Syllabus of Keyboard Examinations

for Local Centres & Schools

2015-2018

REVISED FOUR-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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As Ireland’s oldest music institution, the Royal Irish Academy of Music has been fostering musical talent and cultivating a love and appreciation of music since 1848. Conscious of the importance of developing a sense of music in everyone, the RIAM is dedicated to inclusivity – music belongs to us all and should be nurtured at every age and every level.

Through the Local Centre Examination System, the Academy aims to offer a sense of structure to the graded exams, whereby all areas of technical development and musical awareness are carefully measured to ensure that progress can be attained at each level. An extensive range of repertoire is on offer for each instrument and at each grade in the hope that there is something to suit everyone’s taste!

The purpose of the examination is to provide an opportunity for each candidate to be given a fair and balanced assessment of their progress, where positive elements of the performance will be rewarded, and weaker areas will be highlighted in a constructive manner.

For those who do not wish to take exams, the syllabus can still be a useful tool to indicate milestones, and guide the teacher/ student towards the gradual development of both technical and musical skills.

Whether you choose to sit an examination or not, there is no shortcut to success: regular practice is the only way to ensure steady progress, and will help to build confidence in everyone – young and old!

The User Guide outlined over the following pages offers advice to candidates and teachers on the various aspects of our examinations and recital certificate programmes, and will hopefully provide some insight into the reasons for developing each area, as well as offering suggestions on how to best to prepare for the examination itself.

Lorna Horan
Chairperson
Senior Examiners
User Guide for Local Centre Examinations

Useful tips to help prepare for your Examination
Each area of the examination serves a purpose, and plays an important role in developing a well rounded musician. Listed below are a few useful tips, aimed at helping the teacher/candidate to understand the reasons behind each area of the exam, and how to improve on those areas.

Pieces
The first mission is to choose pieces to suit each candidate, and both student and teacher should have input into this task. From the teacher’s perspective it is important to choose pieces that will develop the technique of the student but will also show off the students’ ability to their best advantage. From the student’s perspective it is important to choose pieces that they like, as this will encourage more dedication at practice time!

The early stages of learning a piece are hugely important, and while note learning can be a slow and arduous task it is essential to learn the correct notes and rhythm from the very start. Slow and careful practice is strongly encouraged to begin, gradually building up the tempo over time. Once the basics are in place, the musical detail can be introduced little by little. It should be noted that some music editions do not offer much detail by way of dynamic markings or phrase marks, but all music should have shape and colour to enhance the character of the work. Always look at the composer and title of the piece – this will always give an indication of how the piece should sound. Listening to a recording of the pieces will also inspire musical ideas!

It is important to practise playing the pieces through without stopping – it is not necessary to restart the piece because of a small slip, and this can become a bad habit – always try to keep going! It is a very good idea to play through the pieces for family or friends prior to the exam, as this can really help to build confidence.

For instrumentalists and singers it is essential to practice with the accompanist, to be familiar with the accompaniment part and all the entries.

Scales
Quite often students tend to underestimate the benefits of learning scales, and do not enjoy practising them, but there are many reasons for practising scales, and huge advantages, for example:
• They help to develop a sense of key
• They help to develop rhythmic patterns
• For all instrumentalists they help to develop finger fluency and co-ordination
• For string players they help to develop bow control and key patterns
• For singers and wind players they help to develop breath support and phrasing

Regular practice is advised – this does not mean that every scale has to be practised every day - better to concentrate on a few scales at a time (select different keys each time you practise). The examiner will be listening out for a fluent pace with clear rhythmic patterns, good tone and articulation (where appropriate) and finger clarity throughout.
Sight-Reading
Students tend to have a dread of sight-reading - an unfamiliar piece of music is placed on the music stand and almost instantly the room is filled with a sense of panic! Like all other areas of musical learning, this skill can be easily improved, and will help to develop a quick understanding of rhythmic motifs, note patterns, key signatures, accidentals, and ultimately will be an aid to faster learning.

To be successful at sight-reading does not necessarily mean a note-perfect account of a piece – the aim of sight-reading is to give “an impression” of how the piece should sound. With this in mind, the examiner will be listening for a sense of continuity. A cautious reading, where the candidate pauses to ponder over the next notes can only result in a hesitant attempt, with no real sense of how the notes fit into phrases, or how the phrases make up a piece of music. Always look ahead and keep the piece moving along with a steady pulse for best results. Again, this area can only improve with practice – a few bars every day will make all the difference!

The Let’s Get Reading sight-reading books for piano are written by Jean Archibald and Marie Moran and offer a step-by-step guide to learning how to sight-read well. These books are available from Preliminary level to Senior Certificate, and are extremely useful books for both teachers and students as a guide to successful sight-reading. They also include sample sight-reading tests at the back of each book.

For other instrumentalists, we are working on sample sight-reading tests which will be available on our website www.riam.ie – this is still work in progress but we hope to have some of the main instruments completed in the near future.

Theory
Knowledge and understanding of theory will equip any candidate with the necessary tools to display a well thought-out performance of their pieces. Notes, rests, rhythmic values, time signatures and key signatures provide the “nuts and bolts” of basic learning; expression markings allow us to lift the notes off the page and create colour and shape, adding character and style to the music. If you do not understand the meaning of the theoretical details and expression markings, this makes it rather difficult to portray in performance – this area is worth five marks in the examination.

The publication Music Workout by Jean Archibald and Bernadette Marmion is a series of theory workbooks based on the syllabus of the Local Centre examinations in Theory. Each workout (Preparatory to Grade 8) includes detailed explanatory notes. This material also provides useful preparation for the ‘reading’ elements of the Aural Tests programme (practical music examinations).

The Theory Requirements listed on pages 14 and 15 should be studied carefully for each grade, as there are some changes and advancements to this new syllabus. For example, candidates will be encouraged to describe the character of the pieces performed (Grades II and III), and will be asked to describe the style of the pieces performed (Grades IV and V).
Aural Tests
The key to developing a strong sense of musicianship is through listening. Having an awareness of melodic shape, rhythmic pattern and musical phrasing can undoubtedly lead to a higher level of performance. With this in mind, the function of the Aural Tests is to establish a stronger connection between listening and performing, to help candidates build on all aspects of their musical learning.

These tests have been carefully constructed, to ensure a gradual development in ear training from the earliest grades right through to Senior Certificate level. Up to Grade V, the Aural Tests focus on four main areas: Listening, Memory, Rhythm and Sight-Singing. From Grade VI onwards the requirements for Aural and Theory are combined. The full details for each grade are listed from pages 10 to 13 in the syllabus.

For Sight-Singing, it is important to note that candidates are not assessed on the quality of their voice. The aim of this test is to develop recognition of melodic pattern, shape, and intervals. The RIAM Music Workout series contain many sight-singing and clapping exercises which help to develop musicianship alongside theoretical knowledge.

For candidates wishing to undertake the Senior Certificate, we have introduced an added requirement: “candidates will be expected to demonstrate an understanding of the style of the pieces performed; to discuss some of the technical demands presented in the chosen pieces, and their approach to overcoming these difficulties”.

The aim of this exercise is to encourage candidates to reflect on the musical styles, form and technical aspects of the pieces performed at this advanced level of study. Consequently, the allocation of marks will be altered in this area:
Combined Aural/ Theoretical tests: a maximum of 10 marks
Viva Voce: a maximum of 5 marks
Full details are available on page 19 of the syllabus.

The day of the Examination
Even professional musicians will admit to suffering from nerves – it is only natural that candidates (and quite often parents too!) feel anxious prior to their exam. Every examiner has experienced nerves and can empathise with those feelings of tension and worry – they will do their best to create a friendly atmosphere on the day, and ultimately get the best possible performance from each candidate. Listed below are a few useful tips, to help things run as smoothly as possible on the day:

At home...
Be sure to do a warm-up at home. This can be a good way to calm any nerves and focus the concentration. Warm-up facilities are not provided at the examination centres. Before leaving home, be sure to have everything you need: instrument, music stand (where appropriate), and music (photocopies may only be used in the examination room when the original music is also present!)
User Guide

Aim to arrive at the examination centre ten minutes early – this will give you time to take your instrument out of its case, have your music ready and take your coat off before entering the examination room. Use the extra minutes before the examination to settle your nerves. Try to think positively, and remember that the examiner is on your side and wants you to do a good job. If possible, try not to arrive too far in advance of the examination call time – waiting around can be counterproductive!

In the examination room...
Make sure that you are comfortable before you begin check that the stool or music stand is at the appropriate height for you, and do not be afraid to ask the examiner for help if you wish to make any adjustments.

For instrumentalists, tune your instrument prior to entering the room, but also check your tuning with the piano before you start to play. For wind/brass players, the examiner will be happy to let you blow a few notes to clear the instrument prior to tuning with the piano.

You will be given the option of starting with scales or pieces, choose whatever suits you best. (For piano exams, choosing to play scales first can be a good way of getting used to an instrument that is unfamiliar to you!) Where possible the examiner will listen to all three pieces in their entirety, but do not worry if you are stopped during a piece – this is not a reflection on your performance.

Timing allocated for each grade
Our examiners are trained to work quickly and efficiently. While taking the time to place each candidate at ease at the start of the examination, it is also the responsibility of the examiner to adhere to the allocated schedule as much as possible. The following is an outline of the time allocated for each examination, though it should be noted that two extra minutes are added on for string players and one extra minute is added on for wind/brass players to allow for tuning.

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<tr>
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<td>10 minutes</td>
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<td>12 minutes</td>
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<td>Grade III</td>
<td>15 minutes</td>
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<td>Grades IV and V</td>
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<td>Grades VI, VII and VIII</td>
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<tr>
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Candidates with Special Needs are also allocated extra time.

