

ROYAL IRISH ACADEMY OF MUSIC

Ceol-Acadamh Ríoga na hÉireann

36 Westland Row, Dublin 2

Tel: +353-1-6325300 Fax: +353-1-6622798

Email: examsoffice@riam.ie

Website: <http://www.riam.ie>

Syllabus of Harp Examinations

Effective from 2019

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

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

TABLE OF CONTENTS

	Page
Foreword	1
User Guide	2
Introduction	7
Aural Tests (Elementary to Grade V)	8
Theory Requirements (Elementary to Grade V)	12
Combined Aural / Theoretical Tests (Grade VI upwards)	13
Recital Certificate Programme	18
Irish Harp	21
Concert Harp	42
Theory & Harmony Written Paper	62
Publishers & Suppliers	68
Compilers	76

Foreword

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

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

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

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

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

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

Lorna Horan

Chairperson

Senior Examiners

User Guide for RIAM Exams

Useful tips to help prepare for your Examination

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

Pieces

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

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

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

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

Scales

Quite often students tend to underestimate the benefits of learning scales, and do not enjoy practising them, but there are many reasons for practising scales, and huge advantages, for example:

- They help to develop a sense of key
- They help to develop rhythmic patterns
- For all instrumentalists they help to develop finger fluency and co-ordination
- For string players they help to develop bow control and key patterns
- For singers and wind players they help to develop breath support and phrasing

Regular practice is advised – this does not mean that every scale has to be practised every day - better to concentrate on a few scales at a time (select different keys each time you practise). The examiner will be listening out for a fluent pace with clear rhythmic patterns, good tone and articulation (where appropriate) and finger clarity throughout.

Sight-Reading

Students tend to have a dread of sight-reading - an unfamiliar piece of music is placed on the music stand and almost instantly the room is filled with a sense of panic! Like all other areas of musical learning, this skill can be easily improved, and will help to develop a quick understanding of rhythmic motifs, note patterns, key signatures, accidentals, and ultimately will be an aid to faster learning.

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

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

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

Theory

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

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

The **Theory Requirements** listed on pages 14 and 15 should be studied carefully for each grade, as there are some changes and advancements to this new syllabus. For example, candidates will be encouraged to describe the character of the pieces performed (Grades II and III), and will be asked to describe the style of the pieces performed (Grades IV and V).

Aural Tests

The key to developing a strong sense of musicianship is through listening. Having an awareness of melodic shape, rhythmic pattern and musical phrasing can undoubtedly lead to a higher level of performance. With this in mind, the function of the Aural Tests is to establish a stronger connection between listening and performing, to help candidates build on all aspects of their musical learning.

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

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

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

The aim of this exercise is to encourage candidates to reflect on the musical styles, form and technical aspects of the pieces performed at this advanced level of study. Consequently, the allocation of marks will be altered in this area:

Combined Aural/ Theoretical tests: a maximum of 10 marks

Viva Voce: a maximum of 5 marks

Full details are available on page 19 of the syllabus.

The day of the Examination

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

At home...

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

Aim to arrive at the examination centre ten minutes early – this will give you time to take your instrument out of its case, have your music ready and take your coat off before entering the

User Guide

examination room. Use the extra minutes before the examination to settle your nerves. Try to think positively, and remember that the examiner is on your side and wants you to do a good job. If possible, try not to arrive too far in advance of the examination call time – waiting around can be counterproductive!

In the examination room...

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

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

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

Timing allocated for each grade

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

Elementary, Preliminary, Primary and Grade I	10 minutes
Grade II	12 minutes
Grade III	15 minutes
Grades IV and V	20 minutes
Grades VI, VII and VIII	30 minutes
Senior Certificate	45 minutes

Candidates with Special Needs are also allocated extra time.

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

Candidates with Special Needs

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

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

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

A Special Needs entry form must be completed and submitted at the time of application in order to benefit from any of the required provisions. The form is available from the RIAM Exams Office, or may be downloaded from www.riam.ie It should also be noted that the RIAM does not offer any dispensation in the marking – every candidate is assessed on the same basis.

Introduction

Introduction

I am delighted to introduce this new syllabus for Harp examinations. You will notice that while some new repertoire has been added, many of the ever-popular pieces have been retained.

As a performer and teacher myself, I think it is most important to research repertoire which suits each particular student and their individual needs. Nobody enjoys studying pieces which they do not enjoy performing, at any level! It is also important to include a suitable mixture of repertoire to cover the many different technical aspects encountered in harp playing.

Performing is at the heart of all RIAM examinations, so your chosen examination pieces should reflect a true 'mini-recital'.

I hope you enjoy exploring the music on offer in this new syllabus, and wish you and your students every success in your examinations and music making, wherever it may take you.

Miriam Roycroft

Member of Strings Faculty

RIAM

AURAL REQUIREMENTS AND THEORETICAL QUESTIONS

REVISED FOR ALL PRACTICAL SUBJECTS

AURAL TESTS

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

Candidates will be asked to perform the following tests:

Elementary Grade

Memory:

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

Reading:

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

Note values ♩ + ♪

Preliminary Grade

Aural Observation:

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

Memory:

Clap or tap from memory the rhythm of a short two-bar melody in 2/4 or 3/4 time played three times. The melody will begin on the first beat of the bar and the pulse will be given.

Sing from memory a short melodic phrase within the first three notes of the major scale (d r m) played three times. The pulse, tonic chord and starting note will be given before the first playing.

Reading:

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

Note values ♩ ♪ + ○

Primary Grade

Aural Observation:

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

Memory:

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

Reading:

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

Grade I

Aural Observation:

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

Memory:

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

Reading:

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

Grade II

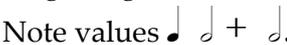
Aural Observation:

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

Memory:

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

Reading:

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

Grade III

Aural Observation:

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

Memory:

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

Reading:

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

Aural Requirements & Theoretical Questions 2019

Grade IV

Aural Observation:

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

Memory:

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

Reading:

- Clap a four-bar rhythm in 3/4, 4/4 or 6/8 time. Note/rest values as in preceding grade plus $\downarrow + \uparrow$ and $\overline{\downarrow\downarrow\downarrow}$ in 3/4 and 4/4, \downarrow and $\overline{\downarrow\downarrow\downarrow\downarrow}$ in 6/8 time.
- Sing at sight a four-bar melody in 3/4 or 4/4 time
Note values $\downarrow \downarrow \downarrow + \circ$
Pitch d r m - s l with leaps, d - m, d - s, m - s ascending and descending.
Keys C, G, D, and F majors

Grade V

Aural Observation:

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

Memory:

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

Reading:

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

THEORY REQUIREMENTS

This area is worth a maximum of 5 marks.

For grades Preliminary to V candidates presenting a certificate or result sheet verifying that they have passed the RIAM written Theory & Harmony paper for the same grade as, or higher than, their practical examination will be exempt from the Theory tests and will be awarded full marks for this section. Candidates will be asked to name and explain the following in relation to the pieces performed:

Elementary Grade

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

Preliminary Grade

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

Primary Grade

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

Grade I

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

Grade II

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

Grade III

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

Grades IV

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

Grade V

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

COMBINED AURAL/THEORETICAL TESTS

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

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

Grade VI

Aural/Visual Observation:

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

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

Memory:

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

Reading:

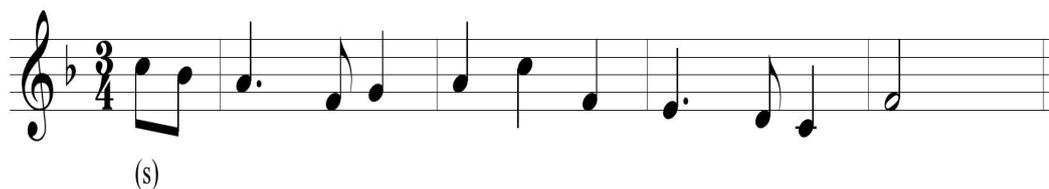
Sing at sight a four-bar melody in 3/4 or 4/4 time

Note values:  to  including  

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

Leaps between any notes of the tonic chord

Keys: Major keys up to two sharps and two flats
 Melodies will begin on a note of the tonic chord and be within an octave range.
 An upbeat may be included. For example:



Intervals:

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

Grade VII

Aural/Visual Observation:

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

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

Memory:

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

Reading:

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

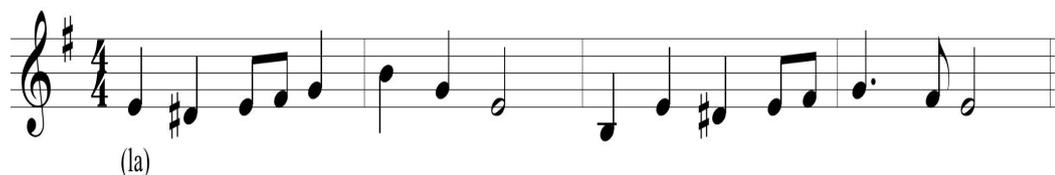
Note values: ♪ to ○

Aural Requirements & Theoretical Questions 2019

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

Keys: A, E, D minor

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



Intervals:

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

Grade VIII

Aural/Visual Observation:

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

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

Memory:

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

Reading:

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

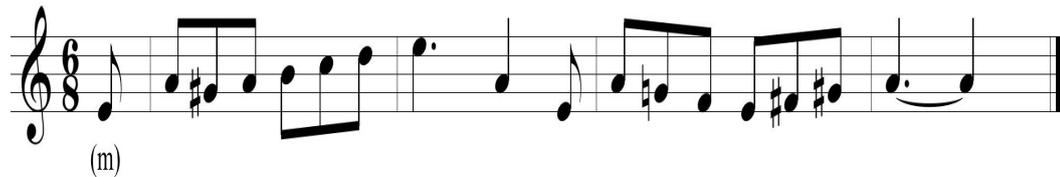
Note values: ♪ to ♩

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

Keys: C, G, D, A, F, B flat majors. A, E and D minors.

Melodies will begin on a note of the tonic chord and be within an octave range.

An upbeat may be included. For example:

*Intervals and Triads:*

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

Senior Certificate

This area is worth a maximum of ten marks.

Aural/Visual Observation:

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

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

Aural Requirements & Theoretical Questions 2019

Memory:

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

Reading:

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

Note values: ♪ to ○

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

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

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



VIVA VOCE

This area is worth a maximum of five marks.

Technical Knowledge:

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

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

RECITAL CERTIFICATE PROGRAMME

Aim of the Recital Certificate

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

The aim is to encourage candidates to understand the importance of:

- Choosing a suitable and creative programme
- Presenting a written programme of their chosen pieces
- Sense of communication with the audience / listener
- Pacing of the recital
- overall delivery of a polished programme with sense of performance

Categories

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

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

Junior Recital Certificate

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

Intermediate Recital Certificate

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

Advanced Recital Certificate

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

Choosing A Programme

Exploring the repertoire for a given instrument and finding out areas of music that suit and appeal to each student are very important aspects of musical development. The following are some helpful hints when choosing a suitable programme:

- Candidates should aim to choose a programme that will display their imagination, technical strengths and musical preferences.

Recital Certificate Programme 2019

- While candidates may wish to include some material from the RIAM Exam Syllabus, they are strongly encouraged to explore and include a wider range of repertoire in their programme presentation.
- Candidates will be assessed on how well the performance engages the listener. The programme should have musical contrast; for example variety of tempi, moods and / or pieces from different eras. (It is not compulsory to choose pieces from different eras but this can be a good way of creating contrast.)
- Try to choose music that is most appealing to the candidate as this will help create a positive experience for both listener and performer. Examiners will assess the Overall Impression and Choice of Programme. The candidate should enjoy performing the chosen pieces, so that this is communicated to the audience.
- Candidates may wish to consider music from outside of the classical music genre such as jazz or Irish traditional music. If a jazz piece is featured in the chosen programme, the performer may like to include an improvisation.
- Good quality arrangements from film or popular music may be used.
- Candidates may wish to perform one of their own compositions.
- Over-use of repeats should be avoided; however Da Capo and Dal Segno should always be played.
- Many instruments have good compilation albums available and these can be a useful source of repertoire.
- Browsing in libraries or in music shops is a useful tool for all musicians, and looking for a programme for the Recital Certificate will help to develop this useful habit.
- Simplified editions of classical repertoire should be avoided as candidates are encouraged to perform the composer's original text.

Grading of Pieces

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

On the Day of the Exam

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

Marking of Recital Certificate Programmes

The Recital Certificate is marked under three areas: Technical Ability, Interpretation and Overall Impression & Choice of Programme.

