

# RIAM

Royal Irish  
Academy of Music



## WIND/BRASS/PERFORMANCE DIPLOMA SYLLABUS



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**DIPLOMAS OF THE ROYAL IRISH ACADEMY OF MUSIC  
ASSOCIATE (ARIAM)/LICENTIATE (LRIAM)**

The Royal Irish Academy of Music Diploma programmes are intended to provide a framework for the development of performing and teaching skills and to address the needs of many musicians. Having achieved this validation, successful candidates will have greatly enhanced their reputation and employment opportunities and the assurance provided, both for performers and teachers, will inspire greater confidence and personal satisfaction.

A warm welcome to all aspiring candidates and we wish you every success!

### **Age Limits**

Candidates for both Teaching Diplomas must be over eighteen years of age on 1<sup>st</sup> July for June/July examination session and 31<sup>st</sup> December for the November/December examination session. There is no age limit for the Performance Diploma.

### **Examination Structure**

The Diploma of Associate/Licentiate Teacher or Performer can be entered by extern and intern students.

Candidates entering The Diploma of Associate Teacher or Performer and The Diploma of Licentiate Teacher may present themselves for examination in both components i.e. Musicianship and Practical in one examination session or may wish to present themselves for one component at a time within the given time frame. (Please note in the Musicianship component, candidates must enter the entire component - Sections I & II on first entry). If a candidate fails either of the Musicianship sections, they must re-take the relevant 'failed' section within the time frame outlined below and an exemption will be given for the section in which the candidate has passed.

It is the candidate's responsibility to adhere to the current syllabus including any amendments.

### **Time Frame for completing an Associate Diploma**

The time frame for completion of the entire Diploma dating from the candidate's first attempt is **four** years. While there are two examination periods per academic year, a student may only sit each component a maximum of four times within the four year time frame.

Exemption will be granted in the section or sections of the examination in which candidates are successful for a period of four years from first entering. Exemptions will automatically become invalid should candidates not successfully attain a diploma within the given time frame.

### **Time Frame for completing a Licentiate Diploma**

The time frame for completion of the entire Diploma dating from the candidate's first attempt is **two** years.

Exemption will be granted in the section or sections of the examination in which candidates are successful for a period of two years from first entering. Exemptions will automatically become invalid should candidates not successfully attain a diploma within the given time frame.

### **Guidelines for entering ARIAM (Teacher & Performer)**

- Candidates are advised to have attained at least Grade 8 with a mark of 85% or more with RIAM Local Centre or comparable exam board.

### **Guidelines for entering LRIAM (Teacher & Performer)**

- Candidates are advised to have attained an ARIAM or equivalent recognised diploma or to have attained an equivalent standard through their professional experience.

## **Examination Dates**

Examinations are held at the Royal Irish Academy of Music twice yearly during **June/July** and **November/December**. [Please note that Diploma examinations are only held at the Royal Irish Academy of Music].

Entry forms and details of fee structure are available from the General Office, RIAM 36-38 Westland Row, Dublin 2.

Entry form and full fees should be received by the General Office not later than:

- 4.00 pm on May 1<sup>st</sup> for the June/July examination session
- 4.00 pm on October 10<sup>th</sup> for the November/December examination session

Should either of these dates fall on a weekend or Bank Holiday the deadline for entries will close on the previous Friday at 4.00 pm. **No late entries will be accepted.**

## **Accompanists**

All candidates must provide their own accompanists. The RIAM can provide a list of approved accompanists and fee structures if required. Applications for this must be made to the General Office, in writing, at the time of entry.

## **Examination Notification**

Candidates must attend for examination on the date/time shown on their letter of notification.

Notifications will be sent at least two weeks prior to examination date. The RIAM must be notified of any unavailable dates which the candidates may have within the examination period. This must be done, in writing, at the time of application. Although no guarantee can be given, the RIAM will endeavour to accommodate candidate's requests wherever possible.

## **Conduct of Examinations**

Please note the following:

- i Photocopies of music texts may not be used in examinations unless prior written permission has been obtained from the publisher, in which case the permission must be shown to the examiner before the exam. Any other exceptions (e.g. copying a single page for difficult page turns etc.) should be in line with the Code of Fair Practice (1992) published by the Music Publishers' Association (3<sup>rd</sup> Floor, Strandgate, 18-20 York Building London WC2N 6JU).
- ii Examiners reserve the right to hear all or part of each prepared work.
- iii Candidates may be required to provide proof of identification when presenting themselves for examination.
- iv The pass mark in the Aural section is 60%. The pass mark in all other sections is 75%. Candidates who receive a mark of 85% or over in all sections are deemed to have passed with Honours.

## **Absence**

Candidates who are unable to attend due to unforeseen circumstances should inform the General Office immediately. Any candidate failing to attend the examination(s) on the day and time appointed will forfeit the entry fee. In cases of serious illness/injury candidates will be allowed to re-enter within a twelve month period on payment of a registration fee of €50.00, provided written notification is received within 14 days of the scheduled<sub>4</sub>

examination, accompanied by a medical certificate. In other cases of re-entry the full fee must be paid although the RIAM will be sympathetic to bona fide cases in which appropriate evidence is provided.

### **Results**

The results of the examination with particulars of the marks gained will be forwarded to candidates as soon as possible. Diploma certificates for successful candidates will be forwarded with the examination results. Correspondence will not be entered into in any circumstance regarding the decision of the examiners, which must, in every case, be considered final.

### **Use of Letters**

Successful candidates will have the right to use the following letters after their names:

Associate           A.R.I.A.M

Licentiate           L.R.I.A.M

## Associate Examination Structure:

**The Diploma in all Instruments is divided into three Sections, which are as follows:**

		Maximum Marks	Pass Mark
Section 1	Theoretical Papers (2)	200	150
Section II	Aural Tests	100	60
Section III	Practical	200	150

### Section I - Theoretical [200 Marks]

#### **Paper I: Rudiments, Harmony and Counterpoint - 3 hour Paper [100 Marks]**

##### *Rudiments*

A general knowledge of rudiments will be required, including Intervals, Scales, Keys, Clefs, Transposition, Notation, Ornaments and French, Italian and German terms in general use.

##### *Harmony*

Common chords and the dominant 7<sup>th</sup> and their inversions in four parts. Diminished chords in first inversion. Modulation to nearly related keys. Suspensions in upper parts. Auxiliary notes, accented and unaccented passing notes. Applied technique of above for SATB, either by adding ATB to a given soprano part, or by adding SAT to a given bass, or a combination of both (eight to twelve bars).

##### *Counterpoint*

Counterpoint in two parts, vocal and instrumental, using the above harmonic resources (eight to twelve bars).

#### **Paper II: General Music Knowledge - 2 hour Paper [100 Marks]**

The works and styles of the leading composers from 1650 to the present day; a general knowledge of the basic forms of music during the specified period; the instruments of the orchestra. A choice of questions will be given.

### SECTION II - AURAL TESTS [100 Marks]

Candidates must choose either Syllabus **A** or **B** and indicate at the time of entry from which syllabus they wish to be examined.

#### **Syllabus A**

The following is required of the candidate:

- 1 Intervals  
To identify any harmonic interval within an octave (played three times by the examiner).
- 2 Rhythm  
To write down the rhythmic outline only of a four bar melody, the opening of which is given (played four times by the examiner).

3/4, 4/4, 6/8, note values   ° -   ξ, no rests
--

- 3 Melody  
To write down a four bar melody, the opening of which is given (played four times by the examiner).

3/4, 4/4, 6/8, note values ◦ - ♪, no rests

- 4 Two-part dictation  
To write down the Bass line of a two-part extract of which the Treble and the opening of the Bass line are given (played four times by the examiner).

3/4, 4/4, 6/8, note values ◦ - ♪, no rests

- 5 Cadences  
To identify cadences as Perfect, Plagal, Imperfect, or Interrupted as they occur in a harmonic passage (played three times by the examiner). Undecorated root position chords will form the cadential points.

- 6 Observation of changes in pitch and rhythm  
To recognise and identify some alterations in pitch/rhythm to a given two-part extract, and to rewrite said extract incorporating the changes (test to be played four times by the examiner).

- 7 Form and Style  
To comment on or answer specific questions relating to the formal structure and style of one or two musical extracts (test to be played twice through the use of disc or other means, by the examiner).

- 8 Instrumental timbre  
To comment on the instrumental colour or answer specific questions relating to the identification of instruments playing in one musical extract (test to be played twice through the use of disc or other means, by the examiner).

## Syllabus B

The following is required of the candidate:

- 1 Intervals  
To identify any harmonic interval within an octave (played three times by the examiner).
- 2 Rhythm  
To write down the rhythmic outline only of a four bar melody, the opening of which is given (played four times by the examiner).

3/4, 4/4, 6/8, note values ◦ - ξ, no rests

- 3 Melody  
To sing at sight a melody in major or minor keys 6-8 bars long. Leaps to go to the notes of Chords I and V respectively. No modulation.



- 4 **Memory**  
To sing from memory the lower part of a two part extract. Four bars long (played four times by the examiner).
- 5 **Cadences**  
To identify cadences as Perfect, Plagal, Imperfect, or Interrupted as they occur in a harmonic passage (played three times by the examiner). Undecorated root position chords will form the cadential points.
- 6 **Observation of changes in pitch and rhythm**  
To recognise and identify some alterations in pitch/rhythm to a given two-part extract, and to rewrite said extract incorporating the changes (test to be played four times by the examiner).
- 7 **Form and Style**  
To comment on or answer specific questions relating to the formal structure and style of one or two musical extracts (test to be played twice through the use of disc or other means, by the examiner).
- 8 **Instrumental timbre**  
To comment on the instrumental colour or answer specific questions relating to the identification of instruments playing in one musical extract (test to be played twice through the use of disc or other means, by the examiner).

### **SECTION III - TEACHER PRACTICAL [200 MARKS]**

Performance	100 Marks
Technical Requirements	40 Marks
Teaching	60 Marks

### **SECTION III - PERFORMER PRACTICAL [200 MARKS]**

Performance	140 Marks
Technical Requirements	60 Marks

**DIPLOMA OF ASSOCIATE -TEACHER  
PRACTICAL [SECTION III]**

**WIND**

**BASSOON**

The following is required of the candidate:

**Performance [100 Marks]**

To present a varied programme of not more than 30 minutes duration from the list of pieces given. (See page 28 for Repertoire List).

**Technical Requirements [40 Marks]**

- a) Scales and Arpeggios  
To play from memory any of the following scales and arpeggios as requested by the examiners.
- All major and minor (both forms) and chromatic scales.  
All dominant and diminished 7ths and arpeggios up to D, compass over 3 octaves.
- b) Study  
Any one study from either: Heintz 'Orchestral Etudes' (Ojeda), or Milde 30 Concert Studies op. 26 volume 1 (Kalmus/IMC467)
- c) Sight-Reading
- i) To play at sight a short piece of suitable difficulty.
  - ii) Any excerpt from Stadio: Passi difficile e a solo per fagotto (Ricordi).

**Teaching - Viva Voce [60 Marks]**

Please refer to pages 18 - 19 for Teaching Questions and Viva Voce Samples.

**CLARINET**

The following is required of the candidate:

**Performance [100 Marks]**

To present a varied programme of not more than 30 minutes duration from the list of pieces given. (See pages 28 - 29 for Repertoire List). Individual movements may be chosen from longer works.

**Technical Requirements [40 Marks]**

- a) Scales and Arpeggios  
To play from memory any of the following scales and arpeggios as requested by the examiners.
- All major and minor scales (harmonic and melodic) and arpeggios. All Dominant and diminished 7<sup>th</sup> arpeggios. Scales in thirds, in C, G, D majors and A, E, B minors. All scales and arpeggios tongued and slurred and to the range of high G.
- b) Study  
Any 2 studies from 30 studies for clarinet by Ivan Müller (Ricordi 1327).
- c) Sight-Reading
- i) To play at sight a short piece of suitable difficulty.
  - ii) Transpose at sight a piece of grade IV standard for Clarinet in C.

**Teaching - Viva Voce [60 Marks]**

Please refer to pages 18 - 19 for Teaching Questions and Viva Voce Samples.

## FLUTE

The following is required of the candidate:

### Performance [100 Marks]

To present a varied programme of not less than 30 minutes and not more than 40 minutes duration, performing at least three pieces from the lists of pieces given, one of which must be chosen from List A. (See page 29 for Repertoire Lists).

### Technical Requirements [40 Marks]

a) Scales and Arpeggios

To play from memory any of the following scales and arpeggios as requested by the examiners.

Scales:

Sections A and B from “Daily Exercises” by Marcel Moyse to be played from memory staccato and legato tongued and slurred without repeat and with the following articulations. (Does not apply to chromatic scales, wholetone scales, scales in 3rds or arpeggios).



3rds in D, F, G, A B<sup>b</sup> major two octaves.

D, E, F<sup>#</sup>, A minors (Harmonic only) two octaves.

Arpeggios:

Major and minor chords two octaves except C major and C minor three octaves.

Dominant 7ths in all keys two octaves except key of F three octaves.