The examination notification sent to candidates/applicants in the post will indicate a Call Time – 10 minutes prior to the examination time. Candidates should aim to be ready to play from the Call Time onwards. Our examiners do their best to adhere to the examining timetable, and aim to ensure that exams run on time. To a large degree, the pace of the examination is set by the candidate – if they choose to play their scales and pieces at a rather slow pace this can lengthen the overall examination time, candidates suffering from extreme nerves can also take longer to get settled. With this in mind, we cannot guarantee that examinations will run on schedule – we can only guarantee that every candidate will be given every opportunity to do their best on the day.
Candidates with Special Needs

The term “Special Needs” covers an increasingly broad area, which the RIAM endeavours to accommodate in every possible way. Naturally, every candidate has different needs, therefore each person is given independent consideration.

When candidates are entered under Special Needs, the following are some of the provisions available to facilitate individual requirements:

- extra time allocation for the examination
- enlarged or Braille sight-reading for visually impaired candidates
- specific order in which the candidate wishes to take the different areas of the exam
- parent/carer to be present in the examination room
- the RIAM will also endeavour to accommodate other provisions specific to individual needs

A Special Needs entry form must be completed and submitted at the time of application in order to benefit from any of the required provisions. The form is available from the RIAM Local Centre Office, or may be downloaded from www.riam.ie. It should also be noted that the RIAM does not offer any dispensation in the marking – every candidate is assessed on the same basis.
Welcome to the 2015-2018 syllabus. The last three years seem to have moved along very swiftly; consequently we have taken the decision to extend this syllabus by an extra year.

All of the syllabi have been reviewed by our compilers and have been modified accordingly. My thanks to each compiler for the care and effort they have taken to present this new programme.

The scales for the piano syllabus are largely unchanged except for the addition of one new exercise at Grade VI level: the wrist staccato scale of C major in sixths was erroneously omitted from the previous syllabus but will be reintroduced from 2015 as it is an important step in the development of wrist action for the double octaves scales which occur at Grade VII.

As always, the RIAM will provide a set of piano books and for the first time a CD will be included at the back of each book (for grades VI, VII and VIII) with recordings of the pieces performed by Réamonn Keary. This may be a useful teaching aid and will give an indication of suggested tempi, articulation and style.

In terms of alternative repertoire, an extensive list of pieces is offered for the higher grades which will provide for students at varying degrees of technical development and dexterity. In particular, List C presents a wide-range of styles, which I hope will cater for every musical appetite! Candidates choosing from the list of alternative repertoire should present the examiner with a copy of their chosen pieces.

Finally, I would like to draw your attention to the new RIAM Teaching Network – a virtual learning environment for music teachers with a desire to build on their musical knowledge and expand their musical horizons.

I wish the very best of luck to each and every person on your continued musical journey.

Lorna Horan
AURAL REQUIREMENTS AND THEORETICAL QUESTIONS

REVISED FOR ALL PRACTICAL SUBJECTS

AURAL TESTS

From Elementary to Grade V this area is worth a maximum of 10 marks.

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:*
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.

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 ♩, ♩, ♩, + ᵇ

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 ♩, ♩, ♩, ♩ and ♩ rest.
(b) Sing at sight a two-bar melody in 3/4 or 4/4 time. Key C major. Note values ♩ + ♩ Pitch d r m, moving by step only.
Grade II

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

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

_Reading:_
(a) Clap a four-bar rhythm in 3/4 or 4/4 time: note values $\frac{3}{4}, \, \frac{1}{4}, \, \frac{1}{8}, \, \frac{1}{16}, \, o$ and $\frac{1}{2}$ rest.
(b) Sing at sight a two-bar melody in 3/4 or 4/4 time
Note values $\frac{1}{4} \, \frac{1}{8} \, \frac{1}{16} \, o$.
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/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 $\frac{3}{4}, \, \frac{1}{8}, \, \frac{1}{16}$ in 6/8 time.
(b) Sing at sight a 4-bar melody in 3/4 or 4/4 time
Note values $\frac{1}{4} \, \frac{1}{8} \, \frac{1}{16} \, o$.
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/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/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 Ö, é » and ¶ in 3/4 and 4/4, and Öéêµ in 6/8 time.
(b) Sing at sight a 4-bar melody in 3/4 or 4/4 time
Note values Öµ, ±, °, °.+ 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

This area is worth a maximum of 5 marks.
For grades Preliminary to V candidates presenting a certificate or result sheet verifying that they have passed the Local Centre 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 full marks for this section. Candidates will be asked to name and explain the following in relation to the pieces performed:

Elementary Grade
Clefs, stave, bar lines, note values and expression markings.

Preliminary Grade
Clefs, stave, bar lines, simple time signatures, note values and expression markings.

Primary Grade
Clefs, stave, bar lines, simple time signatures and expression markings.

Grade I
Pitch names, time signatures, note values, expression markings and key signatures.

Grade II
Pitch names, time signatures, note values, expression marks and key signatures. In addition, candidates will be asked to describe the character of any of the pieces performed (eg lively, sorrowful, happy, dance-like, jazzy etc.)

Grade III
Time signatures, note values, expression markings and key signatures. As for Grade II, candidates will be asked to describe the character of any of the pieces performed (eg lively, sorrowful, happy, dance-like, jazzy etc.)

Grades IV
Time signatures, note values, expression markings, and key signatures. In addition candidates will be expected to identify the relative major or minor of the keys of each piece performed. Candidates will also be asked to describe the style of any of the pieces performed: (eg baroque, classical, romantic, modern).

Grade V
Time signatures, note values, expression markings, key signatures and relative major or minor of the keys of each piece performed. As for Grade IV, candidates will be asked to describe the style of any of the pieces performed. In addition, candidates will also be asked to identify the tonic and dominant of any of the keys in which the pieces are written (atonal pieces do not apply).
COMBINED AURAL/THEORETICAL TESTS

For Grades VI to VIII 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.

Senior Certificate candidates instead will be awarded the full ten marks in this section but will be required to partake in the Viva Voce section of the examination which is worth a maximum of five marks.

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 $\times$, $\div$, $\circ$, or $\bullet$ 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: $\checkmark$ to $\circ$ including $\checkmark$, $\checkmark$

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 upbeat may be included. For example:

![Musical Note]

**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: \( \frac{1}{8} \) to \( \frac{1}{4} \)
**Pitch:** Full minor scale m f s i l t d r m f s i 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. For example:

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[\[\text{Image} \text{of music}\]]
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**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: \( \frac{1}{2} \) to \( \frac{1}{4} \)
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.
Melodies will begin on a note of the tonic chord and be within an octave range. An upbeat may be included. For example:

![Musical Staff]

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

This area is worth a maximum of ten marks.

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 stave 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: \( \text{to} \)

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. For example:

![Melody Example](image)

**VIVA VOCE**

*This area is worth a maximum of five marks.*

**Technical Knowledge:**

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

Candidates will also be expected to demonstrate an understanding of the style of the pieces performed, to discuss some of the technical demands presented in the chosen pieces, and their approach to overcoming these difficulties.
RECITAL CERTIFICATE PROGRAMME

Aim of the Recital Certificate
A polished presentation is expected for the Recital Certificate Programme. Unlike the Grade examinations, there is a much stronger emphasis on the candidates’ sense of performance and ability to display a technically secure, well-rounded musical programme. This programme is open to all disciplines contained within the current syllabus, including duet, chamber music and ensemble groups.

The aim is to encourage candidates to understand the importance of:
- Choosing a suitable and creative programme
- Presenting a written programme of their chosen pieces
- Sense of communication with the audience / listener
- Pacing of the recital
- Overall delivery of a polished programme with sense of performance

Categories
The Recital Certificate can be taken at three levels: Junior, Intermediate and Advanced. At each level the Pass Mark is 70, indicating that the required standard of performance is higher than expected at a grade exam. For each recital candidates will receive a result sheet as assessment of their performance, and a certificate and medal will be awarded to successful performers.

Candidates who receive an overall mark between 70-79 will be awarded a Bronze medal. Candidates who receive an overall mark between 80-89 will be awarded a Silver medal. Candidates who receive an overall mark of 90 or above will be awarded a Gold Medal.

Junior Recital Certificate
Programme should equate to RIAM Grade II – III standard and should last between 5 – 10 minutes. At least two pieces (or movements of pieces) must be performed.

Intermediate Recital Certificate
Programme should equate to RIAM Grade V – VI standard and should last between 12 – 15 minutes. At least three pieces (or movements of pieces) must be performed.

Advanced Recital Certificate
Programme should equate to RIAM Grade VIII or higher standard and should last between 20 – 25 minutes. At least three pieces (or movements of pieces) must be performed.

Choosing A Programme
Exploring the repertoire for a given instrument and finding out areas of music that suit and appeal to each student are very important aspects of musical development. The following are some helpful hints when choosing a suitable programme:
- Candidates should aim to choose a programme that will display their imagination, technical strengths and musical preferences.
While candidates may wish to include some material from the Local Centre Syllabus, they are strongly encouraged to explore and include a wider range of repertoire in their programme presentation.

Candidates will be assessed on how well the performance engages the listener. The programme should have musical contrast; for example variety of tempi, moods and/or pieces from different eras. (It is not compulsory to choose pieces from different eras but this can be a good way of creating contrast.)

Try to choose music that is most appealing to the candidate as this will help create a positive experience for both listener and performer. Examiners will assess the Overall Impression and Choice of Programme. The candidate should enjoy performing the chosen pieces, so that this is communicated to the audience.

Candidates may wish to consider music from outside of the classical music genre such as jazz or Irish traditional music. If a jazz piece is featured in the chosen programme, the performer may like to include an improvisation.

Good quality arrangements from film or popular music may be used.

Candidates may wish to perform one of their own compositions.

Over-use of repeats should be avoided; however Da Capo and Dal Segno should always be played.

Many instruments have good compilation albums available and these can be a useful source of repertoire.

Browsing in libraries or in music shops is a useful tool for all musicians, and looking for a programme for the Recital Certificate will help to develop this useful habit.

Simplified editions of classical repertoire should be avoided as candidates are encouraged to perform the composer’s original text.