Technical Ability (30%)

Candidates will be assessed on their technical ability to play each piece. Examiners will be listening for good clarity and accuracy in the fingerwork. An ability to produce a good tone is also assessed here. For pianists, pedalling will be assessed. Where appropriate, intonation will be expected to be secure. For vocalists, diction and pronunciation will be commented and marked on.

Interpretation (30%)

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

Overall Impression & Choice of Programme (40%)

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

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

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

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

The Recital Programme will be marked as follows:

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

IRISH HARP

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

For Aural Requirements and Theoretical Questions please see pages 8 to 17.

PRELIMINARY GRADE

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

Scales

a) E flat and B flat

b) C, G major

Hands separately, compass one octave.

Broken chords:

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



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



Three pieces:

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

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

LIST A

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

LIST B

- Own Choice** An Irish traditional tune of suitable standard
- Trad** Evening Song *from Old Tunes for New Harpists arr M Dilling (Presser/UMP)*
- Trad** Chimes of St Paul's *from Old tunes for New Harpists arr M Dilling (Presser)*
- Trad** Round Dance *from Fun From the First vol I Milligan (Lyon & Healy/Holywell)*
- Trad** Green Gravel *from Old Tunes for New Harpists arr M Dilling (Presser)*
- Trad** Breton Dance *from Old Tunes for New Harpists M Dilling (Presser/UMP)*
- Gough / Perrett** Rain on the Roof *Lift-off for Harp (Beartramka)*

LIST C

- No 1 and no 2 (p 22) *The Irish Harp Book ed Sheila Larchet Cuthbert (Carysfort Press)*
- Grossi** Study no 10 (page 8) *Metodo per Arpa (Ricordi)*
- Grossi** Study no 21 (page 10) *Metodo per Arpa (Ricordi)*
- Grandjany** Step by Step *First Grade Pieces for Harp (Carl Fischer)*
- Sight-reading:** A four-bar phrase in simple time. In the key of C major. The following note values may be used: crotchets, minims, dotted minims and semibreves. Separate hands only.

PRIMARY GRADE

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

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

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

LIST A

arr G Yeats Mallaí Bhán *Sounding Harps book 1 (Cairde na Cruite)*
arr M Bolger The Lady and the Farmer *Sounding Harps book 4 (Cairde na Cruite)*
arr A McCrann Éiníní *Sounding Harps book 1 (Cairde na Cruite)*
arr Bolger Slow Air *Sounding Harps book 1 (Cairde na Cruite)*
Trad An Féileacán *Sounding Harps book 4 (Cairde na Cruite)*
D Finnegan Tripping to the Well *Harpers' Choice (Cairde na Cruite)*

LIST B

Own choice An Irish traditional tune of suitable standard
J Weidensaul Barn Dance *First Grade Pieces for Harp (Music Exchange)*
F Clifton-Welker Skaters *Harping On book 1 (F Clifton-Welker)*
F Clifton-Welker Lullaby *Harping On book 1 (F Clifton-Welker)*
arr M Dilling Au Clair de La Lune *Old Tunes for New Harpists M Dilling (UMP)*
Gough / Perrett Cosy in Bed *Lift-off for Harp (Beartramka)*

LIST C

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

Sight-reading: An eight-bar piece in simple time. In the key of C or G major. The following note values may be used: quavers, crotchets, minims, dotted minims and semibreves. Separate hands only.

GRADE I

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

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

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

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

LIST A

arr G Yeats Óró Bog Liom í *Sounding Harps, book 4 (Cairde na Cruite)*
arr G Yeats A Grá Luí Láimh Liom *Harpers' Choice (Cairde na Cruite)*
arr M Bolger Pilib an Cheoil *Sounding Harps book 4 (Cairde na Cruite)*
arr A McCrann Amhrán Fíodóireachta *Sounding Harps book 4 (Cairde na Cruite)*
arr G Yeats Fáinne Geal an Lae *Sounding Harps book 4 (Cairde na Cruite)*
arr G Hambly Bill Sullivan's Polka *Harpers' Choice (Cairde na Cruite)*
D Kelly Slow Air *Sounding Harps book 4 (Cairde na Cruite)*
arr G Yeats Giolla na Scriob *Sounding Harps book 1 (Cairde na Cruite)*
arr G Yeats An cuimhin leat an oíche úd? *Sounding Harps book 1 (Cairde na Cruite)*
Carolan Captain O'Kane *Harper's Choice (Cairde na Cruite)*
arr Hambly

LIST B

Own choice An Irish traditional tune of suitable standard
F Clifton-Welker Sea Breeze *Harping On book 1 (Clifton-Welker)*
F Clifton-Welker Raindrops for Rachel *Harping On book 1 (Clifton-Welker)*
D Gough/D Perrett Donkey Ride *Lift Off for Harp (Beartramka)*
M Grandjany See-saw *Little Harp Book (Music Exchange)*
Milligan Purple Bamboo *Fun From the First vol 2 Milligan (Lyon & Healy)*
Weidensaul Midnight Stars *First Grade Pieces for Harp (Music Exchange)*
Weidensaul El Número Uno *First Grade Pieced for Harp (Carl Fisher)*

LIST C**Grossi** Study no 53 (page 25) *Metodo per Arpa (Ricordi)***Grossi** Study no 41 (page 20) *Metodo per Arpa (Ricordi)***Grossi** Study no 42 (page 20) *Metodo per Arpa (Ricordi)***Grossi** Study no 3 (page 91) *Metodo per Arpa (Ricordi)*

Sight-reading: An eight-bar piece in simple time. In the key of C or G major. The following note values may be used: crotchets, minims, dotted minims, tied notes and rests. Hands occasionally play together.

GRADE II

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

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

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

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

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

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

LIST A

arr G Yeats	Bog Braon don Seanduine <i>Sounding Harps book 1 (Cairde na Cruite)</i>
arr G Hambly	Na Ceannabháin Bána <i>Harpers' Choice (Cairde na Cruite)</i>
arr G Yeats	'Sé mo Leanbh é <i>Harpers' Choice (Cairde na Cruite)</i>
arr D Finnegan	Mairseáil Rí Laoise <i>Traditional Irish Harp Arrangements vol 1 (D Finnegan)</i>
arr G Yeats	Eilí gheal chiúin Ní Chearbhaill <i>Sounding Harps book 4 (Cairde na Cruite)</i>
arr K Flemming	Connie O'Connell's <i>Harpers' Choice (Cairde na Cruite)</i>
arr G Yeats	An ghaoth aneas <i>Sounding Harps book 1 (Cairde na Cruite)</i>
arr A McCrann	Thugamar féin an Samhradh linn <i>Sounding Harps book 1 (Cairde na Cruite)</i>
arr M Mulcahy	Martin Hardiman's Jig <i>Harper's Choice (Cairde na Cruite)</i>

Irish Harp 2019

LIST B

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

LIST C

Czerny	Study no 5 (page 39) <i>The Irish Harp Book (Carysfort Press)</i>
Grossi	Study no 18 (page 124) <i>Metodo per Arpa (Ricordi)</i>
Grossi	Study no 9 (page 114) <i>Metodo per Arpa (Ricordi)</i>
Grossi	Study no 4 (page 109) <i>Metodo per Arpa (Ricordi)</i>
Grossi	Study no 14 (page 101) <i>Metodo per Arpa (Ricordi)</i>
Andrès	Study no 2 <u>or</u> 4 <i>Charades (Hortensia/UMP)</i>

Sight-reading: An eight-bar piece in simple time. In the key of C or G major / A minor. The following note values may be used: semiquavers, quavers, crotchets, dotted crotchets, minims, dotted minims, semibreves, tied notes and rests. Hands together.

GRADE III

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

Scales & Arpeggios: a) E flat, B flat, F, C and G major. C, G, D and A harmonic minor.
b) C, G, D, A and E major. A, E, B, F sharp and C sharp harmonic minor.

Compass two octaves, hands separately and hands together.

Contrary motion compass one octave.

a) C and G melodic minor.

b) A and E melodic minor.

Compass one octave - right hand only.

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

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

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

LIST A

arr Á Ní Dhúill	Mo Ghile Mear <i>Sounding Harps book 1 (Cairde na Cruite)</i>
Carolan arr McCrann	Sir Festus Burke <i>Harpers' Choice (Cairde na Cruite)</i>
arr O'Brien-Vaughan	Lad O'Beirne's Jig <i>Harpers' Choice (Cairde na Cruite)</i>
arr D Finnegan	Devanny's <i>Traditional Irish Harp Arrangements vol 1 (D Finnegan)</i>
arr O'Flanagan	Sonny's Mazurka <i>Sounding Harps, book 2 (Cairde na Cruite)</i>
arr G Yeats	Seothóló <i>Sounding Harps book 4 (Cairde na Cruite)</i>
arr M Ní Chathasaigh	Song of the Chanter <i>Sounding Harps book 1 (Cairde na Cruite)</i>
arr G Yeats	Oscail an Doras go ciúin ó <i>Sounding Harps book 2 (Cairde na Cruite)</i>
arr D Finnegan	Deer's March <i>Traditional Irish Harp Arrangements vol 1 (D Finnegan)</i>
arr G Yeats	An Buachaillín Donn <i>Harpers' Choice (Cairde na Cruite)</i>
arr A McCrann	Fead an Iolar <i>Sounding Harps book 2 (Cairde na Cruite)</i>
arr M Mulcahy	Martin Hardiman's Jig <i>Harpers' Choice (Cairde na Cruite)</i>
A Kennedy	In Memory of the Master <i>Harpers' Choice (Cairde na Cruite)</i>
Ó Catháin	Tabhair dom do lámh <i>Harper's Choice (Cairde na Cruite)</i>
arr C Guard	

Irish Harp 2019

LIST B

Own choice	An Irish traditional tune of suitable standard
A Ortiz	Joropo 1 <i>From Harp to Harp with Love (Ortiz)</i>
A Hasselmans	Rouet <i>Trois Petites Pièces Faciles (Durand)</i>
arr Bouchaud	Danza guerrera del Cuzco <i>Panorama de la Harpe Celtique (Editions Musicales Transatlantiques)</i>
arr Bouchaud	Huàino de Huancayo <i>Panorama de la Harpe Celtique (Editions Musicales Transatlantiques)</i>
Gounod	Les Pifferai <i>Medieval to Modern vol 2 (Lyon & Healy/Holywell)</i>
B Andrés	No 4 <i>Aquatintes (Hortensia)</i>
René	Grand'mère <i>Raconte une Histoire (Leduc)</i>
F Clifton-Welker	Fairground <i>Harping On book 2 (Clifton-Welker)</i>
F Clifton-Welker	Night Shade <i>Sparks from the Harp (Clifton-Welker)</i>

LIST C

Challoner	Study no 12 (page 84) <i>The Irish Harp Book (Carysfort Press)</i>
Viner	Study no 13 (page 85) <i>The Irish Harp Book (Carysfort Press)</i>
Grossi	Study no 12 (page 116) <i>Metodo per Arpa (Ricordi)</i>
Grossi	Study no 13 (page 118) <i>Metodo per Arpa (Ricordi)</i>
Andrés	Study no 1 <i>Charades (Hortensia)</i>
Andrés	Study no 3 <i>Charades (Hortensia)</i>

Sight-reading: An eight-bar piece in simple time. In the key of C or G major / A minor semiquavers, quavers, crotchets, dotted crotchets, minims, dotted minims, semibreves, tied notes and rests. Hands together.

