

ROYAL IRISH ACADEMY OF MUSIC

Ceol-Acadamh Ríoga na hÉireann

36 Westland Row, Dublin 2

Tel: 01-6325300 Fax: 01-6622798 Email: examsoffice@riam.ie

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

Syllabus for Percussion Instruments

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.

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Foreword

Dear Colleagues

The 2019 Percussion syllabus is unchanged from the syllabus of 2015-2018, which had been extensively revised. For ease of access, we have separated percussion out from wind and brass, and we hope you find this easier to use.

The syllabus contains a cumulative course of study along with a sense of enjoyment. It has been constructed by top professionals in the RIAM, contains a range of repertoire, of different styles, to cater to varied musical tastes from the very young to the advanced student.

The use of grade exams offers the student an opportunity to build on performance skills which in turn will generate greater confidence, as well as providing an assessment of the student's musical development.

We hope to see you enjoying your music in the years to come with the RIAM.

Very best wishes,

Brendan Breslin

Head of RIAM Connect

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.

User Guide

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!)

User Guide

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

In the examination room...

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

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

You will be given the option of starting with scales or pieces, choose whatever suits you best. (For piano 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

Dear Colleagues

The building of a syllabus is a very important and difficult job. Care must be taken that the syllabus contains a cumulative course of study along with a sense of enjoyment. In this syllabus which has been constructed by top professionals in the RIAM, there are many new innovations.

Having performed for many years as both Principal Flute with the National Symphony Orchestra and laterally as a soloist, the need to perform is an integral part of my life. The use of grade exams offers the student an opportunity to build on performance skills which in turn will generate greater confidence, as well as providing an assessment of the student's musical development.

In the spirit of open learning, I look forward to meeting some of you during RIAM workshops that are planned for the future and may I remind you of new online resources available through our website.

Very best wishes

Bill Dowdall

Member of the RIAM Woodwind, Brass and Percussion Faculty

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

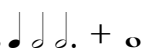
Aural Observation:

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

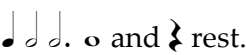


Aural Observation:

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  and .
- (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.

Aural Requirements & Theoretical Questions 2019

Grade II



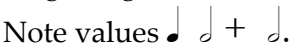
Aural Observation:

- (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 .
- (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

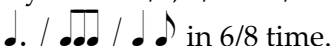
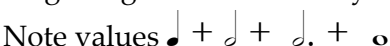
Aural Observation:

- (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

Grade IV

Aural Observation:

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

Memory:

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

Reading:

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

Grade V

Aural Observation:

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

Memory:

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

Reading:

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

THEORY REQUIREMENTS

This area is worth a maximum of 5 marks.

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

Elementary Grade

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

Preliminary Grade

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

Primary Grade

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

Grade I

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

Grade II

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

Grade III

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

Grades IV

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

Grade V

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

COMBINED AURAL/THEORETICAL TESTS





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

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

Grade VI

Aural/Visual Observation:

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





- (a) (after first playing)
 - i Name the tonic key of the piece. Keys: C, G, D, F major. A, E, D minor. Name the relative major/minor of the tonic.
 - ii Describe the time signature. Any signature using    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

Aural Requirements & Theoretical Questions 2019

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:

- 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'
- 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:

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

Memory:

- 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.
- 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:

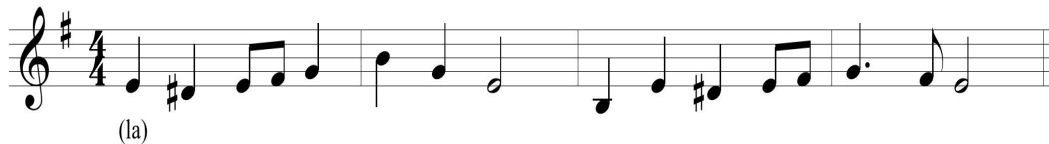
Sing at sight a four-bar melody in 3/4 or 4/4 time.

Note values: ♪ to ○

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.

Aural Requirements & Theoretical Questions 2019

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).

Memory:

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

Reading:

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

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

RECITAL CERTIFICATE PROGRAMME

Aim of the Recital Certificate

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

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

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

Categories

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

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

Junior Recital Certificate

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

Intermediate Recital Certificate

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

Advanced Recital Certificate

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

Choosing A Programme

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

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

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

Grading of Pieces

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

On the Day of the Exam

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

Marking of Recital Certificate Programmes

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

Recital Certificate Programme 2019

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%

PERCUSSION

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

An original publication must be present for each examination. Candidates using photocopies of music will be disqualified.

