REVISED FOUR-YEAR SYLLABUS FOR STRING INSTRUMENTS

TEACHERS AND CANDIDATES ARE ADVISED TO CHECK ALL RELEVANT SECTIONS CAREFULLY

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

Useful tips to help prepare for your Examination

Each area of the examination serves a purpose, and plays an important role in developing a well rounded musician. Listed below are a few useful tips, aimed at helping the teacher/candidate to understand the reasons behind each area of the 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 the Local Centre examinations in Theory. Each workout (Preparatory to Grade 8) includes detailed explanatory notes. This material also provides useful preparation for the ‘reading’ elements of the Aural Tests programme (practical music examinations).

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

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

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

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

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

The day of the Examination
Even professional musicians will admit to suffering from nerves – it is only natural that candidates (and quite often parents too!) feel anxious prior to their 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
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.

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<td>Grades VI, VII and VIII</td>
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Candidates with Special Needs are also allocated extra time.

The examination notification sent to candidates/applicants in the post will indicate a Call Time – 10 minutes prior to the examination time. Candidates should aim to be ready to play from the Call Time onwards. Our examiners do their best to adhere to the examining timetable, and aim to ensure that 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 Local Centre Office, or may be downloaded from www.riam.ie It should also be noted that the RIAM does not offer any dispensation in the marking – every candidate is assessed on the same basis.
I am delighted to introduce this new syllabus for all String, Chamber Music and Orchestral examinations for the period from 2015 to 2018. You will notice that while some new repertoire has been added to all strings, 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 string 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  
Head of String 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 $\bullet + \checkmark$

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 $\bullet \checkmark + \circ$
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 \( \ddot{\text{d}} \dddot{\text{d}} + \text{o} \)

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

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

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

Reading:
(a) Clap a four-bar rhythm in 3/4 or 4/4 time: note values \( \frac{3}{4} \) and \( \frac{1}{4} \) rest.
(b) Sing at sight a two-bar melody in 3/4 or 4/4 time
    Note values $\frac{3}{4}$, $\frac{1}{4}$, $\frac{1}{4}$.
    Pitch $d$ r m - s involving leaps of a third, $d$ - $m$, $m$ - $s$ ascending and descending
    Keys C, F and G majors

Grade III

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

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

Reading:
(a) Clap a four-bar rhythm in 3/4, 4/4 or 6/8 time. Note/rest values as in preceding grade as well as $\frac{3}{4}$ / $\frac{6}{8}$ / $\frac{3}{4}$ in 6/8 time.
(b) Sing at sight a 4-bar melody in 3/4 or 4/4 time
    Note values $\frac{3}{4}$, $\frac{1}{4}$, $\frac{1}{4}$.
    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 \( \cdot + \cdot \) and \( \cdot \cdot \cdot / \cdot \cdot \cdot \cdot \) in 3/4 and 4/4, \( \cdot \cdot \cdot / \cdot \cdot \cdot \cdot \) and \( \cdot \cdot \cdot / \cdot \cdot \cdot \cdot \) in 6/8 time.
(b) Sing at sight a four-bar melody in 3/4 or 4/4 time
Note values \( \cdot \cdot \cdot / \cdot \cdot \cdot \cdot \) + o
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 \( \cdot \cdot \cdot / \cdot \cdot \cdot \cdot \) in 3/4 and 4/4 time and \( \cdot \cdot \cdot / \cdot \cdot \cdot \cdot \) / \( \cdot \cdot \cdot / \cdot \cdot \cdot \cdot \) in 6/8 time.
(b) Sing at sight a 4-bar melody in 3/4 or 4/4 time
Note values \( \cdot \cdot \cdot / \cdot \cdot \cdot \cdot \) + o
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).
Aural Requirements & Theoretical Questions 2015-2018

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 ♩ ± ö or ♩ µ 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 ç 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:

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

\( \text{Grade VII Aural/Visual Observation:} \)
\( \text{A short piece will be played by the examiner, a copy of which will be given to the candidate.} \)
\( \text{The candidate to answer questions as follows:} \)
\( \text{a) (after first playing)} \)
\( \text{i) Name the tonic key of the piece. Keys: Majors and minors to two sharps and} \)
\( \text{two flats.} \)
\( \text{ii) Name the relative major/minor.} \)
\( \text{iii) Name the dominant key.} \)
\( \text{b) (after first or second playing)} \)
\( \text{i) Point out melodic repetition and sequence.} \)
\( \text{ii) Point out sections which are musically contrasting.} \)
\( \text{c) (after second playing)} \)
\( \text{i) Point out the position of a perfect or imperfect cadence.} \)
\( \text{ii) Point out where the music modulates to the dominant or relative of the tonic.} \)

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

\( \text{Reading:} \)
\( \text{Sing at sight a four-bar melody in 3/4 or 4/4 time.} \)
\( \text{Note values: } \frac{1}{3} \text{ to } \)
**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:

```
\[ \begin{align*}
& \text{\large E} \\
& \text{\large D} \\
& \text{\large C} \\
& \text{\large B} \\
& \text{\large A} \\
\end{align*} \]
```

**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: \( \ddot{\text{\textfrac{1}{8}}} \) to \( \dddot{\text{\textfrac{1}{8}}} \)
Pitch: Full major and melodic minor scales. Leaps in major keys to any notes of the
tonic chord. Leaps in minor keys between any notes of the tonic chord.
Melodies will begin on a note of the tonic chord and be within an octave range.
An upbeat may be included. For example:

\[
\begin{align*}
\text{\textsf{\textfrac{6}{8}}} & \quad \text{\textsf{\textfrac{\textfrac{1}{8}}{\textfrac{1}{8}}}} \quad \text{\textsf{\textfrac{\textfrac{1}{8}}{\textfrac{1}{8}}}} \quad \text{\textsf{\textfrac{\textfrac{1}{4}}{\textfrac{1}{4}}}} \quad \text{\textsf{\textfrac{\textfrac{1}{8}}{\textfrac{1}{8}}}} \quad \text{\textsf{\textfrac{\textfrac{1}{8}}{\textfrac{1}{8}}}} \quad \text{\textsf{\textfrac{\textfrac{1}{4}}{\textfrac{1}{4}}}} \quad \text{\textsf{\textfrac{\textfrac{1}{8}}{\textfrac{1}{8}}}} \quad \text{\textsf{\textfrac{\textfrac{1}{4}}{\textfrac{1}{4}}}} \quad \text{\textsf{\textfrac{\textfrac{1}{8}}{\textfrac{1}{8}}}} \quad \text{\textsf{\textfrac{\textfrac{1}{4}}{\textfrac{1}{4}}}} \quad \text{\textsf{\textfrac{\textfrac{1}{8}}{\textfrac{1}{8}}}} \quad \text{\textsf{\textfrac{\textfrac{1}{4}}{\textfrac{1}{4}}}} \quad \text{\textsf{\textfrac{\textfrac{1}{8}}{\textfrac{1}{8}}}} \quad \text{\textsf{\textfrac{\textfrac{1}{4}}{\textfrac{1}{4}}}} \\
& \quad \text{(m)}
\end{align*}
\]

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 2015-2018

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

Reading:
(a) Sing at sight a four-bar melody in 3/4, 4/4 or 6/8 time.
Note values: \( \text{to} \)
Pitch: Full major and melodic minor scales. Leaps in major keys to any note of the tonic and dominant chords. Leaps in minor keys to any note of the tonic chord.
Keys: Majors to three sharps and three flats, A, E, D, B minors.
Melodies can begin on any note and will be within an octave range. An upbeat may be included. For example:

![Musical notation 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 2015-2018

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

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

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

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

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

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

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

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

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

The Recital Programme will be marked as follows:

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

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**

*Scales & Arpeggios:* One octave: D major. Starting on open string, separate bows, as in example below:

![D Major Scale](image)

*Three pieces:* Candidates must prepare three pieces, chosen from the following lists, one of which **must** be a study.

- **Edward Huws Jones** - Waves *The Really Easy Violin Book* (Faber Music)
- **Edward Huws Jones** - Spine Chiller *The Really Easy Violin Book* (Faber Music)
- **Edward Huws Jones** - Javanese Gongs *The Really Easy Violin Book* (Faber Music)
- **Murray & Tate** - Evening *The Essential Murray and Tate* (Boosey & Hawkes)
- **Murray & Tate** - Swinging *The Essential Murray and Tate* (Boosey & Hawkes)
- **Sheila M Nelson** - Trot Along *Piece by Piece 1* (Boosey & Hawkes)
- **Michael Rose** - Reverie *Fiddler’s Ten* (Novello)
- **Paul de Keyser** - The Bells of St Basil’s *Violin Playtime 1* (Faber Music)

*Studies*

- **Paul de Keyser** - Climbing the D major Scale *Violin Playtime Studies Part 1* (Faber Music)
- **Paul de Keyser** - Tick-tock Quavers *Violin Playtime Studies Part 1* (Faber Music)
- **Mary Cohen** - Blast Off! *Superstudies* (Faber Music)
- **Mary Cohen** - Rockets to the Rescue *Superstudies* (Faber Music)

*Sight-reading:* To name and play on the violin any note in the scale of D major, compass one octave.
RIAM Local Centre Syllabus of Stringed Instruments 2015-2018

PRIMARY GRADE

Scales & Arpeggios: One octave: D and A majors. Separate bows, as in the example below:

```
\[ \begin{array}{cccccccc}
\hline
& & & & & & & \\
& & & & & & & \\
& & & & & & & \\
& & & & & & & \\
& & & & & & & \\
& & & & & & & \\
& & & & & & & \\
& & & & & & & \\
& & & & & & & \\
\end{array} \]
```

Three pieces: Candidates must prepare three pieces, chosen from the following lists, one of which must be a study.

**Edward Huws Jones**
- Tortoise Tango, *The Really Easy Violin Book* (Faber Music)
- Dinosaur Plod, *The Really Easy Violin Book* (Faber Music)
- Hen Party, *The Really Easy Violin Book* (Faber Music)

**Murray & Tate**
- Cocks and Hens, *The Essential Murray and Tate* (Boosey & Hawkes)
- Holy Holy Holy, *The Essential Murray and Tate* (Boosey & Hawkes)
- Do, Do, l'Enfant Do, *The Essential Murray and Tate* (Boosey & Hawkes)

**Sheila M Nelson**
- The Tadpole's Tail, *Piece by Piece 1* (Boosey & Hawkes)
- Pizzicato Pie, *Piece by Piece 1* (Boosey & Hawkes)
- Polka, *Piece by Piece 1* (Boosey & Hawkes)

**Paul de Keyser**
- Song of the Huntsman, *Violin Playtime 2* (Faber Music)

**Michael Rose**
- March, *Fiddler's Ten* (Novello)
- Pony Ride, *Fiddler's Ten* (Novello)

**Studies**

**Paul de Keyser**
- The See-Saw, *Violin Playtime Studies Part 1* (Faber Music)
- Birdsong, *Violin Playtime Studies Part 1* (Faber Music)
- Puppet on Two Strings, *Violin Playtime Studies Part 1* (Faber Music)

**Mary Cohen**
- Operation Space Station, *Superstudies* (Faber Music)
- Rocking Rowboats, *Superstudies* (Faber Music)

Sight-reading: To play a four-bar phrase within the compass of one octave in A or D major. In 4/4 time using crochet, minim and semibreve rhythms.
GRADE I

*Scales & Arpeggios:*

D major. A major. One octave. Separate bows.

G major. Two octaves. Separate bows.

D minor. Harmonic or melodic, at the candidate's choice. One octave. Separate bows.

Rhythm and bowing as in example below:

Three pieces:

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

*NB:* The editions cited here are only suggestions; other authoritative editions may be used by candidates if so desired.

**LIST A**

Michael Rose

On the Swing *Fiddler’s Ten* (Novello)

Schumann

Of Strange Lands and Peoples *Starters for Violin* (Associate Board)

Anon

J’ai du bon tabac *Violin Playtime 2* (Faber Music)

Murray & Tate

French Cradle Song *The Essential Murray and Tate* (Boosey & Hawkes)

Sheila M Nelson

Three Key Rollalong *Piece by Piece 2* (Boosey & Hawkes)

Haydn

Andante *Young Violinist’s Repertoire 1 - de Keyser* (Faber Music)
### LIST B

<table>
<thead>
<tr>
<th>Composer</th>
<th>Title</th>
<th>Source</th>
</tr>
</thead>
<tbody>
<tr>
<td>Adam Carse</td>
<td>Song without Words First String Tunes</td>
<td>First String Tunes (Stainer &amp; Bell)</td>
</tr>
<tr>
<td>Handel</td>
<td>Minuet from Music for the Royal Fireworks</td>
<td>Starters for Violin (Associated Board)</td>
</tr>
<tr>
<td>Murray &amp; Tate</td>
<td>All Through the Night The Essential Murray</td>
<td>The Essential Murray and Tate (Boosey &amp; Hawkes)</td>
</tr>
<tr>
<td>Sheila M Nelson</td>
<td>Mad as a Hatter Piece by Piece 1</td>
<td>Piece by Piece 1 (Boosey &amp; Hawkes)</td>
</tr>
<tr>
<td>Rameau</td>
<td>Rigaudon Young Violinist’s Repertoire 1</td>
<td>Young Violinist’s Repertoire 1 - de Keyser (Faber Music)</td>
</tr>
<tr>
<td>Bach</td>
<td>March from The Peasant’s Cantata</td>
<td>Young Violinist’s Repertoire 1 - de Keyser (Faber Music)</td>
</tr>
</tbody>
</table>

### LIST C

<table>
<thead>
<tr>
<th>Composer</th>
<th>Title</th>
<th>Source</th>
</tr>
</thead>
<tbody>
<tr>
<td>Paul de Keyser</td>
<td>Courageous Crotchets Violin Playtime Studies</td>
<td>Violin Playtime Studies (Faber Music)</td>
</tr>
<tr>
<td>Paul de Keyser</td>
<td>Galloping Arpeggios Violin Playtime Studies</td>
<td>Violin Playtime Studies (Faber Music)</td>
</tr>
<tr>
<td>Paul de Keyser</td>
<td>The Little Jester Violin Playtime Studies</td>
<td>Violin Playtime Studies (Faber Music)</td>
</tr>
<tr>
<td>Mary Cohen</td>
<td>Floating in the Swimming Pool</td>
<td>Superstudies (Faber Music)</td>
</tr>
<tr>
<td>Mary Cohen</td>
<td>Wave Machine Superstudies</td>
<td>Superstudies (Faber Music)</td>
</tr>
<tr>
<td>Mary Cohen</td>
<td>Gliding along at the Octopus Ball</td>
<td>Superstudies (Faber Music)</td>
</tr>
</tbody>
</table>

**Sight-reading:** A very simple passage not more than eight bars in length, 3/4 or 4/4 time. Major keys up to three sharps. Crotchets, quavers, minims, dotted minims and semibreves; crotchet rests.
GRADE II

Scales & Arpeggios:  

E major. One octave.

E minor. D minor and A minor starting on open strings.  
Harmonic or melodic, at the candidate's choice. One octave.  
Rhythm and bowing as in example below:

G major. A major. Two octaves. Rhythm and bowing as in example below:

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

NB: The editions cited here are only suggestions; other authoritative editions 
may be used by candidates if so desired.