Diminished 7th from C three octaves. All other Diminished 7ths two octaves.

b) Studies:

Any 4 studies from Hindemith Acht Stücke (Schott)

c) Sight-Reading

To play at sight a short piece of suitable difficulty

### Teaching - Viva Voce [60 Marks]

Please refer to pages 18 - 19 for Teaching Questions and Viva Voce Samples.

## OBOE

The following is required of the candidate:

### Performance [100 Marks]

To present a varied programme of not less than 30 minutes duration chosen from the list of pieces given. (See page 30 for Repertoire List).

### Technical Requirements [40 Marks]

a) Scales and Arpeggios

To play from memory any of the following scales and arpeggios as requested by the examiners.

Scales:

All major, minor scales (both harmonic and melodic).

All chromatic scales.

3rds in C, D, G major.

A, E, B minors (both forms of minor scales).

All scales tongued and legato to top note G.

Arpeggios:

All dominant and diminished 7ths and all arpeggios, top note G.

b) Studies:

To play any 2 contrasting preludes and studies from 144 Preludes and Etudes by Ferling Pierlot (Gerard Billaudot, editor).

c) Sight-Reading

i) To play at sight a short piece of suitable difficulty.

ii) Orchestral Excerpts from Difficult Passages, Volumes 1 and 2 by E Rothwell (Boosey & Hawkes).

### **Teaching - Viva Voce [60 Marks]**

Please refer to pages 18 - 19 for Teaching Questions and Viva Voce Samples.

## **RECORDER**

The following is required of the candidate:

### **Performance [100 Marks]**

To present a varied programme of not less than 30 minutes duration chosen from the list of pieces given. (See pages 30 - 31 for Repertoire List). Candidates may present a fourth piece either from the same list or an own choice of a similar standard. Candidates will be expected to present a balanced programme using contrasting instrumentation.

### **Technical Requirements [40 Marks]**

a) Scales and Arpeggios

To play from memory any of the following scales and arpeggios as requested by the examiners.

All major scales and arpeggios, minor scales and arpeggios, chromatics, dominant 7ths, diminished 7ths and whole tone scales, one octave tongued and slurred on descant and treble.

All major scales and arpeggios, minor scales and arpeggios to a twelfth starting on the pitches C, C sharp, D, E flat, E, F and G. To be played tongued and slurred on descant only.

F and A flat major scale and arpeggio, F minor scale and arpeggio, chromatic on F, dominant 7<sup>th</sup> in the key of B flat and C, diminished 7<sup>th</sup> on F and G two octaves. To be played tongued and slurred on treble only.

b) Study

To perform one study from the following list:

J. J. Quantz Caprices and fantasias (any one) for treble solo (Schott ED 12148)

J. Collette No. 10, 11, or 12 from 12 Advanced studies in recorder technique Vol 1 for descant solo. (Universal Edition 12643)

C. Hand Any one of the 5 Caprices for sopranino, descant, treble, tenor or bass recorders (Forsyth)

c) Sight-Reading

To play at sight on either descant or treble recorders.

### **Teaching - Viva Voce [60 Marks]**

Please refer to pages 18 - 19 for Teaching Questions and Viva Voce Samples.

## SAXOPHONE

The following is required of the candidate:

### **Performance [100 Marks]**

To present a varied programme of not more than 30 minutes duration from the list of pieces given. (See page 32 for Repertoire List). Individual movements may be chosen from longer works. Candidates may choose to play their programme on any one or any combination of E flat or B flat saxophones as may be appropriate.

### **Technical Requirements [40 Marks]**

a) Scales and Arpeggios

To play from memory any of the following scales and arpeggios as requested by the examiners.

Scales:

All major and minor scales (both harmonic and melodic). All chromatic scales.

Arpeggios:

All arpeggios, top note F.

All Dominant and Diminished 7ths.

b) Studies

Two contrasting studies from Ferling 48 Studies op. 31 (Universal Edition 17514)

c) Sight-Reading

To play at sight a short piece of suitable difficulty.

### **Teaching - Viva Voce [60 Marks]**

Please refer to pages 18 - 19 for Teaching Questions and Viva Voce Samples.

**DIPLOMA OF ASSOCIATE -TEACHER  
PRACTICAL [SECTION III]**

**BRASS**

**FRENCH HORN**

The following is required of the candidate:

**Performance [100 Marks]**

To present a varied programme of not more than 30 minutes duration from list of pieces given. (See page 33 for Repertoire List).

**Technical Requirements [40 Marks]**

a) Scales and Arpeggios

To play from memory any of the following scales and arpeggios as requested by the examiners.

Scales:

All major, minor (harmonic and melodic) and chromatic scales.

Arpeggios:

All dominant and diminished 7ths with arpeggios within the range of the instrument.  
All legato and staccato.

b) Study

Any one study from 200 new studies for horn vol. 3 by Maxime Alphonse (Leduc) or 60 studies for horn, book 2 by Kopprasch (IMC).

c) Sight-Reading

i) To play at sight a short piece of suitable difficulty.

ii) Transpose a piece of grade V standard for Horn in C.

**Teaching - Viva Voce [60 Marks]**

Please refer to pages 18 - 19 for Teaching Questions and Viva Voce Samples.

**TROMBONE**

The following is required of the candidate:

**Performance [100 Marks]**

To present a varied programme of not more than 30 minutes duration from the list of pieces given. (See page 33 for Repertoire List).

**Technical Requirements [40 Marks]**

a) Scales and Arpeggios

To play from memory any of the following scales and arpeggios as requested by the examiners.

Scales:

All major, minor (harmonic and melodic) and chromatic scales.

Arpeggios:

All dominant and diminished 7ths and arpeggios within the range of the instrument.  
All legato and staccato.

b) Study

Any one of the following:

Gaetke: Nos. 26, 27, 35 or 36 from 60 studies (International Music Company 1456)

Kopprasch: Nos. 14, 19, 24, 31 from 60 studies vol. 1 (International Music Company 1544)

- c) Sight-Reading  
To play at sight a short piece of suitable difficulty.

### **Teaching - Viva Voce [60 Marks]**

Please refer to pages 18 - 19 for Teaching Questions and Viva Voce Samples.

## **TRUMPET**

The following is required of the candidate:

### **Performance [100 Marks]**

To present a varied programme of not more than 30 minutes duration from the list of pieces given. (See page 34 for Repertoire List).

### **Technical Requirements [40 Marks]**

- a) Scales and Arpeggios  
To play from memory any of the following scales and arpeggios, tongued and slurred as requested by the examiners. Compass within the range of the instrument.  
  
All major, minor (harmonic and melodic) scales.  
All major and minor arpeggios.  
All dominant 7ths and diminished 7ths.  
All chromatic scales.
- b) Study  
Any one study from Fourteen Studies for Cornet - Arban (Boosey & Hawkes)
- c) Sight-Reading  
i) To play at sight a short piece of suitable standard for Trumpet in B flat  
ii) Prepared Orchestral Excerpts from Test Pieces for Orchestral Auditions for Trumpet - Pliquette/Losch (Pub. Edition Peters). Candidates are expected to prepare all excerpts listed below and will be asked to perform only those specified by the examiners:-

**Note:** Where there is more than one line in an excerpt, candidates will be expected to prepare the top line only.

- (i) Beethoven Overtures to Leonore  
Page 8 - no. 2 Allegro and no. 3 Allegro
- (ii) G. Bizet Carmen  
Page 11 - Vorspiel Andante Moderato - Act 1 Allegro  
Page 12/13 - Act 2 Allegro Moderato  
Page 13 - Act 3 Allegro giocoso

### **Teaching - Viva Voce [60 Marks]**

Please refer to pages 18 - 19 for Teaching Questions and Viva Voce Samples.

## **TUBA**

The following is required of the candidate:

### **Performance [100 Marks]**

To present a varied programme of not more than 30 minutes duration from the list of pieces given. (See page 34 for Repertoire List).

### **Technical Requirements [40 Marks]**

a) Scales and Arpeggios

To play from memory any of the following scales and arpeggios as requested by the examiners.

All major, minor (harmonic and melodic) and chromatic scales.

All dominant and diminished 7ths and arpeggios within the range of the instrument.

All legato and staccato.

b) Study

Any one of the following:

Pefaye: no. 4 or no. 6 from six études pour tuba (Leduc/UMP)

Blazhevich: no. 27 from 70 studies for tuba Vol. 1 (King)

Blazhevich: no. 55 from 70 studies for tuba Vol. II (King)

Kopprasch: no. 41 or no. 50 from 60 selected studies for B flat Tuba (King)

c) Sight-Reading

To play at sight a piece of suitable difficulty.

### **Teaching - Viva Voce [60 Marks]**

Please refer to pages 18 - 19 for Teaching Questions and Viva Voce Samples.



**DIPLOMA OF ASSOCIATE - TEACHER  
PRACTICAL [SECTION III]**

**PERCUSSION**

**PERCUSSION**

The following is required of the candidate:

**Performance [100 Marks]**

To present a varied programme of not more than 30 minutes duration which should contain a minimum of one piece from each of the given three lists of pieces for Tuned Percussion, Multiple Percussion and Snare drum, and Timpani. (See page 35 for Repertoire List).

**Technical Requirements [40 Marks]**

a) Scales and Arpeggios

To play from memory any of the following scales and arpeggios as requested by the examiners.

Tuned Percussion

To play from memory any major or minor scale and arpeggio over 2 octaves, leading with the right or left hand as requested by the Examiner.

Snare drum

To play from memory any of the 26 standard snare drum rudiments as requested by the Examiner.

Timpani

To tune 4 timpani to any four notes from a given "A" as requested by the Examiner.

b) Sight-Reading

To play at sight a piece of suitable difficulty on xylophone, snare drum and timpani.

**Teaching - Viva Voce [60 Marks]**

Please refer to pages 18 - 19 for Teaching Questions and Viva Voce Samples.

### Teaching Questions - Viva Voce [60 Marks]

The purpose of this section is to assess the candidate's knowledge and understanding of the principles of teaching and, more importantly, to assess the candidate's ability to communicate these principles both verbally and through musical demonstration.

The areas covered by these principles include; posture; tone-production; articulation (legato, staccato, slurs, etc); breathing and diaphragm; alternative fingerings; phrasing; scales; exercises; coordination; practice-methods and practice-planning; lesson-planning; motivation; the usefulness, or otherwise, of exams, competitions and concerts.

Candidates will be required to demonstrate an understanding of musical styles and interpretation of notation in order to encourage stylistically aware performances from their students.

Candidates will be required to display a good knowledge of repertoire suitable for all stages of a pupil's development ranging in standard from Grades I to VIII and historically from all periods of composition for the instrument. Credit will be given to candidates who can, from memory, quote excerpts from the pieces cited. A good knowledge of the available Tutors, Primers and exercise books will also be expected.

Candidates will be required to answer simple questions on the mechanism of the instrument and to explain, as to a pupil, the routine maintenance of the instrument and how lack of maintenance might affect the functionality of the instrument. Candidates should also be able to display knowledge of reed manufacture in appropriate cases.

The tone and manner of the viva voce will be as relaxed as possible with the focus being on discovering what the candidates knows rather than what they don't know. Candidates should be prepared to act as a teacher to one of the examiners for the purpose of illustrating a teaching principle. The principles of successful teaching are not cast in stone and there will rarely be a single 'right' answer to a question posed by the examiners. The examiners will be looking for a practical and personal approach combining intelligent problem solving with the ability to engage and motivate pupils. Teaching experience is not a prerequisite, however a candidate's practical knowledge is invariably greatly enhanced through having had this 'hands on' experience.

### Sample Viva Voce Questions

Please note that the purpose of these questions is to give prospective candidates a general idea of what to expect in the viva voce section. These questions are by no means exhaustive and are only a representative sample.

- How would you conduct the first lesson for, say, a six-year-old child? What areas would you cover? Do you check the teeth development and how would you check for size?
- How would you teach a beginner proper care and assembly of the instrument?
- What opinion do you have on smaller sized instruments such as pocket trumpets, curved head-joints,  $\frac{3}{4}$  sized horns, trombone extension handles etc?
- What books would you recommend for a young beginner, and what follow-up books?
- What sort of questions would you ask the parents of a young beginner?
- Would you encourage parents of young beginners sitting in on lessons? If so, what, if any guidelines would you set down?
- How do you teach the concepts of breath support and diaphragm use?

- Describe the main types of articulations and when you would introduce them.
- If appropriate, how and when would you introduce vibrato?
- How would you teach and encourage good practice techniques?
- How would you motivate a talented student that is losing interest?

**DIPLOMA OF ASSOCIATE - PERFORMER  
PRACTICAL [SECTION III]**

**WIND**

**BASSOON**

The following is required of the candidate:

**Performance [140 Marks]**

Give a recital of not more than 30 minutes duration consisting of a varied programme chosen from the list of pieces given. Candidates will be expected to perform one or more works marked with an asterisk (\*). (See page 28 for Repertoire List).

**Technical Requirements [60 Marks]**

- a) Scales and Arpeggios  
To play from memory any of the following scales and arpeggios as requested by the examiners.  
  
All major and minor (both forms) and chromatic scales.  
All dominant, diminished 7ths and arpeggios up to E flat (compass over 3 octaves).
- b) Study  
Any one study from either:  
Heintz 'Orchestral Etudes' (Ojeda), or Milde 30 Concert Studies op. 26 volume 1 (Kalmus/IMC467)
- (c) Sight-Reading
  - i) To play at sight a short piece of suitable difficulty.
  - ii) Any excerpt from Stadio: Passi difficile e a solo per fagotto (Ricordi ER 1221).