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

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

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

<u>MARKING SYSTEM</u>	
Snare Drum [and Hand Percussion, Grade V upwards] (including <i>Rudiments</i>)	= 25
Tuned Percussion (including <i>Scales & Arpeggios</i>)	= 25
Timpani (including <i>Tuning & Technical</i>)	= 25
Sight-reading	= 10
Aural Tests	= 10
Theory	= 5
 <i>Grades VI to VIII:</i>	
Combined Aural/Theoretical Tests	= 15
 <i>Senior Certificate:</i>	
Combined Aural/Theoretical Tests	= 10
Viva Voce	= 5

Snare Drum Grades 1 - 8

Modern School for Snare Drum by Morris Goldenberg (*Chappell Music Co/IMP*)

Grades 2 - Senior Certificate

The Rudimental Cookbook by Edward Freytag (*Row-Loff Productions*)

Grades 6 - 8

Portraits in Rhythm by Anthony J Cirone (*Alfred Publishing Co*)

Senior Certificate

Douze Études pour Caisse-Claire by Jacques Delécluse (*Alphonse Leduc*)

Tuned Percussion *Modern School for Xylophone, Marimba, Vibraphone* by Morris Goldenberg (*Chappell Music Co/IMP*)

Marimba Études (*Brian Willson Publishing*)

Timpani Grades 1 - 8

Fundamental Method for Timpani by Mitchell Peters (*Alfred Publishing Co*)

Senior Certificate

Eight Pieces for Timpani by Elliot Carter (*Peters Edition*)

Percussion 2019

GRADE I

Three Pieces: Candidates must prepare three pieces, one from each List A, B and C. A copy of the music being performed must be presented to the examiner.

LIST A: SNARE DRUM

M Goldenberg Page 6 *Modern School for Snare Drum (Chapell Music Co/IMP)*

Rudiments: (To be played from memory). Single stroke roll, Double stroke roll (open double strokes, not bounced or buzzed)
Paradiddles and Flam (hand to hand).

LIST B: TUNED PERCUSSION

Scales & Arpeggios: C, G, F, B flat major, two octaves, right and left hand lead.

M Goldenberg Page 9, exercises 1, 2 **and** 3 **or** exercises 1, 2 **and** 3 *Modern School for Xylophone, Marimba, Vibraphone (Chapell Music Co/IMP)*

LIST C: TIMPANI

M Peters Étude no 1 (page 130) **or** Étude no 2 (page 131) *Fundamental Method for Timpani (Alfred Publishing Co)*

Tuning & Technical: Tune two timpani to given notes and elementary muffling exercises (pages 62 and 63) *Fundamental Method for Timpani (Alfred Publishing Co)*

Sight-reading: A piece of suitable difficulty on either Snare Drum, Tuned Percussion **or** Timpani.

GRADE II

Three Pieces: Candidates must prepare three pieces, one from each List A, B and C. A copy of the music being performed must be presented to the examiner.

LIST A: SNARE DRUM

M Goldenberg Page 10, 11, 12 **or** 13 *Modern School for Snare Drum (Chapell Music Co/IMP)*
or

Freytag Solo no 1 page 27 *The Rudimental Cookbook (Row-Loff Productions)*

Rudiments: (To be played from memory) 5 stroke roll, 7 stroke roll, 9 stroke roll.
Drags hand to hand, Flam tap.

LIST B: TUNED PERCUSSION

Scales & Arpeggios: D, E flat major; A, E, D, G, harmonic minor.
Two octaves, right and left hand lead.

M Goldenberg Page 14: exercises 8, 9,10 **and** 11 *Modern School for Xylophone, Marimba, Vibraphone (IMP/Music Sales)*

LIST C: TIMPANI

M Peters Étude no 3 (page 132) or Étude no 5 (page 134) *Fundamental Method for Timpani (Alfred Publishing Co)*

Tuning & Technical: Tune one drum to a given note. Tune a second drum to either a perfect fourth or fifth above the given note as requested. Tune two timpani to a perfect fourth or fifth from a given "A" **and** play staccato warm up exercises page 81 (**M Peters**) and roll warm up patterns pages 90 and 91 (**M Peters**) *Fundamental Method for Timpani (Alfred Publishing Co)*

Sight-reading: A piece of suitable difficulty on either Snare Drum, Tuned Percussion or Timpani.

GRADE III

Three Pieces: Candidates must prepare three pieces, one from each List A, B and C. A copy of the music being performed must be presented to the examiner.

LIST A: SNARE DRUM

M Goldenberg Page 16, 17 or 25 *Modern School for Snare Drum (Chapell Music Co/IMP)*
or
Freytag Solo no 2 page 28 *The Rudimental Cookbook (Row-Loff Productions)*

Rudiments: (To be played from memory). Double stroke, roll, open (or doubled) and bounced (or buzzed) 10 stroke roll, Single Drag tap, Double Paradiddle. Single Ratamacue and 4 stroke Ruff (hand to hand).