Grading of Pieces
In choosing a programme, it is important to keep in mind the required standard. Where a candidate chooses a piece that is technically/musically easy for the suggested grade then the programme should be balanced with pieces which are more difficult than the suggested grade.

On the Day of the Exam
Candidates must present a copy of the music to the examiner. Marks will be deducted for failure to do so. Candidates must present a written programme to the examiner. Marks will be deducted for failure to do so. The performer may also choose to announce each piece, though this is not a requirement. Unlike a grade examination, the performer is in control of the pacing of the examination and should commence playing at their own ease and continue their programme without comment from the examiner. The original music for each piece must be present in the examination room, however the candidate may choose to photocopy extra pages to avoid awkward page-turns. The examiner will not be in a position to assist with page-turning during the recital, but it is acceptable for candidates to invite their own page-turner to assist.

Marking of Recital Certificate Programmes
The Recital Certificate is marked under three areas: Technical Ability, Interpretation and Overall Impression & Choice of Programme.
Technical Ability (30%)
Candidates will be assessed on their technical ability to play each piece. Examiners will be listening for good clarity and accuracy in the fingerwork. An ability to produce a good tone is also assessed here. For pianists, pedalling will be assessed. Where appropriate, intonation will be expected to be secure. For vocalists, diction and pronunciation will be commented and marked on.

Interpretation (30%)
Candidates general musicality and ability to portray form and phrasing will be assessed in this section. Other aspects of this mark include dynamics, contrast in articulation and an ability to set the mood of each piece will be taken into consideration. Stylistically appropriate playing will be rewarded.

Overall Impression & Choice of Programme (40%)
The overall presentation (including the written programme) will be assessed here. The timing of the performance is an important aspect of this mark – a programme that is considerably under the minimum time will be penalised. The ability to communicate and engage with the listener is assessed. The suitability of the programme to the candidate is taken into consideration by the examiner – whether the performer showed off their best abilities, whether moods and styles were captured and if there was a sense of flair and originality. Communication between performer and accompanist plays an important role and will be assessed. Facial expression, especially for vocalists, is an important aspect of the overall impression.

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 30%
(c) Overall Impression & Choice of Programme 40%
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 Aural Requirements and Theoretical Questions please see pages 10 to 19.

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:

\[ \text{Four bars only in 2/4 time using note values} \updownarrow + \downarrow \]
PRIMARY GRADE

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

*Scales:*
- **Similar motion:** C, G, D, A, E, B and F major, one octave
- **Contrary motion:** C and G major, one octave

*Arpeggios:*
- 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:

![Music notation for sight-reading](image)

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.

**Scales:**

- **Similar motion:**
  - G, D, A, E, B, F and B flat major one octave
  - A minor one octave
  - (harmonic or melodic at candidate’s choice)

- **Contrary motion:**
  - C, G and D major one octave

**Arpeggios:**

- 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)

\[
\begin{array}{c|c|c|c|c|c}
\hline
1 & 2 & 3 & 4 & 5 & 6 \\
\hline
\end{array}
\]

Eight bars in \(\frac{2}{4} \frac{3}{4} \frac{4}{4}\)

Values \(\circ \bullet \ddot{\circ} \dddot{\circ} \cdot \)

\(\dddot{\circ}\) only in \(\frac{2}{4}\)
GRADE II

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

**Scales:**
- 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 or melodic at candidate’s choice)
- Contrary motion: C, G, D, A and E major — one octave

**Arpeggios:**
- 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 C, G, F major and A minor, hands together.
Pitch range: (five finger positions)

\[
\begin{array}{c}
\text{\rotatebox[origin=c]{90}{\text{\textbf{\textit{Music Example}}}}} \\
\end{array}
\]

Four to eight bars in \(\frac{2}{4} \frac{3}{4} \frac{4}{4}\)

values ◯ ▼ ▼ ▼ ▼ ▼ ▼ ▼
GRADE III

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

**Scales:**

- **Similar motion:**
  - A, E, B and F major two octaves
  - B flat, E flat, A flat and D flat major one octave
  - G, D, B, F and C minor one octave (harmonic or melodic at candidate’s choice)

- **Contrary motion:** D, A, E, B and F major one octave

- **Chromatic similar motion:**
  - beginning on D and A flat one octave

**Arpeggios:**

- A, E, B and F major two octaves
- B flat, E flat, A flat and D flat major one octave
- G, D, B, F, and C 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 $\frac{3}{4} | \frac{4}{4} | \frac{6}{8}$
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 or 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 

Including tied notes and up beats.
GRADE V

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

Scales:

Similar motion:
- G, A, B, B flat, E flat and F sharp major
- D, G, B flat and E flat minor (harmonic or melodic form at candidate’s choice)
- A and E minor (harmonic and melodic)

Contrary motion:
- C, G, A and B Major
- B flat and E flat Major
- A harmonic minor

Chromatic similar motion:
- beginning on any note

Wrist staccato:
- C major in thirds, beginning on notes C and E, using second and fourth fingers, hands separately only

Arpeggios:

- G, A, B, B flat, E flat and F sharp major, in root position
- D, G, B flat and E flat minor, in root position
- G, A and F Major, first inversion
- D and G minor, first inversion

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: \[ \text{\includegraphics{pitch-range.png}} \]

Eight bars in \[ \text{\includegraphics{simple-times.png}} \]

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

Semiquavers only as follows:

\[ \text{\includegraphics{semiquaver-values.png}} \]
GRADE VI

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

Scales: Similar motion:  
G, D, E, F sharp, B flat and A flat major  
F sharp, B flat and G sharp minor (harmonic or melodic form at the candidate’s choice)  
G and D minor (harmonic and melodic form)  

Contrary motion:  
In the same major keys as above  
F sharp, B flat, A flat, G and D minor, (harmonic form)  

Chromatic similar motion:  
beginning on any note  

Chromatic contrary motion:  
beginning on D and A flat  

Wrist staccato:  
The scale of C major in sixths, beginning and ending on the notes E and C, using thumb and fifth finger with each hand separately  

Arpeggios:  
G, D, E, F sharp, B flat and A flat major root position  
G, D, F sharp, B flat and A flat minor  
C, G, D, A, E and B major, first inversion  
C, G, D, A, E, and B minor first inversion  

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. 

Candidates must present a copy of their pieces for the examiner (excluding the Local Centre piano albums).
LIST A

T Arne  Sonata VII in A (RIAM Piano Album Grade VI)
D Scarlatti Sonata in G, K 63 (RIAM Piano Album Grade VI)
J S Bach Minuet from French Suite no 2 BWV 813 (Henle)
F Benda Allegro from Sonatina in A minor Toll in Moll (Breitkopf & Härtel)
D Scarlatti Sonata in A K 74, L 94 Keyboard Anthology book 3, first series (Associated Board)
J S Bach Minuets I&II from Partita no 1 BWV 825 (Henle)
G P Telemann Fuga in G minor Toll in Moll (Breitkopf & Härtel)
D Scarlatti Sonata in A minor K 149, L93 Keyboard Anthology book 5, first series (Associated Board)
L-C Daquin Le Coucou Keyboard Anthology book 5, third series (Associated Board)
G B Pergolesi Allegro from Sonata no 7 in E Keyboard Anthology book 2, second series (Associated Board)
D Kabalevsky Prelude and Fugue op 61 no 1 (Boosey & Hawkes)

LIST B

W A Mozart Viennese Sonatina no 1 in C, second movement: Minuet and Trio (RIAM Piano Album Grade VI)
J Haydn Sonata Hob XVI no 35 in C, third movement: Allegro (RIAM Piano Album Grade VI)
F Schubert Allegretto in C minor D915 Keyboard Anthology book 4, second series (Associated Board)
J Haydn Sonata in G Hob XVI / 27, second movement (Henle)
F Kuhlau Sonatina in G op 55 no 2, first movement (Peters Edition)
L Beethoven Sonata op 27 no 2, second movement (Henle)
L Beethoven Sonata op 49 no 1, first movement (Henle)
W A Mozart Viennese Sonatina VI, first movement (C Major) (Schirmer)
W A Mozart Sonata K280, second movement, Adagio (Henle)

LIST C

F Chopin Prelude in B minor op 28 no 6 (RIAM Piano Album Grade VI)
Christopher Norton Barbed Wire Blues (RIAM Piano Album Grade VI)
R Schumann Opus 68 no 12 (Knight Rupert) Album for the Young (Henle)
E Grieg Op 12 no 4 (Dance of the Elves) Lyric Pieces op 12 (Henle)
P I Tchaikovsky Chanson Triste op 40 no 2 Keyboard Anthology book 3, second series (Associated Board)
D Shostakovich Prelude op 34 no 17 (Boosey & Hawkes)
Philip Martin Europa A Quartet of Satellites (CMC)
William Gillock Blue Mood Toll in Moll (Breitkopf & Härtel)
B Bartók Peasant Dance Mikrokosmos book 5 (Boosey & Hawkes)
Fergus Johnston Creepy Crawlies (CMC)

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, C sharp, G sharp, E flat and B flat minor (harmonic or melodic form at the candidate’s choice) four octaves
- A, E, B, F, and C minor (harmonic and 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

**Double octaves similar motion:**
- C, G, D, A, E, B and F major hands separately, staccato one octave

**Arpeggios:**

**Root position and first inversion:**
- All major and minor keys 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.*

Candidates must present a copy of their pieces for the examiner (excluding the Local Centre piano albums).
LIST A

G P Telemann Fantaisie no 11 in G minor, Allegramente (RIAM Piano Album Grade VII)

J S Bach French Suite no 4 BWV 815, Allemende (RIAM Piano Album Grade VII)

T Arne Minuet with Variations Hours with the Masters, vol 4 (Bosworth)

G F Handel Allegro from Suite no 7 in G minor Keyboard Anthology book 4, second series (Associated Board)

G F Handel Corrante from Suite in B flat Keyboard Anthology book 3, first series (Associated Board)