GRADE IV

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

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

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

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

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

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

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

LIST A

- arr Á Ní Dhúill** Moloney's Jig *Sounding Harps book 4 (Cairde na Cruite)*
arr A McCrann Leitrim Fancy *Harpers' Choice book 1 (Cairde na Cruite)*
J Harbison Bright New Morning *(Irish Harp Centre Publications)*
Carolan arr G Yeats Eleanor Plunkett *Sounding Harps book 4 (Cairde na Cruite)*
Carolan arr John Kelly *The Irish Harp Book (Carysfort Press)*
S Larchet Cuthbert
Carolan arr M Sí Bheag's Sí Mhór or Colonel John Irwin *The Irish Harper vol 2*
Ní Chathasaigh *(Old Bridge Music)*
Carolan arr A Ennis Lord Galway's Lamentation *Harpers' Choice (Cairde na Cruite)*
arr N Murphy The Rights of Man *Harpers' Choice (Cairde na Cruite)*
D Kelly Suantraí *Harpers' Choice (Cairde na Cruite)*
M Ní Chathasaigh Termonfechin Times *Harper's Choice (Cairde na Cruite)*
arr Ní Chathasaigh Rocky Road to Dublin *Harper's Choice (Cairde na Cruite)*

Irish Harp 2019

LIST B

Own choice	An Irish traditional tune of suitable standard
A Ortiz	<i>Una Noche From Harp to Harp with Love (Ortiz)</i>
J Francois	<i>An Ter Seinn Trois Petites Pièces (Camac)</i>
J Francois	<i>Blues Trevez Trois Petites Pièces (Camac)</i>
B Andrès	<i>La Gimblette (Hortensia)</i>
arr R Stevenson	<i>Hal-an-Tow Sounding Strings (any edition)</i>
Daquin	<i>Tambourin Medieval to Modern vol 1 (Lyon & Healy/Holywell)</i>
Böhm	<i>Minuet Eighteenth Century Music arr Thomson (FC Publishing Co/Holywell)</i>
Kotzeluch	<i>Sicilienne Pièces Classiques no 3 (Billaudot)</i>
Bartók	<i>Triplets no 11 (page 18) Mikrokosmos for Harp (Boosey & Hawkes)</i>
Naderman	<i>Étude no 1 Naderman pour Harpe Celtique (Zurfluh/UMP)</i>

LIST C

Viner	<i>Study no 15 The Irish Harp Book (Carysfort Press)</i>
Meyer Bochsa	<i>Study no 18 The Irish Harp Book (Carysfort Press)</i>
Andrès	<i>Study no 6 Charades (Hortensia)</i>
Andrès	<i>Study no 12 Charades (Hortensia)</i>
Grossi	<i>Study no 24 (page 129) Metodo per Arpa (Ricordi)</i>
Grossi	<i>Study no 20 (page 125) Metodo per Arpa (Ricordi)</i>
Naderman	<i>Etude no 1 Naderman pour Harpe Celtique (Zurfluh AZ1315)</i>

Sight-reading: An eight-bar phrase in simple or compound time. In the key of G or A major / A minor. The following note values may be used: semiquavers, quavers, dotted quavers, crotchets, dotted crotchets, minims, dotted minims, semibreves, tied notes and rests. Accidentals may be used. Hands together.

GRADE V

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

Scales: a) E flat, B flat, F, C, G, D, A and E major. C, G, D, A and E harmonic minor.

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

Compass two octaves, contrary motion compass one octave.

a) C, G and D melodic minor.

b) A, E and B melodic minor.

Compass two octaves, right hand only.

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

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

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

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

LIST A

Carolán arr M Ní Chathasaigh	Madam Maxwell <i>The Irish Harper vol 1 (Old Bridge Music)</i>
A-M O'Farrell	Heir Conditioning <i>The O'Farrell Collection vol 1: (A-M O'Farrell)</i>
J Harbison	Love's Torment <i>(Irish Harp Centre Publications)</i>
arr Á Ní Dhúill	Saddle the Pony <i>Sounding Harps book 4 (Cairde na Cruite)</i>
arr J Murakami	Apples in Winter <i>Harpers' Choice (Cairde na Cruite)</i>
arr M Ní Chathasaigh	King of the Fairies <i>Harpers' Choice (Cairde na Cruite)</i>
arr O Kelly	An Droimfhionn Donn Dílis <i>Harpers' Choice (Cairde na Cruite)</i>
Ó Tuama arr Malir	Bí a Íosa <i>Harpers' choice (Cairde na Cruite)</i>
Connellan arr	Máire Nic Ailpín <i>Sounding Harps book 4 (Cairde na Cruite)</i>

Irish Harp 2019

G Yeats

- arr G Yeats Caoineadh Luimní *Sounding Harps book 2 (Cairde na Cruite)*
 Carolan arr M Princess Royal *The Irish Harper vol 2 (Old Bridge Music)*
 Ní Chathasaigh
 arr T C Kelly I saw from the beach *Sounding Harps book 2 (Cairde na Cruite)*
 arr T Marshall Mount Phoebus Hunt *Harper's Choice (Cairde na Cruite)*

LIST B

- Own Choice** An Irish Traditional Piece of suitable standard.
J François Ar Baradoz (*Camac*)
J S Bach Prelude no 3 (*Anne-Marie O'Farrell*)
Naderman Rondoletto from Sonata no 1 *Pièces Classiques Cahier 5 (Billaudot)*
Handel Petite Sonata *Panorama de la Harpe Celtique (Transatlantiques)*
Kuhlau Theme and Variations *Panorama de la Harpe Celtique (Transatlantiques)*
Sammartini Allegro *Eighteenth Century Music Thomson (FC Publishing Co/Holywell)*
B Andrès Sicilienne *Automates (Hortensia)*
B Andrès Pavane *Automates (Hortensia)*
A Challan Cascatelle (*Leduc*)
Strauss arr Fell Strauss Waltz Medley *Pop 'n' Easy book 1 (Vanderbilt)*

LIST C

- J P Pole** Study no 21 *The Irish Harp Book (Carysfort Press)*
Grossi Study no 39 (page 145) *Metodo per Arpa (Ricordi)*
Grossi Study no 14 (page 120) *Metodo per Arpa (Ricordi)*
Naderman Etude II, III or IV *Naderman pour Harpe Celtique (Zurfluh AZ1315)*
Sor Study no 5 *Panorama de la Harpe Celtique ed Bouchaud (Editions Musicales Transatlantiques TR001761)*

Sight-reading:

An eight-bar phrase in simple or compound time. In a major key up to three sharps, or a minor key up to two flats. The following note values may be used: semiquavers, quavers, crotchets, dotted crotchets, minims, dotted minims, semibreves, tied notes and rests. Accidentals may be used. Hands together.

GRADE VI

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

Scales: a) E flat, B flat, F, C, G, D, A and E major. C, G, D, A and E harmonic minor.

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

Compass two octaves, contrary motion compass one octave.

a) C, G, D and A melodic minor.

b) A, E, B and F sharp melodic minor.

Compass two octaves, right hand only.

a) E flat, B flat and F major scales using harmonics.

b) C, G and D major scales using harmonics.

Compass one octave, hands separately only.

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

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

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

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

LIST A

arr J Murakami	The Gold Ring <i>Harpers' Choice (Cairde na Cruite)</i>
arr A M O'Farrell	Miss Monaghan's Reel <i>The O'Farrell Collection vol 1 (A-M O'Farrell)</i>
arr T C Kelly	An buachaill caol dubh <i>Sounding Harps book 3 (Cairde na Cruite)</i>
arr A McCrann	Plains of Boyle <i>Sounding Harps book 3 (Cairde na Cruite)</i>
arr Loughnane	Mazurka and Jig <i>Harping On (Reiskmore Music)</i>
Carolan arr M Ní Chathasaigh	Lord Inchiquin <i>The Irish Harper book 2 (Old Bridge Music)</i>
arr Á Ní Dhubhghaill	Sergeant Early's Dream <i>Harpers' Choice (Cairde na Cruite)</i>
arr C O'Donnell	The Three Sisters <i>Harpers' Choice (Cairde na Cruite)</i>
arr Loughnane	Wild Geese <i>Affairs of the Harp (Reiskmore Music)</i>

Irish Harp 2019

LIST B

Own choice	An Irish traditional tune of suitable standard
Pollet	Sonata no 2: first movement (<i>Billaudot</i>)
Scarlatti	Sonata in C <i>Pièces Classiques Cahier 5 (Billaudot)</i>
A Ortiz	Si Quedara Sin Ti <i>Harp to Harp with Love (Ortiz)</i>
A Challan	Laura (<i>Leduc</i>)
Barber	Swinging Pentatonic Gliss <i>Jazz for Harp vol 2 (Gail Barber)</i>
Wright	Cross Currents <i>Lever Harp 2000 (Beartramka)</i>
Francois	Family Blues <i>Easy Swing (Billaudot)</i>
J S Bach	Presto <i>Pièces Classiques cahier 5 ed Bouchaud (Billaudot GB4369)</i>

LIST C

Kiallmark	Study no 25 (page 160) <i>The Irish Harp Book (Carysfort Press)</i>
Naderman	Study no 26 (page 195) <i>The Irish Harp Book (Carysfort Press)</i>
Grossi	Study no 45 (page 153) <i>Metodo per Arpa (Ricordi)</i>
Grossi	Study no 41 (page 148) <i>Metodo per Arpa (Ricordi)</i>
Godefroid	Etude <i>Pièces Classiques cahier 5 ed Bouchaud (Billaudot GB4369)</i>

Sight-reading: A short piece of suitable difficulty in simple or compound time. In a major key up to three sharps or a minor key up to two flats. Accidentals may be used.

GRADE VII

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

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

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

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

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

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

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

LIST A

Carolan arr M Ní Chathasaigh Morgan Magan *The Irish Harper book 2 (Old Bridge Music)*
Carolan arr M Ní Chathasaigh Carolan's Draught *The Irish Harper book 2 (Old Bridge Music)*
arr G Yeats Three Sea Captains *Sounding Harps book 3 (Cairde na Cruite)*
Carolan arr G Yeats Planxty Johnston *Sounding Harps book 3 (Cairde na Cruite)*
arr Á Ní Dhúill Hamilton's Jig *Sounding Harps book 2 (Cairde na Cruite)*
Carolan arr M Ní Chathasaigh Planxty Sudley *The Irish Harper book 2 (Old Bridge Music)*
arr Ní Chathasaigh Gander in the Pratie Hole and Queen of the Rushes *The Irish Harper book 1 (Old Bridge Music)*

Irish Harp 2019

arr J F Larchet	No 2: De Bhárr na gCnoc <i>Three Traditional Airs (OCMP)</i>
B Mulvihill	Compliments to Sean Maguire <i>Harpers' Choice (Cairde na Cruite)</i>
arr L Kelly	
M Rooney	Land's End <i>Harpers' Choice (Cairde na Cruite)</i>

LIST B

Own choice	An Irish traditional tune of suitable standard
Naderman	Étude 5 <i>Naderman pour Harpe Celtique (Zurfluh)</i>
J S Bach	Presto <i>Pièces Classiques Cahier 5 (Billaudot)</i>
D Gough	Rag-Bag <i>Lever Harp 2000 (Beartramka)</i>
T C Kelly	Interlude <i>The Irish Harp Book (Carysfort Press)</i>
M O'Leary	Slow Air (CMC)
Gatayes	Valse Russe <i>Pièces Classiques book 3 (Billaudot)</i>
arr Ortiz	Las Abajeñas <i>From Harp to Harp (Ortiz)</i>
D McNulty	Berceuse <i>The Irish Harp Book (Carysfort Press)</i>
Stevenson	Blue Orchard (<i>Old School</i>)
Springthorpe	Idyll <i>Lever Harp 2000 (Beartramka)</i>
Ortiz	Milonga <i>International Rhythmic Collection vol 2 (Ortiz)</i>

LIST C

F Alberti	Study no 2 <i>Dix Études Progressives (Hortensia)</i>
F Alberti	Study no 4 <i>Dix Études Progressives (Hortensia)</i>
F Alberti	Study no 6 <i>Dix Études Progressives (Hortensia)</i>
A J Potter	Étude Bitonal <i>The Irish Harp Book (Carysfort Press)</i>
B Shaljean	Prelude in A minor <i>Twelve Preludes for Concert or Irish Harp (Blue Crescent)</i>

Sight-reading: A short piece of suitable difficulty in simple or compound time. In a major key up to three sharps or a minor key up to two flats. Accidentals may be used.

GRADE VIII

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

Scales:

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

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

Compass two octaves in octaves, sixths and tenths.

Contrary motion beginning and ending on the unison, compass two octaves (where possible).

a) C, D, E flat major.
b) C sharp, D and E major.
Compass three octaves, in octaves, sixths and tenths.

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

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

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

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

LIST A

arr Loughnane Drunken Sailor *Affairs of the Harp (Reiskmore Music)*

Ní Chathasaigh Pullet and Volunteer *The Irish Harper book 1 (Old Bridge Music)*

arr M McGrath I will leave this country *The Irish Harp book (Carysfort Press)*

Carolan Carolan's Farewell to Music *(A-M O'Farrell)*

arr A-M O'Farrell

arr Loughnane Loftus Jones *Harping On (Reiskmore Music)*

Irish Harp 2019

- arr G Hambly** O'Farrell's Welcome to Limerick *Traditional Irish Music arranged for Irish Harp (Mayo Abbey Press)*
- arr G Hambly** The Bucks of Oranmore *Traditional Irish Music arranged for Irish Harp (Mayo Abbey Press)*

LIST B

- Fleischman** An Coitín Dearg *The Irish Harp Book (Carysfort Press)*
- D McNulty** Fantasia or Rondo *The Irish Harp Book (Carysfort Press)*
- G Victory** Three Pieces for Irish harp [choose any one piece] *The Irish Harp Book (Carysfort Press)*
- Kinsella** Allegro Giocoso *The Irish Harp Book (Carysfort Press)*
- Bouchaud** Discord (Any two movements) (*Harposphere*)
- F Clifton-Welker** Dance *Lever Harp 2000 (Beartramka)*
- Scarlatti** Sonata in A minor *Pièces Classiques Cahier 6 (Billaudot)*
- A Ortiz** Una Vez en la Montana *International Rhythmic Collection, vol 2 (Ortiz)*
- Henson-Conant** New Blues (*FC Publishing*)
- Trad arr Ortiz** Pajaro Campana *Latin American Harps, History, Music and Technique (Ortiz)*

LIST C

- F Alberti** Study no 1 *Dix Études Progressives (Hortensia)*
- F Alberti** Study no 9 *Dix Études Progressives (Hortensia)*
- B Andrès** Study no 9 *Jonchets 12 Études brèves pour Petite ou Grande Harpe (Hortensia)*
- B Andrès** Study no 4 *Jonchets 12 Études brèves pour Petite ou Grande Harpe (Hortensia)*

Sight-reading: A short piece of suitable difficulty in simple or compound time. In a major key up to three sharps or a minor key up to two flats. Accidentals may be used.