LIST B: TUNED PERCUSSION

Scales & Arpeggios: A and A flat major
A, E, B, D, G, C, harmonic **and** melodic minor
Two octaves right and left hand lead

M Goldenberg Page 27: no 1 **and** no 2 or page 28 no 3 *Modern School for Xylophone, Marimba, Vibraphone (IMP/Music Sales)*

Percussion 2019

LIST C: **TIMPANI**
M Peters Étude no 14 (page 141) **or** Étude for dynamic control of the roll (page 119)
Fundamental Method for Timpani (Alfred Publishing Co)

Tuning & Technical: Tune one drum to a given note. Tune a second drum to either a major third, perfect fourth or fifth above the given note or a major second below and Roll (single stroke) *p<f>p* and various dynamics (ie *p*, *mf*, etc). Tune two timpani to a major second, third, perfect fourth or fifth from a given "A" **and** any dynamic control exercises from pages 115 to 118 (**M Peters**) **and** *fp* roll *Fundamental Method for Timpani (Alfred Publishing Co)*.

Sight-reading: A piece of suitable difficulty on either Snare Drum, Tuned Percussion **or** Timpani.

GRADE IV

Three Pieces: Candidates must prepare three pieces, one from each List A, B and C. A copy of the music being performed must be presented to the examiner.

LIST A: **SNARE DRUM**
M Goldenberg Page 44 *Modern School for Snare Drum (Chapell Music Co/IMP)*
or
Freytag Solo no 9 pages 36 and 37 *The Rudimental Cookbook (Row-Loff Productions)*

Rudiments: (To be played from memory) 11 stroke roll, Flam paradiddle, Double drag tap, Flam accent, Double ratamacue, Triple paradiddle.

LIST B: **TUNED PERCUSSION**
Scales & Arpeggios: E flat and D flat major
 F sharp and F harmonic **and** melodic minor.
 Two octaves, right and left hand lead.
M Goldenberg Page 53 exercise in 9/8 rhythm **or** page 55 "Marcia" *Modern School for Xylophone, Marimba, Vibraphone (IMP/Music Sales)*

LIST C: **TIMPANI**
M Peters Étude no 24 (page 149) **or** Étude no 28 (page 153) **or** Étude no 30 (page 155) *Fundamental Method for Timpani (Alfred Publishing Co)*

Tuning & Technical: Tune two timpani to any interval from a given "A" **and** cross sticking exercises pages 98 **and** 99 (**M Peters**) *Fundamental Method for Timpani (Alfred Publishing Co)*

Roll: *pp<ff>pp* and various dynamics, muffling notes *fp* roll

Sight-reading: A piece of suitable difficulty on either Snare Drum, Tuned Percussion **or** Timpani.

GRADE V

Three Pieces: Candidates must prepare three pieces, one from each List A, B and C. A copy of the music being performed must be presented to the examiner.

LIST A: SNARE DRUM AND HAND PERCUSSION

M Goldenberg Page 28 *Modern School for Snare Drum (IMP/Music Sales)*

or

A J Cirone Page 3 no 1, Page 7 no 5 or Page 29 no 27 *Portraits in Rhythm (Alfred Publishing Co)*

or

Freytag Solo no 10 pages 38 and 39 *The Rudimental Cookbook (Row-Loff Productions)*

Rudiments: (To be played from memory) 13 stroke roll, Flam a cue, Drag paradiddle no 1. Paradiddle-Diddle.

Percussion: Tambourine: Shake rolls, thumb rolls, simple rhythms at various dynamics.

LIST B: TUNED PERCUSSION

Scales & Arpeggios: B and G flat major; C sharp and B flat harmonic and melodic minor
Two octaves, right and left hand lead.

M Goldenberg Page 60 no I and no II or Page 61 no III and no IV
Modern School for Xylophone, Marimba, Vibraphone (IMP/Music Sales)

LIST C: TIMPANI

M Peters Étude no 43 (page 174) or Étude no 44 (page 175) *Fundamental Method for Timpani (Alfred Publishing Co)*

Tuning & Technical: Tune three timpani, to a major or minor triad from a given "A" and three drum warm up exercises nos 1 to 18 (pages 171 to 173) (**M Peters**)
Fundamental Method for Timpani (Alfred Publishing Co)

Sight-reading: Three pieces of suitable difficulty on Snare Drum, Tuned Percussion and Timpani.

GRADE VI

Three Pieces: Candidates must prepare three pieces, one from each List A, B and C. A copy of the music being performed must be presented to the examiner.

LIST A: SNARE DRUM AND HAND PERCUSSION

M Goldenberg Page 50 *Modern School for Snare Drum (IMP/Music Sales)*

or

A J Cirone Page 25 no 23 or Page 28 no 26 *Portraits in Rhythm (Alfred Publishing Co)*

or

Freytag Solo no 14 page 46 *The Rudimental Cookbook (Row-Loff Productions)*

Rudiments: (To be played from memory) 15 stroke Roll, Single Flammed Mill, Triple ratamacue, Drag paradiddle no 2, Lesson "25".