D Scarlatti Sonata (Capriccio) in G, K63 Keyboard Anthology book 3, second series (Associated Board)

Max Reger Gigue op 44 no 9 Keyboard Anthology book 3, second series (Associated Board)

J S Bach Minuet & Trio from French Suite No 3 BWV 814 (Henle)

J S Bach Courante from French Suite No 5 BWV 816 (Henle)

J-P Rameau Le Rappel des Oiseaux Hours with the Masters volume 6 (Bosworth)

D Shostakovich Prelude No 2 from Preludes and Fugues op 87 (Boosey & Hawkes)

LIST B

W A Mozart Sonata K 331 in A, third movement: Alla Turca (RIAM Piano Album Grade VII)

L Beethoven Sonata in G op 49 no 2: first movement (RIAM Piano Album Grade VII)

J Haydn Sonata in A Hob XVI / 30, second movement (Henle)

J Haydn Sonata in D Hob XVI /37, finale (Henle)

L Beethoven Für Elise (Henle)

L Beethoven Sonata op 49 no 1, finale (Rondo) (Henle)

W A Mozart Sonata K 283, first movement (Henle)

W A Mozart Sonata K 311, second movement (Andante con espressione) (Henle)

D Kabalevsky Sonatina op 13 no 1, first movement (Boosey & Hawkes)

LIST C

F Mendelssohn Song Without Words op 30 no 6 Venetian Gondola Song (RIAM Piano Album Grade VII)

D Shostakovich Fantastic Dance no 1 (RIAM Piano Album Grade VII)

E Grieg Poetic Tone Picture op 3 no 5 (Henle)

R Schumann Warum? from Fantasiestücke op 12 (Henle)

A N Scriabin Prelude op 11 no 4 in E minor Complete Preludes (Dover)

D Shostakovich Prelude op 34 no 19 (Boosey & Hawkes)

Michael Holohan Ommagio from Doodles and Dreams (CMC)

D Shostakovich Lyrical Waltz from Dances of the Dolls (Boosey & Hawkes)

F Mendelssohn Children’s Piece op 72 no 1 Kinderstücke op 72 (Henle)

Brent Parker Lorca’s Last Walk from Three Spanish Pieces (CMC)

June Armstrong Castle Ward Temple Dancer Blue Strangford Sketchbook (www.junearmstrong.com)

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: D flat, E flat, F, G, A, and B major two octaves
C sharp, E flat, F, G, A and B minor (harmonic) 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: Root position and first inversion: All major and minor keys four octaves
Second inversion: C, G, D, A, E, B and F major and minor 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.

Candidates must present a copy of their pieces for the examiner (excluding the Local Centre piano albums).
LIST A
G F Handel
Air, The Harmonious Blacksmith from Suite no 5 HWV 430 (RIAM Piano Album Grade VIII)
J S Bach
Prelude in F minor, BWV 881 (RIAM Piano Album Grade VIII)
D Scarlatti
Sonata in F minor K 462 Keyboard Anthology book 4, second series (Associated Board)
F Couperin
Les Petits Moulins a Vent Hours with the Masters vol 4 (Bosworth)
H Purcell
Prelude in C from Suite no 5 Hours with the Masters vol 4 (Bosworth)
T Arne
Sonata no 3 in G, second movement Keyboard Anthology book 5, first series (Associated Board)
J S Bach
Praeludiem from Partita no 1 BWV 825 (Henle)
J S Bach
Fantasia from Partita no 3 BWV 827 (Henle)
J S Bach
Gigue from French Suite no 6 BWV 817 (Henle)
D Scarlatti
Sonata in G K2, L388 (Editio Musica Budapest)
D Scarlatti
Sonata in F K85 (New Ricordi ed vol 1)

LIST B
L Beethoven
Sonata op 13 in C minor, second movement (RIAM Piano Album Grade VIII)
J Haydn
Sonata in F, XVI no 23, first movement (RIAM Piano Album Grade VIII)
J Haydn
Sonata Hob XVI / 20, first movement (Henle)
J Haydn
Sonata Hob XVI / 19, finale (Henle)
W A Mozart
Fantasie in D minor, K397 (Henle)
W A Mozart
Sonata K 309, first movement (Henle)
L Beethoven
Allegretto in C minor Wo 053 Keyboard Anthology book 5, first series (Associated Board)
L Beethoven
Sonata op 14 no 1, finale (Rondo) (Henle)
F Schubert
Sonata in C minor D958, third movement (Menuetto & Trio) (Henle)

LIST C
E Grieg
Nocturne op 54 (RIAM Piano Album Grade VIII)
C Debussy
Golliwog’s Cakewalk (RIAM Piano Album Grade VIII)
I Albeniz
Rumores de la Caleta op 71 no 6 Keyboard Anthology book 5, third series (Associated Board)
F Liszt
Romance in E minor, S 169 (Editio Musica Budapest)
C Debussy
La Fille aux Cheveux de Lin Preludes book I (Durand)
C Debussy
Reverie (Société des Éditions Jobert or Henle)
J Field
Nocturne no I in E flat (Peters Edition)
B Bartók
From the Diary of a Fly Mikrokosmos book 6 (Boosey & Hawkes)
D Shostakovich
Prelude op 34 no 24 (Boosey & Hawkes)
G Fauré
Romance sans Paroles op 17 no 3 Keyboard Anthology book 5, first series (Associated Board)
Philip Martin
The Rainbow Comes and Goes, first movement (CMC)

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 and 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: C, D, E, F sharp, A flat and B flat major two octaves
- C, D, E, F sharp, G sharp and B flat minor (harmonic) 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:

Root position, first and second inversion:
- All major and minor keys four octaves

Diminished sevenths:
- Starting on D, A sharp and F sharp four octaves

Dominant sevenths:
- in keys of D, B and A flat four octaves
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.

Candidates must present a copy of their pieces for the examiner.

**LIST A**

**D Scarlatti**
Any two contrasting sonatas (*Editio Musica Budapest*)

**J S Bach**
A Prelude from any English Suite (*Henle*)

**J S Bach**
Any paired Prelude and Fugue from *Das Wohltemperierte Klavier Books 1 and 2* (*Henle*)

**J S Bach**
Partita in D BWV 828: Allemande (*Henle*)

**J S Bach**
Partita in G, BWV 829: first movement, Praeambulum (*Henle*)

**D Shostakovich**
Any Prelude and Fugue (*Boosey & Hawkes*)

**P Hindemith**
Any from *Ludus Tonalis* (*Schott*)

**LIST B**

**W A Mozart**
Variations *Ah vous dirais-je maman* K265 (*Henle*)

**L van Beethoven**
Sonata op 10 no 2: first movement (*Henle*)

**L van Beethoven**
Sonata op 78: first movement (*Henle*)

**W A Mozart**
Sonata in F K280, two consecutive movements (*Henle*)

**W A Mozart**
Sonata K309: first movement (*Henle*)

**J Haydn**
Sonata in F Hob XVI/23: two consecutive movements (*Henle*)

**J Haydn**
Sonata in E flat Hob XVI/49: first movement (*Henle*)

**F Schubert**
Sonata in A D664: first movement (*Henle*)

**LIST C**

**C Debussy**
Arabasque no 1 (*Durand or Henle*)

**C Debussy**
Passepied from Suite Bergamasque (*Durand or Henle*)

**G Fauré**
Nocturne op 36 no 4 (*Peters Urtext*)

**F Chopin**
Nocturne op 9 no 1 ed Paderewski (*PWM*)

**J Brahms**
Intermezzo op 117 no 1 (*Henle or Peters Edition*)

**Modest Mussorgsky**
Gopak (*Schott*)

**E Granados**
Andaluza from Danzas Espagnolas op 5 no 5 (*Union Musical Ediciones/Music Sales*)

**S Rachmaninov**
Prelude op 23 no 10 (*Boosey & Hawkes*)

**P L Schönberg**
Six Little Pieces op 19 (*Universal Edition*)

**Fergus Johnston**
Éagaoineadh (*CMC*)

**Elena Kats-Chernin**
Russian Rag *The Boosey and Hawkes Piano Anthology*

**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**

<table>
<thead>
<tr>
<th>Composer</th>
<th>Piece</th>
</tr>
</thead>
<tbody>
<tr>
<td>C Norton</td>
<td>Any one piece from Microjazz Duets Collection 1 (Boosey &amp; Hawkes M060106804)</td>
</tr>
<tr>
<td>Richard Rogers</td>
<td>My Favourite Things from The Sound of Music The Best Piano Duet Book Ever! (Chester Music CH66341)</td>
</tr>
<tr>
<td>Pauline Hall</td>
<td>Black Key Lullaby Duets with a Difference Piano Time Duets Book 1 (OUP)</td>
</tr>
<tr>
<td>Pauline Hall</td>
<td>The Derry Boat Duets with a Difference Piano Time Duets Book 1 (OUP)</td>
</tr>
<tr>
<td>Harold Arlen</td>
<td>Over the Rainbow Up-Grade! Duets Piano Grades 0-1 (Faber Music)</td>
</tr>
<tr>
<td>Watermann/Harewood</td>
<td>Any one piece from Me and My Piano duets Book 2 (Faber Music)</td>
</tr>
</tbody>
</table>

**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 Diabelli  
Sonatina op 163 no 2, last movement Rondo Jugendfreuden
Sonatinas on 5 Notes (Edition Peters 2440b)

Pauline Hall  
Any one piece from Mixed Doubles (OUP)

Jacques Offenbach  
Can-Can from La Vie Parisienne The Joy of Piano Duets
(Yorktown Music Press/Music Sales YK21111)

Richard Rodgers  
The Lonely Goatherd from the Sound of Music The Best Piano
arr Emma Coulthard  
Duet Book Ever! (Chester Music Ch66341)

Richard M Sherman  
Supercalifragilisticexpialidocius The Best Piano Duet Book
& Robert B Sherman  
Ever! (Chester Music CH66341)

arr George Gruner  
The Spice Girls  
Stop The Best Piano Duet Book Ever! (Chester Music CH66341)

Andy Watkins & Paul Wilson  
Any one piece from The Microjazz Duets Collection 3 (Boosey & Hawkes)

Christopher Norton  
Any one piece from each List A and B.