LIST A
Irish Jig  
arr S Nelson  
Roaring Jelly Piece by Piece 2 (Boosey & Hawkes)

Martini  
Gavotte Young Violinist’s Repertoire 1 - de Keyser (Faber Music)

Mozart  
Lied Violin Music for Beginners (Editio Musica Budapest)

Schubert  
Allemende Violin Music for Beginners (Editio Musica Budapest)

Arlen  
Over the Rainbow What Else Can I Play 3 (Faber Music)

Michael Rose  
March A Sketchbook for Violin (ABRSM)
LIST B

<table>
<thead>
<tr>
<th>Composer</th>
<th>Piece</th>
<th>Book/Editor</th>
</tr>
</thead>
<tbody>
<tr>
<td>Michael Rose</td>
<td>Sad Story</td>
<td><em>Fiddler’s Ten</em> (Novello)</td>
</tr>
<tr>
<td>Tchaikovsky</td>
<td>Morning Song</td>
<td><em>Young Violinist’s Repertoire 1</em> - de Keyser (Faber Music)</td>
</tr>
<tr>
<td>Adam Carse</td>
<td>Premiere Valse</td>
<td><em>Classic Carse Book 1</em> (Stainer &amp; Bell)</td>
</tr>
<tr>
<td>Elgar</td>
<td>No 4 Andantino</td>
<td><em>Very Easy Pieces op 22</em> (Bosworth)</td>
</tr>
<tr>
<td>Schumann</td>
<td>Military March</td>
<td><em>Violin Music for Beginners</em> (Editio Musica Budapest)</td>
</tr>
<tr>
<td>Dvořák</td>
<td>From Songs my Mother Taught Me</td>
<td><em>Young Violinist’s Repertoire 2</em> (Faber Music)</td>
</tr>
</tbody>
</table>

LIST C

<table>
<thead>
<tr>
<th>Composer</th>
<th>Piece</th>
<th>Book/Editor</th>
</tr>
</thead>
<tbody>
<tr>
<td>Paul de Keyser</td>
<td>Dreaming</td>
<td><em>Violin Playtime Studies</em> (Faber Music)</td>
</tr>
<tr>
<td>Paul de Keyser</td>
<td>Rowing on the Lake</td>
<td><em>Violin Playtime Studies</em> (Faber Music)</td>
</tr>
<tr>
<td>Paul de Keyser</td>
<td>March</td>
<td><em>Violin Playtime Studies</em> (Faber Music)</td>
</tr>
<tr>
<td>Mary Cohen</td>
<td>Strawberry Milk Shake</td>
<td><em>Superstudies</em> (Faber Music)</td>
</tr>
<tr>
<td>Mary Cohen</td>
<td>Toffee-Nut Fudge Cake</td>
<td><em>Superstudies</em> (Faber Music)</td>
</tr>
<tr>
<td>Mary Cohen</td>
<td>Vanilla Ice Cream</td>
<td><em>Superstudies</em> (Faber Music)</td>
</tr>
</tbody>
</table>

Sight-reading:
A very simple passage in 2/4, 3/4 or 4/4 time. Major keys up to two sharps. Crotchets, quavers, minims, dotted minims, semibreves; crotchet and minim rests.

GRADE III

Scales & Arpeggios:

E minor. One octave. Harmonic or melodic, at the candidate's choice. Slurred.

B flat major. Two octaves. Slurred.


Chromatic scale on open D. One octave. Even notes. Separate bows.

Dominant seventh on open D. One octave. Even notes. Separate bows.
Rhythm and bowing as in examples below:

![Music notation images]

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

**NB:** The editions cited here are only suggestions; other authoritative editions may be used by candidates if so desired.

**LIST A**

**Bach**

Gavotte from BWV1012 *Young Violinist’s Repertoire 3 (Faber Music)*

**Mary Cohen**

Concertino Movement in the style of Vivaldi *Superstart Level 2 (Faber Music)*

**Handel**

Bourree from the Water Music *First Violin Book 2 (ABRSM)*

**Prokofiev**

Troika from Lieutenant Kije *Amazing Solos for Violin (Boosey & Hawkes)*

**Couperin**

La Lutine *Classical and Romantic Pieces 3 (OUP)*

**Handel**

Musette in G *Classical and Romantic Pieces 2 (OUP)*
LIST B
Humperdinck  
Sleep Song *First Solo Pieces 1* (Schott)
Michael Rose  
Burlesque *A Sketchbook for Violin* (ABRSM)
Brahms  
Lullaby op49 no 4 *Universal Violin Album 2* (*Universal Edition*)
M Hadju  
Kolomeika *Violin Music for Beginners* (*Editio Musica Budapest*)
Carse  
Danse Scherzo *Classic Carse 2* (*Stainer & Bell*)
Tchaikovsky  
The Sleeping Beauty Waltz *Red Hot Violin Grades 3 & 4* (*Faber Music*)

LIST C
Paul de Keyser  
Bariolage *Violin Study Time* (*Faber Music*)
Paul de Keyser  
Spiccato Study (no 7) *Violin Study Time* (*Faber Music*)
Paul de Keyser  
Skaters’ Waltz *Violin Study Time* (*Faber Music*)
Mary Cohen  
Cuckoo? Where’s that Cuckoo? *Superstudies* (*Faber Music*)
Mary Cohen  
Let’s all go to the Grizzly Bear’s Grump *Superstudies* (*Faber Music*)
Mary Cohen  
Tawny Owl Blues *Superstudies* (*Faber Music*)

*Sight-reading:* An easy piece in 2/4, 3/4 or 4/4 time up to sixteen bars. Major keys up to three sharps / E or A minor. Crotchets, dotted crotchets, quavers, minims, dotted minims, semibreves; crotchet and minim rests, accidentals (in minor keys only). May use fourth finger as indicated.

GRADE IV


Rhythm and bowing as in examples below.

Chromatic scales on A and E. (starting on first finger). One octave. Even notes. Separate bows.

Dominant sevenths on open G, and on first finger A. One octave. Even notes. Separate bows.
Candidates must prepare three pieces: one from each List A, B and C.

NB: The editions cited here are only suggestions; other authoritative editions may be used by candidates if so desired.

LIST A

Purcell
(arr Mary Cohen) Rondo Superpieces 2 (Faber Music)
Leclair Sonata in D op 9 no 3 Sarabande (IMC)
Corelli Sonata op 5 no 5 Giga: fifth movement Violin Sonatas op 5 vol 1 (Wiener Urtext)
Schnittke Suite in the Ancient Style Minuet (Sikorski)
Dvořák Sonatina in G op 100 Scherzo (Henle)
Schubert Minuet and Trio First Solo Pieces 1 (Schott)

LIST B

Jenkinson Elfentanz (Bosworth)
Mac Dowell To a Wild Rose First Solo Pieces 1 (Schott)
Tchaikovsky Neapolitan Song The Young Violinist’s Repertoire 4 (Faber Music)
Torme and Wells The Christmas Song What Else can I Play 3 (Faber Music)
Edward Huws Jones Banana Skin Got Those Position Blues? (Faber Music)

LIST C

Paul de Keyser Polka Violin Study Time (Faber Music)
Paul de Keyser Study in 3rd Position Violin Study Time (Faber Music)
Paul de Keyser Irish Song Violin Study Time (Faber Music)
Kinsey No 9 Elementary Progressive Studies Set 2 (ABRSM)
Kinsey No 20 Elementary Progressive Studies Set 2 (ABRSM)
Wohlfahrt No16 Elementary Studies op 54 (Peters Edition)

Sight-reading: A short piece in simple time or 6/8 time up to sixteen bars. Major keys up to three sharps / E or A minor. First position only. Crotchets, quavers, semiquavers, minims, semibreves, dotted rhythms (in simple time only), accidentals (in minor keys only) and rests.
GRADE V

*Scales & Arpeggios:* A flat major. E flat major. Two octaves. (Rhythm as Grade IV). Scales slurred one octave per bow, arpeggios as in the examples below.

C sharp minor. E minor. Two octaves. Harmonic or melodic at the candidate’s choice. Slurred one octave per bow.

G major. Three octaves. Slurred one octave per bow.

G minor. Harmonic or melodic, at the candidate’s choice. Three octaves. Slurred as G major above.

Chromatic on G and A flat. Two octaves. Slurred four OR six notes per bow, at the candidate’s choice.

Dominant seventh on G and A. Two octaves. Slurred four notes per bow.

Diminished seventh on open D and open A. One octave. Separate bows.
Candidates must prepare three pieces: one from each List A, B and C.

NB: The editions cited here are only suggestions; other authoritative editions may be used by candidates if so desired.

**LIST A**

*Handel*
Sonata in F op 1 HWV370: second movement (*Henle*)

*Hadjiev*
Rondino *The Young Violinist’s Repertoire* 4 (*Faber Music*)

*Mozart*
Allegro from "Allegro & Menuetto" *Real Repertoire for Violin* (*Trinity Faber Music*)

*Schubert*
Rosamunde *Wonderful World of Schubert* (*Mayhew*)

*Weber*
Air Polonais *First Violin book* 3 (*ABRSM*)

*Dvořák*
Valse op 54 no 4 *Universal Violin Album* vol 3 (*Universal Edition*)

**LIST B**

*Kreisler*
Aucassin et Nicolette (*Schott*)

*Portnoff*
Russian Fantasia no 3 in A minor (*Bosworth*)

*Kabalevsky*
Scherzo from Albumstucke (*Peters Edition*)

*Faure*
Sicilienne op 78 (*Peters Edition*)

*Grieg*
Solveig’s Song *Concert Repertoire for Violin* (*Faber Music*)

*Gounod*
Ave Maria (*Schott*)

**LIST C**

*Wohlfahrt*
Op 45 no 25 (*Peters Edition*)

*Wohlfahrt*
Op 45 no 34 (*Peters Edition*)

*Kinsey*
Op 45 no 44 (*Peters Edition*)

*Wohlfahrt*
Op 45 no 25 (*Peters Edition*)

*Wohlfahrt*
Op 45 no 25 (*Peters Edition*)

*Wohlfahrt*
Op 45 no 25 (*Peters Edition*)

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*Wohlfahrt*
Op 45 no 25 (*Peters Edition*)

*Wohlfahrt*
Op 45 no 25 (*Peters Edition*)

*Sight-reading:* A short piece in simple time or 6/8 time up to sixteen bars, first position only. Major keys up to three flats or three sharps. Minor keys up to two flats or one sharp. Crotchets, quavers, semiquavers, minims, semibreves, dotted rhythms, rests and accidentals.
GRADe VI

Scales & Arpeggios: (Two-octave arpeggios slurred six notes per bow. Three-octave arpeggios slurred three notes per bow)

E major and both minors. F major and both minors. Two octaves. Slurred one octave per bow.

A major and both minors. Three octaves. Slurred one octave per bow.

Chromatic on A and B flat. Two octaves. Slurred one octave per bow.

Dominant sevenths on B flat and C. Two octaves. Slurred four notes per bow.

Diminished sevenths on G and A. Two octaves. Slurred four notes per bow.

Double stops. B flat major in sixths. One octave. In broken steps as illustrated below:

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

NB: The editions cited here are only suggestions; other authoritative editions may be used by candidates if so desired.

LIST A
Bach
Sonata in B minor BWV1014: third movement (Henle)

Handel
Sonata in E Major: first movement (Peters Edition)

Von Paradis
Sicilienne (Schott)

Telemann
Sonatina no 6 in F TWV 41: first movement Vivace (Peters Edition)

Schubert
Sonatina in G minor D408: Minuet and Trio (Henle)

Gossec
Tambourin Classical Violinist Sheila Nelson (Boosey & Hawkes)
LIST B

Kreisler  
Rondino on a Theme of Beethoven (Schott)

Stravinsky  
Gavotte and Two Variations from Suite Italienne (Boosey & Hawkes)

Dvořák  
Romantic Piece op 75 no 1 (Simrock)

Reger  
Romance in G (Breitkopf & Härtel)

Bartók  
An Evening in the Village Real Repertoire for Violin Grades 46 (Trinity Repertoire Library, Faber Music)

LIST C

Kreutzer  
No 2 (Peters Edition)

Wohlfahrt  
Op 45 no 48 (Peters Edition)

Wohlfahrt  
Op 45 no 49 (Peters Edition)

Kayser  
Op 20 No 7 (Peters Edition)

Kayser  
Op 20 no 13 (Peters Edition)

Kayser  
Op 20 no 18 (Peters Edition)

Sight-reading:  
A short piece in simple time or 6/8 time up to sixteen bars, first and third position only. Major keys up to three flats or three sharps. Minor keys up to two flats or one sharp. Crotchets, quavers, semiquavers, minims, semibreves, dotted rhythms, accidentals and rests.

GRADE VII

Scales & Arpeggios:  
(Two-octave arpeggios slurred six notes per bow. Three-octave arpeggios slurred three notes per bow)

F sharp major and both minors. Two octaves. Slurred one octave per bow.

B flat major and both minors. C major and both minors. Three octaves. Slurred one octave per bow.

Chromatic on B and C. Two octaves. Slurred one octave per bow.

Dominant seventh on B. Two octaves. Slurred four notes per bow.

Dominant seventh on G. Three octaves. Slurred four notes per bow.

Diminished sevenths on B and D. Two octaves. Slurred four notes per bow.

Diminished seventh on G. Three octaves. Slurred four notes per bow.
Double stops:


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

NB: The editions cited here are only suggestions; other authoritative editions may be used by candidates if so desired.

LIST A

Beethoven  Sonata in C minor op 30 no 2: Scherzo (Henle)
Fiocco       Allegro (Schott)
Schubert     Sonatina in D D384: first movement (Henle)
Dvořák      Sonatina op 100: first movement (Henle)
Vivaldi      Concerto in A minor op 3 no 6: first movement (Peters Edition)
Mozart       Sonata in G K301: first movement (Henle)

LIST B

Boulanger    Nocturne First Violin Book 4 (ABRSM)
Schumann     Phantasiestuck op 73 Romantic Violinist Sheila Nelson (Boosey & Hawkes)
Hubay        Bolero op 51 no 3 (Bosworth)
Kreisler     Schon Rosmarin (Schott)
Massenet     Meditation (Peters Edition)
Gluck arr Kreisler  Melodie (Schott)

LIST C

Kreutzer     No 4 (Peters Edition)
Kreutzer     No 6 (Peters Edition)
Fiorillo     No 1 (Peters Edition)
Mazas        Op 36 book 1 no 5 (Schirmer)
Mazas        Op 36 book 1 no 6 (Schirmer)
Mazas        Op 36 book 1 no 7 (Schirmer)

Sight-reading: A short piece in simple time or 6/8 time up to sixteen bars, not higher than third position. Major or minor keys up to three flats or three sharps. Crotchets, quavers, semiquavers, minims, semibreves, dotted rhythms, triplet rhythms, accidentals and rests.
GRADE VIII

Scales & Arpeggios: (Arpeggios slurred nine notes per bow.)

A flat major and both minors. B major and both minors. D flat (C sharp) major and both minors. D major and both minors. Three octaves. Slurred one octave per bow.

Chromatic on D. Two octaves. Slurred one octave per bow.

Chromatic on G. Three octaves. Slurred one octave per bow.

Dominant sevenths on A flat and B. Three octaves. Slurred one octave per bow.

Diminished sevenths on A flat and B. Three octaves. Slurred one octave per bow.

Double stops:


E flat major in sixths. Two octaves. Separate bows. Notes played together.


Three pieces:

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

NB: The editions cited here are only suggestions; other authoritative editions may be used by candidates if so desired.

LIST A

Bach
Tartini
Mozart
Beethoven
Haydn
Brahms

Partita in D minor BWV1004 Allemanda (Bärenreiter)
Sonata in G minor “Didone Abandonata” op 1 no 10: first movement (Ricordi)
Sonata K526: first movement (Henle)
Sonata in G op 30 no 3: first movement (Henle)
Concerto in G major Hob VIIA no 4: first movement (Henle)
Sonata in A major op 100: third movement (Weiner Urtext)
LIST B

Paganini  
Cantabile \textit{(Universal Edition)}

Falla  
Jota from \textit{Suite of Spanish Folk Songs} \textit{(Chester Music)}

Kodaly  
Adagio \textit{(Editio Musica Budapest)}

Kreisler  
Sicilienne and Rigaudon \textit{(Schott)}

Bartok arr Szekely  
Romanian Folk Dances nos 1,2,5 and 6 \textit{(Universal Edition)}

Delius  
Sonata no 3: third movement \textit{(Boosey & Hawkes)}

LIST C

Kreutzer  
No 8

Kreutzer  
No 13

Kreutzer  
No 16

Fiorillo  
No 5

Fiorillo  
No 9

Kayser  
Op 20 no 20 \textit{(Peters Edition)}

\textbf{Sight-reading:}  
A short piece in simple time or 6/8 time up to sixteen bars. Major keys or minor keys up to four flats or four sharps. Crotchets, quavers, semiquavers, minims, semibreves, dotted rhythms, triplet rhythms, syncopation, accidentals and rests.