Percussion: Triangle: rolls (stand and hand held) rolls at various dynamics, \diamond, simple rhythms as requested.

LIST B: TUNED PERCUSSION

M Goldenberg Page 64 no V or Page 65 no VI *Modern School for Xylophone, Marimba, Vibraphone (IMP/Music Sales)*

Scales & Arpeggios: F sharp and C flat major; G sharp and E flat harmonic and melodic minor, two octaves, right and left hand lead.

LIST C: TIMPANI

M Peters Étude no 47 (page 178-179) or Étude no 49 (page 181) *Fundamental Method for Timpani (Alfred Publishing Co)*

Tuning & Technical From a given "A", tune three drums to any notes and all three *Technical: drum warm up exercises nos 1 to 13 (pages 170 and 171) (M Peters) Fundamental Method for Timpani (Alfred Publishing Co)* as requested by the examiner. If only two drums are available, tune two drums to any interval between a minor second and an octave as requested by the examiner.

Sight-reading: Three pieces of suitable difficulty on Snare Drum, Tuned Percussion and Timpani.

GRADE VII

Three Pieces: Candidates must prepare three pieces, one from each List A, B and C. A copy of the music being performed must be presented to the examiner.

LIST A: SNARE DRUM AND HAND PERCUSSION

M Goldenberg Page 64 *Modern School for Snare Drum (IMP/Music Sales)*

or

A J Cirone Page 36 no 33 or pages 34 and 35 no 32 *Portraits in Rhythm (Alfred Publishing Co)*

or

Freytag Solo no 16 page 50 *The Rudimental Cookbook (Row-Loff Productions)*

Rudiments: 17 Stroke Roll, Triple Stroke Roll, 6 Stroke Roll, Flam Paradiddle-Diddle, PataFlaFla

Percussion: Cymbals (hand held): crashes at various dynamics as requested.

LIST B: TUNED PERCUSSION

Scales & Arpeggios: All major and harmonic and melodic minor scales and arpeggios (two octaves) right and left hand lead.
All major and minor scales (crotchet = 80). Scale notes in semi-quavers.

M Goldenberg Page 66 no VII or Page 67 no VIII *Modern School for Xylophone, Marimba, Vibraphone (IMP/Music Sales)*

LIST C: TIMPANI

M Peters Étude no 57 (page 193) or Étude no 58 (page 194) *Fundamental Method for Timpani (Alfred Publishing Co)*

Tuning & Technical: From a given "A", tune four drums to any notes as requested by the examiner and four drum warm up exercises (pages 188 to 190) (**M Peters**) *Fundamental Method for Timpani (Alfred Publishing Co)*

Sight-reading: Three pieces of suitable difficulty on Snare Drum, Tuned Percussion and Timpani.

Percussion 2019

GRADE VIII

Three Pieces: Candidates must prepare three pieces, one from each List A, B and C. A copy of the music being performed must be presented to the examiner.

LIST A: SNARE DRUM AND HAND PERCUSSION

A J Cirone Page 39 no 36 **or** page 41 no 38 **or** page 42 no 39 **or** page 45 no 42 *Portraits in Rhythm (Alfred Publishing Co)*

or

Freytag Solo no 17 pages 52 to 55 *The Rudimental Cookbook (Row-Loff Productions)*

Rudiments: All previous rudiments from memory as Grade VII.

Percussion: Cymbals: Crashes at various dynamics as requested.
Tambourine: Shake rolls, thumb rolls, simple rhythms at various dynamics.

Triangle: Rolls at various dynamics, <>, simple rhythms as requested.

LIST B: TUNED PERCUSSION (two pieces)

Scales & Arpeggios: All major and harmonic and melodic minor scales and arpeggios (two octaves) right and left hand lead.
Scale notes in semi-quavers.
All major and minor scales (crotchet = 80 in semi quavers) and block chords in root, first and second inversion (holding four mallets).

M Goldenberg Page 74 no XVI **or** Page 76 no XVIII *Modern School for Xylophone, Marimba, Vibraphone (IMP/Music Sales)* **and** (holding four mallets)

Brian Willson Étude no 1 *Marimba Études (Brian Willson Publishing)*
available from Steve Weiss Music at <http://www.steveweissmusic.com>

LIST C: TIMPANI

M Peters Étude no 60 (page 196) **or** Étude no 61 (page 197) *Fundamental Method for Timpani (Alfred Publishing Co)*

Tuning & Technical: From a given "A", tune four drums to any notes as requested by the examiner and be prepared to change the tuning to four different notes from the original tuning **and** four warm up exercises page 187 (**M Peters**) *Fundamental Method for Timpani (Alfred Publishing Co)*

Sight-reading: Three pieces of suitable difficulty on Snare Drum, Tuned Percussion **and** Timpani.