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.

Intermediate Grade

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

List A

Dussek  
Allegretto from sonata in G Studio 21 Duets (Universal UE19174L)

Mozart  
Andante from Sonata in D K381 Duet repertoire Level 9 (Kjos KJWP539)

Georges Bizet  
La Poupée, op 22 no 3 Jeux D’Enfants (Edition Peters/Kalmus)

R R Bennett  
Pop goes the Weasel Over the hills and far away (Novello)

Maurice Ravel  
Pavane de la belle au bois Ma Mère l’Oye Alfred Music Publishing (AP 22554)

Hengeveld  
Slow Foxtrot Studio 21 Duets (Universal UE 19174L)

Mike Cornick  
Any one piece Boogie Piano Duets (Universal UE18796)

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

<table>
<thead>
<tr>
<th>Composer</th>
<th>Piece</th>
</tr>
</thead>
<tbody>
<tr>
<td>J S Bach</td>
<td>Rondo from Sonata in C 3 Sonaten (Edition Peters EP4516)</td>
</tr>
<tr>
<td>Brahms</td>
<td>Hungarian Dance no 5 in Fsharp Hungarian Dances (Henle/Wiener Urtext)</td>
</tr>
<tr>
<td>Dvorák</td>
<td>Silent Woods op 68 no 5 from The Bohemian Forest (Bärenreiter H2153)</td>
</tr>
<tr>
<td>Debussy</td>
<td>Ballet Petite Suite (Edition Peters)</td>
</tr>
<tr>
<td>Rachmaninoff</td>
<td>Waltz Six Morceaux op 11 (Boosey &amp; Hawkes)</td>
</tr>
<tr>
<td>Poulenc</td>
<td>Final from Sonata for four hands (Chester Music)</td>
</tr>
<tr>
<td>Fauré</td>
<td>Le pas espagnole op 56 no 6 Dolly op 56 (Alfred Music Publishing (AP.El03505))</td>
</tr>
<tr>
<td>Joseph Groocock</td>
<td>Any one Fugue Four Fugues for piano duets (CMC)</td>
</tr>
</tbody>
</table>

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 10 to 19. Please note that the editions cited here are only suggestions; other authoritative editions may be used by candidates.

Scales & Arpeggios: Major and minor scales (harmonic or melodic) two octaves, similar motion, in keys of G, D, and F, hands one octave apart
Chromatic scales: Similar motion - two octaves starting on D
Arpeggios: Major and minor, in C, G, and D, root position two octaves
Pedal exercises: Major scales D, E flat and E, in one octave.

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

LIST A
J Stanley Vivace from ‘A Voluntary (in D minor) for the Trumpet Stop’ no 17/2 from English Organ Music, vol 3, ed Langley (Novello/Music Sales)
H Heron Cornet voluntary: second movement Old English Organ Music for Manuals, vol 2 (OUP)
Clérambault Récit de nazard from Suite du deuxième ton Première Livre pour Orgue (Schola Cantorum)
F Couperin Fugue sur la Trompette: no 2 from Mass for the Convents (Dover)
J G Walther Jesu, meine Freude A Graded Anthology for Organ, book 3 (Cramer)

LIST B
J S Bach Prelude in F BWV 556
J S Bach Herzlich tut mich Verlangen BWV 725
J S Bach Durch Adams Fall BWV 637
D Buxtehude Nun komm der Heiden Heiland BUXWV 211
D Buxtehude 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 (Leduc/Music Sales)
Brahms Herzliebster Jesu op 122 (Novello or Schauer)
Helmut Walcha Den die Hirten lobten sehr The Oxford Book of Christmas Organ Music (OUP)

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
O Mensch bewein (Schott)

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

Buxtehude
Fuga in G BUXWV 175 (Breitkopf & Härtel or Bärenreiter)

Frescobaldi

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

Guilmant
Allegro op 41/2 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)

Rinck
Trio in F minor (Moderato) no 9 Incognita Organo, vol 15: Rinck 12 Trios (Harmonia)

LIST C

Jongen
Petit Prélude Organ Album ed Whiteley (OUP)

Langlais
Prelude au Kyrie, from Hommage à Frescobaldi (Music Sales)

K Elert
O Welt ich muss dich lassen op 65 (Breitkopf & Härtel)

Messiaen
Desseins éternels from La Nativité, vol 1 (Leduc/Music Sales)

J Alain
Choral Phrygien from Deux Chorals (Alfred Kalmus)

Karel Jirak
Prelude no 3 from 5 Little Preludes and Fugues op 77 A Graded Anthology for Organ, Book 4, ed Marsden Thomas (Cramer)

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
- Ich ruf’ zu dir BWV 639
- Allabreve in D BWV 589
Byrd
- Callino custurame from Fitzwilliam Virginal book 2 (Dover)
Buxtehude
- Passacaglia in D minor BUXWV 161 (Breitkopf & Härtel or Bärenreiter)
Scheidt
- Komm, Gott Schöpfer, Heiliger Geist The Church Year (Cramer)
Couperin
- Tierce en taille no11 from Mass for the Parishes Two Masses for Organ (Dover)

LIST B
Guilmant
- Adagio from Sonata no 3 in C minor op 56, second movement A Graded Anthology for Organ book 5 ed Thomas Marsden (Cramer)
Brahms
- Herzhlich 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)
Dienel
- Lobe den Herren, from 43 Chorale Preludes op 52/18 (Willemsen/Spartan Press)
Vierne
- Préambule: no 1 from 24 Pièces en Style Libre, op 311 (Durand/de Haske)

LIST C
Langlais
- Pastoral Prelude from Three Characteristic Pieces (Novello/Music Sales)
Mulet
- Vitrail: no 2 from Esquisses Byzantines (Leduc/Music Sales)
Dupré
- Vexilla Regis from Le Tombeau de Titelouze (Billaudot)
Leighton
- Fanfare A Leighton Organ Album (OUP)
Schroeder
- Es ist ein Ros entsprungen, no 2 from Orgelchoräle im Kirchenjarhr (Schott)
CS Lang
- Tuba Tune in D op 15 (Cramer)

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 BUXWV 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
- O Mensch bewein BWV 622
- Komm Gott Schopfer heiliger Geist BWV 631
- Prelude in A major BWV 536
- Trio sonata no 4 in E minor: second movement BWV 528
- Vom Himmel hoch, da komm’ ich her BWV 606

LIST B

T Roseingrave
- Double Fugue in E minor no10 Ten Organ Pieces (Stainer & Bell)

Buxtehude
- Praeludium in F BUXWV 144 (Breitkopf & Härtel or Bärenreiter)

Buxtehude
- Wir danken dir, Herr Jesu Christ BUXWV 224 (Breitkopf & Härtel or Bärenreiter)

Couperin
- Tierce en taille from Mass for the Convents Two masses for organ (Dover)

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)

LIST C

Vierne
- No 2: Cortège, from 24 Pièces en Style Libre, op 31 vol 1 (Durand)

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

GRADE VII

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

Major scales: Contrary motion - one octave, same six keys
Harmonic minor scales: Contrary motion - one octave, C, G, and B flat
Chromatic scales: Similar motion - two octaves starting on D, E, and F sharp
Chromatic scales: Contrary motion - one octave starting on D and A flat
Arpeggios: Major and minor, in C, D, E, F sharp, A flat and B flat, root position and first inversions, two octaves

Pedal exercises: Bach Toccata in F BWV 540 (bars 55-82), pedals only

Three Pieces: 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
J S Bach In dir ist Freude BWV 615
Buxtehude Praehludium in A minor BUX WV 153 (Breitkopf & Härtel or Bärenreiter)

LIST B
K Elert Nun danket alle Gott: no 1 from Fourteen Chorale-Improvisations from op 65 (Breitkopf EB 8374)
Mendelssohn Sonata op 65 no 5 in D: third movement (allegro maestoso) (Peters Edition)
Vierne Allegretto (Leduc/Music Sales)
Reger Toccata in D minor, op 59/5 12 Pieces op 59 vol 1 (Peters Edition)
Rheinberger Sonata no 3 in G, op 88: first movement (Schott/Amadeus BP2373)
Thalben-Ball Elegy (Music Sales)
Brahms Herzlich thut mich Verlangen, second setting, op 122 (Novello)
LIST C

Leighton
Rogg
Messiaen
Messiaen
J Alain
R Deane
F Peeters

Prelude from *Prelude, Scherzo and Passacaglia* (Novello)
Hommage à Messiaen (Lemoine)
Apparition de l'Église éternelle (*Durand/de Haske*)
Les Bergers from *La Nativité* (*Durand/de Haske*)
Deux danses à Agni Yavishta from *L’Oeuvre de l’Orgue, vol 2* (Bärenreiter)
Idols (CMC)
Uns ist geboren ein Kindelein from *10 Organ Chorales, op 39* (Schott)

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 & Diminished sevenths:* Beginning on C, C sharp and D, two octaves - root 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
J S Bach
J S Bach
J S Bach
J S Bach
J S Bach
J S Bach

Trio sonata no 6 in G: first movement, BWV 530
In dir ist Freude BWV 615
Kommst du nun, Jesu BWV 650
Concerto in G: first movement BWV 592
Prelude and Fugue in G, prelude only BWV 541
Fugue in C minor BWV 537
Fantasia from Fantasia and Fugue in G minor BWV 542
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* (*Wiener Urtext*)

Gigout
Toccata (*Leduc/Music Sales*)

Vierne
No 11: Divertissement, from 24 *Pièces en Style Libre, op 31 vol 1* (*Durand/de Haske*)

Reger
Te Deum in A minor: no 12 from 12 Stücke, op 59 (*Breitkopf & Härtel*)

LIST C

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

Langlais
Hymne d’Actions de grâces: no 3 from Trois Paraphrases Grégoriennes op 5

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

P Eben
Laudes: second movement (*Panton/Schott*)

J Alain
Litanies (*Leduc/Music Sales*)

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
Buxtehude
Bruhns
F Couperin
Sweelinck
J S Bach

LIST B

J S Bach
J S Bach
J S Bach
Reger
Franck
Gigout

LIST C

Einar Traerup Sark
A Heiller
Messiaen
J Alain
E Sweeney
J Groocock
L Rogg

Sight-reading: A short piece of suitable difficulty.