\textbf{SENIOR CERTIFICATE}

\textit{Scales \& Arpeggios:} \hfill (Arpeggios slurred nine notes per bow)

D major and both minors. E flat major and both minors. E major and both minors. Three octaves. Slurred one octave per bow

Chromatics on A and B. Three octaves. Slurred one octave per bow.

Dominant sevenths on C and D. Three octaves. Slurred one octave per bow.

Diminished sevenths on C and D. Three octaves. Slurred one octave per bow.

Double stops:

D major in thirds. Two octaves.

G major in sixths. Two octaves.

G major and both minors in octaves.
Violin 2015-2018

Rhythm and bowing as in examples below:

![Musical notation](image)

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

*NB: The editions cited here are only suggestions; other authoritative editions may be used by candidates if so desired.*

**LIST A**

<table>
<thead>
<tr>
<th>Composer</th>
<th>Piece</th>
<th>Edition</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bach</td>
<td>Partita in D minor BWV 1004 Giga</td>
<td>Bärenreiter</td>
</tr>
<tr>
<td>Bach</td>
<td>Partita in E major BWV1006 Gavotte en Rondeau</td>
<td>Bärenreiter</td>
</tr>
<tr>
<td>Bach</td>
<td>Concerto in E major BWV1042: first or third movement</td>
<td>Bärenreiter</td>
</tr>
<tr>
<td>Mozart</td>
<td>Concerto in G major K216: first movement (with cadenza)</td>
<td>Bärenreiter</td>
</tr>
<tr>
<td>Mozart</td>
<td>Concerto in D major K218: first movement (with cadenza)</td>
<td>Bärenreiter</td>
</tr>
<tr>
<td>Beethoven</td>
<td>Sonata in F major op 24 “Spring”: first or fourth movement</td>
<td>Henle</td>
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**LIST B**

<table>
<thead>
<tr>
<th>Composer</th>
<th>Piece</th>
<th>Edition</th>
</tr>
</thead>
<tbody>
<tr>
<td>Brahms</td>
<td>Sonata in A op 100: first movement</td>
<td>Weiner Urtext</td>
</tr>
<tr>
<td>Schumann</td>
<td>Sonata in A minor op 105: first movement</td>
<td>Henle</td>
</tr>
<tr>
<td>Franck</td>
<td>Sonata: fourth movement</td>
<td>Henle</td>
</tr>
<tr>
<td>Prokofiev</td>
<td>Sonata no 2 in D major op 94: third movement</td>
<td>Sikorski</td>
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<tr>
<td>Janacek</td>
<td>Sonata: first movement</td>
<td>Universal Edition</td>
</tr>
<tr>
<td>Ravel</td>
<td>Sonata: second movement</td>
<td>Durand</td>
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<tr>
<td>LIST C</td>
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<td>-----------------------------</td>
<td>-----------------------------------------------------------------</td>
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<tr>
<td><strong>Kreisler</strong></td>
<td>Präludium and Allegro <em>(Schott)</em></td>
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<tr>
<td><strong>Bloch</strong></td>
<td>Nigun from <em>Baal Shem</em> <em>(Carl Fischer)</em></td>
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<tr>
<td><strong>Gershwin-Heifetz</strong></td>
<td>It Ain't Necessarily So <em>(The Heifetz Collection; Heifetz plays Gershwin Carl Fischer)</em></td>
<td></td>
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<tr>
<td><strong>Tchaikovsky</strong></td>
<td>Scherzo from <em>Souvenir d'un Lieu Cher</em> op 42 <em>(IMC)</em></td>
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<tr>
<td><strong>Falla arr Kochanski</strong></td>
<td>Ritual Fire Dance from <em>El Amor Brujo</em> <em>(Chester Music)</em></td>
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<tr>
<td><strong>Prokofiev</strong></td>
<td>Any THREE of the Five Melodies op 35b <em>(Boosey &amp; Hawkes)</em></td>
<td></td>
</tr>
</tbody>
</table>

*Sight-reading:* A short piece in simple time or 6/8 time up to sixteen bars. Major or minor keys up to four flats or four sharps. Crotchets, quavers, semiquavers, minim, semibreves, dotted rhythms, triplet rhythms, syncopation, accidentals and rests.
VIOLA

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: One octave: G and D major. Starting on open strings separate bows, even notes.

Three Pieces: Candidates must prepare three pieces chosen from the following list, one of which may be a study.

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

Colledge Hills and Dales Waggon Wheels for Viola (Boosey & Hawkes)
Colledge Westminster Abbey Waggon Wheels for Viola (Boosey & Hawkes)
Colledge Chinese Lanterns Waggon Wheels for Viola (Boosey & Hawkes)
Colledge Daydreaming Waggon Wheels for Viola (Boosey & Hawkes)
Nelson Trot Along Piece by Piece 1 for Viola (Boosey & Hawkes)
Nelson Tweedledum and Tweedledee Piece by Piece 1 for Viola (Boosey & Hawkes)
Nelson Li’L Liza Jane Piece by Piece 1 for Viola (Boosey & Hawkes)
Nelson Polka Piece by Piece 1 for Viola (Boosey & Hawkes)
Cohen Blast Off Superstudies for Viola book 1 (Faber Music)
Cohen Rockets to the Rescue Superstudies for Viola book 1 (Faber Music)
Cohen Robots Rocking at the Microchip Ball Superstudies for Viola book 1 (Faber Music)
Huws Jones Lazy Blue The Really Easy Viola Book (Faber Music)
Huws Jones Henry’s Almain The Really Easy Viola Book (Faber Music)

Sight-reading: A short piece in simple time, G or D major. Crotchets, minims and semibreves.
GRADE I

Scales & Arpeggios: One octave: G, A and D major (G and D starting on open strings, A major starting first finger on G string)
G and D minor (melodic or harmonic)
Two octaves: C major
Rhythm and bowing as in Violin Grade I examples

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
Beethoven Hymn to Joy First Repertoire for Viola book 1 (Faber Music)
Bach Chorale First Repertoire for Viola book 1 (Faber Music)
Lasy Bourree Early Music for Viola (Editio Musica Budapest)
Nelson Cossack Lullaby Piece by Piece 1 for Viola (Boosey & Hawkes)
Nelson On the Ice Piece by Piece 1 for Viola (Boosey & Hawkes)
Anon Personent hodie Time Pieces for Viola volume 1 (ABRSM)

LIST B
Baklanova March First Repertoire for Viola book 1 (Faber Music)
Beethoven Menuetto No 12 Early Music for Viola (Editio Musica Budapest)
Nelson C String March Piece by Piece 1 for Viola (Boosey & Hawkes)
Anon Divinum mysterium Time Pieces for Viola volume 1 (ABRSM)
Purcell Riggadoon Time Pieces for Viola volume 1 (ABRSM)

LIST C
Traditional Shephard’s hey First Repertoire for Viola book 1 (Faber Music)
Polish Trad Grandfather’s Polka First Repertoire for Viola book 1 (Faber Music)
Hotteterre Cotillon Early Music for Viola (Editio Musica Budapest)
Nelson Flag Dance Piece by Piece 1 for Viola (Boosey & Hawkes)
Bach Alle Menschen mussen sterben Time Pieces for Viola volume 1 (ABRSM)
Colledge Fiddlesticks Waggon Wheels for Viola (Boosey & Hawkes)

Sight-reading: A short piece in simple time up to eight bars, C or G major.
Crotchets, minims, dotted minims, semibreves; crotchet rests.
GRADE II

Scales & Arpeggios: 
One octave: B flat major
G and A minor (melodic or harmonic), both starting on G string.
Two octaves: C and D major
Rhythm and bowing as in Violin Grade II examples.

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
Mozart 
Andante The Young Violist volume 1 (Bosworth)

Haydn 
Minuet and Trio Piece by Piece 1 for Viola (Boosey & Hawkes)

Schubert 
Entracte Time Pieces for Viola volume 1 (ABRSM)

Rae 
Winbledon Waltz Play it Cool (Universal)

Smetana 
Vltava Winners Galore with piano accompaniment (Brass Wind Publications)

Elgar 
Land of Hope and Glory Winners Galore with piano accompaniment (Brass Wind Publications)

LIST B
Corelli 
Gavotte The Young Violist volume 1 (Bosworth)

Haydn 
Deutscher Tanz Early Music for Viola (Editio Musica Budapest)

Mozart 
Theme from Andante Grazioso Time Pieces for Viola volume 1 (ABRSM)

Playford 
The Twenty-Ninth of May Time Pieces for Viola volume 1 (ABRSM)

Rae 
Bruno’s Tune Play it Cool (Universal Edition)

Vivaldi 
Winter Winners Galore (Brass Wind Publications)

LIST C
Nelson 
Whirlpool Waltz Piece by Piece 1 for Viola (Boosey & Hawkes)

Nelson 
Square Dance Piece by Piece 1 for Viola (Boosey & Hawkes)

Bartok 
Jeering Song Time Pieces for Viola volume 1 (ABRSM)

Rae 
Curtain Up Play it Cool (Universal Edition)

Rae 
Rumba Play it Cool (Universal Edition)

Traditional 
Hornpipe Winners Galore with piano accompaniment (Brass Wind Publications)

Sight-reading: 
A short piece in simple time up to eight bars: C, G or F major.
Crotchet, quavers, minims, dotted minims, semibreves; crotchet and minim rests.
GRADE III

Scales & Arpeggios: One octave: A flat major (on G string) and E flat major (on D string)  
B flat minor (melodic or harmonic)  
Two octaves: E flat major  
C minor (melodic or harmonic)  
Rhythm and bowing as in Violin Grade III example  
Chromatic scale: one octave, starting on open G, even notes separate bows  
Dominant seventh: one octave, starting on open G, even notes separate bows

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
Mozart Minuet and Trio Chester String Series volume 1 (Chester Music)  
Traditional Chanson Favorite d’Henri IV Chester String Series volume 1 (Chester Music)  
Folk song Danny Boy Winners Galore with piano accompaniment (Brass Wind Publications)  
Bach Polonaise First Repertoire for Viola book 2 (Faber Music)  
Bach March No 4 in G Basic Bach (Viola World/Music Sales)  
Rieding Concerto in B minor: first movement (Bosworth)

LIST B
Cosyn What You Will Chester String Series volume 1 (Chester Music)  
Rae The Guv’nor Play it Cool (Universal Edition)  
Holst Theme from Jupiter Time Pieces for Viola volume 1 (ABRSM)  
Handel Bourrée The Young Violist Volume 2 (Bosworth)  
Beethoven Sonatina The Young Violist Volume 2 (Bosworth)  
Folk Song Shenandoah Solos for the Viola Player edited by Paul Doktor (Schirmer)

LIST C
Rae Blowin’ Cool Play it Cool (Universal Edition)  
Nelson Dance of the Minor Thirds Piece by Piece 2 for Viola (Boosey & Hawkes)  
Tchaikovsky March from the Nutcracker Suite Piece by Piece 2 for Viola (Boosey & Hawkes)  
Carse Study no 9 or 12 Viola School of Progressive Studies book 2 (Stainer & Bell)  
M Cohen No 5, 7 or 8 from Superstudies for Viola book 2 (Faber Music)

Sight-reading: A short piece in simple time up to sixteen bars. Major keys up to two sharps / D or A minor. Crotchets, dotted crotchets, quavers, minims, dotted minims, semibreves; crotchet and minim rests.
GRADE IV

Scales & Arpeggios: Two octaves: E, F, G major
E, F and G minor (melodic or harmonic)
Rhythm and bowings as in Violín Grade IV examples.

Chromatic scales: one octave starting on D and A (first finger on C and G strings), even notes, separate bows

Dominant seventh: one octave starting on C and D (both on C string) resolving on the tonic. Even notes, separate bows.

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
A Merry Tune Baroque Pieces for Viola (OUP)

C P E Bach
Three Little Pieces Chester String Series volume 1 (Chester Music)

Vivaldi
At the Hearth The Young Violist volume 2 (Bosworth)

Purcell
Bourree & Hornpipe Chester Music for Viola (Chester Music)

Steibelt
Andantino L’Alto Classique Volume B (UMP)

Flackton
Sonata in C major: any two movements (Schott)

LIST B

Traditional
Sailor’s Hornpipe First Repertoire for Viola book 3 (Faber Music)

Prokofiev
March First Repertoire for Viola book 3 (Faber Music)

Handel
Menuetto Solos for the Viola Player edited by Paul Doktor (Schirmer)

Tchaikovsky
Chanson Triste Chester Music for Viola (Chester Music)

Debussy
Beau Soir (IMC)

Saint-Saëns
The Swan arr for Viola (Carl Fisher)

LIST C

Carse
Study no 15 or no 18 or no 19 or no 20 Viola School of Progressive Studies book 2 (Stainer & Bell)

Hewitt-Jones
Rumba from Ragtime, Serenade and Rumba (Musicland/Music Exchange)

M Cohen
No 9 or no 11 or no 12 from Superstudies for Viola book 2 (Faber Music)

Sight-reading: A short piece in simple time or 6/8 time up to sixteen bars. Major keys up to two sharps / E or A minor. Crotchets, quavers, semiquavers, minims, semibreves, dotted minims, accidentals and rests.
GRADE V

Scales & Arpeggios:

- Two octaves: D flat and A flat major
- F sharp and A minor (both melodic and harmonic)
- Three octaves: C major and C minor (both melodic and harmonic)
- All slurred one octave per bow.

- Chromatic scales: two octaves starting on C and D flat, slurred four or six notes per bow.

- Dominant seventh: two octaves starting on C and D, slurred 4 notes per bow

- Diminished seventh: one octave starting on open G and open D, separate bows.

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

Vivaldi
- Siciliano Baroque Pieces for Viola (OUP)

Handel
- Largo Viola Music for Beginners (Editio Musica Budapest)

De Caix
- Tambourin Solos for the Viola Player edited by Paul Doktor (Schirmer)

D’Hervelois

Bach
- La Cinquantaine (Gerard billaudot)

G Marie
- Music for Viola III (Editio Musica Budapest)

LIST B

Dvořák
- Sonatina op 100: first movement (Viola World/Bosworth Music Sales)

Tschaikovsky
- Barcarolle Viola Music for Beginners (Editio Musica Budapest)

Faure
- Après un Rêve Music for Viola III (Editio Musica Budapest)

Grieg
- No 2 Last Spring from Two Elegiac Melodies Classical and Romantic Pieces for Viola (OUP)

Folk Dance
- Boston Fancy Solos for the Viola Player Edited by Paul Doktor (Schirmer)

Spiritual
- I’m Just a-goin’ over Jordan Solos for the Viola Player Edited by Paul Doktor (Schirmer)
Viola 2015-2018

LIST C
Carse
Study no 1, no 2, no 3, no 4 or no 5 Viola School of Progressive Studies, book 3 (Stainer & Bell)

Mazas
Study no 2, 3, 4 or 5 Special Studies for Viola op 36 book 1 (Schirmer)

Sight-reading:
A short piece in simple time or 6/8 time up to sixteen bars. Major keys up to three sharps. Minor keys up to two flats or one sharp. Crotchets, quavers, semiquavers, minims, semibreves, dotted rhythms, accidentals and rests.

GRADE VI

Scales & Arpeggios:
Two octaves: A and B flat major
A and B flat minor (melodic and harmonic)
Three octaves: D major and D minor (melodic and harmonic)
All slurred one octave per bow

Chromatic scales: two octaves starting on D and E flat
Slurred one octave per bow

Dominant seventh: two octaves starting on E flat and F
Slurred one octave per bow

Diminished seventh: two octaves starting on C and D
Slurred one octave per bow

Double stops: 1 octave, E flat major in sixths
Rhythm and bowing as in Violin Grade 6 example

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

Mozart
Andante Solos for the Viola Player Edited by Paul Doktor (Schirmer)

Purcell
Dances from King Arthur Classical and Romantic Pieces for Viola (OUP)

Bach
Courante Suite no 3 Cello Suites arranged for Viola by Simon Rowland-Jones (Peters Edition)

Telemann
Cantabile and Allegro: first and second movements Sonata in E minor Music for Viola 1 (Editio Musica Budapest)

Telemann
Concerto in G first and second movements (Bärenreiter)

Purcell
Chacony in G minor Baroque Pieces for Viola (OUP)
LIST B
Schubert  Adagio Solos for the Viola Player Edited by Paul Doktor (Schirmer)
Brahms  Von Ewiger Liebe Solos for the Viola Player Edited by Paul Doktor (Schirmer)
Tchaikovsky  Chant Sans Paroles Viola Music for Beginners (Editio Musica Budapest)
Fauré  Sicilienne op 78 (Edition Butorac Munchen)
Marais  La Basque Five Old French Dances (Chester Music)
Albeniz  Tango L’Alto Classique volume C (any edition)

LIST C
Kreuz  No 4 or no 5 Select Studies book 3 (Stainer & Bell)
Mazas  No 6 or no 7 or no 8 Special Studies for Viola op 36, book I (Schirmer)
Cohen  No 3 The Mandolin Player or No 8 In Old Vienna Techniques Takes Off for viola (Faber Music)

Sight-reading:  A short piece in simple time or 6/8 time up to sixteen bars. Major keys up to three sharps. Minor keys up to three flats or one sharp.