SENIOR CERTIFICATE

Three Pieces: Candidates must prepare three pieces, one from each List A, B and C. A copy of the music being performed must be presented to the examiner.

LIST A: SNARE DRUM AND HAND PERCUSSION

J Delécluse Page 2 no 2 or page 3 no 3 *Douze Études pour Caisse-Claire (Alphonse Leduc)*

or

Freytag Solo no 19 pages 56 to 58 *The Rudimental Cookbook (Row-Loff Productions)*

Rudiments: All previous rudiments from memory as Grade VIII.

Percussion: Cymbals: Crashes at dynamic levels as requested.
Tambourine: Shake rolls, thumb rolls, rhythms as requested.

Triangle: Rolls at various dynamics, <>, rhythms as requested.

LIST B: TUNED PERCUSSION

Scales & Arpeggios: All major and harmonic and melodic minor scales and arpeggios (two octaves) left and right hand lead.
Scale notes in semi-quavers.
All major and minor scales (crotchet = 100) scale notes in semi-quavers.

M Goldenberg Pages 94 - 96 *Bach's Violin Concerto in A minor, first movement*
and

Brian Willson Étude no 2 or no 3 *Marimba Études (Brian Willson Publishing)*

LIST C: TIMPANI

E Carter Any one of the Eight Solos *Eight Pieces for Timpani*

Tuning & Technical: From a given "A", tune four drums to any notes as requested by the examiner and be prepared to change the tuning to four different notes from the original tuning and any of the technical exercises from previous grades (**M Peter**) *Fundamental Method for Timpani (Alfred Publishing Co)*

Sight-reading: Three pieces of suitable difficulty on Snare Drum, Tuned Percussion and Timpani.

SNARE DRUM

The new category of Grades I to VIII in Snare Drum follows in part the studies in the Snare Drum section of the Percussion syllabus Grade I to VIII. In the Percussion syllabus the snare drum section basically follows a progression of classically-based studies with the 26 standard percussion rudiments gradually introduced as technical exercises.

In the new Snare Drum syllabus these 'classical studies' are basically retained (and extended) and a second category of rudimental studies (solos) are added.

In addition, the snare drum rudiments are introduced more quickly to run concurrently with these rudimental solos and new more advanced 'hybrid' and PAS rudiments are introduced together with the 26 standard rudiments.

Books: Morris Goldenberg *Modern School for Snare Drum* (Alfred Publishing Co)
 Anthony J Cirone *Portraits in Rhythm* (Alfred Publishing Co)
 Edward Freytag *The Rudimental Cookbook* (Row-Loff Productions)
 (Senior Certificate) Jacques Delécluse *Douze Études pour Caisse-Claire* (Alphonse Leduc)

Note: All twenty-six standard, fourteen AS and hybrid rudiments are found in *The Rudimental Cookbook* and are to be played in that format.

Rolls: Long held orchestral (ie buzz) and military (double) rolls at various dynamics and from *pp=ff>pp*

Rudiments: All rudiments from memory. All rudiments to be played open-closed-open (ie slow-fast-slow) and at various tempos as requested by the examiner.

MARKING SYSTEM

Study 1	=	20
Study 2	=	20
Study 3	=	20
Rudiments	=	15
Sight-reading	=	10
Aural Tests	=	10
Theory	=	5

Grades VI to VIII:
 Combined Aural/Theoretical Tests = 15

Senior Certificate:
 Combined Aural/Theoretical Tests = 10
 Viva Voce = 5

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

An original publication must be present for each examination. Candidates using photocopies of music will be disqualified.

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

A copy of the music being performed must be presented to the examiner.

GRADE I

Three Studies:

Goldenberg Study no 1 in 2/4 page 6 **and** study no 2 in 4/4 page 7 *Modern School for Snare Drum (Alfred Publishing)*

Freytag Solo no 1 page 27 *The Rudimental Cookbook (Row-Loff Productions)*

Rudiments: (To be played from memory). Single paradiddle, double paradiddle, triple paradiddle, flams (hand to hand) and double stroke roll.

GRADE II

Three Studies:

Goldenberg Study no 2 in 4/4 page 11 **and** study no 1 in 3/8 page 12 *Modern School for Snare Drum (Alfred Publishing)*

Freytag Solo no 2 page 28 *The Rudimental Cookbook (Row-Loff Productions)*

Rudiments: (To be played from memory). Nine stroke roll, seventeen stroke roll, flam tap, flam accent and drag (hand to hand).