LIST A

Byrd
Fantasia from Fitzwilliam Virginal Book vol 1 no 8 (Dover)

Buxtehude
Prelude and Fugue in D minor BUX WV 140 (Breitkopf & Härtel or Bärenreiter)

Bruhns
Praeludium in E minor, The Greater Sämtliche Orgelwerke (Breitkopf & Härtel)

F Couperin
Offertoire sur les Grands Jeux from Mass for the Parishes (Dover)

Sweelinck
Chromatic fantasia Works for Organ and Keyboard (Dover)

J S Bach
Trio sonata no 4 in E minor (first two or last two movements) BWV 528

J S Bach
Toccata in D minor BWV 565

J S Bach
Prelude or Fugue from Prelude and Fugue in G BWV 541

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
Toccata in D minor op 59/5 (Peters Edition)

Franck
Chorale no 3 in A minor (Wiener Urtext)

Gigout
Scherzo in E 10 Pieces for Organ (Dover/Music Sales)

LIST C

Einar Traerup Sark
Toccata Primi Toni, op 11 (Hansen)

A Heiller
Tanz-Toccata (Doblinger)

Messiaen
Transports de Joie from L’Ascension (Durand/de Haske)

J Alain
Trois Danses, no 1: Joies L’Oeuvre d’Orgue, vol 1 (Leduc/Music Sales)

E Sweeney
Le Cercle de Lumière (Beaumaris)

J Groocock
Trio sonata in C (CMC)

L Rogg
Toccata Partita sopra Nun freut euch
**CHURCH MUSIC**

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

All choice pieces/hymns etc must be provided by the candidate on the day of the examination. The use of a registrant is not permitted.

All hymns, psalms and anthems should be accompanied with pedals.

<table>
<thead>
<tr>
<th>Allocation of Marks</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hymns</td>
</tr>
<tr>
<td>Psalms</td>
</tr>
<tr>
<td>Accompaniment</td>
</tr>
<tr>
<td>Harmonisation</td>
</tr>
<tr>
<td>Improvisation</td>
</tr>
<tr>
<td>2 pieces (20 marks each)</td>
</tr>
<tr>
<td><strong>Total:</strong></td>
</tr>
</tbody>
</table>

**GRADE VIII in Church Music**

1. **Hymns**
   To accompany *The Lord’s my Shepherd* to the tune Crimond, and one other from a list of four submitted by the candidate on the day of the examination

2. **Psalms**
   To accompany any responsorial psalm from *Responsorial Psalms for Sundays and Major Feast Days* (Fintan O’Carroll/ICMA) OR *Singing Psalms* (Cadden/Thompson, Amazon.co.uk)

3. **Accompaniment**
   a. To play the accompaniment to Mozart’s *Ave verum* AND any two vocal parts chosen by the examiner
   b. To accompany an unseen choral piece of moderate difficulty

4. **Harmonisation**
   To harmonise a simple hymn melody

5. **Improvisation**
   To improvise a short piece in a key chosen by the examiner not to exceed two sharps or flats
6. **Organ Music**

To perform any prelude from Bach’s Eight ‘short’ Preludes and Fugues BWV 553-560

**AND EITHER**

a) Jeremiah Clarke – *Trumpet Tune* (*Oxford Book of Wedding Music, OUP*)

**OR**

b) Boëllmann - Prière à Notre-Dame from Suite Gothique, op 25 (*Novello, IMSLP*)

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**SENIOR CERTIFICATE in Church Music**

### Allocation of Marks

<table>
<thead>
<tr>
<th>Category</th>
<th>Marks</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hymns</td>
<td>10</td>
</tr>
<tr>
<td>Psalms</td>
<td>10</td>
</tr>
<tr>
<td>Accompaniment</td>
<td>10</td>
</tr>
<tr>
<td>Harmonisation</td>
<td>10</td>
</tr>
<tr>
<td>Improvisation</td>
<td>10</td>
</tr>
<tr>
<td>Transposition</td>
<td>10</td>
</tr>
<tr>
<td>2 pieces (20 marks each)</td>
<td>40</td>
</tr>
<tr>
<td><strong>Total:</strong></td>
<td><strong>100</strong></td>
</tr>
</tbody>
</table>

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1. **Hymns**

To accompany the hymn *Praise, my soul, the King of heaven* to the tune Lauda Anima (*Goss*), *Be Thou, my vision* to the tune Slane, and one other from a list of six submitted by the candidate on the day of the examination

2. **Psalms**

To accompany any psalm of 10 verses or more to an Anglican Chant chosen by the candidate, **AND** to improvise an accompaniment to a piece of chant chosen by the examiner from the Graduale Romanum.

3. **Accompaniment**

To play the accompaniment to one of the following congregational settings of the Eucharist

a. Columba McCann - Mass of St. Columba (*Veritas*)

b. Seóirse Bodley – Mass of Peace (*Veritas*)

c. Peter Thompson – Armagh Setting (available from the composer revpeter@gmail.com)
4. **Harmonisation**
   To harmonise a simple hymn melody OR compose a bass line under the given melody

5. **Improvisation**
   To improvise a short piece in a key chosen by the examiner not to exceed three sharps or flats based on a hymn tune chosen by the examiner

6. **Transposition**
   To transpose a simple hymn tune up or down a tone or semi-tone, the new key not to exceed two sharps or flats

7. **Organ Music**
   To perform Bach’s *Ich ruf zu Dir* BWV 639 **AND** *In dir ist Freude* BWV 615

   **AND EITHER**

   T Dubois – Toccata *(Leduc, IMSLP)*

   **OR**

   C M Widor – Toccata from Symphony V, op 42/1 *(Dover, IMSLP)*
HARPSICHORD

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

_For Aural Requirements and Theoretical Questions please see pages 10 to 19._

<table>
<thead>
<tr>
<th>Allocation of Marks</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>3 Pieces (20 marks each)</td>
<td>60</td>
</tr>
<tr>
<td>Scales &amp; Arpeggios</td>
<td>10</td>
</tr>
<tr>
<td>Realisation of Bass</td>
<td>5</td>
</tr>
<tr>
<td>Sight-Reading</td>
<td>10</td>
</tr>
<tr>
<td>Aural Requirements</td>
<td>15</td>
</tr>
</tbody>
</table>

Maximum 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

_Scales & Arpeggios:_ Major and minor scales (harmonic or melodic) two octaves, similar motion, in the 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.

_Three pieces:_ Candidates must prepare three pieces, one from each List A, B and C.
Harpsichord 2015-2018

**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*)

**Weckmann**

Toccata vel praeludium in D minor no 5 *Weckmann Complete Free Organ and Keyboard Works* (*Bärenreiter*)

**Telemann**

Fantasia 2 (first movement only) *12 Fantasies for Harpsichord* TWV33 (*Peters Edition*)

**A Forqueray**

La Portugaise, from Suite 1, no 5 *Pièces de Clavecin* 1747 (*Leduc/Music Sales*)

**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**


**G F Handel**


**J S Bach**

Two part invention in D minor (no 4) BWV 775 from *Inventions and Sinfonias* (ed Jones) (*Associated Board 0 D2387*)

**J S Bach**

French suite no 1 in D minor BWV 812: third movement, Sarabande from *French Suites* (ed Jones) (*Associate Board D2913*)

**J S Bach**

French suite no 3 in B minor BWV 814: fifth movement Menuet and Trio (*Peters Edition*)

**LIST C**

**J C Bach**

Prestissimo: third movement from Sonata in E op 5 no 5 (*Henle*)

**D Scarlatti**


**D Scarlatti**

Sonata in G major Kp 63 from *Scarlatti - Keyboard Pieces and Sonatas* book 1 ed A Goldsbrough (*Associated Board*)

**J Haydn**

Sonata in G major Hob XVI/8: first movement, Allegro from *Haydn - Selected Keyboard Sonatas*, book 1 ed H Ferguson (*Associated Board*)

**C P E Bach**

Solfeggietto in C minor WQ 117/2 from *Classics to Moderns* book 6 ed D Agay (*Yorktown Music Press*)

**Realization of Bass:**

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.

**Sight-reading:**

A short piece of suitable degree of difficulty.
GRADE VII

Scales & Arpeggios:

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

Major scales:
Contrary motion - one octave, same six keys.

Harmonic minor scales:
Contrary motion - one octave, C, G, and B flat.

Chromatic scales:
Similar motion - two octaves starting on D, E, and F sharp.

Chromatic scales:
Contrary motion - one octave starting on D and A flat.

Arpeggios:
Major and minor; in C, D, E, F sharp, A flat and B flat, root position and first inversions - two octaves.

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

LIST A

J Munday
Robin Fitzwilliam Virginal Book vol 1, p 66 (Dover/Music Sales)

W Byrd
Callino Casturame from Fitzwilliam Virginal Book vol 2, p 186 (Dover/Music Sales)

L Couperin
Any unmeasured prelude, from Préludes non Mesurés (Breitkopf & Härtel)

F Couperin
Preludes no 1 and 2 from L’art de Toucher le Clavecin (Alfred)

J P Rameau
La Joyeuse from Pièces de Clavecin (Bärenreiter 3800)

LIST B

G F Handel

Buxtehude
Gigue from Suite in A BuxWV 243 (Breitkopf & Härtel)

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

J C Bach
Presto: second movement from Sonata in A op17 no 5 (Henle)

D Scarlatti

D Scarlatti

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

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 1st and 2nd inversions - two octaves.