**CLARINET**

The following is required of the candidate:

**Performance [140 Marks]**

To give a recital of not more than 30 minutes duration consisting of a varied programme chosen from the list of pieces given. (See pages 28 - 29 for Repertoire List). Individual movements may be chosen from longer works. At least one work chosen must be marked with an asterisk (\*).

**Technical Requirements [60 Marks]**

- a) Scales and Arpeggios  
To play from memory any of the following scales and arpeggios as requested by the examiners.  
  
All major and minor scales (harmonic and melodic) and arpeggios. All dominant and diminished 7th arpeggios. Scales in thirds in: C, G, D, F, B<sup>b</sup> majors and A, E, B, D, G minors. All scales and arpeggios tongued and slurred and to the range of high G.
- b) Studies  
Any 2 studies from Uhl: 48 studies Vol. 1 (Schott) excluding no. 1.
- c) Sight-Reading
  - i) To read at sight a short piece of suitable difficulty.
  - iii) Transpose at sight a piece of grade IV standard for Clarinet in C.

## FLUTE

The following is required of the candidate:

### Performance [140 Marks]

To give a recital of not less than 25 minutes and not more than 40 minutes duration, consisting of a varied programme using at least three pieces from the lists of pieces. Candidates will be expected to perform at least two of the works marked with an asterisk (\*) and must include a work from List A. (See page 29 for Repertoire List).

### Technical Requirements [60 Marks]

#### b) Scales and Arpeggios

To play from memory any of the following scales and arpeggios as requested by the examiners.

Scales:

Sections A and B from “Daily Exercises” by Marcel Moyse to be played from memory staccato and legato tongued and slurred without repeat and with the following articulations. (Does not apply to chromatic scales, wholetone scales, scales in 3rds or arpeggios).



3rds in D, F, G, A B<sup>b</sup> major two octaves.

D, E, F<sup>#</sup>, A minors (Harmonic only) two octaves.

Arpeggios:

Major and minor chords two octaves except C major and C minor three octaves.

Dominant 7ths in all keys two octaves except key of F three octaves.

Diminished 7th from C three octaves. All other Diminished 7ths 2 octaves.

#### b) Studies:

Any 4 studies from Hindemith Acht Stücke (Schott)

#### c) Sight-Reading

To play at sight a short piece of suitable difficulty

## OBOE

The following is required of the candidate:

### Performance [140 Marks]

To give a recital of not less than 30 minutes duration consisting of a varied programme chosen from the list of pieces given. Candidates will be expected to perform at least one of the works marked with an asterisk (\*). (See page 30 for Repertoire List).

### Technical Requirements [60 Marks]

#### a) Scales and Arpeggios

To play from memory any of the following scales and arpeggios as requested by the examiners.

All major, minor scales (both harmonic and melodic) and chromatic scales.

3rds in C, D, G, Bflat, F major.

A, E, B, D, G minor (both forms of the minor scales).

All scales tongued and legato to top note G.

All dominant and diminished 7ths and all arpeggios, top note G.

Whole tone scales starting on B flat, B and C - two octaves.

- b) **Studies**  
To play any 2 contrasting preludes and studies from 144 Preludes and Etudes by Ferling Pierlot (Gerard Billaudot, editor).
- c) **Sight-Reading**  
To play at sight from J. S. Bach Studies, ed. Rothwell, (Boosey and Hawkes).

## RECORDER

The following is required of the candidate:

### Performance [140 Marks]

To give a recital of not less than 30 minutes duration consisting of a varied programme chosen from the list of pieces given. (See page 31 for Repertoire List). Candidates may present a fourth piece either from the same list or an own choice of a similar standard. Candidates will be expected to present a balanced programme using contrasting instrumentation.

### Technical Requirements [60 Marks]

- a) **Scales and Arpeggios**  
To play from memory any of the scales and arpeggios listed below, tongued and slurred and with the following articulations, as requested by the Examiners.



All major scales and arpeggios, minor scales and arpeggios, chromatics, dominant 7ths, diminished 7ths and whole tone scales, one octave on descant and treble.

All major scales and arpeggios, minor scales and arpeggios to a twelfth starting on the pitches C, C sharp, D, E flat, E, F and G. To be played on descant only.

F and A flat major scale and arpeggio, F minor scale and arpeggio, chromatic on F, dominant 7<sup>th</sup> in the key of B flat and C, diminished 7<sup>th</sup> on F and G two octaves. To be played tongued and slurred on treble only.

- b) **Study**  
To perform one study from the following list:
- |                |  |
|----------------|--|
| F. Bruggen     | 5 Studies for finger control (any one) for treble solo (Broekman & Van Poppel/Baker Music BRP 0712)                    |
| G. Haverkate   | 12 advanced studies in recorder technique Vol 1 (any one) for descant solo (Broekman & Van Poppel/Baker Music BRP1085) |
| G. P. Telemann | Any one of the 12 Fantasias for treble solo (Bärenreiter 6440)   |
- c) **Sight-Reading**  
To play at sight adding some simple ornamentation on either descant or treble recorders.

## SAXOPHONE

The following is required of the candidate:

### Performance [140 Marks]

To give a recital of not more than 30 minutes duration consisting of a varied programme chosen from the list of pieces given. (See page 32 for Repertoire List). Candidates will be expected to perform at least one complete piece marked with an asterisk (\*). Individual movements may be chosen from longer works. Candidates may choose to play their

programme on any one or any combination of E Flat and B flat saxophones as may be appropriate.

### **Technical Requirements [60 Marks]**

a) Scales and Arpeggios

To play from memory any of the following scales and arpeggios as requested by the examiners.

Scales:

All major and minor scales (both harmonic and melodic).

All chromatic scales.

Arpeggios:

All arpeggios, top note F.

All Dominant and Diminished 7ths.

b) Study

No. 1 and 2 from Ferling 48 Studies op. 31 (Universal Edition 17514)

Eugene Bozza - Douze Etudes Caprices No. 7

c) Sight-Reading

To play at sight a short piece of suitable difficulty.

**DIPLOMA OF ASSOCIATE - PERFORMER  
PRACTICAL [SECTION III]**

**BRASS**

**FRENCH HORN**

The following is required of the candidate:

**Performance [140 Marks]**

To give a recital of not more than 30 minutes duration consisting of a varied programme chosen from the list of pieces given. (See page 33 for Repertoire List). Candidates will be expected to perform at least one work marked with an asterisk (\*).

**Technical Requirements [60 Marks]**

- a) Scales and Arpeggios  
To play from memory any of the following scales and arpeggios as requested by the examiners.  
  
All major, minor (harmonic and melodic) and chromatic scales.  
All dominant and diminished 7ths with arpeggios within the range of the instrument.  
All legato and staccato.
- b) Study  
Any one study from 200 new studies for horn, vol. 3 by Maxime Alphonse (Leduc) or 60 Studies for horn, book 2 by Kopprasch (IMC).
- c) Sight-reading
- i) To play at sight a short piece of suitable difficulty.
- ii) Candidates are expected to prepare all excerpts listed below and will be asked to perform only those specified by the examiners:  
From Orchester Probespiel, Test Pieces for Orchestral Auditions, Horn, Edition Peters:  
Brahms Piano Concerto no. 1 horn in F and in D (page 20)  
Mendelssohn Ein Sommernachtstraum (page 39)  
Tchaikovsky Symphony no. 4 or 5 (pages 74-75)
- iii) Transpose a piece of grade V standard for Horn in C, E, B flat.

**TROMBONE**

The following is required of the candidate:

**Performance [140 Marks]**

To give a recital of not more than 30 minutes duration consisting of a varied programme chosen from the list of pieces given. The candidate will be expected to perform at least one of the works marked with an asterisk (\*). (See page 33 for Repertoire List).

**Technical Requirements [60 Marks]**

- a) Scales and Arpeggios  
To play from memory any of the following scales and arpeggios as requested by the examiners.  
  
All major, minor (harmonic and melodic) and chromatic scales.  
All dominant and diminished sevenths and arpeggios within the range of the instrument.  
All legato and staccato.



- b) Study  
Any one study of the following:  
Gaetke nos. 26, 27, 35 or 36 from 60 studies (International Music Company 1456).  
Kopprasch nos. 14, 19, 24, 31 from 60 studies vol. 1 (International Music Company 1544).
- c) Sight Reading  
To play at sight a piece of suitable difficulty.

## TRUMPET

The following is required of the candidate:

### Performance [140 Marks]

To give a recital of not more than 30 minutes duration consisting of a varied programme chosen from the list of pieces given. Candidates will be expected to perform at least one of the works marked with an asterisk (\*). (See page 34 for Repertoire List).

### Technical Requirements [60 Marks]

#### Scales and Arpeggios

To play from memory any of the following scales and arpeggios, tongued and slurred as requested by the examiners. Compass within the range of the instrument.

All major, minor (harmonic and melodic) scales.

All major and minor arpeggios.

All dominant 7ths and diminished 7ths.

All chromatic scales.

- b) Study  
To perform any one study from “14 studies for Trumpet” - Arban (pub. Boosey & Hawkes).
- c) Sight-Reading
- i) A short piece of suitable standard for Trumpet in B flat.
  - ii) Prepared Orchestral Excerpts from Test Pieces for Orchestral Auditions for Trumpet - Pliquette/Losch (Pub. Edition Peters). Candidates are expected to prepare all excerpts listed below and will be asked to perform only those specified by the examiners:-

**Note:** Where there is more than one line in an excerpt, candidates will be expected to prepare the top line only.

- |       |             |   |
|-------|-------------|---|
| (i)   | Beethoven   | Overtures to Leonore                                |
|       |             | Page 8 - no. 2 Allegro and no. 3 Allegro            |
| (ii)  | G. Bizet    | Carmen  |
|       |             | Page 11 - Vorspiel Andante Moderato - Act 1 Allegro |
|       |             | Page 12/13 - Act 2 Allegro Moderato                 |
|       |             | Page 13 - Act 3 Allegro giocoso                     |
| (iii) | Bartok      | Concerto for Orchestra                              |
|       |             | Page 4 - Introduction - Andante non troppo          |
|       |             | Page 6 - Allegretto scherzando                      |
| (iv)  | Britten     | The Young Persons Guide to The Orchestra            |
|       |             | Page 16 - Variation K – Vivace                      |
| (v)   | Humperdinck | Hansel and Gretel                                   |
|       |             | Page 19 - Vorspiel (from letter D)                  |

The following is required of the candidate:

**Performance [140 Marks]**

To give a recital of not more than 30 minutes duration consisting of a varied programme chosen from the list of pieces given. The candidate will be expected to perform at least one of the works marked with an asterisk (\*). (See page 34 for Repertoire List).

**Technical Requirements [60 Marks]**

## a) Scales and Arpeggios

To play from memory any of the following scales and arpeggios as requested by the examiners.

All major, minor (harmonic and melodic) and chromatic scales.

All dominant and diminished 7ths and arpeggios within the range of the instrument.

All legato and staccato.

## b) Study

One of the following:

Pefaye no. 4 or no. 6 from six etudes pour tuba (Leduc)

Blazhevich no. 27 from 70 studies for tuba Vol. I (King)

Blazhevich no. 55 from 70 studies for tuba Vol. II (King)

Kopprasch no. 41 or no. 50 from 60 selected studies for B flat Tuba (King)

## c) Sight Reading

To play at sight a piece of suitable difficulty.

**DIPLOMA OF ASSOCIATE - PERFORMER  
PRACTICAL [SECTION III]**

**PERCUSSION**

**PERCUSSION**

The following is required of the candidate:

**Performance [140 Marks]**

To give a recital of not more than 30 minutes duration consisting of a varied programme chosen a minimum of one piece marked with an asterisk (\*) from each of the three lists of pieces for Tuned Percussion, Multiple Percussion and Snare drum, and Timpani. (See page 35 for Repertoire List).

**Technical Requirements [60 Marks]**

a) Scales and Arpeggios

To play from memory any of the following scales and arpeggios as requested by the examiners.

Tuned Percussion:

To play from memory any major or minor scale and arpeggio over 2 octaves, leading with the right or left hand as requested by the Examiners.

Snare drum:

To play from memory any of the 26 standard snare drum rudiments as requested by the Examiners.

Timpani:

To tune 4 timpani to any 4 notes from a given "A" as requested by the Examiners.

b) Sight-Reading

To play at sight on xylophone, snare drum and timpani.

# DIPLOMA OF ASSOCIATE REPERTOIRE LIST

## WIND

### BASSOON - Teacher/Performer

Note: Candidates taking the **teacher** diploma must perform a varied programme of not more than 30 minutes duration chosen from the list of pieces given.

Candidates taking the **performer** diploma must give a recital lasting not more than 30 minutes duration consisting of a varied programme chosen from the list of pieces given. Candidates must perform at least one of the works marked with an asterisk (\*).