SENIOR CERTIFICATE

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

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

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

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

LIST A

- J S Bach** Any two of the following 4 preludes: Preludes nos 1, 2, 21 and 22 *The well-Tempered Clavier book 1 (Henle)*
- J S Bach** Prelude from Lute Suite BWV1006a (A-M O'Farrell)
- J S Bach** Italian Concerto: second movement (*Urtext*)
- G F Handel** Harp Concerto no 6 in B flat major: any two movements, ed O le Dentu (*Billaudot*)
- A-M O'Farrell** Chorale Variations on Take My Life and Let it Be by Me (A-M O'Farrell)

LIST B

- Snell** Toccatta *Lever Harp 2000 (Beartramka)*
- B Shaljean** High Hat (*Blue Crescent Music*)
- A Ortiz** Theme from Suite to Luzma *Latin American Harps: History Music and Techniques (Ortiz)*
- J L Dussek** Sonatina no 5 (*Holywell Music*)
- D Mégevand** Perspectives I and II (*Billaudot*)
- M O'Leary** Aisling *The Crock of Gold: Suite (CMC)*

LIST C

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

or

Three Carolan tunes arranged by the candidate.

or

Three contrasting songs with own harp accompaniment.

Sight-reading: A short piece of suitable difficulty in simple or compound time.

CONCERT HARP

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

For Aural Requirements and Theoretical Questions please see pages 8 to 17.

PRIMARY GRADE

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

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

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

LIST A

Clifton-Welker	Skaters <u>or</u> Lullaby <i>Harping On, book 1 (Clifton-Welker)</i>
Grandjany	Step by Step <i>First Grade Pieces for Harp (Fischer/Boosey & Hawkes)</i>
Grandjany	Barn Dance Memory <i>First Grade Pieces for Harp (Fischer/Boosey & Hawkes)</i>
Gough/Perrett (<i>Beartramka</i>)	Buckets and Spades <u>or</u> Games in the Playground <i>Lift-off</i>
Kanga	Daffodil Dance or Spooky City, <i>Minstrel's Gallery (Maruka/Holywell)</i>
Milligan (<i>Healy/Hoylwell</i>)	Northern Princess <i>Fun from the First volume I (Lyon & Healy/Hoylwell)</i>
Dilling	Spring Song <i>Old Tunes for New Harpists (Presser)</i>

LIST B

Grandjany	Midnight Stars <i>First Grade Pieces for Harp (Fischer/Boosey & Hawkes)</i>
Grandjany	Passing By <i>First Grade Pieces for Harp (Fischer/Boosey & Hawkes)</i>
Gough/Perrett	Cosy in Bed <u>or</u> Donkey Ride <i>Lift-off for Harp (Beartramka)</i>
Kanga	The Glittering Ballroom <u>or</u> The Royal Boat <i>Minstrel's Gallery (Maruka/Holywell)</i>
Trad	Mallaí Bhán <i>Sounding Harps book 1 (Cairde na Cruite)</i>
Trad	Slow Air <i>Sounding Harps book 1 (Cairde na Cruite)</i>
Dilling	Au Clair de la Lune <i>Old Tunes for New Harpists (Presser)</i>

Concert Harp 2019

LIST C

Grossi Study no 31 (page 15) *Metodo per Arpa (Ricordi/UMP)*
Grossi Study no 34 (page 17) *Metodo per Arpa (Ricordi/UMP)*
Grossi Study no 35 (page 17) *Metodo per Arpa (Ricordi/UMP)*
Dilling Elfin Dance or Holy Night *Old Tunes for New Harpists*
(Presser/UMP)

Sight-reading: A short piece of suitable difficulty.

GRADE I

Scales: C, G, D and F major. Compass one octave, hands separately and together, similar motion.

Arpeggios: The common chords of the above keys in root position only, one octave, hands separately.

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

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

LIST A

Anon	O Sanctissima <i>Fun from the First vol II (Lyon & Healy/Holywell)</i>
B Paret	Rondo <i>First Harp Book (Schirmer/Music Sales)</i>
Grandjany	Les Agneaux Dansent <i>(Thomson/Holywell)</i>
Weidensaul	Lullaby for Violet <i>First Grade Pieces for Harp, (Fischer/MDS)</i>
Grandjany	Passing By <i>First Grade Pieces for Harp (Fischer/Boosey & Hawkes)</i>
Dilling	Song of the Watch <i>Old Tunes for New Harpists (Presser)</i>
Clifton-Welker	Sea Breeze or Raindrops for Rachel <i>Harping On book 1 (Clifton-Welker)</i>
Trad	Early One Morning <i>Fun from the First vol II (Lyon & Healy/Holywell)</i> <u>or</u> <i>Old Tunes for New Harpists (Presser/UMP)</i>

LIST B

Anon	Purple Bamboo <i>Fun from the First vol 2 (Milligan) (Lyon & Healy/Holywell)</i>
Clifton-Welker	Charlotte in Spring <i>Harping On, book 1</i>
Gough/Perrett	Kangaroos <u>or</u> Donkey Ride <i>Lift-off for Harp (Beartramka)</i>
Grandjany	The See-Saw <i>Little Harp Book (Boosey & Hawkes)</i>
A Griffiths	Lullaby 'Sleep my Baby' <i>The Young Harpist/Y Telynor Bach (Adlais)</i>
B Paret	I Hear a Harp (Lyra)
Kanga	The Glittering Ballroom <u>or</u> The Royal Boat <i>Minstrel's Gallery (Maruka/Holywell)</i>
Trad	Giolla na Scriob <i>Sounding Harps book 1 (Cairde na Cruite)</i>
Trad	Éiníní <i>Sounding Harps book 1 (Cairde na Cruite)</i>

Concert Harp 2019

LIST C

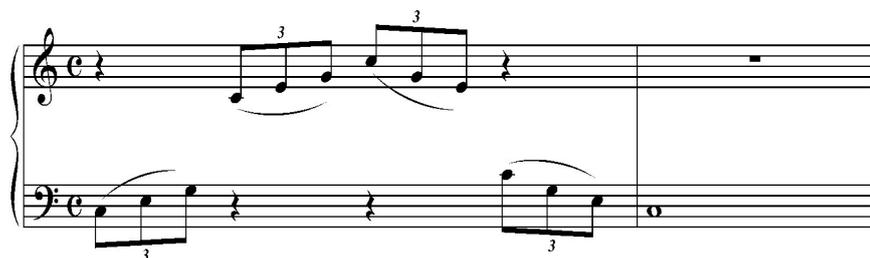
Grossi	No 37 (page 18) <i>Metodo per Arpa (Ricordi)</i>
Grossi	No 41 <u>and</u> no 42 (page 20) <i>Metodo per Arpa (Ricordi)</i>
Grossi	No 44 (page 21) <i>Metodo per Arpa (Ricordi)</i>
Bernard Andrès	No 1 <u>or</u> no 2 <i>Charades (Hortensia HA 009609)</i>

Sight-reading: A short piece of suitable difficulty

GRADE II

Scales: C, G, D, F, B flat majors. A, E, and D harmonic minors.
Compass two octaves, hands separately and together.

Arpeggios: The common chords of the above keys
i) in root position only, one octave, hands separately and together.
ii) divided between the hands, compass two octaves as example below



Dominant sevenths: Of the above major keys in root position only, one octave, hands separately and together.

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

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

LIST A

Purcell	Hornpipe from 'Abdelazer' <i>The classical harpist</i> /Y Telynor Clasurool (Adlais)
M Grandjany	Bonjour, Monsieur Rameau <i>Little Harp Boo</i> (Fischer/Boosey & Hawkes)
Grandjany	Rêverie <u>or</u> Nocturne <i>Trois Petites Pièces Très Faciles</i> (Leduc)
Thomson	Tide <u>or</u> Song at Night (Thomson/Holywell)
Weidensaul	El Numero Uno <i>First grade pieces for harp, ed Grandjany</i> (Boosey & Hawkes)
Hasselmans	Petite Berceuse (Leduc)
Bernard Andrés	No 1 <i>Aquatintes</i> (any edition)

Concert Harp 2019

LIST B

Bartók	In Yugoslav Mode <u>or</u> Phrygian <i>Mikrokosmos</i> , arr Marzuki (Boosey & Hawkes)
Burton	Dawn or First Sun <i>Beginnings</i> (Stainer & Bell)
Gough/Perrett	Into Space <i>Lift-off for Harp</i> (Beartramka)
Clifton-Welker	Matador's Lament <u>or</u> Goblin Rustle <i>Harping On</i> book I (Clifton-Welker)
M Grandjany	Rocking <i>Little Harp Book</i> (Fischer/Boosey & Hawkes)
Trad	Óró bog liom í <i>Sounding Harps</i> book 4 (Cairde na Cruite)
Bernard Andrès	No III <i>Aquatintes</i> (any edition)

LIST C

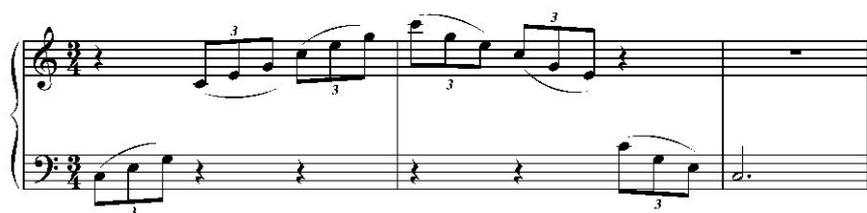
Grossi	No 10 page 114 <u>or</u> no 12 page 116 <i>Metodo per Arpa</i> (Ricordi)
Grossi	No 13 page 118 <u>or</u> no 26 page 131 <i>Metodo per Arpa</i> (Ricordi)
B Andrès	No 3 <u>or</u> no 4 <i>Charades</i> (Hortensia HA 009609)
Kanga	Bedtime Blues <u>or</u> Mountain Stream <i>Minstrel's Gallery</i> (Maruka Music/Holywell)

Sight-reading: A short piece of suitable difficulty.

GRADE III

Scales, C, G, D, A, F, B flat , E flat majors
A, E, B, D, G harmonic minors.
Scales hands together, compass two octaves similar motion.