GRADE VII

Scales & Arpeggios:  Two octaves: B major and B minor (melodic and harmonic)
Three octaves: E flat and E major and E flat and E minor (melodic and harmonic)

Scales slurred one octave per bow. Two octaves arpeggios slurred six notes per bow. Three octaves arpeggios slurred three notes per bow.

Chromatic scales: two octaves starting on E and F
Slurred one octave per bow.

Dominant seventh: two octaves starting on E
Three octaves starting on C
Slurred one octave per bow.

Diminished seventh: 2 octaves starting on E and G
Three octaves starting on C
Slurred one octave per bow.

Double stops: 1 octave C major in sixths; G major in octaves
Separate bows, notes played 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
J C Bach Viola Concerto third movement (Salabert)
J S Bach Gigue from Suite no 3 Cello Suites arranged for Viola by Simon Rowland-Jones (Peters)
Telemann Viola Concerto in G: third and fourth movements (Bärenreiter)
Karl Stamitz Concerto in D major third movement (Peters Edition)
Kreisler Sicilienne and Rigaudon (Viola World/Music Sales)
Handel The Harmonious Blacksmith Baroque Pieces for Viola (OUP)

LIST B
Hindemith Meditation from Nobilissima Visione (Schott)
Schubert The Bee (Viola World at URL: http://www.violaworldpublications.com/)
Reinecke Fantasiestucke op 43 no 3 (Amadeus)
Bridge Allegro Appassionata (Stainer & Bell)
Liszt Romance Oubliéée (Editio Musica/Boosey & Hawkes)
Elgar Chanson du Matin (Novello/Music Sales)
Brahms Hungarian Dance no 3 Hungarian Dances arranged Forbes (Peters H-699)

LIST C
Kreutzer No 6 or no 8 or no 12 or no 16 Forty-two Studies for Viola (IMC)
Mazas No 10, 12 or 15 Special Studies for Viola op 36, book 1 (Schirmer)
M Cohen No 11: Sequenza or no 13 Reflection Technique takes off for Viola (Faber Music)

Sight-reading: A short piece in simple time or 6/8 time up to sixteen bars. Major keys up to three sharps. Minor keys up to three flats or two sharps.
GRADE VIII

Scales & Arpeggios: Three octaves: D flat and F major and C sharp and F minor (melodic and harmonic)
Scales slurred one octave per bow, Arpeggios slurred three octaves per bow.

Chromatic scales: two octaves starting on G.
Three octaves starting on C
Slurred one octave per bow.

Dominant seventh: three octaves starting on D flat and E
Slurred one octave per bow

Diminished seventh: three octaves starting on D flat E
Slurred one octave per bow

Double stops: two octaves: separate bows: notes played together
E Flat major in thirds
A flat major in sixths
C major in octaves
One octave; G minor (melodic and harmonic) in 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 S Bach
Bourrée 1 and 2 Suite no 4 Cello Suites arr for Viola by Simon Rowland-Jones (Peters Edition)

Hoffmeister
Viola Concerto in D major: first movement (Grahl or Peters)

Zelter
Viola Concerto in E flat major: first movement (Grahl or Peters)

Weber
Andante and Hungarian Rondo (Schott)

Telemann
Fantasia no 7 in A flat: first and second movements, (Dolce & Allegro) 12 Fantasies vol 2 (Bärenreiter)

Boccherini
Sonata no 3 in G: first and second movements, Largo and Allegro alla Militare arranged for viola (IMC 821)

Tartini
Sonata Angelique op 1 no 10 arr Arnold: first movement (Adagio) (Viola World /Music Sales)
LIST B
Bartók	Roumanian Folk Dances no 1, 2, 5 and 6 arranged Szekely (Viola World/Music Sales)
Fauré	Elegy op 24 (IMC)
Villa-Lobos	Bachianas Brasileiras no 3: Aria (Schirmer/Music Sales)
J Kinsella	Dialogue for Viola (CMC)
Hindemith	Trauermusik (Schott)
Britten	Elegie for unaccompanied viola (Faber Music)
Schumann	Adagio and Allegro op 70 (Peters)

LIST C
Kreutzer	Study no 13 or no 17 or no 24 or no 26 or no 30 Forty-two Studies for Viola (IMC)
Mazas	Study no 20 or no 24 or no 28 Special Studies for Viola op 36 book 1 (Schirmer)

Sight-reading: A short piece in simple time or 6/8 time up to sixteen bars. Major keys up to three sharps. Minor keys up to three flats or two sharps.

SENIOR CERTIFICATE
Scales & Arpeggios: Three octaves: E, F, F sharp and G major and both minors
Slurred one octave per bow.
Chromatic scales: three octaves starting on D and E
Slurred one octave per bow.
Dominant seventh: three octaves starting on E flat, F, and G
Slurred one octave per bow.
Diminished seventh: three octaves starting on E flat, F and G
Slurred one octave per bow.
Double stops: two octaves, slurred two notes per bow
G major in thirds
C major in sixths
D major and both minors in octaves
Candidates must prepare three pieces: one from each List A, B and C.

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

**LIST A**

**J S Bach**
- Prelude from Second, Third or Fourth Suite Bach Cello Suites arranged for viola by Simon Rowland-Jones (*Peters Edition*)

**Telemann**
- Sonata in B flat (*Schott VAB 35*)

**Handel**
- Concerto in B minor: first movement (*Max Eschig*)

**LIST B**

**Bruch**
- Romance in F major (*Schott*)

**Glinka**
- Sonata in D minor: first movement (*Musica Rara/Kalmus*)

**Schubert**
- Arpeggione Sonata: first movement (*Doblinger/Kalmus*) or (*Peters Edition*)

**Shostakovich**
- Sonata op 147: first or second movement (*Schott/MDS*)

**Schumann**
- No 1 and 2 from Märchenbilder op 113 (*Henle*)

**LIST C**

**A Herschel Hill**
- Two pieces: Poem and Novelette (*Stainer & Bell*)

**H Blake**
- Prelude for Solo Viola (from Benedictus) (*Faber Music*)

**Vaughan Williams**
- Suite group 1 (complete) (*OUP*)

**Kodaly**
- Adagio (*Editio Musica Budapest/Boosey & Hawkes*)

**Maconchy**
- Five Sketches for viola: any two (*Chester Music*)

*Sight-reading:* A short piece in simple time or 6/8 time up to sixteen bars. Major or minor keys up to four flats or four sharps.
VIOLONCELLO

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

Technical Requirements

Scales: G and D major. Starting on open strings G and D. Compass one octave. Bowing – separate bows as in example below.

![Sheet music example]

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
Blackwell No 1: Start the Show Cello Time Runners (OUP)
Blackwell No 6: Spy Movie Cello Time Runners (OUP)
Blackwell No 7: Gypsy Dance Cello Time Runners (OUP)
Anon Italian Rant Time Pieces for Cello vol 1 arr Black & Harris (ABRSM)
Handel Minuet Time Pieces for Cello vol 1 arr Black & Harris (ABRSM)
Haydn Trio Time Pieces for Cello vol 1 arr Black & Harris (ABRSM)
Lumsden & Trick, Treat or Tango Witches’ Brew (Peters Edition)
Attwood Hubble, Bubble, here comes trouble Witches’ Brew (Peters Edition)
Attwood Black Cat White Rat Witches’ Brew (Peters Edition)
Carse Martial Steps The Fiddler’s Nursery (Stainer & Bell)
LIST B

Bullard  At the Castle Gates, *Party Time* (ABRSM)
Bullard  Rock the Boat *Party Time* (ABRSM)
Bullard  Bluesy-boogie *Party Time* (ABRSM)
Purcell  No 4: Rigaudon *Violoncello Music for Beginners* book 1 (Editio Musica Budapest)
Küffner  No 18: Ländler *Violoncello Music for Beginners* book 1 (Editio Musica Budapest)
L Ács  No 25: Bear’s Dance *Violoncello Music for Beginners* book 1 (Editio Musica Budapest)

Lumsden & Attwood  Casting a Spell *Witches’ Brew* (Peters Edition)
Carse  Waltz *The Fiddler’s Nursery* (Stainer & Bell)
Brahms  No 5 The Blacksmith *Easy Classics for Cello* (OUP)

LIST C

Bullard  In the Groove *Party Time* (ABRSM)
Bullard  Square Dance *Party Time* (ABRSM)
Bullard  Hungarian Dance *Party Time* (ABRSM)
Nelson  No 15: Octopiece *Piece by Piece 1 for Cello and Piano* arr Nelson (Boosey & Hawkes)
Nelson  No 17: Flag Dance *Piece by Piece 1 for Cello and Piano* arr Nelson (Boosey & Hawkes)
Nelson  No 3: Whirlpool Waltz *Piece by Piece 1 for Cello and Piano* arr Nelson (Boosey & Hawkes)
Lumsden & Attwood  Wizard’s Potion *Wizard’s Potion* (Peters Edition)
Handel  No 7 A Trifle *Easy Classics for the Cello* (OUP)

Alternative to List C
Candidates may choose one of the following as an alternative to List C:

Benoy & Burrowes  No 28 or 36 or 37 or 40 or 41, *First Year Cello Method* (Novello)

Sight-reading: Simple time, up to eight bars, C, G or D Major
Crotchets, minim, semibreves.
GRADE I

Technical Requirements

Scales: C, G & D major, starting on open strings, compass one octave. Bowing - separate bows as for Primary Grade and slurred two notes to a bow as in example below. Even notes or long tonic (see Grade II) at candidate’s choice.

Arpeggios: Of the above keys, compass one octave. Bowing - separate bows.

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
Mozart No 14: German dance Violoncello Music for Beginners (Editio Musica Budapest)
Schubert No 19: Lullaby Violoncello Music for Beginners (Editio Musica Budapest)
Colledge Weeping Willow Fast Forward (Boosey & Hawkes)
Colledge Hornpipe Fast Forward (Boosey & Hawkes)
Haydn Trio Time Pieces for Cello vol 1 by Black & Harris (ABRSM)
Brahms The Little Sandman Time Pieces for Cello vol 1 by Black & Harris (ABRSM)
Haydn Poco Adagio More Time Pieces for Cello vol 1 (ABRSM)

LIST B
Saint-Saëns The Elephant Time Pieces for Cello vol 1 by Black & Harris (ABRSM)
Harris March of the Stegosaurus Time Pieces for Cello vol 1 by Black & Harris (ABRSM)
Blackwell No 10: That’s how it goes Cello Time Runners book 2 (OUP)
Blackwell No 19: Cello Time Rag Cello Time Runners book 2 (OUP)
Blackwell No 25: Mexican Fiesta Cello Time Runners book 2 (OUP)
Legg & Gout The Cowboy’s Lament First Repertoire for Cello book 1 (Faber Music)
Legg & Gout Scarborough Fair First Repertoire for Cello book 1 (Faber Music)
Purcell March Classical Pieces from the beginning book 2 (Schott)
LIST C

**arr Huws Jones**  
The Fairy Dance Jigs, Reels, & More (Boosey & Hawkes)

**arr Huws Jones**  
The Irish Washerwoman Jigs, Reels, & More (Boosey & Hawkes)

**Kershaw**  
March the first Mellow Cello (Fentone)

**Kershaw**  
Question & Answer Mellow Cello (Fentone)

**Kinsella**  
Upstairs, Downstairs Upstairs, Downstairs (CMC)

**Norton**  
Snooker Table Microjazz for Cello book 1 (Boosey & Hawkes)

**Old French chanson**  
Il est né, le divin enfant Classical Pieces from the beginning (Schott)

Alternative to LIST C

Candidates may choose one of the following as an alternative to List C:

**P Legg**  
No 1 or 3a or 3b or 4 or 5 or 6 Superstudies book 1(Faber Music)

**Benoy & Burrowes**  
No 5 or no 30 The Second Year Cello Method (Novello)

**J Dickson**  
No 1 Rocking Scale, from Freedom of the Fingerboard (Spartan Press)

Sight-reading:  
Simple time, up to eight bars, G, D or F Major  
Crotchets, minims, dotted minims, semibreves.

GRADE II

Technical Requirements

**Scales:**  
C and G major, compass two octaves. F, A, B flat and D major, compass one octave (scale of D starting on open string). D minor, compass one octave (in melodic or harmonic form), starting on open string. Bowing - separate bows and slurred as in example below. Even notes or long tonic (at candidate’s choice).

![Scales Example]

**Arpeggios:**  
C major, compass two octaves. F, G, A, B flat and D major, compass one octave. D minor, compass one octave.  
Bowing - separate bows.

**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
Morley
Now is the month of Maying Time Pieces for Cello, book 2, by C Black & P Harris (ABRSM)

Haydn
Andante Time Pieces for Cello by C Black & P Harris, vol II (ABRSM)

Bach
March in G Bach for the Cello, trans C Krane (Schirmer)

Bach
Minuet in C Bach for the Cello, trans C Krane (Schirmer)

von Weber

Paganini

Bach
“Air” from the Peasant Cartata More Time Pieces for Cello vol 1 (ABRSM)

Carse
Dance Steps The Fiddler’s Nursery (Stainer & Bell)

LIST B
Blackwell
No 31: Aerobics Cello Time Runners book 2 (OUP)

Blackwell
No 32: Hungarian Folk Dance Cello Time Runners book 2 (OUP)

B József

S Szokolay
No 28 part 2: Bagpipe Song Violoncello Music for Beginners book 1 (Edition Musica Budapest)

Sullivan
The Sun whose Rays (from ‘The Mikado’) A Night at the Opera arr Wells (Kevin Mayhew)

Verdi
Triumphal March (from ‘Aida’) A Night at the Opera arr Wells (Kevin Mayhew)

Handel
No 6 March, Easy Classics for the Cello (OUP)

Tchaikovsky
No 4 An Old French Song Easy Classics for the Cello (OUP)

LIST C
arr Waterfield
The Railroad Corral, O Shenandoah! (Faber Music)

& Beach
“Hi” says the blackbird, O Shenandoah! (Faber Music)

McMillan
Celtic Hymn Northern Skies (Boosey & Hawkes)

McMillan
Barn Dance Northern Skies (Boosey & Hawkes)

Kinsella
Aoife’s Lament Upstairs, Downstairs (CMC)

Kinsella
Aisling’s Dreams Upstairs, Downstairs (CMC)

Carse
Free from Care The Fiddler’s Nursery (Stainer & Bell)

Alternative to LIST C
Candidates may choose one of the following as an alternative to List C:

P Legg
No 1 or no 2 or no 5 or no 8 Superstudies for Cello book 1 (Faber Music)

Bosanquet
Twinkle (Cello 1 page 7) Fun with Cello Harmonics (S J Scott music no D2000-3)

J Dickson
No 2 Sliding scale from Freedom of the Fingerboard (Spartan Press)

Sight-reading:
Simple time, up to eight bars, C, G or D Major
Crotchets, quavers, minims, semibreves, rests.
GRADE III

Technical Requirements

*Scales:* C, D, F and G major, compass two octaves.
C and G minor, compass one octave (in melodic or harmonic form).
Bowing - separate and slurred as for Grade II. Even notes or long
 tonic at candidate’s choice.

*Arpeggios:* Of the above keys, compass as for scales. Bowing - separate bows.

*Dominant sevenths:* Starting on open C, G and D (in the keys of F, C and G) compass one
 octave and resolving on the tonic.
Bowing - separate bows, rhythm as in example below.