Dominant & Diminished Sevenths: Beginning on C, C sharp and D, two octaves - root position only.

Three Pieces: 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)
Froberger Toccata in D minor Fb WV 102 (Bärenreiter)

LIST B
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)
F Couperin Passacaille (Rondeau) from Deuxième Livre, huitième ordre (L’Oiseau-Lyre/Dover/Music Sales)
LIST C
D Scarlatti

D Scarlatti

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)

J Andriessen
Musica per Clavicembalo (Donemus)

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

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.

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

LIST A
Byrd
Fantasia from Fitzwilliam Virginal Book vol 1 p 188 (Dover/Music Sales)

J Bull
The Spanish Paven from Fitzwilliam Virginal Book vol 2
no 131 (Dover/Music Sales)

G Farnaby
Rosasolis from Fitzwilliam Virginal Book vol 2, no 148 (Dover/Music Sales)

Buxtehude
Prelude and Fugue in G minor, Bux WV 163 (Breitkopf & Härtel)

F Couperin
Ordre no 5: first movement, La Logivière from Complete Keyboard Works, series I (Dover/Music Sales)

F Couperin
Ordre no 7, les Petits Âges: third part, l’Adolescente from Complete Keyboard Works, series I (Dover/Music Sales)
LIST B

G F Handel

Royer
La Marche des Scythes and Le Vertigo (Rondeau) Royer Pièces de Clavecin (Leduc/Music Sales)

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)

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)

Ligeti
Passacaglia ungherese (Schott)

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 Aural Requirements and Theoretical Questions please see pages 10 to 19.

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

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

- **Brennan**  
  Evening Chimes *Accordion Book of Tricks (IAA)*
- **Chilton**  
  Off to Pick Berries *Accordion Book of Tricks (IAA)*
- **Brennan**  
  A Little Melody *Accordion Book of Tricks (IAA)*
- **Brennan**  
  Musical Garden *Accordion Book of Tricks (IAA)*
- **Brennan**  
  The Park *Accordion Book of Tricks (IAA)*
- **Trad arr Chilton**  
  Pop goes the Weasel *Accordion Book of Tricks (IAA)*
- **Trad arr Wright**  
  Oranges and Lemons *Primary Course (Charnwood)*
- **Trad arr Wright**  
  Nemo *Primary Course (Charnwood)*
- **Trad arr Wright**  
  Little Bo Peep *Primary Course (Charnwood)*
- **Trad arr Wright**  
  This Old Man *Primary Course (Charnwood)*
- **Trad arr Sedlon**  
  Merrily we Roll Along *Sedlon Accordion Method Book 1-A (Sam Fox)*
- **Trad arr Sedlon**  
  Cuckoo Waltz *Sedlon Accordion Method Book 1-A (Sam Fox)*
- **Trad arr Sedlon**  
  Little Village in the Mountains *Sedlon Accordion Method Book 1-A (Sam Fox)*

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

(b) To play on the treble keyboard a simple piece in 4/4 or 3/4 in a five-finger position from Middle C to second line G.
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:

Romani The Church in the Dale Pennine Pictures (Kestrel)
Romani Sheep on the Moors Pennine Pictures (Kestrel)
Romani The Old Chapel Pennine Pictures (Kestrel)
Wright Windmill Waltz (Charnwood)
Wright Puffing Billy (Charnwood)
Sedlon Au Clair de la Lune Sedlon Accordion method Book 1-A (Sam Fox)
Sedlon At the Village Inn Sedlon Accordion method Book 1-A (Sam Fox)
Sedlon Clog Dance Sedlon Accordion method Book 1-A (Sam Fox)
Breitfuss Spaziergang bass macht spass (ABC Edition /Jetelina)
Breitfuss Menuett bass macht spass (ABC Edition /Jetelina)
Breitfuss Zweigespräch bass macht spass (ABC Edition /Jetelina)
Breitfuss Intermezzo bass macht spass (ABC Edition /Jetelina)
Harris A Pleasant Memory (either version) The Young Player Volume 1 (Charnwood)
Harris Waltz in F The Young Player Volume 1 (Charnwood)

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 4/4 or 3/4 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 key of C major, as shown in the example below.

![Chord Example]

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

- Wright On Horseback *In the Country (Charnwood)*
- Wright Bridge over the Stream *In the Country (Charnwood)*
- Wright Buttercup Meadows *In the Country (Charnwood)*
- Harris Lydia Dances *The Young Player Volume 1 (Charnwood)*
- Harris Sad Scots Lass *The Young Player Volume 1 (Charnwood)*
- Harris See-Saw *The Young Player Volume 1 (Charnwood)*
- Schmieder Klassenzentrum *Einfach Akkordeon Band 3 (Youngstar Musikverlag/Jetelina)*
- Schmieder Los Tastos *Einfach Akkordeon Band 3 (Youngstar Musikverlag/Jetelina)*
- Schmieder Ruttelschüttelrock *Einfach Akkordeon Band 3 (Youngstar Musikverlag/Jetelina)*
- Schmieder anfach akkordeon *Einfach Akkordeon Band 3 (Youngstar Musikverlag/Jetelina)*
- Trad arr Jekic Skip to my Lou *Die Tastenbände (Verlag Purzelbaum/Jetelina)*
- Trad arr Jekic Red river valley *Die Tastenbände (Verlag Purzelbaum/Jetelina)*
- Jekic Meine Gäste *Die Tastenbände (Verlag Purzelbaum/Jetelina)*
- Jekic Morgensonne *Die Tastenbände (Verlag Purzelbaum/Jetelina)*

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 2/4, 3/4 or 4/4 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, G and D 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 key of D as in Grade II example.

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

- **Carter**
  - Dance of the Jesters *The Magic Mirror* (Charnwood)
  - March of the Ants *The Magic Mirror* (Charnwood)
  - The Mirror Fades *The Magic Mirror* (Charnwood)
- **Bernau**
  - Jaglied *Musikmappe Band 1* (Hohner)
  - Sonatina im alten Stil *Musikmappe Band 1* (Hohner)
- **Bernau**
  - Marsch *Musikmappe Band 1* (Hohner)
- **Volpi**
  - The Cuckoo *Pastorale Suite* (MAP)
- **Volpi**
  - The Cheeky little Sparrow *Pastorale Suite* (MAP)
- **Volpi**
  - Awakening in the Woods *Pastorale Suite* (MAP)
- **Stolte**
  - Kleine Spaziergang *Kaleidoskop Band 1* (DVfM)
- **Stolte**
  - Kleiner Tanz mit guten Freunden *Kaleidoskop Band 1* (DVfM)
- **Reinbothe**
  - Kreis-Spiel: no 3 Lustig beschwingt *Kaleidoskop Band 1* (DVfM)
- **Frostegger**
- **Alkan**
  - Gondellied (IAA)
- **Dubois**
  - A La Tuilerie: Marche or Passepied or Valse triste or Creole

*Pieces marked with an asterisk require free bass accordion

**Sight-reading:**
To play a simple piece hands together in the major keys of C, G, D or F. The right hand will be in a five finger position as for Grade II.

The left hand may use the bass notes and major chords of C, G, D, A, F and B flat. 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.

In the keys of C, G, D and A 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.

*Chords:* The chord sequence I, IV, V I in the major and minor keys of A and E, as in Grade II example.

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

- **Jekic** Susan *Popline Pink* (Verlag Purzelbaum)
- **Jekic** Pink Monday *Popline Pink* (Verlag Purzelbaum)
- **Jekic** Mister Ragtime *Popline Pink* (Verlag Purzelbaum)
- **Jekic** Gospel Feeling *Popline Pink* (Verlag Purzelbaum)
- **Bernau** We läuft mit *Musikmappe Band 1* (Hohner)
- **Bernau** Andante *Musikmappe Band 1* (Hohner)
- **Bernau** Sonatine: movement III Allegretto *Musikmappe Band 1* (Hohner)
- **Carrara** On Danse a la Villette *French Music for Accordion* (Mel Bay)
- **Lorenzoni** Isula di Sognu *French Music for Accordion* (Mel Bay)
- **Boll** Freizeitspiele: no 1 Sackhüpfen *Kaleidoskop Band 1* (DVfM)
- **Ketzscher** Drei Kleine Tänze: nos 2 and 3 *Kaleidoskop Band 1* (DVfM)
- **Newy** Kleine Suite für Akkordeon: movements 1, 2 and 3 *Kaleidoskop Band 1* (DVfM)
- **Frostegger* Little Contrapuntal Suite: movement 3 Fughetta (IAA)
- **Zolotarev* Children’s Suite no1: movement 4 Dikovinka from Dusseldorf *Children Suites* (Ruslania 156901)
- **Kokorin* Children’s Suite no2: movement 2 Sad Dreams *Children Suites* (Ruslania 156901)
- **Dubois* A La Tuilerie: Musette or Berceuse (sheetmusicplus.com)

*Pieces marked with an asterisk require free bass accordion*

*Sight-reading:* A short piece up to eight bars in simple time in the major keys of C, G, D or F. The right hand may range up to an octave and may include quavers. Left hand as for Grade III.
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 in similar motion 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 of G, D and A, as in Grade II example.