Arpeggios: Arpeggios of above keys:
i) hands together, root position, compass two octaves similar motion
ii) divided between the hands, compass three octaves as example below:



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

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

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

LIST A

- | | |
|-------------------|--|
| Anon | The Ash Grove <i>Medieval to Modern vol 2 ed Milligan (Lyon & Healy/ Holywell)</i> |
| J S Bach | Little Prelude in F major <i>Medieval to Modern vol 1 ed Milligan (Lyon & Healy/Holywell)</i> |
| Andrès | Gavotte <i>Automates (Hamelle/UMP)</i> |
| Croft | Adagio <i>The Classical Harpist/Y Telynor Clasurol - Powell (Adlais)</i> |
| Clarke | Chaconne <i>The Classical Harpist/Y Telynor Clasurol - Powell (Adlais)</i> |
| Wachs | Pavane (Style Renaissance) <i>Thirty Little Classics by Mildred Dilling (Presser)</i> |
| Hasselmans | Any one of <i>Trois Petites Bluettes (Leduc)</i> |
| Grandjany | Bacarolle no 3 <i>Trois Petites Pièces Très Faciles (Leduc)</i> |
| Kulhau | Theme and Variations <i>Panorama de la Harpe Celtique vol 1 (Editions Musicale Transatlantiques)</i> |

Concert Harp 2019

LIST B

René	Grand'mère raconte une histoire (<i>Leduc</i>)
Bartók	Five Tone Scale <i>Mikrokosmos for harp</i> , ed Marzuki (<i>Boosey & Hawkes</i>)
Burgon	First Man <i>Beginnings</i> (<i>Stainer & Bell</i>)
Gounod	Les Pifferai <i>Medieval to Modern vol 2</i> , ed Samuel Milligan (<i>Lyon & Healy</i>)
Hasselmans	Rouet <i>Trois Petites Pièces Faciles</i> (<i>Durand</i>)
Pässler	Rondo <i>Short Pieces from the Masters arr Grandjany</i> (<i>Boosey & Hawkes</i>)
Reinecke	Dragonfly in the Sunshine <i>Thirty Little Classics by Mildred Dilling</i> (<i>Presser</i>)
Bernard Andrés	No IV <i>Aquatintes</i> (any edition)

LIST C

Bochsa	No 1 <u>or</u> no 2 <i>Quarante Études Faciles book 1 op 318</i> (<i>Leduc</i>)
Grossi	No 30 page 136 <u>or</u> no 14 page 120 <i>Metodo per Arpa</i> (<i>Ricordi</i>)
J-M Damase	Étude no 1 <u>or</u> no 2 <i>Études Faciles et Progressives</i> (<i>Billaudot</i>)
Pozzoli	<i>Studi di media difficoltà</i> , no1 (<i>Ricordi</i>)
Grandjany	Étude no 1 <u>or</u> no 4 <i>Four études</i> (<i>Lyra</i>)
Andrés	No 6 <u>or</u> no 9 <i>Charades</i> (<i>Hortensia HA 009609</i>)

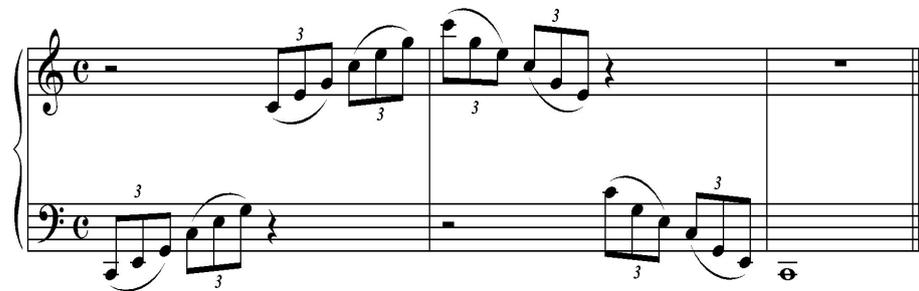
Sight-reading: A short piece of suitable difficulty.

GRADE IV

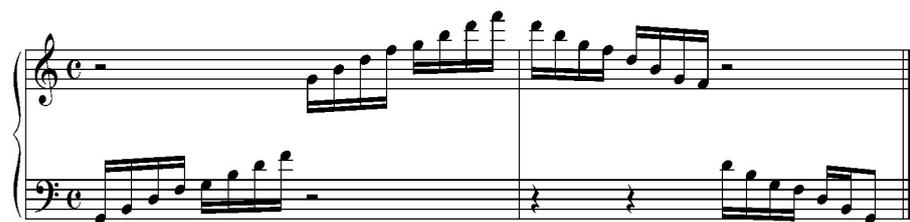
Scales: C, G, D, A, E, B, F, B flat, E flat, A flat majors.
A, E, D, G, C, F harmonic minors and C and F melodic minors.

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

Arpeggios: The common chords of the above keys:
i) in root position and first inversion, hands together compass three octaves.
ii) divided between the hands, compass four octaves as example below:



Dominant sevenths: Two octaves in root position similar motion and divided between the hands over four octaves.



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

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

Concert Harp 2019

LIST A

- J L Dussek** Sonatina no 1 in C, first movt: Andante con moto *Six Sonatinas* (Bärenreiter Praha H1748)
- J L Dussek** Sonatina no 2 in F, first movement: Andante Grazioso *Six Sonatinas* (Bärenreiter Praha H1748)
- H Purcell** Ground in F with variations (*Holywell Music*)
- Dussek** Megan's Daughter (*Adlais*)
- Grandjany** Siciliana from Petite suite classique (*Fischer/Boosey & Hawkes*)
- M Grandjany** Le bon petit roi d'Yvetot (*Durand*)
- Clementi** Sonatina in C, op 36 no 1: first movement, *Allegro* (*Composers in Georgian London trans Shaljean Blue Crescent*)

LIST B

- H Renié** Angelus no 3 *Feuillets d'Album* (*Lemoine*)
- A Hasselmans** Rêverie no 1 op 9 *Trois Petites Pièces Faciles* (*Durand*)
- A Hasselmans** Serenade Melancolique *Feuilles d'Automne* (*Durand*)
- L Charpentier** La Boîte à Musique (*Leduc*)
- D Kelly** Guitar in Blue (*CMC*)
- Hasselmans** Serenade Melancolique in: *Feuilles d'Automne* (*Durand*)
- Clifton-Welker** Waders or Nightshade *Sparks from the Harp vol 1* (*Clifton-Welker*)
- Clifton-Welker** Weeping Willow or Blue Strings *Sparks from the Harp vol 1* (*Clifton-Welker*)

LIST C

- Bochsa** Quarante Études op 318, book 1: no 18 (*Leduc*)
- J-M Damase** Dix Études Faciles et Progressives: no 3 (*Billaudot*)
- J-M Damase** Douze Études pour Harpe: no 1 (*Lemoine*)
- Pozzoli** Studi di Media Difficoltà: no 9 or no 12 (*Ricordi*)
- Labarre** Vingt Études: no 1 *Gammes* (*Adlais*)
- Bochsa** Quarante Études op 318 book 1: no 18 (*Leduc*)
- Clifton-Welker** Catch That Pigeon *Sparks from the Harp vol 1* (*Clifton-Welker*)

Sight-reading: A short piece of suitable difficulty.

GRADE V

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

Scales in the above keys, hands together compass three octaves similar motion. Major and harmonic minors, two octaves contrary motion.

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

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

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

LIST A

- J L Dussek** Sonatina no 6 in E flat major (*Bärenreiter Praha H1748*)
J L Dussek Sonatina no 2 in F: second movement, *Allegro Six Sonatinas (Bärenreiter Praha H1748)*
F J Nadermann Sonatina no 1 in E flat major: first movement only *Sept Sonates Progressives (Leduc)*
F J Nadermann Sonatina no 2 in C minor: first movement only *Sept Sonates Progressives (Leduc)*
M Peerson The Fall of the Leaf *Anthology of English Music for the Harp vol 1 ed Watkins (Stainer H139)*
Handel Gigue (*Adlais*)
arr J Thomas
Cabezón Pavane and Variations *Spanish Masters of the Sixteenth and Seventeenth Centuries ed Zabaleta (Schott)*

LIST B

- Own Choice** Any piece or arrangement written for harp after 1980 of a suitable standard
A-M O'Farrell *Attitude (A-M O'Farrell)*
M Tournier *Prelude no 1 Quatre Préludes op 16 (Leduc)*
M Grandjany *Les Cerisiers en Fleur (Lyra)*

Concert Harp 2019

Burgon Any one piece *Three Nocturnes* (Chester CH55172/Music Sales)
M Grandjany *Automne* (Durand)
René *Esquisse Feuillet d'Album* (Lemoine)

LIST C

Pozzoli *Studi di Media Difficoltà no 21* (Ricordi 2250/UMP)
Bernard Andrès No 1 or No.3 *Preludes book 1* (any edition)
Larivière *Exercices et études op 9 no 46 in A flat* (Leduc)
J-M Damase *Dix Études Faciles et Progressives: no 4 or no 5* (Billaudot)
J-M Damase *Douze Études pour Harpe: no 2 or no 3* (Lemoine)

Sight-reading: A short piece of suitable difficulty.

GRADE VI

Scales: All major and minor keys not involving double sharps or double flats (both melodic and harmonic minors)
One octave apart
Compass three octaves similar motion.
Contrary motion major two octaves.

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

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

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

LIST A

A Rössler-Rosetti Sonata in E flat (*Schott 5438/MDS*)
F J Naderman Sonatina no 5 in F *Sept Sonates Progressives (Leduc)*
F J Naderman Sonatina no 4 in G minor, Prelude and Allegro Moderato *Sept Sonates Progressives (Leduc)*
M Grandjany Frère Jacques op 32 (*Durand*)
Blow Mortlack's Ground *Anthology of English Music for the Harp vol 2 ed Watkins (Stainer and Bell)*
Tournier Prelude no 3 in E flat *4 Preludes op 16 (Leduc)*

LIST B

Own Choice Any piece or arrangement written for harp after 1980 of a suitable standard
Thomas A Minstrel's Adieu to his Native Land or Watching the Wheat (*Adlais*)
B Britten Interlude *Ceremony of Carols op 28 (Boosey & Hawkes)*
Salzedo No 15: Chanson dans la Nuit *Method for the Harp ed Lawrence and Salzedo (Schirmer/Music Sales)*
Salzedo Minuet *Suite of Eight Dances (Lyon and Healy/Holywell)*
J Rodrigo Impromptu (*UME/Music Sales*)
Rubbra Pezzo Ostinato op 102 (*Lengnick/Faber Music*)
Tournier Prelude no 2 or no 4, *4 Preludes op 16 (Leduc)*

Concert Harp 2019

LIST C

- C P E Bach** Solfeggietto trans Marie Miller (*Carl Fischer*)
- Bach-Grandjany** Étude no 3 Études for Harp (*Carl Fischer/Boosey & Hawkes*)
- Pozzoli** Studi di Media Difficoltà: no 29 (*Ricordi ER 2250*)
- Dizi** 48 études book 1: no 7 (*Lemoine*)
- A Hasselmans** Caprice-étude 'Follets' op 48 (*Holywell*)
- J-M Damase** Dix Études Faciles et Progressives: no 7 or no 10 (*Billaudot*)
- J-M Damase** Douze Études pour Harpe: no 5 or no 6 (*Lemoine*)
- Sight-reading:* A short piece of suitable difficulty.

GRADE VII

Scales & Arpeggios: Scales in all major and minor keys not involving double sharps or double flats (both melodic and harmonic minors).

Compass four octaves similar motion.

Contrary motion major and harmonic minors two octaves.

Arpeggios above keys in root position, first and second inversion.

(a) Similar motion four octaves

(b) Divided between the hands four octaves.

Dominant Sevenths: Above keys in root, first, second and third inversions. Similar motion four octaves. Divided between the hands four octaves.

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

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

LIST A

J L Dussek	Sonata in C minor, any two movements (<i>Schott BSS 38511/MDS</i>)
P J Mayer	Sonata in G minor op 3 no 6: any two movements (<i>Schott ED5394/ MDS</i>)
Glinka	Nocturne (<i>Holywell</i>)
J Parry	Sonata no 1 in D from Four sonatas (<i>Lyra/Holywell</i>)
Hasselmans	La Source (<i>Holywell</i>)
Handel	Passacaglia arr Beon (<i>Leduc</i>)
Parish Alvars	Romance in A flat ed Watkins <i>Anthology of English Music for the Harp vol 4 (Stainer & Bell)</i>

LIST B

Debussy	Première Arabesque (<i>Durand</i>)
Field	Nocturne in B flat <u>or</u> Nocturne in D minor <i>Anthology of English Music for the Harp vol 4 ed Watkins (Stainer & Bell)</i>
J Wilson	Variations on a French Theme (<i>CMC</i>)

Concert Harp 2019

P Chertok	Around the Clock Suite: any two movements (<i>Holywell</i>)
P Martin	Les Anges de St Julien (<i>CMC</i>)
Mathias	Improvisations, any two movements (<i>OUP</i>)
Kanga	Saisons de la Harpe, any two movements (<i>Alaw</i>)
Watkins	Prelude <u>or</u> Nocturne and Fire Dance <i>Petite Suite (any edition)</i>

LIST C

Own Choice	Any piece or arrangement written for the harp after 1980 of a suitable standard
Bach-Grandjany	Étude no 1 <u>or</u> no 9 <i>Études for Harp (Fischer/Boosey & Hawkes)</i>
Dizi	No 14 <i>from Quarante-huit Études book 1 (Lemoine/UMP)</i>
Labarre	No 20 <i>from Vingt Études (Adlais)</i>
Tchaikovsky	Cadenza from Nutcracker <i>Orchester Probespiel, Harfe (Schott ed 7856)</i>

Sight-reading: A short piece of suitable difficulty.

GRADE VIII

Scales & Arpeggios: Scales in all major and minor keys not involving double sharps or double flats (both melodic and harmonic minors) .
 (a) Octave, sixth, tenth apart similar motion four octaves.
 (b) In contrary motion starting a third, sixth or tenth apart. (harmonic minors only). Two octaves.