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\text{\textbf{\textsc{\textbf{\textcircled{C}} \textcircled{G} \textcircled{D} \textcircled{\textcircled{C}}}}} \hspace{1cm}
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*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**

- **Galliard**
  Hornpipe a l’Inglese *First Repertoire for Cello* book 2 arr Legg & Gout
  (*Faber Music*)

- **Lully**
  Gavotte and Musette *First Repertoire for Cello* book 2 arr Legg & Gout
  (*Faber Music*)

- **Haydn**
  No 24: Menuet & Trio *Violoncello Music for Beginners* book 2 (*Editio Musica Budapest*)

- **Mozart**
  No 30: Kontretanz *Violoncello Music for Beginners* book 2 (*Editio Musica Budapest*)

- **Marcello**
  Sonata in E minor op 2 No 5: third movement, Largo (*Peters Edition*)

- **Paxton**
  Sonata no 2: first movement, *First Repertoire for Cello, book 2* arr Legg & Gout (*Faber Music*)

- **Carse**
  At Dawn *The Fiddler’s Nursery* (*Stainer & Bell*)

**LIST B**

- **Blackwell**
  No 1: Carnival Jig *Cello Time Sprinters* book 3 (*OUP*)

- **Blackwell**
  No 6: Ouverture *Cello Time Sprinters* book 3 (*OUP*)

- **Colledge**
  No 10: Coconuts & Mangoes *Shooting Stars* (*Boosey & Hawkes*)

- **Colledge**
  No 13: Cossacks *Shooting Stars* (*Boosey & Hawkes*)

- **arr Waterfield & Beach**
  No 21: Tarantella *Shooting Stars* (*Boosey & Hawkes*)

- **Smetana**
  Vltava *More Time Pieces for Cello* book 1 (*ABRSM*)
LIST C

Wedgwood
No 2: Hungarian Stomp Jazzin’ about (Faber Music)

Holst
Jupiter’s Theme (from ‘the Planets’) Ten Easy Tunes arr B & R de Smet (Fentone)

Prokofiev
Two themes from ‘Peter and the Wolf’ Classic Experience Encores – cello (Cramer)

arr Waterfield & Beach
Cape Cod shanty O Shenandoah! (Faber Music)

Kinsella
No 2: Spinning Wheel Song Upstairs, Downstairs (CMC)

Kinsella
No 3: The Old Rabbit Upstairs, Downstairs (CMC)

Kinsella
No 5: The Broken Carousel Upstairs, Downstairs (CMC)

Tchaikovsky
Rococo Theme More Time Pieces for Cello vol 1 (ABRSM)

Alternative to LIST C
Candidates may choose one of the following as an alternative to List C:

P Legg
No 7 or no 15 or no 16 Superstudies book 1 (Faber Music)

Mooney
The Tired Tortoise Position Pieces for Cello book 1 (IMP/Music Sales)

Mooney
The Whale’s Song Position Pieces for Cello book 1 (IMP/Music Sales)

J Dickson
No 10 High Jumps from Freedom of the Fingerboard (Spartan Press)

Mooney
Go tell Aunt Rhody Double Stops for Cello (IMP/Music Sales)

Sight-reading:
Simple time, up to eight bars
Major keys up to three sharps or two flats
Crotchets, quavers, minims, dotted crotchets, rests.

GRADE IV

Technical Requirements

Scales:
C, D, E flat, G & B flat majors, compass two octaves.
C, D and G minors, compass two octaves (in melodic and harmonic form).
Bowing - separate bows and slurred as in example below. Even notes or long tonic (see Grade II) at candidate’s choice.

Arpeggios:
Of the above keys, compass as for scales.
Bowing - separate and slurred, three notes to a bow.

Dominant sevenths:
Starting on C and D (in the keys of F and G) compass two octaves and resolving on the tonic. Bowing - separate bows.
RIAM Local Centre Syllabus of Stringed Instruments 2015-2018

**Chromatic Scales:**
Starting on open C, G & D, compass one octave.
Bowing - separate bows.

**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**
- **Torelli**
  - Sonata in G: fourth movement, Allegro (*Bärenreiter HM 69*)
- **Cirri**
  - Sonata no 3 in F: first movement, Allegro (*Heinrichshofen HG 1283A/Peters Edition*)
- **Marcello**
  - Sonata in G op 2 no 6: fourth movement, Allegro (*Peters P-7394*)
- **Breval**
  - Sonata in C major: first movement, Allegro (*IMC*)
- **De Fesch**
  - Sonata in C op 8 no 4: third movement, Minuetto (*Peters Edition*)
- **Paxton**
  - Sonatina in G op 5 no 3: Allegro moderato (*Schott ED 11051*)
- **Grainger**
  - Shepherd’s Hey *More Time Pieces for Cello* vol 2 (*ABRSM*)
- **Hasse**
  - Zwei Tänze *Old Masters for Young Players* (*Schott*)
- **Tartini**
  - Sarabande *Old Masters for Young Players* (*Schott*)

**LIST B**
- **Dawe**
- **Weissenborn**
  - No 4: Humoreske *First Repertoire for Cello* book 3 arr Legg & Gout (*Faber Music*)
- **Dvořák**
  - American Quartet (no 9): second movement *First Repertoire for Cello* book 3 arr Legg & Gout (*Faber Music*)
- **Webster**
- **Bach**
  - No 6: Polacca *Classical and Romantic Pieces* arr Watson Forbes (*OUP*)
- **Grieg**
  - No 12: Norwegian Dance *Classical and Romantic Pieces* arr Watson Forbes (*OUP*)
- **Romberg**
  - Schwedisch *Classical Pieces from the Beginning* (*Schott*)
- **Hofmann**
  - Andante *Classical Pieces from the Beginning* book 2 (*Schott*)
- **Dvořák**
  - Slavonic Dance *More Time Pieces for Cello* vol 1 (*ABRSM*)

**LIST C**
- **Graves**
  - Third movement: ‘It is Market Day in the Square’ *Cathedral City* (*Schott*)
- **von Gluck**
  - Dance of the Blessed Spirits from ‘Orfeo’ *Time Pieces for Cello* book 3 (*ABRSM*)
- **Harris**
  - Black and White Blues *Time Pieces for Cello*, book 3 (*ABRSM*)
- **Gershwin**
  - Let’s call the whole thing off *Play Gershwin* (*Faber Music*)
- **Kershaw**
  - Back to School Blues *Mellow Cello* (*Fentone*)
- **Denza**
  - Funiculì, funiculà *More Time Pieces for Cello* vol 1 (*ABRSM*)
- **Simons**
  - The Peanut Vendor *More Time Pieces for Cello* vol 1 (*ABRSM*)
- **Wood**
  - Tom Bowling *More Time Pieces for Cello* vol 2 (*ABRSM*)
Alternative to LIST C

Candidates may choose one of the following as an alternative to List C:

**P Legg**
No 1 or no 4 or no 8 Superstudies book 2 (Faber Music)

**Mooney**
Busy Bees Position Pieces for Cello book 1 (IMP/Music Sales)

**Mooney**
The Hippopotamus’ Dance Position Pieces for Cello book 1 (IMP/Music Sales)

**J Dickson**
No 16 Olympic High Jumps from Freedom of the Fingerboard (Spartan Press)

**Mooney**
Cockles and Mussels Double Stops for Cello (IMP/Music Sales)

*Sight-reading:*
Simple or 6/8 time, up to eight bars
Major keys up to three sharps or three flats, or A minor
Crotchet, quaver, minims, semibreves, dotted rhythms, tied notes, rests, accidentals.

**GRADE V**

Technical Requirements

*Scales:*
C major, compass three octaves.
E flat, E, F, A flat and A majors, compass two octaves.
C, D, G and A minors, compass two octaves (melodic and harmonic).

Bowing - slurred as for Grade IV and separate as in examples below.
Even notes or long tonic (see Grade II) at candidate’s choice.

Two octaves:

Three octaves:

*Arpeggios:*
Of the above keys, compass two octaves (C major arpeggio two octaves). Bowing - separate and slurred, three notes to a bow.

*Dominant sevenths:*
Starting on C and D (in the keys of F and G) resolving on the tonic, compass two octaves - separate bows and slurred four notes to a bow.

*Diminished Sevenths:*
Starting on C and D - compass two octaves.
Bowing - separate bows.
Chromatic Scales: Starting on C and D - compass two octaves.
Bowing - separate bows and slurred four or six notes to a bow.

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
Haydn Scherzando in G major Cello Meets Piano (Kevin Mayhew)
De Fesch Sonata in C op 8 no 3: second movement, Allemanda (Peters Edition)
Marcello Sonata in E minor op 2 no 2: second movement, Allegro (Peters EP 7423)
Flackton Sonata no 3 in F: Minuet and Variations (Schott ED 11056)
Vivaldi Concerto in C major RV 399: first movement, Allegro (Kunzelmann/Peters GM 963)
Passionei Sonata in C: second movement, Allegro, Cello Meets Piano (Kevin Mayhew)
Bazelaire Bourrée d’Auvergne No 1 Suite Francaise op 114 (Schott)
Saint-Saëns The Elephant (Peters No 7500)

LIST B
Dvořák Appassionato op 75 no 3, Cello Meets Piano (Kevin Mayhew)
Tchaikovsky Chanson Triste op 40 no 2 Cello Meets Piano (Kevin Mayhew)
Massenet Melodie-élegie des Erinnyes op 10 no 5 Salonstücke for Cello vol I
(Borodin) or separately (Jobert/UMP)
Borodin Nocturne from String quartet no 2 Classic Experience: Encores for Cello
(Tchaikovsky)
(Cramer)
McMillan Waltz from the Sleeping Beauty Classic Experience: Encores for Cello
(Russian Folk Song Kalinka Learning the tenor clef Legg & Gout (Faber Music)
Squire Humoresque (Stainer & Bell)

LIST C
Groocock Sonata in C: first movement, Moderato (Drummartin Music)
Jacob Robot’s March The Contemporary Cellist, book 2 (ABRSM) or Time Pieces
Brahms Hungarian Dance no 5 Cellowise (Spartan Press Music SP898)
(arr Hoot Tchaikovsky Romance from “The Gadfly” (Stuart J Scott)
Jacobson Hip hip bourrée Unbeaten Tracks (Faber Music)
(arr Huws Jones Drowsy Maggie jigs & Reels & More (Boosey & Hawkes)
Catalan Folk Song Song of the birds Learning the Tenor Clef Legg & Gout (Faber Music)
Bizet Entr’acte from Carmen More time pieces for cello vol 2 (ABRSM)
Joplin Easy Winners More Time Pieces for Cello vol 2 (ABRSM)
Alternative to LIST C
Candidates may choose one of the following as an alternative to List C:

Cohen
No 1 or no 2 or no 5 Technique takes off! (Faber Music)

Mooney
Oh Susannah Thumb Position for the Cello book 1 (IMP/Music Sales)

Mooney
The Blue Bells of Scotland Thumb Position for the Cello book 1 (IMP/Music Sales)

Bunting
No 4: Bowing Patterns no 1-7 inclusive A Portfolio of Cello Exercises part one (Sangeeta Publications / S J Scott)

Mooney
When Johnny Comes Marching Home Double Stops for Cello (IMP/Music Sales)

Sight-reading:
Simple or 6/8 time, up to eight bars
Major keys up to three sharps or three flats, minor keys up to three flats
Crotchets, quavers, semiquavers, minims, dotted rhythms, tied notes, rests, accidentals.

GRADE VI

Technical Requirements

Scales:  
C and D majors, compass three octaves.
E, F sharp, A flat, B flat majors, compass two octaves.

C and D minors, compass three octaves.
E, F sharp, G sharp minor, and B flat minor, compass two octaves (melodic and harmonic).

Rhythm as shown in the example below. Separate bows and slurred seven notes to a bow. Even notes or long tonic (see Grade II) at candidate’s choice.

\[ \text{Example notation} \]

Arpeggios:
Of the above keys, compass as for the scales. Bowing - separate and slurred three notes to a bow.

Dominant sevenths:  
Starting on F and F sharp (in the keys of B flat and B) resolving on the tonic, compass two octaves. Bowing - separate bows and slurred four notes to a bow.
**Diminished Sevenths:** Starting on C sharp and G sharp - compass two octaves. 
Bowing - separate bows, even notes.

**Chromatic Scales:** Starting on C, C sharp and D, compass two octaves. 
Bowing - separate bows and slurred four or six notes to a bow.

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

**LIST A**

**Bach**

Largo from Cantata no 156 *Largos from Bach & Handel* (Kunzelmann/Peters GM525)

**Telemann**

Sonata in D major: second movement, Allegro, *Cello Meets Piano* 
(Könnemann/Kevin Mayhew)

**von Paradis**

Sicilienne arr Dushkin (*Schott*)

**Bach**

Suite no 1 in G major: Menuet I & II *Six Solo Cello Suites* (Bärenreiter BA 320)

**de Fesch**

Sonata op 8 no 4: first and second movements, Largo and Vivace, 
(*Peters Edition*)

**Vivaldi**

Sonata no 1 in B flat RV 47: third and fourth movements, Largo and 
Allegro *Vivaldi: Nine Sonatas for Cello* (Editio Musica Budapest/Boosey & Hawkes) or *Vivaldi: Six Sonatas for Cello* (Schott)

**Bazelaire**

No 5 Montagnarde d’ Auvergne *Suite Française* op 114 (*Schott*)

**LIST B**

**Squire**

Dance Rustique op 20 no 5 (*Stainer & Bell*)

**Mendlessohn**

Song without Words op 109 (*Stainer & Bell*)

**Järnefelt**

Berceuse (*Chester Music*)

**Poulenc**

Sérénade (*Heugel & Co*)

**Glazunov**

Sérénade Espagnole op 20 no 2 (*Peters Edition*)

**Vaughan Williams**

Fantasia on ‘Greensleeves’ arr Forbes (*OUP*)

**Goltermann**

Prelude *More Time Pieces for Cello* vol 2 (*ABRSM*)

**Irish Melody**

Air from Co Derry *Learning the Tenor Clef Legg & Gout* (*Faber Music*)

**LIST C**

**J Gibson**

Sonatina, second movement (*CMC*)

**Saint-Saëns**

Le Cygne (The swan) from ‘The Carnival of the Animals’ *The Complete Shorter Works for Cello and Piano ed Isserlis* (*Faber Music*) or published separately (*Durand*)

**Bunting**

Dance Caprice (*OUP*)

**Joplin arr C Cowles**

Maple Leaf Rag *Ragtime Favourites* (*Fentone*)

**Minsky**

No 1: The Train Whistle *Ten American Cello Etudes* (*OUP*)

**Minsky**

No 2: Truckin’ thru’ the South *Ten American Cello Etudes* (*OUP*)

**T Cullivan**

Nocturne (*CMC*)

**Sulkhan Tsintsadze**

Chonguri *Steven Isserlis’s Cello World* (*Faber Music*)

**Austin**

Captain Cockchafer *More Time Pieces for Cello* vol 2 (*ABRSM*)
Alternative to LIST C

Candidates may choose one of the following as an alternative to List C:

**Cohen**
No 6 or no 7 or no 8 *Technique Takes Off* (Faber Music)

**Bunting**
No 4 (bowing patterns) no 8-12 inclusive, *A Portfolio of Cello Exercises, part one* (Sangeeta Publications)

**Popper**
Study no 15 *Fifteen Studies op 76* (IMC 1339)

**Mooney**
Believe me, of all those endearing young charms *Double Stops for Cello* (IMP/Music Sales)

**Sight-reading:**
Simple or 6/8 time, up to 12 bars
Major and minor keys up to three sharps or three flats

**GRADE VII**

**Technical Requirements**

**Scales:**
Major scales of D flat, D, E and F, compass three octaves.
Minor scales of C sharp, D, E and F, compass three octaves (melodic and harmonic).

Bowing - separate as for Grade V and slurred seven notes to a bow as in example below. Even notes or long tonic (see Grade II) at candidate’s choice.

![Scales Example]

**Arpeggios:**
Of the above keys - compass as for scales.
Bowing - separate and slurred three notes to a bow.

**Dominant sevenths:**
Starting on C sharp, D, E and F (in the keys of F sharp, G, A and B flat) resolving on the tonic, compass two octaves.
Bowing - separate and slurred four notes to a bow.