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

**Grieg arr Herrmann** Melodie *Grieg Berühmte Stücke (Apollo-Verlag)*
**Gerster** Serenade *Kaleidoskop Band 2 (DVfM)*
**Gerster** Polka *Kaleidoskop Band 2 (DVfM)*
**Steglich** Vier kleine Stücke für Akkordeon: any two *Kaleidoskop Band 2 (DVfM)*
**Stolte** 3+2=5 *Kaleidoskop Band 2 (DVfM)*
**Trad arr Ketscher** Vier Volkstänze: no 3 Bulgarischer Tanz or no4 Belgrader Kolo *Kaleidoskop Band 2 (DVfM)*
**Jekic** Lift Off *Popline Pink (Verlag Purzelbaum)*
**Jekic** Greensleeves *Popline Pink (Verlag Purzelbaum)*
**Jekic** Have a nice day *Popline Pink (Verlag Purzelbaum)*
**Parnell** Gondoliera *(Charnwood)*
**Biviano** Solilquy of a Peddler *(MAP)*
**Oppenheimer** Cheerio Mr Bach *(Berben)*
**Carter** Impromptu *(Charnwood)*
**Vlasov* Good Afternoon *(Accordionist.net)*
**Bach** O Gott du frommer Gott *(IAA)*

* Pieces marked with an asterisk require free bass accordion

Sight-reading: A short piece as for Grade IV plus 6/8, the major keys of A and B flat and the minor keys of G, D or A. The left hand may include minor and seventh chords. Chord symbols marked on first appearance only.
GRADE VI

Scales: In the major and minor (harmonic only) keys of F, C, D, A, and E in similar, followed by contrary motion, as shown in the example below.

Melodic minor scales of F, C, D, A and E one octave hands together in similar motion, legato.

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

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

Arpeggios: In the major and harmonic 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:

- **Ketzscher**
  - Prelude and Fughetta *Kaleidoskop Band 2* (DVfM)

- **Richter**
  - Burleske *Kaleidoskop Band 2* (DVfM)

- **Leimert**
  - Pinocchio Abentüer *Kaleidoskop Band 2* (DVfM)

- **Melocchi**
  - Scherzando con L’ eco *Quadretti Armoniosi* (Berben)

- **Grieg**
  - The Farmer’s Song *Berühmte Stücke* (Apollo-Verlag)

- **arr Herrmann**
  - Anitra’s Dance *Berühmte Stücke* (Apollo-Verlag)

- **Grieg**
  - Anitra’s Dance *Berühmte Stücke* (Apollo-Verlag)

- **d’Auberge**
  - Procession of the Khan *Oriental Suite* (MAP)

- **Piazzolla**
  - Vuelvo al sur or Overture *Vuelvo al sur* (Boosey & Hawkes)

- **arr Crabb**
  - Bel Fiore (MAP)

- **Privat & Aimable**
  - Les temps finis *French Music for Accordion* (Mel Bay)

- **Peyronnin**
  - Fantaisie polka *French Music for Accordion* (Mel Bay)

- **& Prud’Homme**
  - Fantaisie polka *French Music for Accordion* (Mel Bay)

- **Verchuren**
  - Trompette musette *French Music for Accordion* (Mel Bay)

- **& Moutet**

- **Murena**
  - Adios Sevilla *French Music for Accordion* (Mel Bay)

- **& Chanzol**

- **Derbenko***
  - Suite in the Classical Style: Pelude or Intermezzo (Abnir)

- **Nagaev***
  - Children’s Suite no 1: movement 1 Awakening or movement 3 Dance of the Matriochka *Children Suites* (Ruslania 156901)

- **Kokorin***
  - Children’s Suite no 2: movement 5 Jolly Train *Children Suites* (Ruslania 156901)

- **Karg-Elert***
  - Overture alla Gluck (IAA)

- **Tournemire***
  - Andantino or Scherzetto *Andantino & Scherzetto* (IAA)

* Pieces marked with an asterisk require free bass accordion

Sight-reading:

As for grade V plus keys of E flat major and C minor and an overall pitch range from G below to C two octaves above middle C. May include semiquavers. Chord symbols marked on first appearance only.
GRADE VII

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

Melodic minor scales of D flat, E flat, F, G, A and B compass one octave hands together in similar motion, legato.

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

Arpeggios: In the major and harmonic 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:

Fiocco arr Allegro (Berben or Charnwood)
Oppenheimer or arr Carter
Barton Prelude from Prelude and Fugue (Charnwood)
Piazzolla Sin Rumbo or Ausencias or Los Sueños Vuelvo a sur (Boosey & Hawkes)
arr Crabb
Fugazza Polka (MAP)
Ettore Forest Festival (MAP)
Granata Marina Das Grosse Swing-Buch (Hohner)
Fancelli Hellzapopping (Berben)
Bazhilin Caramel Auction or Cowboy Story Bazhilin R N Pieces for Piano Accordion vol 2 (Ruslania 154603)
Kerkes Burlesque March (IAA)
Jutilla Samba (Abnir or Accordionist.net)
Astier La Tempête (Abnir)
Reinhard* Sonatina op 38 no 1: third movement (IAA)
Mustel* Prière (IAA)
Vlasov* This Rhythm Jazz Miniatures (Accordionist.net)
Lundquist* Sonatina Piccola: movement 3 Ritmico (Hohner)
Karg-Elert* Cantata di chiesa alla J S Bach: (b) Aria (IAA)
Karg-Elert* Chanson galante alla Couperin (IAA)
Karg-Elert* A Cool October Morning alla MacDowell (IAA)

* Pieces marked with an asterisk require free bass accordion

Sight-reading: As for grade VI plus keys of E major and minor. Left hand may include counterbasses. Chord symbols marked on first appearance only.
GRADE VIII

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

Melodic minor scales of A flat, B flat, C, D, E, F sharp compass one octave hands together in similar motion, legato.

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:

Galuppi
arr Marcosignori
Presto (Berben)

Fugaza
Fugue from Prelude and Fugue (Berben)

Volpi
Preludio (MAP or Berben)

Ettore
Ettore’s Etude (MAP)

Piazzolla
Street Tango Vuelvo al sur (Boosey & Hawkes)

arr Crabb

Trad arr Shenderyov
The Steppe is all around us (Abnir)

Gart
Scherzo (Berben)

Moszkowski
Spanish Dance no 3 or no 4 or no 5 (Kestrel)

arr Shaw

Vlasov
When Friends are Leaving (Abnir)

Fancelli
Acquarelli Cubani from Tre impressioni (MAP or Berben)

Bazhilian
Stubborn little lamb Bazhilian R. N. Pieces for Piano accordion vol 2 (Ruslania 154603)

Karg-Elert*
A Victory Song of Israel alla Handel (IAA)

Best*
Fugue on a Trumpet Fanfare (IAA)

Saint Saens*
Barcarolle (IAA)

Cui*
Prelude in A flat major (IAA)

Chernikov*
Nocturne (Abnir)

Feld*
Vier Intermezzi: IV Giocoso (Hohner)

Zolotaryov*
Chamber Suite: movement 1 or 3 or 4 or 5 (Abnir)

* Pieces marked with an asterisk require free bass accordion

Sight-reading:
A short piece in major keys up to four sharps and four flats, and minor keys up to two sharps and three flats. Chord symbols marked on first appearance only.
SENIOR CERTIFICATE

Scales: In the major and minor (harmonic only) 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.
Melodic minor scales of F sharp, F, B flat, E flat, A flat and D flat compass one octave, hands together in similar motion, legato.

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, 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:

J S Bach* French Suite no 6 BMV 817: Menuet and Gigue (any edition)
Handel* Sonata (Fantasia) in C major HWV 577 (any edition)
Scarlatti* Sonata K.54 or K.96 or K.209 (any edition)
Gliere* Fugue sur un theme Noël Russe (IAA)
Franck* Sortie (IAA)
Damase* Mazurka Cassée (sheetmusicplus.com)
Brucci* Scherzo (Hohner/Schott)
Angelis* Romance (Abnir)
Fugazza Prelude and Fugue (Berben)
Ferrari Trecate Corale Variato (Berben)
Galliano Song for Joss (Accordionist.net)
Vlasov Basso Ostinato (Abnir)
Melocchi Il Giocoliere (Berben 2419)
Kreisler arr Beautiful Rosmarin (Abnir)
Yaskievitch
Joyce arr Autumn Dream (Abnir)
Shenderyov
Piazzolla arr Crabb Milonga for 3 Vuelvo al sur (Boosey & Hawkes)
Frosini Rhapsody no 1 (Abnir)
Marocco Take Ten (Accordionist.net)
Gershwin arr The Man I Love Charles Magnante Book 1 (Trevani)
Magnante
Magnante Accordion Boogie Charles Magnante Book 1 (Trevani)
Thomain Sweeting Valse (Trevani)

* Pieces marked with an asterisk require free bass accordion.

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 or available to download from RIAM Teaching Network at URL: teachingnetwork.riam.ie.

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.
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


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. 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. 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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IMP – International Music Publications available from Music Sales at www.musicroom.com

Jetelina, 1 Grobwiesenstr. 16, D-78591, Durchhausen, Germany. Web: www.jetelina.de

Kalmus (Alfred) Web: www.kalmus.com

Leduc available from Music Sales; see also www.alphonseleduc.com

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Lengnick (Alfred) & Co 27 Grove Road, Beaconsfield, Bucks HPR 1UR available from Faber Music

MAP (Modern Accordion Publications), 2 Bence Close, Darton, Barnsley, South Yorkshire S75 5PB, available Trevani

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Ossian Publications available from Music Sales; see also www.osssianusa.com

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PWM’s own website:  www.pwm.com.pl

**Richard Schauer** available from  Boosey & Hawkes

**Sam Fox Publishing**, available from  Boosey & Hawkes

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**Schmulling** Intermusik Schmulling, Postfach 1609, 59159 Kamen, Germany  
Web:  www.musicforaccordion.com/schmuelling;  also available Jetelina

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**Sikorski** Web:  www.sikorski.de

**Supraphon** available from  Bärenreiter Praha

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**Trevani,** 14 Mapledale Ave, Croydon CRO 5TB, England.  Email:  music@trevani.co.uk  
Web:  www.trevani.co.uk

**UE (Universal Edition)** 48 Great Marlborough Street, London W1V 2BN, UK  Tel/Fax: see under Schott, above.  Web:  www.universaledition.com

**UME (Unión Musical Española)** see under Music Sales

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