up to eight bars in simple time, bass clef and treble clef. Major or minor keys. No chord symbols. Includes movement in both hands. Crotchets, dotted crotchets, quavers, minims, dotted minims and semibreves. Triplet rhythms and ties.

GRADE VIII*All scales and arpeggios hands together*

<i>Scales:</i>	Similar motion:	All major keys	three octaves
		All minor keys, melodic form	three octaves
	Contrary motion:	All major keys	two octaves
		All minor keys, harmonic form	two octaves
	Chromatic similar motion:		
		beginning on any note	three octaves
	Chromatic contrary motion:		
		beginning on any note	two octaves
<i>Arpeggios:</i>		All major and minor keys, root position, first and second inversions	three octaves
		Diminished sevenths beginning on any note	three octaves
		Dominant sevenths in all keys	three octaves

Three pieces: Candidates must prepare three pieces from the following list. Two of these pieces must be from the *carty sounds* book. A copy of music, other than from *carty sounds*, must be supplied to the examiner.

P Carty	marching to heaven	All from: <i>carty sounds</i> (<i>Klaro Music</i>)
	the rainbow song	
	play it, just play it!	
	where hearts meet	
J S Bach	Prelude in C minor, book 1 (<i>G Henle Verlag</i>)	
S Joplin	Pineapple Rag (in original key, not simplified) (<i>Dover publications</i>)	

Sight-reading: A short piece of suitable difficulty.

SENIOR CERTIFICATE

All scales and arpeggios hands together

<i>Scales:</i>	Similar motion: All major keys All minor keys harmonic <u>and</u> melodic forms	three octaves three octaves
	Contrary motion: All major keys All minor keys harmonic form	two octaves two octaves
	Chromatic similar motion: beginning on any note	three octaves
	Chromatic contrary motion: beginning on any note	two octaves
<i>Arpeggios:</i>	All major and minor keys, in root position, first and second inversion	three octaves
	Diminished sevenths beginning on any note	three octaves
	Dominant sevenths in all keys	three octaves
<i>Three pieces:</i>	Candidates must prepare three pieces from the following list. Two of these pieces must be from the <i>carty sounds</i> book. A copy of music, other than from <i>carty sounds</i> , must be supplied to the examiner.	
P Carty	its gr8 2b hopin ... the square root of betrayal is x i love i hate i love, no i don't - i hate. no no sorry, i really do love ...you, - i think lake balaton	All from: <i>carty sounds</i> (<i>Klaro Music</i>)
S Joplin	Maple Leaf Rag (in original key, not simplified) (<i>Dover Publications</i>)	
J S Bach	Prelude & Fugue in D minor, book 1 (<i>G Henle Verlag</i>)	

Sight-reading: A short piece of suitable difficulty

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.

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