Vivaldi	Concerto in A minor RV497 (Edition Musica Budapest 2882)
Vivaldi	* Concerto in E minor RV484 (International Music Company 2353)
Boismortier	* Concerto in D (International Music Company 3003)
Fasch	Sonata in C (Peters 5893)
Hummel	* Concerto in F (Boosey & Hawkes)
Mozart	* Concerto in Bb K191 (Boosey & Hawkes)
Hindemith	Sonata (1938) (Schott)
Tansman	* Sonatine (Eschig/UMP)
Alan Ridout	Sonata, complete (Emerson)
Saint-Saëns	* Sonata op. 168 (Durand/UMP)
Ravel	Pièce en forme de habanera (Leduc/UMP)
Pierné	Solo de concert op. 35 (Leduc/UMP)
Elgar	Romance op. 62 (Novello/Music Sales)
Bozza	Prelude and divertissement (Leduc/UMP)
Jacob	Partita (unaccompanied) (OUP)
Villa Lobos	* Siranda das sete notas (Southern Music Company)
Gilbert Vinter	* The playful pachyderm (Boosey & Hawkes)

### CLARINET - Teacher/Performer

Note: Candidates taking the **teacher** diploma must perform a varied programme of not more than 30 minutes duration chosen from the list of pieces given.

Candidates taking the **performer** diploma must give a recital lasting not more than 30 minutes consisting of a varied programme chosen from the list of pieces given. Candidates must perform at least one of the works marked with an asterisk (\*). Individual movements may be chosen unless otherwise stated.

Stanford	3 Intermezzi op. 13 (Chester)
Hurlstone	4 Characteristic pieces (Emerson)
Finzi	5 Bagatelles (Boosey & Hawkes)
Arnold	Sonatina op. 29 (Lengnick)
Brahms	Sonatas op. 120 nos. 1 and 2
Schumann	Fantasiestücke op. 73 (B flat or A version)
Grovez	Sarabande et Allegro (Leduc)
Hindemith	* Sonata (1939) (Schott)
Rosetti	Concerto in E flat (Schott)
Krommer	Concerto in E flat op. 36 (Bärenreiter)
Poulenc	Sonata (Chester)

Horovitz	Sonatina (Novello)
Weber	* Grand Duo Concertant op. 48
Seiber	* Concertino (Schott)
Bax	* Sonata (1934)
Saint-Saëns	* Sonata in E flat op. 167 (Chester)
Martinů	Sonatina (Leduc/UMP)

## FLUTE - Teacher/Performer

Note: Candidates taking the **teacher** diploma must present a varied programme of not less than 25 minutes and not more than 40 minutes duration, performing at least three pieces from the lists of pieces given, one of which must be chosen from List A.

Candidates taking the **performer** diploma must give a recital lasting not less than 25 minutes and not more than 40 minutes consisting of a varied programme, selecting at least three pieces from the lists of pieces given. Candidates will be expected to perform at least two of the works marked with an asterisk (\*) and must include a work from List A.

### LIST A

C.P.E. Bach	Hamburger Sonata (Schott)
J.S. Bach	Sonata in E flat major BWV 1031 (Bärenreiter or Peters)
J.S. Bach	Sonata in E major BWV 1035 (Bärenreiter or Peters)
W.A. Mozart	Concerto in D K314 (Bärenreiter or Peters)
J. Quantz	* Concerto in G (Breitkopf or Peters)
K. Stamitz	* Concerto in G op. 29 (Schott)
A. Vivaldi	* Concerto in “La Notte” (Schott)
A. Vivaldi	Concerto “Il Cardellino” (Schott)

### LIST B

C. Chaminade	Concertino (UMP)
F. Doppler	Hungarian pastoral fantasy (Schott or Chester/Music Sales)
G. Enesco	* Cantabile et presto (UMP)
G. Fauré	Fantasy op. 79 (Chester/Music Sales)
B. Godard	* Suite op. 116 (Chester/Music Sales)
J. Ibert	Jeux (UMP)

### LIST C

L. Berkeley	Sonatina (Chester/Music Sales)
E. Burton	Sonatina (Carl Fischer)
H. W. Henze	Sonatina (Schott)
P. Hindemith	* Sonata (Schott)
B. Martinu	* Sonata (U.E.)
D. Milhaud	* Sonatine (UMP)
F. Poulenc	* Sonata (Chester/Music Sales)

## OBOE - Teacher/Performer

Note: Candidates taking the **teacher** diploma must give a recital lasting not more than 30 minutes consisting of a varied programme chosen from the list of pieces given.

Candidates taking the **performer** diploma must present a varied programme of not more than 30 minutes duration chosen from the list of pieces given. Candidates will be expected to perform at least one of the works marked with an asterisk (\*).

Bach	Sonata in G minor, BWV 1020
Handel	* Sonata in G minor op. 1 no. 6

Vivaldi	* Sonata in C minor
Handel	* Concerto in G minor
Albinoni	Concerto in D minor op. 9 no. 2
Telemann	* Sonata in G minor
Telemann	Sonata in E flat
Benedetto Marcello	Concerto in D minor
Cimarosa/Benjamin	Concerto (Boosey and Hawkes)
Haydn	* Concerto in C 1 <sup>st</sup> movement, with cadenza, Hob.VIIg/C1
Stamitz	Concerto in C major, 1 <sup>st</sup> movement
Bellini	Concerto, complete
Schumann	* Three Romances op. 94 (any two)
Saint-Saëns	Sonata op. 166 (any two movements)
M. Arnold	Sonatina (Lengnick/Elkin)
M. Seiber	* Improvisation (Schott)
Hindemith	Sonata (Schott)
P. Rainier	Pastoral tryptich (unaccompanied) (Schott)
M. Arnold	Fantasy, op. 90 (Faber Music)
Bozza	Fantasie Italienne
Telemann	* Sonata in A minor, All movements
Vivaldi	* Concerto in A minor K463
Grovez	* Sarabande et Allegro

## RECORDER - Teacher

Note: Candidates taking the teacher diploma must present a varied programme of not less than 30 minutes duration chosen from list of pieces given. Candidates may present a fourth piece either from the same list or an own choice of a similar standard. Candidates will be expected to present a balanced programme using contrasting instrumentation.

G. B. Fontana	Sonata Quarta for descant and continuo from Sonatas vol 2 Doblinger DM14)
B. Montalbano	Sinfonia op. 1 no. 4 for descant and continuo from Meister des Frühbarock (Schott OFB 153)
J. van Eyck	Engels Nachtegelte for descant solo from Der Fluyten Lusthof Bk 1 (Amadeus BP704)
D. Bigaglia	Sonata in A minor for descant and continuo (Schott OFB3)
W. de Fesch	Sonata in G major for descant and continuo (BO 7414)
Danican-Philidor	Sonata in D minor for treble and continuo (Amadeus/Schott BP 406)
G. P. Telemann	Partita no. 2 in G major for descant and continuo (Schott OFB 1003)
W. Babell	Concerto in G major op. 3 no. 4 for descant and continuo (Faber/Nova NM 122)
G. F. Handel	Sonata in F major for treble and continuo (Schott OFB 40)
G. Sammartini	Sonata in G major (Sibley no. 12) for treble & continuo (Faber/Nova NM 183)
G. P. Telemann	Sonata no. 4 in C major for treble & continuo (Schott OFB 1023)
C. Hand	Sonata piccola op. 63 for treble and piano (Boosey & Hawkes)

E. Rubbra	Meditazioni sopra Coeurs desolés for treble & piano (William Elkin/Lengnick AL 3689)
N. Marshall	A Playford garland for descant & treble & piano (Forsyth)
M. Ingoldsby	Aubade for treble and piano (Contemporary Music Centre)

### RECORDER - Performer

Note: Candidates taking the performer diploma must give a recital of not less than 35 minutes and not more than 45 minutes duration consisting of a varied programme chosen from list of pieces given. Candidates may present a fourth piece either from the same list or an own choice of a similar standard. Candidates will be expected to present a balanced programme using contrasting instrumentation.

G. Bassano	Ricercata Terza for descant solo 8 Ricercari (London Pro Musica REP 10)
M. Uccellini	Sonata Sesta op. 5 for descant and continuo (London Pro Musica CS11)
D. Castello	Sonata Seconda for descant and continuo 2 Sonatas (Doblinger DM 37)
J. Van Eyck	Amarilli Mia Bella for descant solo from Der Fluyten Lusthof Bk (Amadeus BP705)
G. P. Telemann	Sonata methodica no. 6 in C major for treble & continuo (Dolce 240)
A. Vivaldi	Concerto no. 3 in D Major for sopranino and continuo “Il Cardellino” op. 10 no. 3 (Schott FTR 81)
W. Babell	Concerto in C major for descant and continuo (UE 17122)
J. Hotteterre	Suite in E minor op. 5 no. 2 for treble and continuo (Bärenreiter HM 98)
G. F. Handel	Sonata no. 7 in C major for treble and continuo (Schott OFB 39)
A. Corelli	Sonata in F major op. 5 no. 4 for treble and continuo (Musica Rara 899)
E. Krahmer	Rondeau Hongrois op. 28 for descant and continuo (Dolce 211)
G. Jacobs	Suite for treble and piano (OUP)
W. Bergmann	Sonata for treble and piano (Schott ED 11240)
H. M. Linde	Amarilli mia bella “Hommage a J van Eyck” for treble solo (Schott OFB 46)
R. du Bois	Music for the treble recorder for treble solo (TMR 1)

### SAXOPHONE - Teacher/Performer

Note: Candidates taking the **teacher** diploma must perform a varied programme of not more than 30 minutes duration chosen from the list of pieces given. Individual movements may be chosen from longer works. Candidates may choose to play their programme on any one or any combination of E flat or B flat saxophones as may be appropriate.

Candidates taking the **performer** diploma must give a recital lasting not more than 30 minutes duration consisting of a varied programme chosen from the list of pieces given. Individual movements may be chosen from longer works. Candidates must perform one piece marked with an asterisk (\*). Candidates may choose to play their

programme on any one or any combination of E flat and B flat saxophone as may be appropriate.

Absil	Fantasie Caprice, op. 152 (Lemoine/U.M.P.)
J.S.Bach	* Sonata no. 6 (orig. for flute) arr Mule (Leduc/U.M.P.)
J.S.Bach	* Sonata in G minor, BWV1020, arr. Harle for soprano/alto/ tenor sax. (Universal 17774/M.D.S.)
Warren Benson	Concertino for Alto Saxophone (M.C.A./I.M.P. or M.C.A./ Music Scales)
Paul Bonneau	Piece Concertante dans l'esprit Jazz (Leduc/U.M.P.)
Frank Corcoran	Variations with Air (Contemporary Music Centre)
Creston	Sonata op. 19 (Shawnee Press/Music Sales)
Denisov	2 Pieced (Leduc/U.M.P.)
B Dwyer	Prakriti for Alto Sax (Contemporary Music Centre)
Glazunov	Concerto in E flat op 109 (Leduc/U.M.P.)
Dave Heath	Out of the Cool (Soprano sax edn. Chester/Music Sales)
Frank Martin	Ballade for Trombone or Tenor Saxophone (1940) (Tenor sax edn. Universal 1125/M.D.S.)
Dominic Muldowney	In the Hall of Mirrors (Universal 17776/M.D.S.)
Ryo Noda	Improvisation I, II or III for Solo Saxophone (Leduc/U.M.P.)
Stitt	Cool Blues or There'll Never Be Another You from Sonny Stitt: Greatest Transcribed Solos (IMP)
Phil Woods	Sonata for Alto Saxophone (Kendor Music/Willima Elkin)



# DIPLOMA OF ASSOCIATE REPERTOIRE LIST

## BRASS

### FRENCH HORN - Teacher/Performer

Note: Candidates taking the **teacher** diploma must present a varied programme of not more than 30 minutes duration chosen from the list of pieces given.

Candidates taking the **performer** diploma must give a recital lasting not more than 30 minutes duration consisting of a varied programme chosen from the list of pieces given. Candidates must perform one piece marked with an asterisk (\*).

Mozart	* Concerto no. 1 in D K412 (any edition)
Mozart	Concerto no. 3 in E flat K447 (any edition)
Mozart	Concerto rondo in E flat K371 (any edition)
Haydn	Concerto no. 2 in D (Boosey & Hawkes)
Beethoven	* Horn sonata in F op. 17 (Boosey & Hawkes)
Franz Strauss	Introduction, theme and variations (Novello)
Busser	* Pièce en ré op. 39 (Leduc/UMP)
Abbot	Alla caccia (Arcadia)
Alan Ridout	Concertino for horn (Emerson)
Franz Strauss	Nocturno op. 7 (Universal/MDS)
Noel-Gallon	Andante et presto (Lemoine/UMP)
Hindemith	* Horn Sonata (1939) (Schott)
James Wilson	Horn concerto op. 23 (Contemporary Music Centre)
Richard Strauss	Andante op. posth. (Boosey & Hawkes)
Lars-Eric Larsson	Concertino op. 45 (Gehrmans/William Elkin)
G. Winter	Hunter's moon (Boosey & Hawkes)
A. Fleischmann	* Prelude from Cornucopia (Contemporary Music Centre)
Richard Strauss	* Concerto (no. 1 1 <sup>st</sup> movt or 3 <sup>rd</sup> movt) (Boosey & Hawkes)

### TROMBONE - Teacher/Performer

Note: Candidates taking the **teacher** diploma must present a varied programme of not more than 30 minutes duration chosen from the list given below.