**Diminished Sevenths:**
Starting on C sharp, D and F - compass two octaves.
Bowing - separate and slurred, four to a bow.

**Chromatic Scales:**
On E, F, F sharp & G - compass two octaves.
Bowing - separate bows and slurred, twelve notes to a bow.
Double Stops: C major in sixths - compass one octave.
Bowing - in broken chords as in 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
Bach Suite no 2 in D minor: Courante, *Six Solo Cello Suites* (Bärenreiter BA 320)
Boccherini Sonata no 4 in F major, G1: third movement, Amoroso *Boccherini Sonatas for Violoncello* vol 1 (Ricordi /LIMP)
Bach Sonata no 1 in G for viola da gamba BWV1027: fourth movement, Allegro moderato (Henle or Faber Music)
Paxton Sonata in A op 1 no 1: first movement, Allegro moderato (Schott 11057)
Vivaldi Concerto in G major RV 414: first movement, Allegro molto, *Six Great Cello Concertos* (Ricordi)
Albrechtsberger First movement: Scherzando *Cello Meets Piano* (Könnemann/Kevin Mayhew)
Sammartini First movement: Allegro non troppo *Sonata in G major* (Schott) CB55

LIST B
Squire Tarantella (Stainer & Bell)
Tchaikovsky Nocturne op 19 no 4 trans Fitzenhagen *Famous Transcriptions for Cello and Piano* ed Skocic (Universal 19612/MDS) or (Kalmus/IMC 1606)
Popper Gavotte no 2 op 23 (IMC 1607) also in Popper Concert Pieces (EMB)
Rachmaninoff Vocalise op 34 no 14 (Boosey & Hawkes)
Schumann Fantastiücke op 73: no 1, Zart und mit Ausdruck (Peters Edition)
Enescu Saltarello from *Nocturne et Saltarello* (Schott)
Elgar Chanson de martin *Learning the Tenor Clef* Legg & Gout (Faber Music)
Schumann Intermezzo *Steven Isserlis’s Cello World* (Faber Music)

LIST C
Schumann Stücke im Volkston op 102: no 1 or no 4 *Compositions for cello* (Peters P-2373)
Bloch Supplication from Jewish life: no 2 (Fischer/Boosey & Hawkes)
E Farrell Still Song, for solo cello (CMC)
S Joplin The Strenuous Life *Cello Meets Piano* (Könnemann/Kevin Mayhew)
Matthews Tango Flageoletto *Unbeaten Tracks*, ed Steven Isserlis (Faber Music)
E Sweeney Mandala 3 (Beaumaris Publications)
Rachmaninov Lied *Steven Isserlis’s Cello World* (Faber Music)
Minsky No 2 *New Orleans Jazzman Ten International Encores* (OUP)
Alternative to LIST C
Candidates may choose one of the following as an alternative to List C:

Duport
No 7 Twenty-one Etudes for the Violoncello book 1 (Schirmer)

Dotzauer
No 36 or no 37 or no 39 or no 40 Forty Studies (Stainer & Bell)

Bunting
No 7: String Crossing Mini Workout no 1-6 inclusive A Portfolio of Cello Exercises part two (Sangeeta Publications)

V Kennedy
Étude (CMC)

Sight-reading:
Simple or 6/8 time, up to sixteen bars
Major and minor keys up to four sharps and three flats

GRADE VIII

Technical Requirements

Scales:
Major scales of E flat, G, A, B flat and B, compass three octaves.
Minor scales of E flat, G, A, B flat and B, compass three octaves (melodic and harmonic).

Bowing - separate and slurred as Grade VII.

Even notes or long tonic (see Grade II) at candidate’s choice.

Arpeggios:
Of the above keys - compass three octaves.
Bowing - separate and slurred three notes to a bow.

Dominant sevenths:
Starting on E flat, G, A, B flat and B (in the keys of A flat, C, D, E flat and E) resolving on the tonic, compass two octaves.
Bowing - separate and slurred, four notes to a bow.

Diminished Sevenths:
Starting on E flat, G and B - compass two octaves.
Bowing - separate and slurred four notes to a bow.

Chromatic Scales:
Starting on E flat, G, A and B flat - compass three octaves.
Bowing - separate and slurred twelve notes to a bow.

Double stops:
a) C major in sixths - compass one octave, slurred as in example below.
b) A major in octaves - compass one octave - broken chords as in example below.

\[\text{\includegraphics[width=0.5\textwidth]{example_b major.png}}\etc

\[\text{\includegraphics[width=0.5\textwidth]{example_F_major.png}}\etc

c) F major in thirds - compass one octave - broken chords as in 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**

**Monn**
- Concerto in G minor: first movement, Allegro (**Universal Edition**)

**J S Bach**
- Suite no 3 in C major: Prelude (**Bärenreiter BA 320**)
- Sonata no 3: first movement, Vivace (**3 viola da gamba Sonatas** (**Faber Music or Peters**))

**Boccherini**
- Concerto no 1 in C G477: first movement, Allegro (without cadenza) (**Schott**)

**Vivaldi**
- Concerto in C Minor RV 401: third movement, Allegro non molto (**Ricordi/UMP**)

**Haydn**
- Minuet (Hob VI:6) trans Piatti (**IMC 551 or Schott**)

**Beethoven**
- Sonata op 17: first movement Allegro Moderato (**International or Henle Verlag ed**)

**LIST B**

**Fauré**
- Elégie op 24 (**UMP**)

**Bruch**
- Kol Nidrei (**Boosey & Hawkes**)

**Rachmaninoff**
- Danse Orientale from Prelude & Danse Orientale op 2 (**Boosey & Hawkes**)

**Anton von Webern**
- Sonata (**Carl Fischer/Boosey & Hawkes**)

**Dvořák**
- Silent Woods (Klids) op 68 no 5 (**IMC**)

**van Goens**
- Tarantelle in A minor op 24 (**Editio Musica Budapest/Boosey & Hawkes**)

**Ravel**
- Pièce en forme de Habanera (**Leduc**)

**Stravinsky**
- Russian Maiden’s Song (**Boosey & Hawkes**)

**LIST C**

**Antonín Dvořák**
- I. Romance Op 51 No 1 (Boosey & Hawkes)

**Heitor Villa-Lobos**
- Cantiga da canção de São Miguel (Caprichos, No 35) (**Universal Edition**)

**Johannes Brahms**
- Hungarian Dance No 1 Op 39, No 2 Op 39 (Bärenreiter)

**Franz Liszt**
- Consolation No 7 (Bärenreiter)

**Richard Strauss**
- Don Quixote Op 63 (Universal Edition)

**Frederick Delius**
- Sea Drift, Op 21, No 4 (Boosey & Hawkes)

**Benjamin Britten**
- Variations on a Theme of Frank Bridge Op 15 (Boosey & Hawkes)

**William Walton**
- Concerto for Violin Op 42 (Boosey & Hawkes)
LIST C

Shostakovitch  Sonata for violoncello op 40: first movement, Allegro non troppo (Peters Edition)

Cassadó  Requiebros (Schott)

Hindemith  Capriccio in A op 8 no 1 (Breitkopf)

R Clarke  Resolution, The Waterford Suite, (CMC)

Leonard  The Donkey and the Driver (L’âne et l’ànier) op 61 Cello World arr Steven Isserlis (Faber Music)

K O’Connell  Epithalamium for Solo Cello (unaccompanied) (CMC)

Minsky  No 3 Ritmo Caribeño Ten International Cello Encores (OUP)

Leonard  Allegro Appassionato The Complete Shorter Works (Faber Music)

Alternative to LIST C

Candidates may choose one of the following as an alternative to List C:

Grützmacher  Study no 1 or no 2 or no 3 or no 4 Studies op 38 vol 1 (Peters P-1417a)

Merk  Study no 5 or no 7 or no 9 or no 11 or no 12 Twenty Studies op 11 (IMC 1709)

Bunting  No 13: A Few Spiccatti A Portfolio of Cello Exercises part two (Sangeeta Publications)

Sight-reading:  Simple or 6/8 time, up to sixteen bars

Major and minor keys up to four sharps or four flats

SENIOR CERTIFICATE

Technical Requirements

Scales:  Major and minor (harmonic and melodic) scales of C - F sharp (inclusive) - compass three octaves (melodic and harmonic).

Bowing - separate and slurred as for Grade VII. Even notes or long tonic (see Grade II) at candidate’s choice.

Arpeggios:  Of the above keys - compass as for scales.

Bowing - separate and slurred three notes to a bow.

Dominant sevenths:  Starting on C, C sharp, D and E flat (in the keys of F, F sharp, G and A flat) - compass three octaves.

Bowing - separate and slurred, four notes to a bow, resolving on the tonic.

Diminished Sevenths:  Starting on C, C sharp, D and E flat - compass three octaves.

Bowing - separate and slurred, four notes to a bow.
Chromatic Scales: C, C sharp, D and E flat - compass three octaves.
Bowing - separate bows and slurred, twelve notes to a bow.

Double Stops: One major and one minor scale (harmonic or melodic) key of candidate’s choice - compass one octave, in thirds, sixths and octaves - separate bows as in 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**

**J S Bach**
- Prelude from Solo Suites no 2, or 4 (Bärenreiter BA 320)
- Sonata no 2 in D BWV 1028: fourth movement, Allegro Viola da gamba Sonatas (Henle or Schott / MDS or Faber Music)

**Valentini**
- Sonata in E no 10: first and second movements, Grave & Allegro (Schott CB110)

**Haydn**
- Concerto in C major: first movement, Moderato (Peters Edition)

**Beethoven**
- Sonata in D op 102 first movement, Allegro con Brio Beethoven cello sonatas (Bärenreiter or Peters Edition)

**Nyman**
- Miserere Paraphrase On the Fiddle: for Cello and Piano (Chester Music)

**De Falla**
- Ritual Fire Dance (Chester CH 00933)

**LIST B**

**Bloch**
- Prayer no 1 from Jewish Life (Fischer / Boosey & Hawkes)

**Brahms**
- Sonata in E minor op 38: second movement, Allegretto quasi menuetto (Henle)

**Prokofiev**
- Sonata op 119: second movement, Moderato (Boosey & Hawkes)

**Saint-Saëns**
- Chant Sapphique op 91 The Complete Shorter Works for Cello and Piano, ed Isserlis (Faber Music)

**Rachmaninoff**
- Sonata in G minor op 19: third movement, Andante (Boosey & Hawkes)

**Chopin**
- Sonata in G minor op 65: second movement, Scherzo (Peters or Wiener Urtext)

**Boulanger**
- No 3 in C# Minor from 3 pieces (Heugel &Co)

**Elgar**
- Salut d’amour op 12 Elgar Album for cello (Mayhew)
**LIST C**

<table>
<thead>
<tr>
<th>Composer</th>
<th>Piece Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Saint-Saëns</td>
<td>Concerto in A minor op 33: first movement, Allegro non troppo (Durand or IMC)</td>
</tr>
<tr>
<td>Debussy</td>
<td>Sonata: first movement, Prologue (Durand or Peters Edition)</td>
</tr>
<tr>
<td>D Ball</td>
<td>I Breathe Again, for solo cello (CMC)</td>
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<tr>
<td>Rachmaninoff</td>
<td>Prelude from Prelude et Danse Orientale op 2 (Boosey &amp; Hawkes)</td>
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<tr>
<td>J Buckley</td>
<td>Three pieces for Solo Cello (1975): first and third movements (CMC)</td>
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<tr>
<td>F Corcoran</td>
<td>Suite for Violoncello Solo (1972): first and second movements (CMC)</td>
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<tr>
<td>Minsky</td>
<td>No 1 Mexican Nights Ten International Cello Encores (OUP)</td>
</tr>
<tr>
<td>Dvořák</td>
<td>Rondo op 94 (Simrock)</td>
</tr>
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</table>

**Alternative to LIST C**

_Candidates may choose one of the following as an alternative to List C:_

<table>
<thead>
<tr>
<th>Composer</th>
<th>Piece Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Duport</td>
<td>21 Studies, no 2 or no 6 or no 11 (Schirmer)</td>
</tr>
<tr>
<td>Kreutzer</td>
<td>22 Studies, no 9 or no 11 or no 13 (IMC)</td>
</tr>
<tr>
<td>Popper</td>
<td>High School for Cello op 73 book 1, no 1 or no 6 or no 11 (Hofmeister 7404/ W Elkin)</td>
</tr>
<tr>
<td>Servais</td>
<td>Six Caprices op 11 no 2 (Schott)</td>
</tr>
</tbody>
</table>

**Sight-reading:**

Simple or Compound time, up to sixteen bars
Any major or minor key
DOUBLE BASS

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.

GRADE I

Scales & Arpeggios:  
F and B flat major.  
A minor in harmonic form only; one octave.  
All scales to be prepared separate bows as in Violin Grade I.  
All arpeggios to be prepared separate bows as in Violin Grade I.

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

F Simandl  
Exercise no 7 (in half position) p 10 New method for Double Bass book 1 (Fischer/Boosey & Hawkes)

F Simandl  
Exercise no 5 (in half position) p 10 New Method for Double Bass book 1 (Fischer/Boosey & Hawkes)

Mussorgsky  
Great Gate of Kiev arr Hartley Solos for Double Bass Solo book 1 (OUP)

LIST B

Emery & Dalby  

Emery & Hall  

R Schumann  
The Merry Peasant arr Hartley Solos for Double Bass Solo book 1 (OUP)

LIST C

Emery & Leach  

I Carroll  
Prelude Five Simple Pieces for Double Bass and Piano (Stainer & Bell 2310)

Schubert  
Entr’Acte from Rosamunde arr Hartley Solos for Double Bass Solo book 1 (OUP)

Sight-reading:  
Simple time, up to eight bars, F or B flat major  
Crotchets, minims, semibreves, rests.
GRADE II

Scales & Arpeggios:  
G, A, E and C major.
G, A and E minor in harmonic form only; one octave.

All scales and arpeggios to be prepared separate bows and slurred as in violin Grade II.

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
R Stewart  
No 1 Trio *Suite for Double Bass & Piano* book 2 (Ricordi)
R Stewart  
No 2 Processional *Suite for Double Bass* book 2 (Ricordi)
J S Bach  
Minuet in G *Bach 6 unaccompanied pieces* arr Carroll (ABRSM)

LIST B
F Simandl  
Exercise no 4 [p 14] (in half position and first position) *New method for Double Bass* book 1 (Fischer/Boosey & Hawkes)
F Simandl  
I Carroll  
Prelude no 1 from *Five Simple Pieces* (Stainer & Bell)

LIST C
Emery & Slatford  
Emery & Slatford  
G Nicks  
Sunshine no 4 *Yorke Solos for Double Bass vol 1* (Yorke/Spartan Press)

Sight-reading:  
Simple time, up to eight bars
C, G or D major
Crotchets, quavers, minim, rests.
GRADE III

Scales & Arpeggios:  A flat, D flat and D major, one octave.
G, A, and D minor, one octave both harmonic and melodic forms.
Slurring as for Grade II.

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
R Stewart
No 3 Jig  *Suite for Double Bass book 2* (Ricordi LD 902)

I Carroll
No 4 Sarabande  *Five Simple Pieces for Double Bass and Piano* (Stainer & Bell)

G Nicks
The Little Sailor no 3  *Yorke Solos for Double Bass vol 1* (Yorke/Spartan Press)

LIST B
I Carroll
Gigue  *Five Simple Pieces for Double Bass & Piano* (Stainer & Bell 2310)

Emery & Souster

F Boaden
Petite Suite: first movement Prelude  (Yorke/Spartan Press)

LIST C
F Simandl
Exercise No 6 intermediated position between II and III p 20  *New Method for Double Bass, book 1* (Carl Fischer/Boosey & Hawkes)

F Simandl
Exercise no 7 [p 23] III position  *New Method for Double Bass, book 1* (Carl Fischer/Boosey & Hawkes)

D Tutt
Perpetuum Mobile no 98 from  *Bass is Best Yorke Mini Bass book 1* (Yorke/Spartan Press)

Sight-reading:  Simple time, up to eight bars
Major keys up to three sharps or two flats
Crotchets, quavers, semiquavers, dotted rhythms, tied notes, rests, accidentals.
GRADE IV

*Scales & Arpeggios:* B, F sharp and E flat major, one octave.
E major, two octaves. C and B minor, one octave.
E minor, two octaves

All minor scales to be prepared in both harmonic and melodic forms.