GRADE III

Three Studies:

Goldenberg Study no 8 in 12/8 page 17 **and** study no 1 in 2/4 page 24 *Modern School for Snare Drum (Alfred Publishing)*

Freytag Solo no 5 page 31 *The Rudimental Cookbook (Row-Loff Productions)*

Rudiments: (To be played from memory). Five stroke roll, seven stroke roll, swiss triplet, single ratamacue, flamacue and single stroke roll.

Snare Drum 2019

GRADE IV

Three Studies:

- Goldenberg** Study no 3 in 4/4 (page 26) **and** roll exercise (page 44) *Modern School for Snare Drum (Alfred Publishing)*
- Freytag** Solo no 8 (pages 34 and 35) **or** Solo no 9 (pages 36 and 37) *The Rudimental Cookbook (Row-Loff Productions)*

Rudiments: (To be played from memory). Ruff, single stroke seven, single stroke four, thirteen stroke roll, six stroke roll and double ratamacue.

GRADE V

Three Studies:

- Goldenberg** Page 46 **or** page 47 *Modern School for Snare Drum (Alfred Publishing)*
- Cirone** Study no 1 page 3 *Portraits in Rhythm (Alfred Publishing)*
- Freytag** Solo no 10 (pages 38 **and** 39) **or** Solo no 11 (pages 40 and 41) *The Rudimental Cookbook (Row-Loff Productions)*

Rudiments: (To be played from memory). Fifteen stroke roll, single stroke seven, six stroke roll, triple ratamacue, single drag tap and drag single stroke seven.

GRADE VI

Three Studies:

- Goldenberg** Page 50 *Modern School for Snare Drum (Alfred Publishing)*
- Cirone** Study no 23 page 25 *Portraits in Rhythm (Alfred Publishing)*
- Freytag** Solo no 13 (pages 44 and 45) **or** Solo no 14 (pages 46 and 47) *The Rudimental Cookbook (Row-Loff Productions)*

Rudiments: (To be played from memory). Double drag tap, ten stroke roll, pataflafla, flam paradiddle, flam triple stroke roll, drag paradiddle and drag paradiddle no 1.

GRADE VII*Three Studies:*

Goldenberg	Study in 7/4 page 65 <i>Modern School for Snare Drum (Alfred Publishing)</i>
Cirone	Study no 33 page 36 <i>Portraits in Rhythm (Alfred Publishing)</i>
Freytag	Solo no 15 page 48 or Solo no 16 page 50 <i>The Rudimental Cookbook (Row-Loff Productions)</i>

Rudiments: (To be played from memory). Flam drag, flam double paradiddle eleven stroke roll, flam paradiddle-diddle, lesson 'no 25', drag single stroke seven.

GRADE VIII*Three Studies:*

Goldenberg	Etude in 7/8 page 68 <i>Modern School for Snare Drum (Alfred Publishing)</i>
Cirone	Study no 42 page 45 <i>Portraits in Rhythm</i> by Anthony J Cirone (<i>Alfred Publishing</i>)
Freytag	Solo no 16 pages 50 and 51 or Solo no 17 pages 52 to 55 <i>The Rudimental Cookbook (Row-Loff Productions)</i>

Rudiments: (To be played from memory). Shirley Murphy, single hand flam flam, roll combination and **all previous rudiments** from Grades I to VII.

SENIOR CERTIFICATE*Four Studies:*

Cirone	Study no 43 page 46 and study no 48 page 52 <i>Portraits in Rhythm</i> by Anthony J Cirone (<i>Alfred Publishing</i>)
Freytag	Solo no 19 pages 56 to 58 <i>The Rudimental Cookbook (Row-Loff Productions)</i>
Delécluse	Page 2 no 2 or page 3 no 3 <i>Douze Études pour Caisse-Claire (Alphonse Leduc)</i>

Rudiments: (To be played from memory). Cheese, cheese flam accent, triple pataflafla, inverted flam tap, flam long double stroke roll and **all previous rudiments** from Grades I to VIII.

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. Rest values of semibreve to semiquaver.
- 2 Times Signatures: Simple Duple 2/4, 2/2, ♩
 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.

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- 6 Composition: To compose an answering four bars to a given four-bar melody in major or minor keys up to two sharps and flats and in 2/4, 3/4, 4/4 or 6/8 time. Marks of tempo, phrasing and expression to be added to the completed melody. Writing a rhythm to words using 2/4, 3/4 and 4/4 times.
- 7 Instruments of the orchestra to include orchestral families, clefs used by individual instruments and their basic method of tone production.
- 8 Observation: questions on a musical extract to test the general understanding and application of points appropriate to the grade.