Candidates taking the **performer** diploma must give a recital lasting not more than 30 minutes duration consisting of a varied programme chosen from the list of pieces given. Candidates must perform at least one piece marked with an asterisk (\*).

Malcolm Arnold	* Fantasy for solo trombone op. 101 (Faber)
Jacques Barat	Pièce en mi bémol (Leduc/U.M.P.)
Eugene Bozza	Hommage à Bach (Leduc/U.M.P.)
Harold East	Sonatina for trombone (Ricordi/Boosey & Hawkes)
Handel	* Concerto in F minor arr. Lufosse (1 <sup>st</sup> and 2 <sup>nd</sup> movements) (Leduc/U.M.P.)
Elgar Howarth	* Concerto (1 <sup>st</sup> and 2 <sup>nd</sup> movements) (Chester/Music Sales)
Jorgensen	Suite pour trombone (Hansen/Music Sales)
Bryan Kelly	Sonatina for trombone (Weinberger/William Elkin)
Lars-Erik Larsson	Concertino for trombone op. 45 no. 7 (Gehrmans Musikforlag/ William N Elkin)
Serocki	* Sonatina for trombone (Moeck)

## TRUMPET - Teacher/Performer

Note: Candidates taking the **teacher** diploma must present a varied programme of not more than 30 minutes duration chosen from the list of pieces given.

Candidates taking the **performer** diploma must give a recital lasting not more than 30 minutes duration consisting of a varied programme chosen from the list of pieces given. Candidates must perform at least one piece marked with an asterisk (\*).

Fasch	Concerto in D (Sikorski/Elkin)
Handel	Suite in D, (Musica Rara/Kalmus)
Viviani	Sonata seconda in C (Music Raratal)
Gibbons	Suite for Trumpet (Stainer and Bell)
Fiala	Divertimento in D (Faber)
Ibert	Impromptu (Leduc/UMP)
Scriabin	3 Preludes arr. Snell (Emerson)
Weber	Variations in F (Faber)
Copland	Quiet City (From Contemporary music for trumpet, Boosey & Hawkes)
Bentzon	Sonata op. 73 (Chester Music Sales)
Francaix	Sonatine (Eschig/UMP)
Hamilton	5 Scenes (Theodore Press/Kalmus)
Howarth	The amazing Mr Arban (Chester/Music Sales)
Halsey Stevens	* Sonata (Peters)
Martinu	* Sonatina (Leduc UMP)
Busser	* Andante et scherzo (Leduc/UMP)
Arnold	* Fantasy op. 10 (Faber)
Harold East	* Sonatina
Baudrier	* Suite pour trompette en Ut ou Si bemol e piano (Leduc)
Ibert	Impromptu, pour trompette ut (ou Sib) et piano (Leduc)
Arutunian	Arie et Scherzo (Leduc)

## TUBA - Teacher/Performer

Note: Candidates taking the **teacher** diploma must present a varied programme of not more than 30 minutes duration chosen from the list of pieces given.

Candidates taking the **performer** diploma must give a recital lasting not more than 30 minutes duration consisting of a varied programme chosen from the list of pieces given. Candidates must perform at least one piece marked with an asterisk (\*).

Malcolm Arnold	* Fantasy from solo tuba op. 102 (Faber)
Edward Gregson	* Tuba concerto (any two movements) (Novello/Music Sales)
Walter Hartley	* Suite for solo tuba (Elkan-Vogel/U.M.P.)
Gordon Jacob	Tuba suite (any 3 movements) (Boosey & Hawkes)
Vincent Persichetti	* Serenade no. 12 for solo tuba op. 88 (Elkan-Vogel/U.M.P.)
Alexander Tcherepnin	Andante op. 64 (Belaieff/Peters)
Julia Usher	Venezia (any three pieces) (Primavera)
Wilder	Effie suite (Margun)

# DIPLOMA OF ASSOCIATE REPERTOIRE LIST

## PERCUSSION

### PERCUSSION - Teacher/Performer

Note: Candidates taking the **teacher** diploma may choose at least one work for each of the lists given below for Tuned Percussion, Multiple Percussion and Snare drum, and Timpani.

Candidates taking the **performer** diploma must give a recital choosing at least one work marked with an asterisk (\*) from each of the lists for Tuned Percussion, Multiple Percussion and Snare drum, and Timpani.

#### Tuned Percussion

- |               |  |
|---------------|--|
| Mayuzumi      | * Concertino for xylophone (Peters 6856a)  |
| Hovhaness     | Fantasy on Japanese Wood Prints (Peters 6856)  |
| Paul Creston  | Concertino for marimba op. 21 (Schirmer/Music Sales)<br>Any two movements (Teaching Diploma)<br>* All three movements (Performing Diploma) |
| Akira Miyoshi | Suite conversation<br>Any two movements (Teaching Diploma)<br>* All 5 movements required (Performing Diploma)                              |
| Ney Rosaro    | * Concerto for marimba   |

#### Multiple Percussion/Snaredrum

- |                  |   |
|------------------|---|
| Darius Milhaud   | * Concerto for percussion (Universal Edition UE6453)  |
| Jaques Delecluse | 12 études for snaredrum (UMP/Leduc)<br>Any one (Teaching Diploma)<br>* Any two (Performing Diploma) |
| Gitta Steiner    | Percussion Fantasy  |
| Klaus Hashagen   | * Meditation (Peters 8163)  |
| Rick Tagawa      | Inspirations Diaboliques  |

#### Timpani

- |                  |  |
|------------------|--|
| Elliot Carter    | Eight pieces for timpani (Associated Music Publishers)<br>Any one (Teaching Diploma)<br>* Any two (Performing Diploma) |
| Daniel Jones     | Sonata for three kettledrums<br>1 <sup>st</sup> Movement (Teaching Diploma)<br>* All movements (Performing Diploma)    |
| Jaques Delecluse | 20 studies for timpani<br>Any two (Teaching Diploma)<br>* Any three (Performing Diploma)                               |
| Jaques Delecluse | 30 studies for timpani<br>Any two (Teaching Diploma)<br>* Any three (Performing Diploma)                               |

## Licentiate Examination Structure:

### **LRIAM - Teacher**

The Teaching Diploma in all instruments is divided into three sections, which are as follows:

	Maximum Marks	Pass Mark
Section I Theoretical Papers (2)	200	150
Section II Aural Tests	100	60
Section III Practical	200	150

### **LRIAM - Performer**

The Performer Diploma in all instruments has one section; there are no written or aural requirements for these diplomas.

	Maximum Marks	Pass Mark
Section III Practical	200	150

### **Section I - Theoretical [200 Marks]**

#### **Paper I: Rudiments, Harmony and Counterpoint - 3 hour Paper [100 Marks]**

##### **Harmony and Counterpoint**

A knowledge of common chords and dominant 7ths, diminished (including VIIb) and augmented chords with their inversions. The use of diatonic 7ths, suspensions, auxiliary and passing notes. Modulation to nearly related keys.

Using the above resources the candidate may be required:

- (i) To complete a Chorale Harmonisation for SATB. This question is **obligatory**.
- (ii) To write a simple piano accompaniment to a straightforward melody such as a folk song or carol.

**or**

- (iii) To add a second melodic part above or below a given part.

##### **Score Reading**

Advanced questions in notation, clefs, keys, transposition, intervals, triads, ornaments, instruments of the Orchestra. These questions to be based on a score extract.

#### **Paper II: Form, Analysis and History - 2 hour Paper [100 Marks]**

- (i) History and form from the 16<sup>th</sup> to the 20<sup>th</sup> centuries. A choice of questions will be given under the following headings: orchestral works, chamber music, keyboard music, opera, song. Candidates will be expected to attempt one question on form and two questions on the subjects outlined above.
- (ii) Analysis and comment on an unprepared piece, a copy of which will be supplied at the examination.

## SECTION II - AURAL TESTS [100 Marks]

- 1 To recognise major, minor and diminished triads with their inversions and the augmented triad on the treble or bass stave (triads played in close position; each played twice).
- 2 To write, from dictation, an eight bar-melody which uses simple or compound time signatures, in major and minor keys, which will be played by the examiner as follows: twice through complete; then first phrase of four bars twice, then second phrase of four bars twice; then finally twice through complete. Key and time signature will be stated, and tonic chord and key note will be sounded before each playing.
- 3 To write down the bass line of a harmonised chorale (two bars in length), in major or minor keys, which will be played four times by the examiner. Key and time signature will be stated and the tonic chord and key note will be sounded before each playing.
- 4 To recognise the chords used in a four-part passage of about four chords, in major and minor keys, which will be played four times by the examiner. Any common chords and dominant sevenths with their inversion prescribed for Paper One may be included. Key will be stated and tonic chord and key note will be sounded before each playing. Candidates will be required to indicate the chords used by writing down the appropriate chord symbols and to name the final cadence.
- 5 To recognise modulations from a given key to dominant, sub-dominant or relative minor or major keys (played twice).
- 6 The recognition of the form or style of three different extracts. One extract will relate to form the other two extracts to relate to style and instrumentation. This test will be played twice to the candidate by disc or other means.

## SECTION III - TEACHER PRACTICAL [200 MARKS]

Performance	100 Marks
Technical Requirements	40 Marks
Teaching	60 Marks

## SECTION III - PERFORMER PRACTICAL [200 MARKS]

Performance	200 Marks
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**DIPLOMA OF LICENTIATE - TEACHER  
PRACTICAL [SECTION III]**

**WIND**

**BASSOON**

The following is required of the candidate:

**Performance [100 Marks]**

To present a varied programme of not more than 30 minutes duration from the list of pieces given. (See page 52 for Repertoire List).

**Technical Requirements [40 Marks]**

(a) Scales and Arpeggios

To play from memory any of the following scales and arpeggios as requested by the examiners.

All major and minor (both forms) and chromatic scales. All dominant, diminished 7ths and arpeggios up to Eb (compass over three octaves).

(b) Study

Any one study from either:

Heintz - 'Orchestral Etudes' (Ojeda), or Milde-Concert Studies volume 1 (IMC467)

(c) Sight Reading

i) To play at sight a short piece of suitable difficulty

ii) Any excerpt from Stadio - 'Passi Difficile e a Solo per Fagotto' (Ricordi).

**Teaching - Viva Voce [60 Marks]**

Please refer to pages 46 - 47 for Teaching Questions and Viva Voce Samples.

**CLARINET**

The following is required of the candidate:

**Performance [100 Marks]**

To present a varied programme of not more than 30 minutes duration from the list of pieces given. (See page 52 for Repertoire List). Individual movements may be chosen from longer works.

**Technical Requirements [40 Marks]**

(a) Scales and Arpeggios

To play from memory any of the following scales and arpeggios as requested by the examiners.

All major and minor scales (harmonic and melodic) and arpeggios. All dominant and diminished seventh arpeggios. Scales in thirds: C, G, D, F, B Majors and A, E, B, D, G minors. All scales and arpeggios tongued and slurred and to the range of high G.

(b) Study

2 studies from Uhl: 48 studies for clarinet book 2 (nos 25 to 48).

(c) Sight Reading

i) To play at sight a short piece of suitable difficulty.

ii) Any excerpt from Orchestral Excerpts for Clarinet, by Keith Puddy published by Trinity College London.

**Teaching - Viva Voce [60 Marks]**

Please refer to pages 46 - 47 for Teaching Questions and Viva Voce Samples.

## FLUTE

The following is required of the candidate:

### Performance [100 Marks]

To present a varied programme of not less than 35 minutes and not more than 45 minutes using at least 3 pieces from the lists of pieces given one of which must be chosen from List A. (See page 53 for Repertoire Lists).

### Technical Requirements [40 Marks]

c) Scales and Arpeggios

To play from memory any of the following scales and arpeggios as requested by the examiners.

Scales:

Sections A, B, E and F from “Daily Exercises” by Marcel Moyse to be played from memory staccato and legato tongued and slurred without repeat and with the following articulations. (Does not apply to chromatic, wholetone scales in 3rds or arpeggios).



Arpeggios:

Major and minor chords two octaves except C major and C minor three octaves.

Dominant 7ths in all keys two octaves except key of F three octaves.

Diminished 7th from C three octaves.

b) Studies:

Any 2 contrasting studies from Études Modernes by Paul Jeanjean (Leduc)

c) Sight-Reading

To play at sight a short piece of suitable difficulty

### Teaching - Viva Voce [60 Marks]

Please refer to pages 46 - 47 for Teaching Questions and Viva Voce Samples.

## OBOE

The following is required of the candidate:

### Performance [100 Marks]

To present a varied programme of not more than 30 minutes duration chosen from the list of pieces given. (See page 54 for Repertoire List).

### Technical Requirements [40 Marks]

(a) Scales and Arpeggios

To play from memory any of the following scales and arpeggios as requested by the examiners.

Scales:

All scales - major, both minors and chromatic, A flat, A major, G sharp, A minors (twelfth) all others two octaves.

3rds in C, D, G, Bflat, F major.

A, E, B, D, G minor (both forms of minor scales).

All scales tongued and legato to top note G.

Arpeggios:

All Dominant 7<sup>ths</sup>, and all Diminished 7<sup>ths</sup> top note G - two octaves except where upper note goes above G then one octave.