Arpeggios above keys in root position, first and second inversions.

- (a) An octave apart compass four octaves
- (b) Divided between the hands four octaves

Dominant sevenths above keys in root, first, second and third inversions.

- (a) An octave apart compass four octaves
- (b) Divided between the hands four octaves

Diminished sevenths, starting on any note ascending and descending.

- (a) An octave apart compass four octaves
- (b) Divided between the hands four octaves

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

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

LIST A

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

Concert Harp 2019

LIST B

Natra	Sonatina for harp (<i>Israel Music Institute</i>)
B Boydell	A Pack of Fancies: any two movements (<i>CMC</i>)
B Britten	Suite for Harp op 38: first and second movements (<i>Faber Music</i>)
J Francois	Hot Cucumber (<i>Camac</i>)
Salzedo	Tango and Rumba Suite of eight dances (<i>Lyon and Healy/Holywell</i>)
Hasselmans	Valse de Concert (<i>Combre</i>)
Tournier	Au Matin (<i>Leduc</i>)
Parish Alvars	Romance in F <i>Anthology of English Music for the Harp vol 4</i> (<i>Stainer & Bell</i>)

LIST C

Own Choice	Any piece or arrangement written for harp after 1980 of a suitable standard
Bach-Grandjany	Étude no 7 <i>Études for Harp</i> (<i>Fischer/Boosey & Hawkes</i>)
E Schmidt	Six Études: no 3 (<i>Leduc</i>)
W Posse	Eight Great Concert Studies for harp: no 7 (<i>Zimmerman</i>)
F J Dizi	Quarante-huit études, book 1: no 23 (<i>Lemoine/UMP</i>)
Thomas	Study no 1 in C <u>or</u> no 2 in B flat minor from <i>Selected studies for the harp</i> (<i>Adlais</i>)
Tchaikovsky	Cadenza from Swan Lake <i>Orchester Probespiel, Harfe</i> (<i>Schott ed 7856</i>)
<i>Sight-reading:</i>	A short piece of suitable difficulty.

SENIOR CERTIFICATE

Scales & Arpeggios: Scales: In all major and minor keys (both melodic and harmonic forms)

- (a) Octave, sixth, tenth apart similar motion four octaves.
- (b) In contrary motion starting a third, sixth or tenth apart (harmonic minors only). Two octaves.

Arpeggios above keys in root position, first and second inversions.

- (a) An octave apart compass four octaves
- (b) Divided between the hands four octaves

Dominant sevenths above keys in root, first, second and third inversions.

- (a) An octave apart compass four octaves
- (b) Divided between the hands four octaves

Diminished sevenths, starting on any note ascending and descending.

- (a) An octave apart compass four octaves
- (b) Divided between the hands four octaves

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

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

LIST A

A Caplet	Divertissement à la française <u>or</u> Divertissement à l'espagnole (<i>Durand</i>)
Boieldieu	Sonata, any two movements (<i>Lyra/Holywell</i>)
Fauré	Une Chatelaine en sa Tour (<i>Durand</i>)
Spohr	Fantasie in C minor (<i>Holywell</i>)
Grandjany	Prelude and Toccata <i>Music for the Harp</i> (<i>Associated Music Publishers/Music Sales</i>)
Grandjany	Rhapsodie (<i>Leduc</i>)
Taillefere	Sonata, any two movements (<i>Peer/Music Sales</i>)
Handel	Theme and Variations (<i>Schott</i>)
Handel	Concerto in B flat, first and second movements (<i>Bärenreiter or Grandjany ed</i>)

Concert Harp 2019

LIST B

Guridi	Viejo Zortzico (<i>Union Muscial Ediciones SL/Holywell</i>)
Zabel	La Source, <i>op 23</i> (<i>Adlais/Holywell</i>)
H Holliger	Sequenza über Johannes I 32 für Harfe (<i>Schott 5472</i>)
Andrès	Elegie pour la Mort d'un Berger <u>or</u> Absidioles (<i>Hortensia/UMP</i>)
Debussy	Clair de Lune trans Salzedo (<i>Peer/Music Sales</i>)
Damase	Poissons, any two (<i>Gerard Billaudot</i>)
Parish-Alvars	Romance in A flat, <i>Anthology of English Music for Harp book 4 ed Watkins</i> (<i>Stainer & Bell</i>)
Prokofiev	Prelude in C, <i>op 12 no 7 arr Forberg</i> (<i>Holywell</i>)
Flothuis	Pour le Tombeau d'Orphée <i>op 37</i> (<i>Donemus</i>)

LIST C

Own Choice	Any piece or arrangement written for the harp after 1980 of a suitable standard
Bach-Grandjany	Étude no 10 <u>or</u> no 12 <i>Etudes for Harp</i> (<i>Fischer/Boosey & Hawkes</i>)
Thomas	Study no 4 in G flat from <i>Selected Studies for the Harp</i> (<i>Adlais</i>)
Godefroid	Étude de Concert in E flat (<i>Holywell</i>)
Zabel	Three Concert Studies, no 1 in E flat (<i>Zimmerman</i>)
Gershwin	An American in Paris <u>and</u> Rhapsodie in Blue, <i>arr Fell</i> (<i>Holywell</i>)

Sight-reading: A short piece of suitable difficulty.

THEORY AND HARMONY

*Past papers will be supplied on application to the RIAM Exams Office. A series of music theory workbooks entitled **Music Workout** is available from music stockists.*

PREPARATORY GRADE

- 1 Note values of Semibreve, Minim, dotted minim and crotchet. Rest values of semibreve, minim and crotchet.
- 2 Time Signatures: The top number only of 2/4, 3/4 and 4/4.
- 3 Stave: Writing and naming notes on the stave only in Treble (G) and Bass (F) clefs.
- 4 Observation of the above elements in relation to a melody written in either the Treble or the Bass clef.

GRADE I

- 1 Note values of semibreve, minim, dotted minim, crotchet, dotted crotchet and quaver.
Rest values of semibreve, minim and crotchet.
- 2 Time Signatures: 2/4, 3/4, 4/4 C.
- 3 Stave: Treble (G) and Bass (F) clefs to one ledger line above and below the stave.
- 4 The writing and use of sharp and flat signs.
- 5 Scales: Major scales of C and G in both clefs.
To be familiar with the relevant Tonic Solfa names and to understand the positioning of the tones and semitones and the use of key signature.
- 6 Observation of the above elements in answering simple questions about a melody including some terms and signs.

GRADE II

- 1 Note values of semibreve to semiquaver inclusive. Dotted notes and tied notes.
Rest values of semibreve to quaver inclusive.
- 2 Grouping of notes and rests in 2/4, 3/4, 4/4 times.
- 3 Stave: Notes to the second space above and below treble and bass staves.
- 4 The writing and use of sharp, flat and natural signs.
- 5 Scales: Major scales, key signatures and tonic triads of C, G, D and F and their application in recognising the key of a piece, adding accidentals instead of key signature and using relevant tonic solfa.
- 6 Observation of the above elements in answering simple questions about a melody including more terms and signs.

GRADE III

- 1 Note values of semibreve to semiquaver including quaver triplets.

Theory & Harmony 2019

- Rest values of semibreve to semiquaver.
- 2 Times Signatures: Simple Duple 2/4, 2/2, \mathfrak{c}
 Simple Triple 3/4, 3/2, 3/8
 Simple Quadruple 4/4, 4/2,
 and grouping of notes and rests in these times.
- 3 Stave: Notes to two ledger lines above and below treble and bass staves.
 Transcribing from treble to bass or vice versa at the same pitch.
- 4 Scales and Intervals: Major scales, key signatures and tonic triads of keys up to two sharps and two flats. Intervals formed from the tonic of these major keys.
 Minor scales, key signatures and tonic triads of A, E and D to be familiar with the relevant tonic solfa names and to understand the positioning of tones and semitones. Harmonic or melodic form may be used at the candidate's choice.
- 5 Composition: To compose the final two bars of a simple four bar melody of which the opening two bars are given. The melody will be in the treble clef, in the key of C, G or F and in 2/4 or 3/4 time.
- 6 Observation: To answer simple questions about a melody appropriate to the grade.

GRADE IV

- 1 Note and rest values semibreve to demisemiquaver including crotchet, quaver and semiquaver triplets, and triplet note groups using rests.
- 2 Time signatures: All simple time signatures. Compound time signatures of 6/8, 9/8 and 12/8 and the grouping of notes and rests in all these times.
- 3 Stave: Notes beyond two ledger lines above and below treble and bass staves. Transposing a melody up or down one octave between treble and bass staves.
- 4 Scales and Intervals: Scales, key signatures and tonic triads of major keys up to four sharps and four flats and of minor keys up to two sharps and two flats with both the harmonic and melodic form of minor scales and the relevant tonic solfa. Intervals formed from the tonic of these major and harmonic minor scales.
- 5 Composition: To compose the final two bars of a four-bar melody of which the opening two bars are given. The melody will be in the treble clef and in the major keys of C, G, D, F or in the minor key of A and in 2/4, 3/4, or 4/4 time. Phrasing and a tempo mark should be added to the completed melody.
- 6 Observation: To answer questions about a short musical extract appropriate to the grade.

GRADE V

- 1 Note and rest values semibreve to demisemiquaver including irregular divisions ie duplets, quintuplets and septuplets. Double dotted notes.
- 2 Time Signatures: All simple and compound times and the grouping of notes and rests in these times.
- 3 Clefs: The addition of the Alto (C) clef.
Transcribing a melody written in treble or bass clef to the alto clef at the same pitch.
- 4 Keys: Scales and key signatures of major keys up to five sharps and flats and both forms of minor scales up to four sharps and flats. The construction of the chromatic scale. Enharmonic notes including double sharps and double flats. Technical names for the notes of the diatonic scale.
Tonic triads of the above keys in root position, first inversion and second inversion.
- 5 Intervals and Transposition: Intervals not greater than an octave formed between any two notes of the above major and minor scales to include augmented and diminished intervals. Transposing a melody either up or down by any of the following intervals: major second, major or minor third, perfect fourth or fifth. The melody will be in a major key, using only treble or bass clef and will contain no chromatic notes.
- 6 Composition: To compose an answering four bars to a given four-bar melody in major or minor keys up to two sharps and flats and in 2/4, 3/4, 4/4 or 6/8 time. Marks of tempo, phrasing and expression to be added to the completed melody. Writing a rhythm to words using 2/4, 3/4 and 4/4 times.
- 7 Instruments of the orchestra to include orchestral families, clefs used by individual instruments and their basic method of tone production.
- 8 Observation: questions on a musical extract to test the general understanding and application of points appropriate to the grade.

GRADE VI

- 1 Time Signatures: All simple and compound times and the irregular time signatures of 5/4, 5/8, 7/4, 7/8.
- 2 Clefs: The addition of the Tenor (C) clef.
Transposing a melody up or down one octave between any of the four clefs.
- 3 Keys: Scales, key signatures and tonic triads with their inversions of major keys up to seven sharps and flats and both forms of minor keys up to five sharps and flats.
- 4 Intervals and Transposition: All intervals (not greater than an octave) and the inversion of intervals.
Transposing a melody either up or down by any of the following intervals: Major second, major or minor third, perfect fourth or fifth. The melody will be in a major or minor key, using only treble or bass clef and will include some chromatic notes.

Theory & Harmony 2019

- 5 Triads and four part chords:
- a) The construction of major, minor, diminished and augmented triads in root position on any note.
 - b) The writing of the following triads in keys appropriate to the grade:
 - i tonic triads in root position, first inversion and second inversion
 - ii subdominant and dominant triads in root position only
 - c) Arranging the primary triads (tonic, subdominant and dominant) as four part chords (root position) for SATB.
 - d) The writing in open score (using treble and bass clefs) of a passage for SATB written in short score or vice versa.
 - e) The identification of the primary chords (root position) in an extract scored for piano, voices or string quartet.
- 6 Composition: To compose a melody from a given opening to make a total of eight bars. Marks of tempo, phrasing and expression to be added to the completed melody. Writing a rhythm to words using 2/4, 3/4, 4/4 and 6/8 times.
- 7 Observation: General questions on a musical extract to include the identification of ornaments.
- 8 History and instrumental knowledge:
 A general knowledge of the Baroque period to include style, forms, main composers and their standard works.
 Terms indicating special effects on instruments and transposing instruments.