GRADE VI

- 1 Time Signatures: All simple and compound times and the irregular time signatures of 5/4, 5/8, 7/4, 7/8.
- 2 Clefs: The addition of the Tenor (C) clef.
Transposing a melody up or down one octave between any of the four clefs.
- 3 Keys: Scales, key signatures and tonic triads with their inversions of major keys up to seven sharps and flats and both forms of minor keys up to five sharps and flats.
- 4 Intervals and Transposition: All intervals (not greater than an octave) and the inversion of intervals.
Transposing a melody either up or down by any of the following intervals: Major second, major or minor third, perfect fourth or fifth. The melody will be in a major or minor key, using only treble or bass clef and will include some chromatic notes.
- 5 Triads and four part chords:
 - a) The construction of major, minor, diminished and augmented triads in root position on any note.
 - b) The writing of the following triads in keys appropriate to the grade:
 - i tonic triads in root position, first inversion and second inversion
 - ii subdominant and dominant triads in root position only
 - c) Arranging the primary triads (tonic, subdominant and dominant) as four part chords (root position) for SATB.
 - d) The writing in open score (using treble and bass clefs) of a passage for SATB written in short score or vice versa.
 - e) The identification of the primary chords (root position) in an extract scored for piano, voices or string quartet.
- 6 Composition: To compose a melody from a given opening to make a total of eight bars. Marks of tempo, phrasing and expression to be added to the completed melody. Writing a rhythm to words using 2/4, 3/4, 4/4 and 6/8 times.
- 7 Observation: General questions on a musical extract to include the identification of ornaments.
- 8 History and instrumental knowledge:
A general knowledge of the Baroque period to include style, forms, main composers and their standard works.
Terms indicating special effects on instruments and transposing instruments.

GRADE VII

- 1 Keys, intervals and transposition: Scales and key signatures of all keys major and minor. All simple and compound intervals. Transposition of a melody by any interval in any of the four clefs.

- 2 Melodic composition: Using a given opening to compose a twelve-bar melody which should include a modulation to the dominant key or to the relative major or minor key. Marks of tempo, phrasing and expression to be included or (at the candidate's choice) the setting of words for solo voice.
- 3 Harmony: Using the following resources:-
Major keys C, G, D and F - chords I, ii, IV, V, vi
Minor keys A, E and D - chords i, iv, V, VI
in root position with unaccented passing and auxiliary notes.
 - a) To select suitable chords to harmonise cadential points in a given melody (indicate by roman numerals) and also to write the appropriate root notes in the bass.
 - b) To add inner parts in Perfect, Imperfect, Plagal and Interrupted cadences for SATB in which the soprano and bass are given.
 - c) To write a melody above a given progression of chords. The bass line will be complete and the opening of the melody given.
- 4 Harmonic Analysis: In a given extract for piano or voices in any major or minor key to identify chords of the tonic, supertonic, subdominant, dominant and submediant, in root position and first inversion. The cadential 6/4 on the dominant. The dominant seventh chord in root position. Unaccented passing and auxiliary notes.
- 5 History and instrumental knowledge: A general knowledge of the classical period to include style, forms, main composers and their standard works.
General questions on an orchestral extract to include abbreviated and foreign names of instruments.

GRADE VIII

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

SENIOR CERTIFICATE

- 1 Harmony: Using resources as in Grade VIII (2) with the addition of harmonisation of the melodic minor. Dominant seventh in all positions. Accented passing notes and suspensions. Modulation to the dominant and relative of the tonic.
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

Most of the music set on the syllabus should be available easily from local music retailers, who may also order in materials not in stock. In the event of difficulty obtaining items, Irish, UK and international publishers are listed below. Educational Music Services is an Irish retailer specialising in wind music. June Emerson offers a similar service in the UK. 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: emsltd@eircom.net Web: www.emsmusic.ie

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

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

Ryan (Paul) Music 4 Eustace Street, Temple Bar, Dublin 2 Tel: 01-6798571

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

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 & AGENCIES

A & C Black see under *Black (A & C)*

ABRSM see under *Associated Board*

Accodale Musikverlag Web: www.accolade.de

Aebersold, Web: www.aebersold.com; Publications available from **Paul Ryan Music** (above)

Alfred Publishing Web: www.alfred.com; available from *Faber Music*

Allegro Music 43 The Hop Pocket Craft Centre, New House Farm, Bishops Cleeve, Worcestershire, WR6 5BT, UK Tel: +44-1885-490375 Web: www.allegro.co.uk

Amadeus, Web: www.amadeus.ch; see also *Schott*

Anglo Music available from *de Haske*

Associated Board 24 Portland Place, London WC1B 1LU, United Kingdom

Tel: +44-20-76365400 Fax: +44-20-74678833. Web: www.abrsm.org

Astute Music Ltd PO Box 195, Sandbach, Cheshire, CW11 5AW, England.