- (b) Study  
Any two preludes and study set from 144 Preludes and Etudes by Ferling Pierlot (Gerard Billaudot, editor).
- (c) Sight Reading  
To play at sight from Vols 1, 2, and 3 , Difficult Passages, Rothwell (Boosey & Hawkes).

### Teaching - Viva Voce [60 Marks]

Please refer to pages 46 - 47 for Teaching Questions and Viva Voce Samples.

## RECORDER

The following is required of the candidate:

### Performance [100 Marks]

To perform three pieces from the list of pieces given. (See pages 54 - 55 for Repertoire List). Candidates may present a fourth piece either from the same list or an own choice of a similar standard. Candidates will be expected to present a balanced programme, not less than 35 minutes and not more than 45 minutes, using contrasting instrumentation.

### Technical Requirements [40 Marks]

- a) Scales and Arpeggios

To play from memory any of the scales and arpeggios listed below, tongued and slurred and with the following articulations, as requested by the Examiners.



All major scales and arpeggios, minor scales and arpeggios, chromatics, dominant 7ths, diminished 7ths and whole tone scales, one octave on descant and treble.

All major scales and arpeggios, minor scales and arpeggios to a twelfth starting on the pitches C, C sharp, D, E flat, E, F and G. To be played on descant only.

F and A flat major scale and arpeggio, F minor scale and arpeggio, chromatic on F, dominant 7<sup>th</sup> in the key of B flat and C, diminished 7<sup>th</sup> on F and G two octaves. To be played tongued and slurred on treble only.

- (b) Study

To perform one study from the list of studies below:

- |               |   |
|---------------|---|
| F. Bruggen    | Any one of the 5 studies for Finger Control for treble solo (Broekmans & Van Poppel 0712)                     |
| G. Haverkate  | Any one of the 12 Advanced Studies in Recorder Technique Vol 1 for descant solo (Broekmans & Van Poppel 1085) |
| G.P. Telemann | Any one of the 12 fantasia for treble solo (Bärenreiter BA 6440)  |

- (c) Sight Reading

To play at sight, adding some simple ornamentation, on either descant or treble recorders.

### Teaching - Viva Voce [60 Marks]

Please refer to pages 46 - 47 for Teaching Questions and Viva Voce Samples.



## SAXOPHONE

The following is required of the candidate

### **Performance [100 Marks]**

To present a varied programme of not more than 30 minutes duration from the list of pieces given. (See page 56 for Repertoire List). Individual movements may be chosen from longer works. Candidates may choose to play their programme on any one or any combination of E flat and B flat saxophones as may be appropriate.

### **Technical Requirements [40 Marks]**

(a) Scales and Arpeggios

To play from memory any of the following scales and arpeggios as requested by the examiners.

Scales:

All major and minor scales (both harmonic and melodic).

All chromatic scales.

Whole tone scales starting on C and C#.

Scales in thirds: C major, D major, B minor, D minor.

Arpeggios:

All arpeggios, top note F.

All Dominant and Diminished Sevenths.

(b) Study

No. 21 and 22 from Ferling 48 Studies op. 31 (Universal Edition 17514) Cyclone or Snookie Dookie from 20 Modern Studies for Solo Saxophone (Universal)

(c) Sight Reading

To play at sight a short piece of suitable difficulty.

### **Teaching - Viva Voce [60 Marks]**

Please refer to pages 46 - 47 for Teaching Questions and Viva Voce Samples.

**DIPLOMA OF LICENTIATE - TEACHER  
PRACTICAL [SECTION III]**

**BRASS**

**FRENCH HORN**

The following is required of the candidate:

**Performance [100 Marks]**

To present a varied programme of not more than 30 minutes duration from the list of pieces given. (See page 58 for Repertoire List).

**Technical Requirements [40 Marks]**

(a) Scales and Arpeggios

To play from memory any of the following scales and arpeggios as requested by the examiners.

Scales:

All major, minor (harmonic and melodic) and chromatic scales.

Arpeggios:

All dominant and diminished sevenths with arpeggios within the range of the instrument.

All legato and staccato.

(b) Study

Any one study from 200 New Studies for horn vol. 4 by Maxime Alphonse (Leduc) or 60 Studies for horn book 2 by Kopprasch (IMC)

(c) Sight Reading

i) To play at sight a short piece of suitable difficulty

ii) Any excerpts from Orchester Probenspiel, Test Pieces for Orchestral Auditions, Horn, Edition Peters: Pages 3 - 22, 30 - 84.

iii) Transpose a piece of grade VI standard for Horn in C, E, E flat or B flat.

**Teaching - Viva Voce [60 Marks]**

Please refer to pages 46 - 47 for Teaching Questions and Viva Voce Samples.

**TROMBONE**

The following is required of the candidate:

**Performance [100 Marks]**

To present a varied programme of not more than 30 minutes duration from the list of pieces given. (See page 58 for Repertoire List).

**Technical Requirements [40 Marks]**

(a) Scales and Arpeggios

To play from memory any of the following scales and arpeggios as requested by the examiners.

Scales:

All major, minor (harmonic and melodic) and chromatic scales.

Arpeggios:

All dominant and diminished sevenths and arpeggios within the range of the instrument.

All tongued and legato.

- (b) Study  
Any one of the following  
Gaetke: nos. 26, 27, 35 or 36 from 60 studies (International Music Company 1456)  
Kopprasch: nos. 14, 19, 24, 31 from 60 studies (International Music Company 1544)
- (c) Sight Reading  
To play at sight a short piece of suitable difficulty

### Teaching - Viva Voce [60 Marks]

Please refer to pages 46 - 47 for Teaching Questions and Viva Voce Samples.

## TRUMPET

The following is required of the candidate:

### Performance [100 Marks]

To present a varied programme of not more than 30 minutes duration from the list of pieces given. (See page 59 for Repertoire List).

### Technical Requirements [40 Marks]

- (a) Scales and Arpeggios  
To play from memory any of the following scales and arpeggios, tongued and slurred as requested by the examiners. Compass within the range of the instrument.
- All major, minor (harmonic and melodic) scales.  
All major and minor arpeggios.  
All dominant 7ths and diminished 7ths.  
All chromatic scales.
- (b) Study  
Any one study from Fourteen Studies for Cornet - Arban (Boosey & Hawkes)
- (c) Sight-Reading
- i) A short piece of suitable standard for Trumpet in B flat.
  - ii) Prepared Orchestral Excerpts from Test Pieces for Orchestral Auditions for Trumpet - Pliquette/Losch (Pub. Edition Peters). Candidates are expected to prepare all excerpts listed below and will be asked to perform only those specified by the examiners:-

**Note:** Where there is more than one line in an excerpt, candidates will be expected to prepare the top line only.

- |       |           |  |
|-------|-----------|--|
| (i)   | Beethoven | Overtures to Leonore                       |
|       |           | Page 8 - no. 2 Allegro and no. 3 Allegro   |
| (ii)  | G. Bizet  | Carmen                                     |
|       |           | Page 11 - Vorspiel Andante Moderato        |
|       |           | Act 1 Allegro                              |
|       |           | Page 12/13 - Act 2 Allegro Moderato        |
|       |           | Page 13 - Act 3 Allegro giocoso            |
| (iii) | Bartok    | Concerto for Orchestra                     |
|       |           | Page 4 - Introduction - Andante non troppo |
|       |           | Page 6 - Allegretto scherzando             |
| (iv)  | Britten   | The Young Persons Guide to The Orchestra   |
|       |           | Page 16 - Variation K - Vivace             |

- (v) Humperdinck Hansel and Gretel  
Page 19 - Vorspiel (from letter D)
- (vi) Mahler Symphony no. 1  
Page 22 - Langsam Schleppend
- (vii) Mahler Symphony no. 5  
Page 25 - Trauermarsch
- (viii) Mussorgsky Bilder einer Ausstellung/Pictures at an Exhibition  
Page 30 - Allegro Giusto

### **Teaching - Viva Voce [60 Marks]**

Please refer to pages 46 - 47 for Teaching Questions and Viva Voce Samples.

## **TUBA**

The following is required of the candidate:

### **Performance [100 Marks]**

To present a varied programme of not more than 30 minutes duration from the list of pieces given. (See page 59 for Repertoire List).

### **Technical Requirements [40 Marks]**

#### (a) Scales and Arpeggios

To play from memory any of the following scales and arpeggios as requested by the examiners.

Scales:

All major, minor (harmonic and melodic) and chromatic scales.

Arpeggios:

All dominant and diminished sevenths and arpeggios within the range of the instrument.

All legato and tongued.

#### (b) Study

One of the following:

Pefaye: no. 4 or no. 6 from six etudes pour Tuba (Leduc)

Blazhevich: no. 27 from 70 studies for Tuba Vol. I (King)

Blazhevich: no. 55 from 70 studies for Tuba Vol. II (King)

Kopprasch: no. 41 or no. 50 from 60 selected studies for B flat Tuba (King)

#### (c) Sight Reading

To play at sight a short piece of suitable difficulty

### **Teaching - Viva Voce [60 Marks]**

Please refer to pages 46 - 47 for Teaching Questions and Viva Voce Samples.

**DIPLOMA OF LICENTIATE  
PRACTICAL [SECTION III]**

**PERCUSSION**

**PERCUSSION**

The following is required of the candidate:

**Performance [100 Marks]**

To present a varied programme of not more than 30 minutes duration which should contain a minimum of one piece from each of the given three lists of pieces for Tuned percussion, Multiple percussion and Snare drum, and Timpani. (See page 60 for Repertoire List).

**Technical Requirements [40 Marks]**

(a) Scales and Arpeggios

To play from memory any of the following scales and arpeggios as requested by the examiners.

**Tuned Percussion:**

To play from memory any major or minor scale and arpeggio over 2 octaves, leading with the right or left hand as requested by the Examiners. All scales in 3rds, 4ths, 5ths and octaves and all major and minor chords in all inversions (holding 4 mallets).

**Snare Drum:**

To play from memory any of the 26 standard snare drum rudiments as requested by the Examiners. Snare drum rolls in military and orchestral style (double stroke and bounce rolls).

**Timpani:**

To tune 4 timpani to any four notes from a given "A" as requested by the Examiners.

b) Sight Reading

To play at sight a short piece of suitable difficulty on xylophone, snare drum and timpani.

**Teaching - Viva Voce [60 Marks]**

Please refer to pages 46 - 47 for Teaching Questions and Viva Voce Samples.

## TEACHING QUESTIONS

### Teaching - Viva Voce [60 Marks]

The purpose of this section is to assess the candidate's knowledge and understanding of the principles of teaching and, more importantly, to assess the candidate's ability to communicate these principles both verbally and through musical demonstration.

The areas covered by these principles include; posture; tone-production; articulation (legato, staccato, slurs, etc); breathing and diaphragm; alternative fingerings; phrasing; scales; exercises; coordination; practice-methods and practice-planning; lesson-planning; motivation; the usefulness, or otherwise, of exams, competitions and concerts.

Candidates will be required to demonstrate an understanding of musical styles and interpretation of notation in order to encourage stylistically aware performances from their students.

Candidates will be required to display a good knowledge of repertoire suitable for all stages of a pupil's development ranging in ability from beginner to Senior Certificate and historically from all periods of composition for the instrument. Credit will be given to candidates who can, from memory, quote excerpts from the pieces cited. A good knowledge of the available Tutors, Primers and exercise books will also be expected.

Candidates will be required to answer simple questions on the mechanism of the instrument and to explain, as to a pupil, the routine maintenance of the instrument and how lack of maintenance might affect the functionality of the instrument. Candidates should also be able to display knowledge of reed manufacture in appropriate cases.

The tone and manner of the viva voce will be as relaxed as possible with the focus being on discovering what the candidates knows rather than what they don't know. Candidates should be prepared to act as a teacher to one of the examiners for the purpose of illustrating a teaching principle. The principles of successful teaching are not cast in stone and there will rarely be a single 'right' answer to a question posed by the examiners. The examiners will be looking for a practical and personal approach combining intelligent problem solving with the ability to engage and motivate pupils. Teaching experience is not a prerequisite, however a candidate's practical knowledge is invariably greatly enhanced through having had this 'hands on' experience.

### Sample Viva Voce Questions

Please note that the purpose of these questions is to give prospective candidates a general idea of what to expect in the viva voce section. These questions are by no means exhaustive and are only a representative sample.

- How would you conduct the first lesson for, say, a six-year-old child? What areas would you cover? Do you check the teeth development and how would you check for size?
- How would you teach a beginner proper care and assembly of the instrument?
- What opinion do you have on smaller sized instruments such as pocket trumpets, curved head-joints,  $\frac{3}{4}$  sized horns, trombone extension handles etc?
- What books would you recommend for a young beginner, and what follow-up books?
- What sort of questions would you ask the parents of a young beginner?
- Would you encourage parents of young beginners sitting in on lessons? If so, what, if any guidelines would you set down?
- How do you teach the concepts of breath support and diaphragm use?
- Describe the main types of articulations and when you would introduce them.