GRADE VII

- 1 Keys, intervals and transposition: Scales and key signatures of all keys major and minor. All simple and compound intervals. Transposition of a melody by any interval in any of the four clefs.
- 2 Melodic composition: Using a given opening to compose a twelve-bar melody which should include a modulation to the dominant key or to the relative major or minor key. Marks of tempo, phrasing and expression to be included or (at the candidate's choice) the setting of words for solo voice.
- 3 Harmony: Using the following resources:-
 Major keys C, G, D and F - chords I, ii, IV, V, vi
 Minor keys A, E and D - chords i, iv, V, VI
 in root position with unaccented passing and auxiliary notes.
- a) To select suitable chords to harmonise cadential points in a given melody (indicate by roman numerals) and also to write the appropriate root notes in the bass.
 - b) To add inner parts in Perfect, Imperfect, Plagal and Interrupted cadences for SATB in which the soprano and bass are given.
 - c) To write a melody above a given progression of chords. The bass line will be complete and the opening of the melody given.

- 4 Harmonic Analysis: In a given extract for piano or voices in any major or minor key to identify chords of the tonic, supertonic, subdominant, dominant and submediant, in root position and first inversion. The cadential 6/4 on the dominant. The dominant seventh chord in root position. Unaccented passing and auxiliary notes.
- 5 History and instrumental knowledge: A general knowledge of the classical period to include style, forms, main composers and their standard works. General questions on an orchestral extract to include abbreviated and foreign names of instruments.

GRADE VIII

- 1 Melodic composition: Using a given opening to compose a sixteen-bar melody which should include some modulation to any closely related key. Marks of tempo, phrasing and expression to be included.
or (at the candidate's choice) the setting of words for solo voice.
- 2 Harmony: Using the following resources:
All major and minor chords in root position and first inversion. Diminished chords in first inversion.
The use of the second inversion as cadential and passing decoration.
Dominant seventh chord in root position. Unaccented passing and auxiliary notes.
 - a) To indicate suitable chords to harmonise a folk song style melody (indicate by roman numerals) and also to write the notes which will form the bass line.
 - b) To add inner parts in a passage for SATB in which the soprano and bass are given and to show chord analysis.
 - c) To create a simple two part texture by completing the treble over a given bass.
- 3 Harmonic analysis: In a given extract for piano or voices to identify the above elements and in addition to recognise basic modulation, dominant seventh chord in all positions and the use of suspensions and accented passing notes.
- 4 History and instrumental knowledge: A general knowledge of the Romantic period to include style, forms, main composers and their standard works. General instrumental questions.

SENIOR CERTIFICATE

- 1 Harmony: Using resources as in Grade VIII (2) with the addition of harmonisation of the melodic minor. Dominant seventh in all positions. Accented passing notes and suspensions. Modulation to the dominant and relative of the tonic.
To indicate suitable chords to harmonise a folk song style melody (indicate by roman numerals) and also to write the notes which will form the bass line.

- To add inner parts in a passage for SATB in which the soprano and bass are given and to show chord analysis.
- 2 Harmonic analysis: In a given extract for piano or voices to identify the above elements and in addition to recognise chromatic passing notes, appoggiaturas, supertonic seventh, diminished seventh chords and modulations to related keys.
 - 3 Counterpoint: The writing of simple two-part counterpoint by adding another melody above or below a given melody.
 - 4 History: A general knowledge of the Impressionist and Modern periods to include style, forms, main composers and their standard works.
 - 5 Musical perception: General questions on an orchestral extract to include rudiments, ornaments, harmonic structure and instruments.

OBTAINING MUSIC FOR THE STRING SYLLABUS

Music set on the syllabus should be available from local music retailers, who can also order in materials not in stock. In the event of difficulty obtaining items, Irish, UK and international publishers are listed below. Allegro Music and Banks Music do some archive reprints for out-of-print items from the OUP and Associated Board catalogues. Salvi/Holywell stock a wide range of Harp music. The Contemporary Music Centre (Ireland) is an information agency for all matters related to contemporary Irish composers, as well as supplying copies of pieces by these composers.

MUSIC RETAILERS – IRELAND

Educational Music Services 22 Mountjoy Square, Dublin 1 Tel: 01-8742310 Fax: 01-8725292 Email: ems ltd@eircom.net Web: www.emsmusic.ie

McCullough Pigott 11 South William Street, Dublin 2 Tel: 01-6773138

Opus II (Cork) 131 Oliver Plunkett Street, Cork, Tel: (021) 4279611; 5 St Augustine Street Galway, Tel: (091) 500300; Email: sales@opus2.ie ; Web: YPERLINK"http://www.opus2.ie" www.opus2.ie

Waltons 2-5 North Frederick Street, Dublin 1 69; Tel: 01-8747805 Fax: 01-8786065 South Great Georges Street, Dublin Tel: 01-4750661 Web: www.waltons.ie Email: info@waltonsmusic.ie

MUSIC PUBLISHERS, ASSOCIATIONS, LIBRARIES AND AGENCIES: IRELAND, UK & INTERNATIONAL

Adlais Adlais Music Publishers, c/o Creighton's Collection, 244 Cathedral Road, Cardiff, CF11 9JG, Wales, UK Tel: +44-1291 690517 Web: www.adlaimusicpublishers.co.uk

Afghan Press www.afghanpress.com ; also available from **Hollywell Music**

Alaw Bronwydd, 4 Tyfica Road, Pontypridd, Rhondda, Cynon, Taf CF37 2DA, Wales

Tel: +44-1443 402178; Fax: +44-1442 402178; Web: www.alawmusic.com

Allegro Music 43 The Hop Pocket Craft Centre, New House Farm, Bishops Frome, Worcestershire, WR6 5BT, UK Web: www.allegro.co.uk

Anderson Guitar Publications c/o Music Exchange, Claverton Road, Manchester, M23 9ZA

UK Tel: +44-161-9461234 Fax: 061-9461195 Web: www.music-exchange.co.uk

A&C Black 36 Soho Square, London, W1D 3QY Tel: +44-20-77580200; Web: www.bloomsbury.com

Ashley Mark Publishing Company, 1& 2 Vance Court, Trans Britannia Enterprise Park, Blaydon on Tyne, NE21 5NH, UK Tel: +44-191-4149000 · Fax: +44-191-4149001 email: mail@ashleymark.co.uk Web: www.ashleymark.co.uk

Publishers & Suppliers 2019

Associated Board 24 Portland Place, London WC1B 1LU, UK Tel: +44-20-76365400

Fax: +44-20-7637024 Web: www.abrsm.org

Associated Music Publishers see under *Music Sales*

Barber (Gail) www.gailbarber.com

Bärenreiter Ltd Burnt Mill, Elizabeth Way, Harlow, Essex CM20 2HX UK

Tel: +44-1279-828930 Fax: +44-1279-828931 Web: www.baerenreiter.com

Bärenreiter Praha Náměstí Jiřího z Poděbrad, 112/119, 13000 Praha 3

Web: www.sheetmusic.cz

Beaumaris Publications Rockfield, Carrigavantry, Tramore, Co. Waterford

Ireland, Tel: 051-391746; Email: salieri@oceanfree.net

Belfast Public Library Royal Avenue, Belfast BT1 IEA, Northern Ireland,

Tel: +44-28-90509150; Web: www.librariesni.org.uk

Belwin Mills available from *Faber Music*

Billaudot (Gérard) 14 Rue de l'Échiquier, 75010 Paris, France Tel: +33 1 47701446;

Fax: +33 1 45232254 www.billaudot.com/en/

Blue Crescent Music Email: bluecrescentmusic@gmail.com Web:

www.bluecrescentmusic.com

Boosey and Hawkes, Aldwych House, 71-91 Aldwych, London WC2B 4HN, UK

Tel: +44-20-75802060 Fax: +44-20-74362850 Web: www.boosey.com

Boston Music Company available from *Music Sales* Web: www.musicroom.com

Bosworth & Co Ltd available from *Music Sales* Web: www.musicroom.com

Brass Wind Publications 4 St Mary's Road, Manton, Oakham, Leicester LE15 8SU, England -

Tel.: +44-1572 -737409 / 737210 Fax: +44-1572- 737409 Web:

www.brasswindpublications.co.uk

Butorac Edition Butorac München, Badstr. 14a, D-81379 München. Tel: +49-89- 72430612

Fax: +49-89-72430611; E-Mail: info@ice-land-music.com Web: www.edition-butorac.com

Breitkopf & Härtel Web: www.breitkopf.com

Broekmans & Van Poppel Web: www.broekmans.com/en/Sheetmusic

Cáirde na Cruite Web: www.cairdenacruite.com

Cadenza Music 48 Ridgeway Avenue, Newport, NP20 5AH, Wales Web:

<http://cadenza-music.com>

Camac 92 Rue Petit, 75019 Paris, France Tel: +33-140-400840 Fax: +33-140-400842

Email: info@camac-harps.com Web: www.camac-harps.com

Carysfort Press 58 Woodfield, Scholarstown Road, Rathfarnham, Dublin 16, Tel: 01-

4937383; Email: info@carysfortpress.com Web: www.carysfortpress.com

Chanterelle available from *Guitarnotes*; Web: www.chanterelle.com

Chester Music available from *Music Sales* Web: www.musicroom.com

Clifton-Welker (Fiona) Web: www.fiona-clifton-welker.co.uk

CMC – Contemporary Music Centre, 19 Fishamble Street, Dublin 8 Tel: 01-6731922;

Fax: 01-6489100; Web: www.cmc.ie Email: info@cmc.ie

Combre available from *Lemoine*

Cork City Library Grand Parade, Cork Tel: 021-4277110 Web: <http://libcat.corkcity.ie>

Cramer Music 192 Queens Road, Watford, Herts, WD17 2NT, Tel: +44-207 240 1614,

Fax: +44-207 240 2639 Web: www.spartanpress.co.uk

de Haske Music 17-18 Henrietta Street, Covent Garden, London WC2E 8QH, UK

Tel: +44-207-3950380 www.dehaske.com

de Haske – Hal Leonard PO Box 70152, London, WC1A 9FU, Tel: +44-207 395 0382

Fax: +44-207 900 1812 Email sales@dehaske.co.uk

Doblinger see under **Schott**. Web: www.doblinger.at

Donemus Rokin 111, 1012 KN Amsterdam, Netherlands Tel: +31- 20-3446000;

Fax: +31- 20-6733588; Email: info@mcn.nl ; Web: www.donemus.nl

Drummartin Music 224 Lower Kilmacud Road, Goatstown, Dublin 14

Durand available from **de Haske**; see also www.durand-salabert-eschig.com

Dwyer (Benjamin) Web: www.benjamindwyer.com Email: info@benjamindwyer.com

Editions Musicales Transatlantiques available from **Music Sales** Web:

www.musicroom.com

EMB Editio Musica Budapest c/o Faber Music Distribution, Burnt Mill, Elizabeth Way, Harlow

Essex, CM20 2HX, UK, Tel: +44-1279-828989, Fax: +44-1279-828990 Web: www.emb.hu

Eschig (Max) available from **de Haske – Hal Leonard** see also www.durand-salabert-eschig.com

European Music Centre available from **Spartan Press**

Faber Music Ltd 3 Queen Street, London WC1N 3AU, UK Tel: +44-20-72787436

Fax: +44-20-72783817 Web: www.fabermusic.com

Fentone Music Ltd c/o de Haske, Fleming Road, Earltrees, Corby, Northants NN17 2SN, UK Tel: +44-1536-260981 Fax: +44-1536-401075; Web: www.dehaske.com

Finnegan (Dearbhail) Web: www.dearbhailfinnegan.com Email: irishharper@mac.com

Forsyth Brothers 126-128 Deansgate, Manchester M5 2GR, UK Tel: +44-161-8343281

Fax: +44-161-8340630 Web: www.forsyths.co.uk ; Email: publishing@forsyths.co.uk

Garden Music Web: www.gardenmusic.co.uk

Goodmusic PO Box 100, Tewkesbury, Gloucestershire ,GL20 7YQ, UK.