All scales to be prepared separate bows and slurred two bows to an octave (as in Violin Grade III)

*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**

R Stewart  
No 4 Recitative & Aria *Suite for Double Bass and Piano* book 2 (Ricordi)

R Stewart  
No 5 Toccata *Suite for Double Bass and Piano* book 2 (Ricordi)

J Walton  
Donkey Cart no 96 *Bass is Best Yorke Mini Bass* book 1 (Yorke/Spartan Press)

**LIST B**

Saint-Saëns  
*Carnaval des Animaux, L’Elephant* (United Music Publishers Ltd/Durand)

Emery & Ridout  

F Boaden  
Petit Suite: second or fourth movements, Elergy or March (Yorke/Spartan Press)

**LIST C**

F Simandl  
Exercise no 6 intermediate position between III-IV p 26 *New Method for Double Bass* book 1 (Carl Fischer/Boosey & Hawkes)

F Simandl  
No 7 Andante Commodo p 9 from Thirty Études for String Bass (Carl Fischer/Boosey & Hawkes)

J S Bach  
No 29 Jesu, Joy of Man’s Desiring (from Cantata no 147) *Double Bass Solo 1 arr Hartley* (OUP)

*Sight-reading:* Simple or 6/8 time, up to eight bars
Major keys up to three sharps or three flats
Crotchets, quavers, minims, dotted rhythms, tied notes, rests, accidentals.
GRADE V

*Scales & Arpeggios:* E and F major, two octaves
E and F minor, two octaves (both harmonic and melodic forms)

All scales to be prepared separate bows and slurred as Grade IV.

Chromatic scales starting on A and E (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**

Giovannino  Sonata in A minor, first and second movements *(Yorke/Spartan Press)*
S Lancen   Berceuse for a Baby Hippopotamus *(Yorke/Spartan Press)*
Laska      No 19 Romanza *Yorke Solos for Double Bass vol 1* *(Yorke/Spartan Press)*

**LIST B**

M Dare    Minuet for Double Bass and Piano *(Yorke YE 0012)*
F Simandl No 8 [p 10] Allegro Moderato *Thirty Études for String Bass* *(Fischer/Boosey & Hawkes)*
A Ridout  Concerto second movement variations I and II only *(Yorke/Spartan Press)*

**LIST C**

F Simandl Exercise no 6 p 31 *New Method for Double Bass book 1 V position* *(Fischer/Boosey & Hawkes)*
F Simandl Exercise no 8 p 31 *New Method for Double Bass book 1 V position* *(Carl Fischer/Boosey & Hawkes)*
Bottesini Study No 25 in G *Method for Double Bass part I* *(Yorke Edition)*

*Sight-reading:* Simple or 6/8 time, up to eight bars
Major keys up to three sharps or three flats, minor keys up to three flats
Crotchets, quavers, semiquavers, dotted rhythms, tied notes, rests, accidentals.
GRADE VI

Scales & Arpeggios:  
F, F sharp and E major, two octaves.  
F, F sharp and E minor (harmonic and melodic)

All scales to be prepared separate bows and slurred as in Violin Grade III, as well as pizzicato.

Chromatic scales: starting on F, F sharp and E (two octaves) separate bows.

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

Laska  
A la Hongroise from Miniatures book 1 (Spartan Press Code RM113)

Vivaldi  
Sonata no 4 in B flat major RV 45 first and second movements - largo and allegro (International Music Company)

Giovannino  
Sonata in F: first movement - allegro (Yorke/Spartan Press)

LIST B

V Elliott  
Odd Man Out for Double Bass and Piano (Yorke/Spartan Press)

F Simandl  
Variations III and IV, p 129 from Schubert Trout Quintet, op 114 New method for Double Bass book 1 (Fischer/Boosey & Hawkes)

I Carroll  
Bolero: no 3 Three Pieces for Double Bass (Forsyth Brothers Ltd)

LIST C

F Simandl  
Exercise no 8, p 38 VI position New Method for Double Bass book 1 (Fischer / Boosey & Hawkes)

F Simandl  
no 17, p 19, Tempo di Polacca, Cantabile Thirty Études for String Bass (Fischer/Boosey & Hawkes)

Weinberger  
Fugue (from Schwanda the Bagpiper) No 20 Double Bass solo 2 arr Hartley (OUP)

Sight-reading:  
Simple or 6/8 time, up to sixteen bars  
Major and minor keys up to three sharps or three flats
GRADE VII

Scales & Arpeggios:  G, A flat and A major;  
G, A flat and A minor (harmonic and melodic) two octaves.  

All scales to be prepared separate bows and slurred one octave to a bow as in Violin Grade IV.  

Chromatic Scales: starting on G, G sharp and A, two octaves, separate bows.  

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  
Dragonetti  Solo in D minor for Double Bass and Piano: two movements, I Adagio and II Allegro Vivace (Doblinger DM0120)  
Keyper  Romance Romance & rondo for double bass & piano (Yorke YE 0030)  
N Hester  The Bull Steps Out for Double Bass & Piano (Yorke YE 0070)  

LIST B  
Emile Ratez  Parade from Characteristic Pieces book 1 Recital Music (Spartan Presss Code RM189)  
Emile Ratez  Cantabile from Characteristic Pieces book 1 Recital Music (Spartan Presss Code RM189)  
Telemann  Sonata in E minor: first movement (International Music Company)  

LIST C  
F Simandl  Exercise no 3 p 43 VII position New Method for Double Bass part II book 1 (Carl Fischer/Boosey & Hawkes)  
F Simandl  Exercise in B minor, p 46 New Method for Double Bass part II book 1 (Carl Fischer/Boosey & Hawkes)  
F Simandl  Exercise in D minor, p 47 and p 48 New Method for Double Bass part II book 1 (Carl Fischer/Boosey & Hawkes)  

Sight-reading: Simple or 6/8 time, up to sixteen bars  
Major and minor keys up to four sharps or three flats
GRADE VIII

Scales & Arpeggios:  B flat, B, C and D major;
B flat, B, C and D minor (harmonic and melodic); two octaves.

All scales to be prepared separate bows and slurred as in Grade VII.

Chromatic Scales: Starting on any note E – C inclusive (two octaves).
Separate bows and slurred four notes to a bow.

Diminished Sevenths: starting on E, G sharp and A (two octaves) separate bows.

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
F Simandl  Étude no 1 in E flat, p 18 New Method for Double Bass book 2 (Carl Fischer/Boosey & Hawkes)
R Kreutzer  Étude no 1 Eighteen Études for Double Bass Ed Hermann (Hofmeister)
J Hrabe  No 50 in E flat Eighty-six Studies book II ed Simandl (Fischer New York/Boosey & Hawkes)

LIST B
Vivaldi  Sonata no 4 in B flat major: third & fourth movements for double bass & piano (International Music Company)
Capuzzi  Concerto for Double Bass and Piano ed by Francis Baines (Boosey & Hawkes)
A J Potter  Tuama an Draguinín Concertino for Double Bass (Wedderburn Music)

LIST C
F Simandl  Cello and Bass Solo from Rigoletto, Verdi p 122 New Method for Double Bass book 1 (Fischer/Boosey & Hawkes)
F Simandl  Bass Soli from Othello by Verdi p 121 New Method for Double Bass book 1 (Fischer/Boosey & Hawkes)
B Britten  Variation H Double Bass Soli Young Person’s Guide to the Orchestra from Double Bass Solo book 2 arr Hartley (OUP)

Sight-reading:  Simple or 6/8 time, up to sixteen bars
Major and minor keys up to four sharps or four flats
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SENIOR CERTIFICATE

Scales & Arpeggios: E, F, F sharp and G major and minor (harmonic and melodic) compass three octaves. Separate and slurred one bow to an octave.

Dominant sevenths: starting on A, B flat, B and C compass two octaves.

Diminished sevenths: starting on A, B flat, B and C compass two octaves.

Chromatic scales: starting on E, F, F sharp and G compass three octaves. Separate and slurred one bow to an octave.

Scale in thirds: E flat major one octave separate bows.

Four pieces: Candidates must prepare FOUR pieces: one from each List A, B, C and D.

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

LIST A
Simandl Exercise 1 Gradus Ad Parnassuni (IMC)
Rossi Exercise 1 Rossi Exercises (International Edition)
Findeisen Exercise 1 Technical Studies vol 1 (IMC)

LIST B
Eccles Sonata first and fourth movement (International Edition)
Rachmaninoff Vocalise Solos for the Double Bass Player ed Zimmerman (Schirmer)
Bach Prelude Suite 2 transcribed by Samuel Sterling (Peters)

LIST C
Cimador Concerto: first movement (Yorke Edition)
Dittersdorf Concerto no 1: first movement (Yorke Edition)
Dragonetti Concerto: first movement (IMC)

LIST D Orchestral Excerpts
Beethoven Symphony no 5: third movement Orchestral Excerpts vol I - vol VII ed Zimmerman (IMC)
Beethoven Symphony no 7: first movement Orchestral Excerpts vol I - vol VII ed Zimmerman (IMC)
Beethoven Symphony no 9: fourth movement Orchestral Excerpts vol I - vol VII ed Zimmerman (IMC)

Sight-reading: A short piece of suitable difficulty.
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)
- Chimes of St Paul’s from *Old tunes for New Harpists* arr M Dilling (Presser)
- Round Dance from *Fun From the First vol I* Milligan (Lyon & Healy/Holywell)
- Green Gravel from *Old Tunes for New Harpists* arr M Dilling (Presser)
- Breton Dance from *Old Tunes for New Harpists* M Dilling (Presser/UMP)
- 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)
- Study no 10 (page 8) *Metodo per Arpa* (Ricordi)
- Study no 21 (page 10) *Metodo per Arpa* (Ricordi)
- 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.
PRIMAR Y 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
Pílib an Cheoil Sounding Harps book 4 (Cairde na Cruite)
arr A McCrann
Amhrán Fiodóireachta 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 Scríobh Sounding Harps book 1 (Cairde na Cruite)
arr G Yeats
An cuimhin leat an oíche úd? Sounding Harps book 1 (Cairde na Cruite)
Carolan arr Hambly
Captain O’Kane Harper’s Choice (Cairde na Cruite)

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 Pieces 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 ead (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 Sounding Harps book 1 (Cairde na Cruite)  

arr G Hambly  
Na Ceannabháin Bána Harpers’ Choice (Cairde na Cruite)  

arr D Finnegan  
Mairseáil Ri Laoise Traditional Irish Harp Arrangements vol 1 (D Finnegan)  

arr G Yeats  
‘Sé mo Leanbh é Harpers’ Choice (Cairde na Cruite)  

arr D Finnegan  
Eilí gheal chiúin Ní Chearbhaill Sounding Harps book 4 (Cairde na Cruite)  

arr K Flemming  
Connie O’Connell’s Harpers’ Choice (Cairde na Cruite)  

arr G Yeats  
An ghaoth anaeas Sounding Harps book 1 (Cairde na Cruite)  

arr A McCrann  
Thugamar féin an Samhradh linn Sounding Harps book 1 (Cairde na Cruite)  

arr M Mulcahy  
Martin Hardiman’s Jig Harper’s Choice (Cairde na Cruite)

LIST B  

Own choice  
An Irish traditional tune of suitable standard  

B Andrè  
No 1 or no 3 Aquatintes (Hortensia)  

F Clifton-Welker  
Goblin Rustle Harping On book 1 (Clifton-Welker)  

F Clifton-Welker  
Waltz for Emily Harping On book 1 (Clifton-Welker)  

Purcell  
Hornpipe Y Telynor Classurol (Adlais)  

Llwyd  
Olé Y Telynor Classurol (Adlais)  

Grandjany  
Rocking Little Harp Book (Boosey & Hawkes)  

Bartók  
In Yugoslav Mode Mikrokosmos for Harp (Boosey & Hawkes)
LIST C

Czerny  Study no 5 (page 39) *The Irish Harp Book* (Carysfort Press)

Grossi  Study no 18 (page 124) *Metodo per Arpa* (Ricordi)

Grossi  Study no 9 (page 114) *Metodo per Arpa* (Ricordi)

Grossi  Study no 4 (page 109) *Metodo per Arpa* (Ricordi)

Grossi  Study no 14 (page 101) *Metodo per Arpa* (Ricordi)

Andrés Study no 2 or 4 *Charades* (Hortensia/UMP)

*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, minim, dotted minim, 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:* 


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 Sounding Harps book 1 (Cairde na Cruite)
Carolann arr McCrann Sir Festus Burke Harpers’ Choice (Cairde na Cruite)
arr McCrann Lad O’Beirne’s Jig Harpers’ Choice (Cairde na Cruite)
arr O’Brien-Vaughan Devanny’s Traditional Irish Harp Arrangements vol 1 (D Finnegan)
arr O’Flanagan Sonny’s Mazurka Sounding Harps, book 2 (Cairde na Cruite)
arr G Yeats Søothólo Sounding Harps book 4 (Cairde na Cruite)
arr M Ni Song of the Chanter Sounding Harps book 1 (Cairde na Cruite)
Chathasaigh Lad O’Beirne’s Jig Harpers’ Choice (Cairde na Cruite)
arr D Finnegan Devanny’s Traditional Irish Harp Arrangements vol 1 (D Finnegan)
arr G Yeats An Buachailín Donn Harpers’ Choice (Cairde na Cruite)
arr A McCrann Fead an lóin Sounding Harps book 2 (Cairde na Cruite)
arr M Mulcahy Martin Hardiman’s Jig Harpers’ Choice (Cairde na Cruite)
A Kennedy In Memory of the Master Harpers’ Choice (Cairde na Cruite)
Ó Catháin Tabhair dom do lámh Harpers’ Choice (Cairde na Cruite)
arr C Guard

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

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

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:

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

LIST C
Viner  Study no 15 The Irish Harp Book (Carysfort Press)
Meyer Bochsa  Study no 18 The Irish Harp Book (Carysfort Press)
Andrés  Study no 6 Charades (Hortensia)
Andrés  Study no 12 Charades (Hortensia)
Grossi  Study no 24 (page 129) Metodo per Arpa (Ricordi)
Grossi  Study no 20 (page 125) Metodo per Arpa (Ricordi)
Naderman  Étude no 1 Naderman pour Harpe Celtique (Zurfluh/UMP)

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.