- If appropriate, how and when would you introduce vibrato?
- How would you teach and encourage good practice techniques?
- How would you motivate a talented student that is losing interest?
- Design a 15 minute programme for a stated grade and a stated age?
- Outline a study book course to cover grades 3 through to Senior Certificate?
- How do you prepare a student in the preparation of a new piece? What background information should the student know about the music in advance?
- What are the typical inadequacies of a poor embouchure? Give remedies and suggest exercises to maximise progress?
- Explain the function of the diaphragm in wind playing.
- Why is good knowledge of Form essential to the art of interpretation?
- Why are scales and study books so important in developing technique and performance skills?
- Explain the steps needed to make a good reed and not a bad one?

**DIPLOMA OF LICENTIATE - PERFORMER  
PRACTICAL [SECTION III]**

**WIND**

**BASSOON**

The following is required of the candidate:

**Performance [200 Marks]**

To give a recital lasting not more than 45 minutes duration consisting of a varied programme chosen from the list of pieces given. Candidates must perform at least one of the works marked with an asterisk (\*). (See page 52 for Repertoire List).

**CLARINET**

The following is required of the candidate:

**Performance [200 Marks]**

To give a recital lasting not more than 45 minutes consisting of a varied programme chosen from the list of pieces given. Individual movements may be chosen unless otherwise stated. Candidates must perform at least one of the works marked with an asterisk (\*). (See pages 52 - 53 for Repertoire List).

**FLUTE**

The following is required of the candidate:

**Performance [200 Marks]**

To give a recital lasting not less than 35 minutes and not more than 50 minutes using at least 3 pieces from the list of pieces given. Candidates will be expected to perform at least two of the works marked with an asterisk (\*) and must include a work from List A. (See pages 53 - 54 for Repertoire List).

**OBOE**

The following is required of the candidate:

**Performance [200 Marks]**

To give a recital lasting not more than 45 minutes duration consisting of a varied programme chosen from the list given. Candidates must perform at least one of the works marked with an asterisk (\*). (See page 54 for Repertoire List).

**RECORDER**

The following is required of the candidate:

**Performance [200 Marks]**

To give a recital of not less than 35 minutes and not more than 45 minutes duration selecting at least three pieces from the list of pieces given. Candidates will be expected to play at least one of the pieces marked with an asterisk (\*). (See pages 54 - 55 for Repertoire List). Candidates may present an additional own choice piece of a similar standard. Candidates will be expected to present a balanced programme using contrasting instrumentation.



## SAXOPHONE

The following is required of the candidate:

### **Performance [200 Marks]**

To give a recital lasting not more than 50 minutes duration consisting of a varied programme chosen from the list of pieces given. (See page 56 for Repertoire List). Individual movements may be chosen from longer works. Candidates must perform one piece marked with an asterisk (\*). Candidates may choose to play their programme on any one or any combination of E flat and B flat saxophone as may be appropriate.

**DIPLOMA OF LICENTIATE - PERFORMER  
PRACTICAL [SECTION III]**

**BRASS**

**FRENCH HORN**

The following is required of the candidate:

**Performance [200 Marks]**

To give a recital lasting not more than 45 minutes duration consisting of a varied programme chosen from the list of pieces given. Candidates must perform one piece marked with an asterisk (\*). (See page 58 for Repertoire List).

**TROMBONE**

The following is required of the candidate:

**Performance [200 Marks]**

To give a recital lasting not more than 45 minutes. The recital will consist of a varied programme chosen from the list of pieces given. Candidates must perform at least one piece marked with an asterisk (\*). (See page 58 for Repertoire List).

**TRUMPET**

The following is required of the candidate:

**Performance [200 Marks]**

To give a recital lasting not more than 45 minutes. The recital will consist of a varied programme chosen from the list of pieces given. Candidates must perform at least one piece marked with an asterisk (\*). (See page 59 for Repertoire List).

**TUBA**

The following is required of the candidate:

**Performance [200 Marks]**

To give a recital lasting not more than 45 minutes. The recital will consist of a varied programme chosen from the list of pieces given. Candidates must perform at least one piece marked with an asterisk (\*). (See page 59 for Repertoire List).

**DIPLOMA OF LICENTIATE - PERFORMER  
PRACTICAL [SECTION III]**

**PERCUSSION**

**PERCUSSION**

The following is required of the candidate:

**Performance [200 Marks]**

To give a recital lasting not more than 45 minutes duration which should contain a minimum of one piece marked with an asterisk (\*) from each of the three lists of Pieces for Tuned Percussion, Multiple Percussion, Snare drum and Timpani. The recital will consist of a varied programme chosen from the list given. (See page 60 for Repertoire List).

# DIPLOMA OF LICENTIATE REPERTOIRE LIST

## WIND

### BASSOON - Teacher/Performer

Note: Candidates taking the **teacher** diploma must present a varied programme of not more than 30 minutes duration chosen from the list of pieces given.

Candidates taking the **performer** diploma must give a recital lasting not more than 45 minutes duration consisting of a varied programme chosen from the list of pieces given. Candidates must perform at least one piece marked with an asterisk (\*).

Weber	Hungarian andante and rondo (International Music Company)
Allard	* Variations on a theme of Paganini (unaccompanied) (Billaudot/UMP)
Arnold	Fantasy for bassoon (unaccompanied) (Faber Music 50028)
Bernaud	Hallucinations (Peer)
Bitsch	Concertino (UMP/Leduc)
Boutry	* Interferences 1 (UMP/Leduc)
Bozza	* Concertino (UMP/Leduc)
Bozza	Recit, sicilienne and rondo (UMP/Leduc)
Dutilleux	Sarabande et Cortège (UMP/Leduc)
Wilson Osborne	Rhapsody (unaccompanied) (PET 6005)
Francaix	* Divertissement (Schott Fag 17)
Grovlez	Sicilienne et allegro giocoso (UMP/Leduc)
Dard	Fantasy for Bassoon and Piano
Gordon Jacob	* Concerto (Stainer & Bell)
Jacobi	Introduction and polonaise op. 9 (Musica Rara 2208)
Jolivet	* Concerto (UMP/Heugel)
Tomasi	* Concerto (UMP/Leduc)
Tomasi	Danse Guerrière (UMP/Leduc)
Rimsky-Korsakov	* The flight of the Bumblebee (Emerson 32)
Tansman	* Suite (UMP/Eschig)

### CLARINET – Teacher/Performer

Note: Candidates taking the **teacher** diploma must present a varied programme of not more than 30 minutes duration chosen from the list of pieces given. Individual movements may be chosen from longer works.

Candidates taking the **performer** diploma must give a recital lasting not more than 45 minutes duration consisting of a varied programme chosen from the list of pieces given. Candidates must perform at least one piece marked with an asterisk (\*). Individual movements may be chosen unless otherwise stated.

Bernstein	* Sonata (IMP)
Crusell	Concerto no. 2 F Minor op. 5
Lutoslawski	Dance preludes (Chester/Music Sales)
Arnold	Sonatina op. 29 (Lengnick)
Brahms	Sonatas op. 120 nos. 1 and 2
Schumann	Fantasiestücke op. 73 (Bb or A version)
John McCabe	* 3 Pieces for clarinet (Novello)
Hindemith	Sonata (1939) (Schott)

Weber	7 Variations op. 33 (Fentone)
Debussy	Première Rhapsodie (UMP/Durand)
Poulenc	Sonata (Chester/Music Sales)
Jacob	5 pieces for solo clarinet (OUP)
Ridout	Concertino for clarinet (Emerson)
Stravinsky	* 3 Pieces (Chester)
Honegger	Sonatine for clarinet in A (UMP)
Mozart	Concerto K622
Martinů	Sonatina (Leduc/UMP)
Weber	Concerto in F minor
Weber	Concerto in E flat
Spohr	* One of the four concertos
Bax	* Sonata
Rossini	* Introduction, theme and variations, (Sikorski/Elkin)
Berg	4 pieces (Universal)
Ireland	* Fantasy-Sonata (Boosey & Hawkes)
Barry	Low (OUP)
Berio	Sequenza IX (Universal Edition)

## FLUTE - Teacher/Performer

Note: Candidates taking the **teacher** diploma must present a varied programme of not less than 25 minutes and not more than 40 minutes using at least 3 pieces from the lists of pieces given, one of which must be chosen from List A.

Candidates taking the **performer** diploma must give a recital of not less than 35 minutes and not more than 50 minutes using at least 3 pieces from the lists of pieces given. Candidates will be expected to perform at least two of the works marked with an asterisk (\*) and must include a work from List A.

### LIST A

J.S. Bach	Sonata in E minor BWV 1034 (Bärenreiter or Peters)
J.S. Bach	Sonata in B minor BWV 1030 (Bärenreiter or Peters)
J.S. Bach	* Solo partita in A minor BV 1013 (Bärenreiter or Peters)
C.P.E. Bach	* Solo sonata in A minor (Bärenreiter or Zimmermann)
W.A. Mozart	* Concerto in G Major KV313 (Bärenreiter or Peters)

### LIST B

J. Demerssemann	* Solo de concert no. 6 (Leduc/UMP)
K. Reinecke	Sonata "Undine" (I.M.C.)
K. Reinecke	Concerto (Breitkopf & Härtel)
J. Ibert	* Concerto (Leduc/UMP)
P. Gaubert	Nocturne et allegro scherzando (Enoch/UMP)
E. Bozza	Agrestide (Leduc/UMP)
C. Widor	Suite (Heugel/UMP)
J. Buckley	* 3 Pieces for solo flute (Contemporary Music Centre)
J. Francaix	Divertimento (Schott)
H. Dutilleux	* Sonatina (Leduc/UMP)
A. Jolivet	Chant de Linos (Leduc/UMP)
L. Liebermann	Sonata (T. Presser/Kalmus)
F. Martin	Ballade (Universal Edition)
O. Messiaen	* Le Merle Noir (Leduc/UMP)

C. Nielsen	* Concerto (Chester/Music Sales)
J. Rivier	Concerto (Leduc/UMP)
L. Berio	Sequenza for solo flute (Universal Edition)
J. Buckley	2 Fantasias for solo Alto Flute (ERP Publications)
J. Buckley	Airflow for solo flute (ERP Publications)

### OBOE - Teacher/Performer

Note: Candidates taking the **teacher** diploma must present a varied programme of not more than 30 minutes from the lists of pieces given.

Candidates taking the **performer** diploma must give a recital lasting not more than 45 minutes duration consisting of a varied programme chosen from the list of pieces given. Candidates must perform at least one piece marked with an asterisk (\*).

Vivaldi	* Sonata in C minor RV53
Telemann	Sonata in G minor
J.S. Bach	* Sonata in G minor, (1 <sup>st</sup> movement) BWV 1035
Vivaldi	* Concerto in D minor, F.VII/1 RV 454
Haydn	* Concerto in C, (1 <sup>st</sup> and 2 <sup>nd</sup> movement), Hob VIIg/C1
Mozart	* Concerto (1 <sup>st</sup> and 2 <sup>nd</sup> movement), K314 with own cadenzas
Stamitz	Concerto in C (1 <sup>st</sup> movement)
Bellini	* Concerto
Saint-Saëns	Sonata op. 166 (UMP/Durand)
Schumann	* Three romances op. 94 no. 1 and 3 (all of them)
Hindemith	Sonata (Schott)
Britten	* Six Metamorphoses after Ovid op. 49 (any 3) (Boosey & Hawkes)
M. Arnold	Fantasy op. 90 (Faber Music)
Vaughan Williams	* Concerto (1 <sup>st</sup> movement)
Poulenc	* Sonata (Chester/Music Sales)
Kalliwoda	Morceau de salon, op. 228
Bozza	Fantasie pastorale op. 37 (UMP/Leduc)
Lutoslawski	Epitaph (Chester/Music Sales)
Telemann	* Choose two from 12 unaccompanied Fantasien (Bärenreiter or Peters)

### RECORDER - Teacher

Note: Candidates must perform three pieces from the list of pieces given. Candidates may present a fourth piece either from the same list or an own choice of a similar standard. Candidates will be expected to present a balanced programme, not less than 35 minutes and not more than 45 minutes, using contrasting instrumentation.

G. Bassano	Ricercata quarta for descant solo 8 ricercari (London Pro Musica REP 10)
G. B. Fontana	Sonata terza for descant and continuo sonatas Vol 2 (Doblinger DM 14)
J. van Eyck	Malle Symen for descant solo Der Fluyten Lust-hof Book 1 (Amadeus BP704)
G. P. Telemann	Partita no. 5 in E minor descant and continuo 6 Partitas (Amadeus BP 2400)
A. Vivaldi	Concerto in F major for treble and continuo "La tempesta di mare" (Schott FTR 79)

F. Barsanti	Sonata no. 5 in F major for treble and continuo (Schott OFB 1027)
F. Couperin	Le Rossignol en amour & Le Rossignol vainqueur for soprano and continuo (UE 12563)
Loeillet de Gant	Sonata in C major op. 3 no. 1 for treble and continuo (Schott ED 11088)
J.S. Bach	Sarabande and bourrée anglaise for treble solo from Partita in C minor BWV1013 (Schott Ed 12154)
G. F. Handel	Sonata no. 4 in A minor for treble and continuo (Schott OFB 38)
W. Leigh	Sonatina for treble and piano (Schott OFB 1041)
G. Jacobs	Variations for treble and piano (Musica Rara 1110)
J. Golland	Divertissement for treble and piano (Forsyth)
H. U. Staeps	Sonata in E flat for treble and piano (UE 12603)
H. M. Linde	Music for a bird for treble solo (Schott OFB 48)

## RECORDER - Performer

Note: Candidates must give a recital of not less than 35 minutes and not more than 45 minutes duration selecting at least three pieces from the list of pieces given. Candidates must perform at least one of the pieces marked with an asterisk (\*). Candidates may present an additional own choice piece of a similar standard. Candidates will be expected to present a balanced programme using contrasting instrumentation.