Tel: 0044-1684-773883; Fax: 00441684-773884 Web: www.goodmusicpublishing.co.uk

Guitarnotes (Spanish Guitar Centre) 44 Nottingham Road, New Basford,

Nottingham NG7 7AE, UK Tel: +44- 115-9622709 Fax: +44- 115-9625368 Web:

www.spanishguitar.com

Email: sales@spanishguitar.com

Hal Leonard Web: www.halleonard.com

Hamelle available from **Music Sales** Web: www.musicroom.com

Henle (G.) Verlag available from **Schott** also available from **Music Sales** at

www.musicroom.com. Henle's own website: www.henle.de

Harris (Frederick) Music Company Web: www.frederickharrismusic.com; available from **Guitarnotes**

Hofmeister Büttnerstrasse 10, D-04103 Leipzig, Germany Tel: +49-341-9600750

Email: info@hofmeister-musikverlag.com Web: www.friedrich-hofmeister.de

Holly Music available from **Music Sales** Web: www.musicroom.com

Publishers & Suppliers 2019

Holywell Music Limited 58 Hopton Street, London SE1 9JH, UK Tel: +44-20-79288451

Fax +44-20-79288284 Web: RLINK "http://www.holywellmusic.co.uk"

www.holywellmusic.co.uk ; Email: holywell@holywell.co.uk

Hortensia available from *Leduc*

IMC – International Music Company available from *Schott/MDS*

Web: www.internationalmusicco.com

IMP – International Music Publications available from *Music Sales* at

www.musicroom.com

Irish Harp Centre Publications The Old School House, Chapel Hill, Castleconnell, Co Limerick. Tel: 061 - 372 777; Fax: 061 - 372 712; Email: info@irishharpcentre.com ;

Web: www.irishharpcentre.com

Israel Music Institute 55 Menachem Begin Road, IL-67138 Tel Aviv, Israel

Tel: +972-3-6247095 Fax: 972-3-5612826 Email : musicinst@bezeqint.net Web :

<http://imi.org.il>

Kjos (Neil) available from *Music Sales* Web: www.musicroom.com

Lyra Music 972 Revo Lane NE, Palm Bay, Florida FL 32907USA. Email:

lyrahouse@aol.com Web: www.lyramusic.com

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

Lemoine (Henry) 27 bvd Beaumarchais, F-75004 Paris, France. Web: www.henry-lemoine.com

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

Lyon and Healy available from *Holywell Music*

Margaux Edition Web: www.edition-margaux.de

Mayhew (Kevin) Limited Buxhall, Stowmarket, Suffolk, IP14 3DJ, UK -Tel: +44-845-3881634; Web: www.kevinmayhew.com

Maecenas Music Ltd P.O. Box 629, Godstone, RH9 8WQ, UK Tel: +44-1342-893963

Fax: +44-1342-893977; Web: www.maecenasmusic.co.uk

Mayo Abbey Press see under Grainne Hambly's web page <http://grainnehambly.com/>

Mel Bay Publications available from *Music Sales* Web: www.musicroom.com

Mercier Press Unit 3b, Oak House, Bessboro Road, Blackrock, Cork. Tel: 021-4614700;

Fax: 021-4614802; Web: www.mercierpress.ie

Music Exchange Ltd Claverton Road, Manchester, M23 9ZA ,UK Tel: +44-161-9469301;

Web: www.music-exchange.co.uk

Music Library Dublin City Libraries, Central Library, ILAC Centre, Henry Street, Dublin 1 Tel: 01-8734333 Web: <http://libcat.dublincity.ie>

MPA – Music Publishers' Association (UK) 6th Floor, British Music House, 26 Berners Street, London W1T 3LR, UK Tel: +44-20-75800126; Web:

www.mpaonline.org.uk

Music Sales Ltd 14-15 Berners Street, London W1T 3LJ, UK Tel: +44-20-76127400

Web: www.musicroom.com

Novello & Co. Ltd available from *Music Sales Ltd*

OCMP (O'Carroll Music Publishing) 362 South Circular Road, Dublin 8

Email: info@ocmpireland.com Web: www.ocmpireland.com

O'Farrell (Anne-Marie) Web: www.iol.ie/~amofharp Email: amofharp@iol.ie

Old Bridge Music PO Box 7 Ilkley West Yorkshire LS29 9RY UK Tel: +44 1943 602203

Fax: +44 1943 435472 Email: mail@oldbridgemusic.com Web: www.oldbridgemusic.com

Oriel Library, 32 The Burgage, Market Drayton, Shropshire TF9 1EG, UK Tel: 01630 653802

Ortiz (Alfredo Rolando) PO Box 911, Corona, CA 92878-0911, USA Tel: +1-951-

7379897 Fax: +1-951-3717177 Email: harp4ortiz@aol.com Web: [www.alfredo-rolando-](http://www.alfredo-rolando-ortiz.com)

[ortiz.com](http://www.alfredo-rolando-ortiz.com)

Ossian Publications available from *Music Sales* at www.musicroom.com; also from www.ossianusa.com

OUP - Oxford University Press, Walton Street, Oxford OX2 6DP, UK Tel: +44-1865-

556767 Web: www.oup.co.uk/music

Peer-Southern c/o Peermusic UK Ltd, Greyhound House, 23-24 George Street,

Richmond-upon-Thames, Surrey TW9 1HY Tel: +44-20-89391700; Fax: +44-20-86053788

Peters Edition Ltd 10-12 Baches Street, London N1 6DN Tel: +44-20-75534009

Fax: +44-20-75534021 Web: www.edition-peters.com

Piper Publications Dochroyle Farm, Barrhill, Girvan, Ayrshire KA26 OQG

Tel: +44-1465-821377 Email: orders@piperpublications.co.uk Web:

www.piperpublications.co.uk

Presser (Theodore) available from *Schott*

Reiskmore Music 8 St Mary's Terrace, Taylor's Hill, Galway, Tel: +353-91-523370

Ricordi (G) & Co available from *Schott*

Salabert see under *Durand*

Salvi see under *Holywell music*

Sangeeta Publications see under *S J Music*

Schauer (Richard) available from *Boosey & Hawkes*

Schott & Co. 48 Gt Marlborough Street, London W1V 2BN, UK Tel: +44-20-72926090;

Fax: +44-20-75346115; Web: www.schott-music.co.uk

Schirmer, see under *Music Sales*

Sikorski Web: www.sikorski.de

S J Music 23 Leys Road, Cambridge, CB4 2AD Web: www.sjprintedmusic.co.uk

Spanish Guitar Centre see under *Guitarnotes*

Spartan Press, Strathmashie House, Laggan Bridge PH20 1BU, Scotland Tel: +44-

1528-544770 Fax: +44-1528-544771 Web: www.spartanpress.co.uk

Stainer & Bell PO Box 110, Victoria House, 23 Gruneisen Road, London N3 1DZ, UK

Tel: +44-20-83433303 Fax: +44-20-83433024 Web: www.stainer.co.uk

Summy-Birchard available from *Music Sales*

Suvini-Zerboni available from *Schott*

Publishers & Suppliers 2019

Supraphon see under *Bärenreiter-Praha*

UME available from *Music Sales* web:

YPERLINK "http://www.musicroom.com" www.musicroom.com

UE - Universal Edition c/o **Schott**, 48 Great Marlborough Street, London W1V 2BN

Web: www.universaledition.com

Vanderbeeke & Imrie 15 Marvig, Lochs, Isle of Lewis, Scotland HS2 9PQ

Waltons 2-5 North Frederick Street, Dublin 1 69; Tel: 01-8747805 Fax: 01-8786065

South Great Georges Street, Dublin Tel: 01-4750661 Web: www.waltons.ie Email:

info@waltonsmusic.ie

Wedderburn Music PO Box 32, Greystones, Co. Wicklow Tel: 01-2876370;

Email: smburn@eircom.net

Wiener Urtext available from *Universal Edition*

Yorke Edition Grove Cottage, South Creake, Fakenham, Norfolk NR21 9PA, UK

Tel: +44-1328-823501 Fax: +44-1328-823502. Web: www.spartanpress.co.uk

Zimmermann Musikverlag Strubbergstrasse 80, 60489 Frankfurt am Main, Germany.

Tel: +49-69-9782866 Fax: +49-69-97828679 Email: info@zimmermann-frankfurt.de

Web: www.zimmermann-frankfurt.de

STOCKISTS - RIAM EXAM MUSIC

Anthem Music, 59 Main Street, Portlaoise, Co Laois *Tel: 057-8662188*

Book Haven Units 3/10, Block 4, Ashbourne Business Park, Ashbourne,
Co Meath *Tel: 01-8352621*

Bookworm, 5 Liberty Square, Thurles, Co Tipperary *Tel: 0504-22257*

Broderick's Music Warehouse, New Building Lane, Kilkenny, Co Kilkenny *Tel: 056-7765401*

The Book Centre, Main Street, Ballybofey, Co Donegal *Tel: 074-9132384*

John J Collins, Castle Street, Castlebar, Co Mayo *Tel: 094-9028668*

Denniston's, Centenary Square, Longford Town, Co Longford *Tel: 043-3346345*

DK Music, 16 St John Street, Kilkenny, Co Kilkenny *Tel: 056-7774100*

Educational Music Services Ltd, 22 Mountjoy Square East, Dublin 1 *Tel: 01-8742310*

Essaness, Kieran Street, Kilkenny *Tel: 056-7765693*

Everest Music, Unit 2, Raven Hall, Dublin Road, Bray, Co Wicklow *Tel: 01-2861933*

Henderson Pianos, 11 Bishop Street, The Diamond, Derry *Tel: 048-71365791*

It Music, The Depot, Chapel Street, Kiltimagh, Co Mayo. *Tel: 094-9374883*

KNB Music, Unit 2 & 3 Court House Square, Maynooth, Co Kildare *Tel: 01-6293320*

Metro Music, Unit 19 Rathfarnham Shopping Centre, D 16 *Tel: 01-4931322*

Minstrel Music, Peter Street, Wexford Town, Co Wexford *Tel: 053-9144105*

Monaghan Music & Piano Centre, Tullaghan, Ballinode, Co Monaghan *Tel: 047-89232*

Musicman, 3 The Plaza, College Street, Cavan Town, Co Cavan *Tel: 049-4332131*

McCullough Pigott, 11 South William Street, Dublin 2 *Tel: 01-6773138*

Opus II, 131 Oliver Plunkett Street, **Cork** *Tel: 021-4279611*

Opus II, 4 High Street, **Galway** *Tel: 091-500300*

Opening Minds, Unit 2, Block 4, Ashbourne Business Park, Ashbourne, Co Meath
Tel: 8353411

Polymath Books, 1-2 Courthouse Lane, Tralee, Co Kerry *Tel: 066-7125035*

P Powell & Sons, The Four Corners, William Street, Galway *Tel: 091-562295*

Publishers & Suppliers 2019

Premier Music Store, 58 O'Connell Street, Clonmel, Co Tipperary *Tel: 052-6129811*

Pro Musica, Jem Music House, 20 Oliver Plunkett Street, Cork *Tel: 021-4271659*

The Record Room, The Grosvenor House, Grattan Street, Sligo Town. *Tel: 071-9143748*

The Learning Lab@Ryans, 34 Oliver Plunkett Street, Mullingar, Co Westmeath
Tel: 044-9342497

D R Ryan, 20 Bank Place, Tipperary Town, Co Tipperary *Tel: 062:51128*

Soundfactory, Upper Irishtown, Athlone, Co Westmeath *Tel: 090-6478983*

Soundshop Ireland Ltd, Unit 11 East Coast Business Park, Matthews Lane,
Drogheda,
Co Louth *Tel: 041-9831078*

Salmons Department Store, Main Street, Ballinasloe, Co Galway *Tel: 090-9642120*

Savins Music Centre Limited, 111 O'Connell Street, Limerick *Tel: 061-414095*

Trax Music Store Ltd, Whitemill Road, Wexford, Co Wexford *Tel: 053-9146896*

Tuam Bookshop & Office Supplies, Vicar Street, Tuam, Co Galway *Tel: 093-28907*

Variety Sounds, 7 College Street, Killarney, Co Kerry *Tel: 064-6635755*

Waltons, 2-5 North Frederick Street, Dublin 1 *Tel: 01-8747805*

Waltons, 69 South Great Georges Street, Dublin 2 *Tel: 01-4750661*

Ward's Music Shop, Castle Street, Donegal Town, Co Donegal *Tel: 074-9721313*

List of Compilers

Irish Harp	Iníon Áine Ní Dhubhghaill, member of RIAM Strings Faculty
Concert Harp	Ms Geraldine O'Doherty, member of RIAM Strings Faculty
Aural Requirements	Prof Orla McDonagh (former Head of RIAM Musicianship) Ms Jean Archibald & Ms Marie Moran (members of RIAM Musicianship Faculty) and Mrs Bernadette Marmion (composer)
Theory & Harmony	Prof Orla McDonagh (former Head of RIAM Musicianship) Ms Jean Archibald & Ms Marie Moran (members of RIAM Musicianship Faculty) and Mrs Bernadette Marmion (composer)
Music Examples	Mr Jonathan Nangle, member of RIAM Musicianship Faculty and Prof Réamonn Keary, Head of RIAM Keyboard Faculty
Proof-reading	Ms Jennifer McCay (member of RIAM Musicianship Faculty), Ms Lorna Horan (Chairperson of Senior Examiners) and Prof Miriam Roycroft, former Head of RIAM Strings Faculty
Publishers & Suppliers	Mr Philip Shields, Music Librarian RIAM
Project Coordinator	Ms Theresa Doyle
Administration	RIAM Exams Office