Fax: +44-01270 750 113. Web: www.astute-music.com

Banks Music Publications The Granary, Waltham Court, Hovingham, York YO62 4NN, UK

Tel: +44-1653-628545; Fax: +44-1653-627214; Web: www.banksmusicpublications.co.uk

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

Belfast Public Library Royal Avenue, Belfast BT1 1EA, Northern Ireland,

Tel: +44-28-90243233; web: www.ni-libraries.net

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Web www.acblack.com

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

Tel: +44-20-705472000 Fax: +44-20-70547290. Web: www.boosey.com

Breitkopf & Härtel web: www.breitkopf.com

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

Bourne Publishing web: www.bournemusic.com available from *Schott*

Brand (G M) Publications available from *Smith (R)*

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

Broadbent & Dunn 66 Nursery La, Dover CT16 3EX, United Kingdom. Tel: +44 1304 825604.

Web: www.broadbent-dunn.com

Buckley (John) Publications 4 Ayrefield Grove, Malahide Road, Dublin 13, Ireland

Email: jbuck@indigo.ie

Camden Music, Web: www.camdenmusic.com; also available from *Spartan Press*;

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

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

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

CMA Publications Web: www.cma-publications.co.uk

Combre Web: www.editions-combre.com. See also *Lemoine*

Comus Edition Leach Cottage, Heirs House Lane, Colne, Lancashire, BB8 9TA, UK

Web: www.comusedition.com

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

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Fax: +44-20-72402639

Davey Music 53 Warwick Court, Beaconsfield, Bucks HP22P2 Tel: +44-1494-680680;

see also under *Music Exchange*

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Fax: +44 -1422 847764. Web: www.dolce-edition.com

Dowani Web: www.dowani.com

Dublin City Libraries Music Library, Central Library, ILAC Centre, Henry Street, Dublin 1

Tel: 01-8734333 Web catalogue: <http://libcat.dublincity.ie>

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

Earlham Press available from *de Haske*

EMB – Editio Musica Budapest, available from *Faber Music*

Emerson (June) Wind Windmill Farm, High Street, Ampleforth, Yorkshire YO62 4HF, UK -

Tel: +44-1439-788324 E-mail : sales@juneemerson.co.uk Web: www.juneemerson.co.uk

Enoch Web: www.editions-enoch.com

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

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Gehrmans Musikförlag www.gehrmans.se

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GSMD – Guildhall /Trinity Publications web: www.trinitycollege.co.uk/shop

Hansen available from *Music Sales*

Heugel available from *Leduc*

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

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

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Hunt Edition available from *Spartan Press*

IMC – International Music Company Web: www.internationalmusicco.com; available from *Schott*

Itchy Fingers Web: www.ithcyfingers.co.uk

Jobert available from *Lemoine*

King (Robert) Web: www.rkingmusic.com

Kirklees Music Web: www.kirkleesmusic.co.uk

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

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OCMP – O'Carroll Music Productions Web: www.ocmpireland.com

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Orpheus Music Editions web: www.orpheusmusic.com.au

OUP – Oxford University Press Walton Street, OXFORD OX2 6DP, UK Tel: +44-1865-556767

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Phylloscopus Web: www.phylloscopus.co.uk

Pizka (Hans) D-85541, Kirchheim, Germany Web: www.pizka.de

Pro Musica available from *Schott*

Provincetown Bookshop Editions available from *Orpheus Music*

PWM – Polskie Wydawnictwo Muzyczne web: www.pwm.com.pl; available from *Schott*

Reift (Marc) Editions Web: www.reift.ch

Ricordi (G) & Co available from *Schott*

Rosehill available from *Winwood*

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Rubank available from *Studio Music*

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

Saxtet Publications 63 Witherford Way, Selly Oak, Birmingham, B29 4AJ, United Kingdom.

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Schirmer available from *Music Sales*

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Fax: +44-20-84516470 Web: www.studio-music.co.uk

Tenuto Publications web: www.tritone-tenuto.com

Trinity College London web: www.trinitycollege.co.uk/shop; also available from **Faber Music**

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Email: smburn@eircom.net

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1296-655777 Fax: +44-1296-655778. Web: www.winwoodmusic.com

Willson (Brian) Publishing 1710 Avenue H, Brooklyn NY 11230, United States Email:

brianwillson@optonline.net

Wise available from **Music Sales**

Wright & Round Elmbridge Court, Cheltenham Rd E, Gloucester GL3 1JZ, United

Kingdom Tel: +44 1452 523438

XYZ Publications available from **Spartan Press**

Zimmermann Musikverlag Web: www.musikverlag-zimmermann.de/en/

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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

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Music Examples	Mr Jonathan Nangle , member of Musicianship Faculty, Prof William Dowdall , member of WBP Faculty, Prof Réamonn Keary member of Keyboard Faculty, and Mr Fergus O'Carroll , member of WBP Faculty
Proof-reading	Ms Sarah Dowdall (Consultant) and Ms Hilda Milner (member of WBP Faculty)
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