G. Bassano	Frais et Galliard (4a) for descant and continuo from: Divisions on chansons 1 (London Pro Musica REP 3)
G. Fontana	Sonata seconda in C major for descant & continuo (Dolce 226)
A. Virgiliano	Ricercata 4 for descant solo from: 13 Ricercari (London Pro Musica REP 1)
J. van Eyck	Pavane lachrimae for solo descant recorder from Der Fluyten Lust-hof Bk. 2 (Amadeus BP 705)
J. S. Bach	Sonata in C minor BWV 1030 for treble & continuo (UE 18748)
J. S. Bach	Partita BWV 1013 for treble solo (Schott ED 12154)
C.P.E. Bach	Sonata for treble solo poke 504
Caix D'Hervelois	Suite in G major for descant and continuo (Schott ED 10016)
A. Vivaldi	Concerto in C major RV443 for soprano & continuo (Schott OFB 113)
A. Vivaldi	Concerto in A minor P83 for soprano & continuo (Musica Rara 1184)
A. Vivaldi	Sonata in G minor op. 13 no. 6 for treble and continuo (Schott OFB 114)
G. Sammartini	Concerto in F major for descant & continuo (Schott OFB 1021)
G. P. Telemann	Suite in A minor for treble and continuo (Schott OFB 1039)
A. Corelli	La Follia op. 5 for treble and continuo (Schott OFB 121)
E. Krahmer	Concert Polonaise for descant & continuo (Dolce 204)
J. Golland	New World Dances for descant & treble & piano (Forsyth)
L. Berkeley	* Sonatina for treble and piano (Schott OFB 1040)
M. Arnold	* Fantasy op. 127 for descant solo (Faber 0571510493)
J. Buckley	* Fantasia nos. 1 & 2 for treble solo (Contemporary Music Centre)
L. Andriessen	* Melodie for treble and piano (Schott TMR 5)
M. Shinohara	* Fragmente for tenor solo (Schott TMR 3)

## SAXOPHONE - Teacher

Note: Candidates must present a varied programme of not more than 30 minutes duration from the list of pieces given. Individual movements may be chosen from longer works. Candidates may choose to play their programme on any one or any combination of E flat and B flat saxophones as may be appropriate.

Absil	Fantasie Caprice, op. 152 (Lemoine/U.M.P.)
J. S. Bach	Sonata in G minor, BWV 1020, arr. Harle (soprano/alto/tenor sax edition Universal 17774/M.D.S.)
Richard Rodney Bennett	Concerto for Stan Getz (tenor sax edition Novello)
Michael Berkeley	Keening (O.U.P.)
Dahl	Concerto for Saxophone (European American Music O442 - Kalmus/M.D.S.)
B. Dwyer	Prakriti for Alto Sax (Contemporary Music Centre)
P. M. Dubois	Concerto for Alto Saxophone (Leduc/U.M.P.)
E. Farrell	Arioso for Alto Saxophone (Contemporary Music Centre)
Gershwin	They All Laughed (Jazz Sax 2) (I.M.P. 16461)
Ibert	Concertino da Camera (Leduc/U.M.P.)
Nicola Le Fanu	Ervallagh - for Solo Saxophone (Novello/Music Sales archive copy)
Ryo Noda	Mai - for Solo Saxophone (Leduc/U.M.P.)
Michael Nyman	Shaping the Curve (Chester/Music Sales)
Ned Rorem	Picnic on the Marne (Boosey and Hawkes)
Mark-Anthony Turnage	Two Elegies Framing a Shout (soprano sax edition Schott 2492/M.D.S.)

## SAXOPHONE - Performer

Note: Candidates taking the **performer** diploma must give a recital lasting not more than 50 minutes duration consisting of a varied programme chosen from the list of pieces given. Candidates may choose to play their programme on any one or any combination of E flat and B flat saxophone as may be appropriate. Individual movements may be chosen from longer works. Candidates must perform at least one piece marked with an asterisk (\*).

J. S. Bach	* Sonata in G minor, BWV 1020, arr Harle (soprano/alto/tenor sax edition Universal 1774. M.D.S.)
Berio	* Sequenza 1xb for solo saxophone (Novello/Music Sales)
Roger Boutry	Divertimento (Leduc/U.M.P.)
Denisov	* Sonata for Alto Saxophone (Leduc/U.M.P.)
Désenclos	Prélude, Cadence et Finale (Leduc/U.M.P.)
B. Dwyer	Prakriti (Contemporary Music Centre)
E. Farrell	Arioso for Alto Sax (Contemporary Music Centre)
Karel Husa	Elégie et Rondeau (Leduc/U.M.P.)
M. Williams Karlins	* Music for Tenor Sax (Southern Music/Gee Music Group)
Mihalovici	Chant Premier (alto/tenor sax edition Heugel/U.M.P.)
Michael Nyman	Shaping the Curve (soprano sax edition Chester/Music Sales)
K. O'Connell	Sonata for Sax and piano (Contemporary Music Centre)
Lucie Robert	Cadenza (E.F.M./U.M.P.)
Erwin Schulhoff	Hot Sonate (Schott 7739/M.D.S.)
Villa-Lobos	* Fantasia for Soprano or Tenor Saxophone (Peer- Southern/William Elkin)
Phil Woods	* Sonata for Alto Saxophone (Kendor Music/William Elkin)



# DIPLOMA OF LICENTIATE REPertoire LIST

## BRASS

### FRENCH HORN - Teacher/Performer

Note: Candidates taking the **teacher** diploma must present a varied programme of not more than 30 minutes from the list of pieces given.

Candidates taking the **performer** diploma must give a recital lasting not more than 45 minutes duration consisting of a varied programme chosen from the list of pieces given. Candidates must perform at least one piece marked with an asterisk (\*).

Mozart	* Concerto no. 2 in E flat K417 (any edition)
Mozart	* Concerto no. 4 in E flat K495 (any edition)
Mozart	Quintet for Horn and Strings K407 / Piano version (Peters)
Haydn	Concerto no. 1 in D Hob VIIId/3 (Boosey & Hawkes)
Rosetti	Concerto in Eb (International Music Company/Kalmus IMC1977)
Beethoven	Horn sonata in F op. 17 (Boosey & Hawkes)
Schumann	Adagio and Allegro op. 70 (Peters)
Franz Strauss	Concerto op. 8 (Universal Edition)
Saint-Saëns	* Morceau de concert op. 94 (Durand/UMP)
Bozza	En Forêt (UMP)
Dukas	* Villanelle (Durand/UMP)
Richard Strauss	* Concerto no. 1 (Boosey & Hawkes)
Richard Strauss	Concerto no. 2 (Boosey & Hawkes)
Poulenc	Elegie (Chester/Music Sales)
James Wilson	Horn concerto op. 23 (Contemporary Music Centre)
Hindemith	Horn concerto (Schott)
John Kinsella	Dialogue for Horn and Piano (Contemporary Music Centre)
Jiri Pauer	Concerto (Supraphon/Kalmus)
A. Fleischmann	* Cornucopia (Contemporary Music Centre)

### TROMBONE - Teacher/Performer

Note: Candidates taking the **teacher** diploma must present a varied programme of not more than 30 minutes from the list of pieces given.

Candidates taking the **performer** diploma must give a recital lasting not more than 45 minutes duration consisting of a varied programme chosen from the list of pieces given. Candidates must perform at least one piece marked with an asterisk (\*).

Dondeyne	Cantabile and Caprice (Leduc/UMP)
David	Concertino (Well Tempered Press)
Grafe	Concerto (Schauer)
Berio	* Sequenza V (U.E)
Launy Grondahl	Concerto (Chester/Music Sales)
Gregson	* Concerto (Novello)
Hindemith	* Sonata (1941) (Schott)
Jacob	Concerto (Any two movements) (Stainer & Bell)
Rimsky-Korsakov	* Concerto in B flat (Boosey & Hawkes)
Saint-Saëns	Cavatine op. 144 (Durand/U.M.P.)

## TRUMPET - Teacher/Performer

Note: Candidates taking the **teacher** diploma must present a varied programme of not more than 30 minutes from the list of pieces given.

Candidates taking the **performer** diploma must give a recital lasting not more than 45 minutes duration consisting of a varied programme chosen from the list of pieces given. Candidates must perform at least one piece marked with an asterisk (\*).

Bach	Mighty Lord and King all glorious, from Handel & Bach Arias
Tomasi	* Concerto (Leduc/UMP)
Telemann	* Concerto in D (Music Rara/Kalmus)
Torelli	* Concerto in D (Music Rara/Kalmus)
Tartini	* Concerto in D (Associated Board)
Albinoni	* Sonata no. 1 in C (Music Rara/Kalmus)
Handel	The trumpet shall sound, from “The Messiah” (Associated Board)
Neruda	* Trumpet concerto in E flat (Music Rara/Kalmus)
Haydn	* Trumpet concerto in E flat (Boosey & Hawkes)
Hummel	* Trumpet concerto in E flat (Boosey & Hawkes)
Aruthunian	* Concerto, (Leduc/UMP)
Busser	Variations, (Leduc/UMP)
Wright	Concerto for B flat Cornet (Studio Music)
Defossez	Recitative and allegro (Leduc/UMP)
Bozza	Caprice (Leduc/UMP)
Gregson	Concerto (Novello/Musica Sales)
Addison	Concerto (Stainer & Bell)
Hindemith	Sonata (Schott)
Bozza	Rustiques: pour cornet Si B ou trompette Ut or Si b et piano (Leduc)
Enesco	* Légende: pour trompette avec accompagnement de piano (Enoch & Cie.)
Françaix	Prélude, sarabande et gigue: pour trompette & piano (Max Eschig)

## TUBA - Teacher/Performer

Note: Candidates taking the **teacher** diploma must present a varied programme of not more than 30 minutes from the lists of pieces given.

Candidates taking the **performer** diploma must give a recital lasting not more than 45 minutes duration consisting of a varied programme chosen from the list of pieces given. Candidates must perform at least one piece marked with an asterisk (\*).

Leonard Bernstein	Waltz for Mippy III (Boosey & Hawkes)
Capuzzi	Andante and rondo arr. Catelinet (Peters H-1474)
Harold East	Sonatina (1 <sup>st</sup> and 2 <sup>nd</sup> Movements) (Ricordi/Boosey & Hawkes)
Jennifer Glass	Sonatina (Emerson)
Edward Gregson	* Tuba concerto (Elkan & Vogel/U.M.P.)
Hindemith	* Sonata (1955) (Schott/M.D.S.)
Gordon Jacob	* Tuba suite (Boosey & Hawkes)
Leonord Salzedo	Sonata op. 93 (Chester/Music Sales)
Vaughan Williams	* Concerto in F minor (O.U.P)

# DIPLOMA OF LICENTIATE REPertoire LIST

## PERCUSSION

### PERCUSSION - Teacher/Performer

Note: Candidates taking the **teacher** diploma must present a varied programme of not more than 30 minutes duration which should contain a minimum of one piece from each of the given three lists of pieces for Tuned percussion, multiple percussion and Snare drum, and Timpani.

Candidates taking the **performer** diploma must give a recital of not more than 45 minutes duration which should contain a minimum of one piece marked with an asterisk (\*) from each of the following three lists of Pieces for Tuned Percussion, Multiple Percussion, Snare drum and Timpani. The recital will consist of a varied programme chosen from the list given below.

#### Tuned Percussion

Thom Hansenpflug	* Two Short Dances
Akira Miyoshi	Suite: Conversation for Marimba (Ongaku no Tomo Ed.)
Darius Milhaud	* Marimba concerto (Enoch/UMP)
Paul Creston	Concertino for marimba (Schirmer/Music Sales)
Gordon Stout	* Two Mexican Dances
Ney Rosaro	Concerto for marimba
Gitta Steiner	Night Music (Long Percussion Company)
Gitta Steiner	Eight miniatures for vibraphone (Long Percussion Company)
Minoru Miki	* Time for Marimba (Ongaku no Tomo Ed.)

#### Multiple Percussion

Jaques Delecluse	12 études for snaredrum (any two) (Leduc/UMP) * any three
Klaus Hashagen	Meditation
Maki Ishii	* Thirteen Drums
Kevin Volans	* She who sleeps in a small blanket
Hans Werner Henze	Prison Song (Schott)
Morton Feldman	The King of Denmark (Peters)
Xenakis	* Rebonds
Xenakis	* Psappha (Salabert UMP)

#### Timpani

Elliot Carter	Eight pieces for timpani (Associated Music Publishers). Any two teaching, * Any four performing
Maurice Jarre	* Suite Ancien (1 <sup>st</sup> Movement) (Leduc/UMP)
Michel Cals	Quatre Inventions (4 <sup>th</sup> Movement) (Leduc/UMP)
Daniel Jones	Sonata for three kettledrums (Peters)
Joseph Aiello	Classic-African (Hamar Percussion Publications)