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
- Carolan arr M Madam Maxwell *The Irish Harper vol 1* (Old Bridge Music)
- Ní Chathasaigh Heir Conditioning *The O’Farrell Collection vol 1:* (A-M O’Farrell)
- J Harbison Love’s Torment (*Irish Harp Centre Publications*)
- arr Á Ni Dhuíll Saddle the Pony *Sounding Harps book 4* (*Cairde na Cruite*)
- arr J Murakami Apples in Winter *Harpers’ Choice* (*Cairde na Cruite*)
- arr M Ni King of the Fairies *Harpers’ Choice* (*Cairde na Cruite*)
- Chathasaigh An Droimfhionn Donn Dílis *Harpers’ Choice* (*Cairde na Cruite*)
- Ó Tuama arr Malir Bí a Íosa *Harpers’ choice* (*Cairde na Cruite*)
- Connellan arr Máire Nic Ailpín *Sounding Harps book 4* (*Cairde na Cruite*)
- G Yeats Caoineadh Luimní *Sounding Harps book 2* (*Cairde na Cruite*)
- Carolan arr M Princess Royal *The Irish Harper vol 2* (Old Bridge Music)
- Ni Chathasaigh I saw from the beach *Sounding Harps book 2* (*Cairde na Cruite*)
- arr T C Kelly Mount Phoebus Hunt *Harpers’ 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:*


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

LIST B

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

LIST C

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

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:

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 Ni Chathasaigh
Carolan’s Draught The Irish Harper book 2 (Old Bridge Music)

Carolan arr M Ni Chathasaigh
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 Ni Dhúill
Hamilton’s Jig Sounding Harps book 2 (Cairde na Cruite)

Carolan arr M Ni Chathasaigh
Planxty Sudley The Irish Harper book 2 (Old Bridge Music)

arr Ni Chathasaigh
Gander in the Pratie Hole and Queen of the Rushes The Irish Harper book 1 (Old Bridge Music)

arr J F Larchet
No 2: De Bhárr na gCnoc Three Traditional Airs (OCMP)

B Mulvihill
Compliments to Sean Maguire Harpers’ Choice (Cairde na Cruite)

arr L Kelly

M Rooney
Land’s End Harpers’ Choice (Cairde na Cruite)
LIST B

Own choice  
Naderman  
J S Bach  
D Gough  
T C Kelly  
M O’Leary  
Gatayes  
arr Ortiz  
D McNulty  
Stevenson  
Springthorpe  
Ortiz

LIST C

F Alberti  
F Alberti  
F Alberti  
A J Potter  
B Shaljean

Sight-reading:

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:


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)
Ni Chathasaigh Pullet and Volunteer The Irish Harper book 1 (Old Bridge Music)
arra M McGrath I will leave this country The Irish Harper book (Carysfort Press)
Carolan Carolan’s Farewell to Music (A-M O’Farrell)
arra A-M O’Farrell Loftus Jones Harping On (Reiskmore Music)
arra Loughnane O’Farrell’s Welcome to Limerick Traditional Irish Music arranged for Irish Harp (Mayo Abbey Press)
arra 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

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

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

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

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

LIST C
Grossi No 37 (page 18) Metodo per Arpa (Ricordi)
Grossi No 41 and no 42 (page 20) Metodo per Arpa (Ricordi)
Grossi No 44 (page 21) Metodo per Arpa (Ricordi)
Bernard Andrès No 1 or no 2 Charades (Hortensia HA 009609)

Sight-reading: A short piece of suitable difficulty
GRADE II


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’ The classical harpist/Y Telynor Clasurol (Adlais)

M Grandjany
Bonjour, Monsieur Rameau Little Harp Boo (Fischer/Boosey & Hawkes)

Grandjany
Rêverie or Nocturne Trois Petites Pièces Très Faciles (Leduc)

Thomson
Tide or Song at Night (Thomson/Holywell)

Weidensaul
El Numero Uno First grade pieces for harp, ed Grandjany (Boosey & Hawkes)

Hasselmans
Petite Berceuse (Leduc)

Bernard Andrès
No 1 Aquatintes (any edition)

LIST B

Bartók
In Yugoslav Mode or Phrygian Mikrokosmos, arr Marzuki (Boosey & Hawkes)

Burgon
Dawn or First Sun Beginnings (Stainer & Bell)

Gough/Perrett
Into Space Lift-off for Harp (Beartramka)

Clifton-Welker
Matador’s Lament or Goblin Rustle Harping On book I (Clifton-Welker)

M Grandjany
Rocking Little Harp Book (Fischer/Boosey & Hawkes)

Trad
Óró bog liom i Sounding Harps book 4 (Cairde na Cruite)

Bernard Andrès
No III Aquatintes (any edition)
LIST C

Grossi  
No 10 page 114 or no 12 page 116 Metodo per Arpa (Ricordi)

Grossi  
No 13 page 118 or no 26 page 131 Metodo per Arpa (Ricordi)

B Andrès  
No 3 or no 4 Charades (Hortensia HA 009609)

Kanga  
Bedtime Blues or Mountain Stream Minstrel’s Gallery (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 Medieval to Modern vol 2 ed Milligan (Lyon & Healy/Holywell)

J S Bach  
Little Prelude in F major Medieval to Modern vol 1 ed Milligan (Lyon & Healy/Holywell)

Andrés  
Gavotte Automates (Hamelle/UMP)

Croft  
Adagio The Classical Harpist/Y Telynor Clasurol - Powell (Adlais)

Clarke  
Chaconne The Classical Harpist/Y Telynor Clasurol - Powell (Adlais)
**Concert Harp 2015-2018**

**Wachs**  
Pavane (Style Renaissance) *Thirty Little Classics by Mildred Dilling* (Presser)

**Hasselmans**  
Any one of *Trois Petites Bluettes* (Leduc)

**Grandjany**  
Bacarolle no 3 *Trois Petites Pièces Très Faciles* (Leduc)

**Kulhau**  
Theme and Variations *Panorama de la Harpe Celtique* vol 1 (Editions Musicale Transatlantiques)

**LIST B**

**Renié**  
Grand’mère raconte une histoire (Leduc)

**Bartók**  
Five Tone Scale *Mikrokosmos for harp*, ed Marzuki (Boosey & Hawkes)

**Burgon**  
First Man *Beginnings* (Stainer & Bell)

**Gounod**  
Les Pifferai *Medieval to Modern* vol 2, ed Samuel Milligan (Lyon & Healy)

**Hasselmans**  
Rouet *Trois Petites Pièces Faciles* (Durand)

**Pässler**  
Rondo *Short Pieces from the Masters arr Grandjany* (Boosey & Hawkes)

**Reinecke**  
Dragonfly in the Sunshine *Thirty Little Classics by Mildred Dilling* (Presser)

**Bernard Andrès**  
No IV Aquatintes (any edition)

**LIST C**

**Bochsa**  
No 1 or no 2 *Quarante Études Faciles* book 1 op 318 (Leduc)

**Grossi**  
No 30 page 136 or no 14 page 120 *Metodo per Arpa* (Ricordi)

**J-M Damase**  
Étude no 1 or no 2 *Études Faciles et Progressives* (Billaudot)

**Pozzoli**  
Studi di media difficoltà, no 1 (Ricordi)

**Grandjany**  
Étude no 1 or no 4 *Four études* (Lyra)

**Andrès**  
No 6 or no 9 *Charades* (Hortensia HA 009609)

**Sight-reading:**  
A short piece of suitable difficulty.
GRADE IV


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.
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 *Feuilles 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 Bôite 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 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 Leafe Anthology of English Music for the Harp vol 1 ed Watkins (Stainer H139)
Handel arr J Thomas Gigue (Adlais)
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 Attétude (A-M O’Farrell)
M Tournier Prelude no 1 Quatre Préludes op 16 (Leduc)
M Grandjany Les Cerisiers en Fleur (Lyra)
Burgon Any one piece Three Nocturnes (Chester CH55172/Music Sales)
M Grandjany Automne (Durand)
Renié Esquisse Feuilllets d’Album (Lemoine)
LIST C

Pozzoli
Bernard Andrès
Larivière
J-M Damase
J-M Damase

Preludes book 1 (any edition)
Exercises et études op 9 no 46 in A flat (Leduc)
Dix Études Faciles et Progressives: no 4 or no 5 (Billaudot)
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
F J Naderman
F J Naderman
M Grandjany
Blow
Tournier

Sonata in E flat (Schott 5438/MDS)
Sonatina no 5 in F Sept Sonates Progressives (Leduc)
Sonatina no 4 in G minor, Prelude and Allegro Moderato Sept Sonates Progressives (Leduc)
Frère Jacques op 32 (Durand)
Mortlack’s Ground Anthology of English Music for the Harp vol 2 ed Watkins (Stainer and Bell)
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
B Britten
Salzedo
Salzedo
J Rodrigo
Rubbra
Tournier

A Minstrel’s Adieu to his Native Land or Watching the Wheat (Adlais)
Interlude Ceremony of Carols op 28 (Boosey & Hawkes)
No 15: Chanson dans la Nuit Method for the Harp ed Lawrence and Salzedo (Schirmer/Music Sales)
No 15: Chanson dans la Nuit Suite of Eight Dances (Lyon and Healy/Holywell)
Impromptu (UME/Music Sales)
Pezzo Ostinato op 102 (Lengnick/Faber Music)
Prelude no 2 or no 4, 4 Preludes op 16 (Leduc)
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 (Schott BSS 38511/MDS)

P J Mayer  
Sonata in G minor op 3 no 6: any two movements (Schott ED5394/ MDS)

Glinka  
Nocturne (Holywell)

J Parry  
Sonata no 1 in D from Four sonatas (Lyra/Holywell)

Hasselmans  
La Source (Holywell)

Handel  
Passacaglia arr Beon (Leduc)

Parish Alvars  
Romance in A flat ed Watkins Anthology of English Music for the Harp vol 4 (Stainer & Bell)
LIST B
Debussy
Field
J Wilson
P Chertok
P Martin
Mathias
Kanga
Watkins

LIST C
Own Choice
Bach-Grandjany
Dizi
Labarre
Tchaikovsky

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

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

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

Sight-reading: 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 or Divertissement à l’espagnole (Durand)
Boieldieu Sonata, any two movements (Lyra/Holywell)
Fauré Une Chatelaine en sa Tour (Durand)
Spohr Fantasie in C minor (Holywell)
Grandjany Prelude and Toccata Music for the Harp (Associated Music Publishers/Music Sales)
Grandjany Rhapsodie (Leduc)
Taillefere Sonata, any two movements (Peer/Music Sales)
Handel Theme and Variations (Schott)
Handel Concerto in B flat, first and second movements (Bärenreiter or Grandjany ed)

LIST B

Guridi Viejo Zortzico (Union Musical Ediciones SL/Holywell)
Zabel La Source, op 23 (Adlais/Holywell)
H Holliger Sequenza über Johannes I 32 für Harfe (Schott 5472)
Andrès Elegie pour la Mort d’un Berger or Absidioles (Hortensia/UMP)
Debussy Clair de Lune trans Salzedo (Peer/Music Sales)
Damase Poissons, any two (Gerard Billaudot)

Prokofiev  Prelude in C, op 12 no 7 arr Forberg (*Holywell*)

Flothuis  Pour le Tombeau d’Orphée op 37 (*Donemus*)

**LIST C**

**Own Choice**  Any piece or arrangement written for the harp after 1980 of a suitable standard

Bach-Grandjany  Étude no 10 or no 12 *Etudes for Harp* (*Fischer/Boosey & Hawkes*)

Thomas  Study no 4 in G flat from *Selected Studies for the Harp* (*Adlais*)

Godefroid  Étude de Concert in E flat (*Holywell*)

Zabel  Three Concert Studies, no 1 in E flat (*Zimmerman*)

Gershwin  An American in Paris and Rhapsodie in Blue, arr Fell (*Holywell*)

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

*Scales:*  
The first five notes of the scale of C major ascending and descending.  
The first five notes of the scale of A minor ascending and descending.  
Right hand fingering *im.*  
Free stroke or rest stroke.

*Arpeggios:*  
E minor all open strings pimami and pamima free stroke.  
(see illustration)
Three pieces: Candidates must prepare three pieces from ‘A New Tune a Day for Classical Guitar’ by Michael McCartney (Boston Music Company) from the following list:

Trad
Au Clair de la Lune
Trad
The Butterfly
Couperin
The Harvesters
Praetorius
La Volta
Kuffner
Romance
McCartney
Rhys’ Fantasy
Trad
Scarborough Fair
Trad
Amazing Grace
Australian Trad
Botany Bay
Kuffner
Ecossaise
McCartney
Robin in the Garden

Sight-reading: To recognize and play any of the first five notes of the scale of C. Starting with C on second string to G on third fret first string.

PRIMARY GRADE

Scales: C major and A harmonic minor, compass one octave.
Right hand fingering im.
Free or rest stroke.

Arpeggios: C major and A minor compass one octave
Free stroke

Three Pieces: Candidates must prepare three contrasting pieces, which may include a study, to be chosen from “Bridges” A Comprehensive Guitar series Preparatory Level. RCM Frederick Harris Music.

Sight Reading: Time signatures 2/4 and 4/4.
Key C major.
Note values crotchets and minims.
Dynamics piano and forte.
GRADE I

Scales: C and G major, A and E harmonic minor compass one octave.
Chromatic scale starting on E, one octave.
Right hand fingering im.
Free or rest stroke

Arpeggios: C and G major, A and E minor, one octave
Free stroke

Three pieces: Candidates must prepare three contrasting pieces, which may include a study, to be chosen from from “Bridges” A Comprehensive Guitar series 1. RCM Frederick Harris Music.

Sight-reading: A short piece of suitable difficulty.

GRADE II

Scales: D and A major, B and F sharp minor, one octave.
C major and A harmonic minor, two octaves.
Chromatic Scales on F two octaves.
Right hand fingering im.
Free or rest stroke.

Arpeggios: D and A major, B and F sharp minor, one octave.
C major and A minor, two octaves.
Free stroke.

Three pieces: Candidates must prepare three pieces. Each piece must be selected from a different list:
Traditional, Renaissance and Baroque repertoire
Classical and Romantic repertoire
20th and 21st Century repertoire
Studies
From “Bridges” A Comprehensive Guitar series 2. RCM Frederick Harris Music.

Keys: C and G major, A minor.
Note Values: semibreve, dotted minim, minim, crotchet, and their rests.
Dynamics: Piano and forte.
GRADE III

Scales: A and E major, C sharp and F sharp harmonica minor two octaves.
Chromatic on G two octaves
Right hand fingering im
Free or rest strokes
C major in thirds together and separately one octave (see below)

\[ \text{\includegraphics[width=\textwidth]{scale_diagram}} \]

Arpeggios: A and E major, C sharp and F sharp minor two octaves
Free and rest strokes

Three pieces: Candidates must prepare three pieces. Each piece must be selected from a different list:

Traditional, Renaissance and Baroque repertoire
Classical and Romantic repertoire
20th and 21st Century repertoire
Studies

From “Bridges” A Comprehensive Guitar series 3. RCM Frederick Harris Music.

Sight-reading: Time signatures 2/4, 3/4, 4/4
Keys C and G major, A and E minor
Note values semibreve, dotted minim, minim, dotted crochet, crotchet, and quaver and their rests. Tied notes
GRADE IV

Scales: D flat and F sharp major, G and E flat harmonic minor, two octaves
A melodic minor, two octaves
Chromatic A and B flat, two octaves
Right hand fingering im and ma
Free and rest stroke
C major in thirds two octaves and A harmonic minor in thirds one octave
played together and separately

Arpeggios: D flat and F sharp major, G and E flat minor, two octaves
Free stroke

Three pieces: Candidates must prepare three pieces. Each must be selected from a
different list

Traditional, Renaissance and Baroque repertoire
Classical and Romantic repertoire
20th and 21st Century repertoire
Studies

From “Bridges” A Comprehensive Guitar series 4. RCM Frederick Harris
Music.

Keys: C, G and D major, A and E minor.
Note and rest values: as for previous grades plus semiquaver.
Dynamics: any common dynamic marks.
GRADE V

**Scales:**

- Major scales, any key, two octaves
- E major, three octaves
- C and G harmonic and melodic minors, two octaves

- Chromatic scale on E, three octaves
- Right hand fingering im and ma
- Free and rest strokes

- G major in thirds, two octaves, and in sixths, one octave, played together and separately

**Arpeggios:**

- E major and E minor three octaves
- Dominant 7th in the key of G two octaves

**Three pieces:**

Candidates must prepare three pieces. Each must be selected from a different list

- Traditional, Renaissance and Baroque repertoire
- Classical and Romantic repertoire
- 20th and 21st Century repertoire
- Studies

From “Bridges” A Comprehensive Guitar series 5. RCM Frederick Harris Music.

**Sight-reading:**

- Time Signatures: as for previous grades plus 3/8 and 2/2.
- Note Values: as for previous grades.
- Dynamics: any common dynamic marks.
GRADE VI

**Scales:**
- F major, F harmonic and melodic minor and F chromatic, three octaves
- Even and dotted rhythm

![F major and F harmonic and melodic minor and F chromatic, three octaves](image)

- Right hand fingering im, ma and ia
- Free and rest stroke
- D major in thirds and sixths, two octaves, C major in octaves, played together and separately

**Arpeggios:**
- F major and F minor, three octaves
- Dominant seventh of A major, two octaves
- Diminished seventh starting on C, two octaves
- Free stroke

**Three pieces:**
- Candidates must prepare three pieces. Each must be selected from a different list
  - Traditional, Renaissance and Baroque repertoire
  - Classical and Romantic repertoire
  - 20th and 21st Century repertoire
  - Studies


**Sight-reading:**
- Time Signatures: as for previous grades plus 3/2 and 6/4.
- Note Values: as for previous grades plus triplets.
- Dynamics: any common dynamic marks.
GRADE VII

Scales: G major, G harmonic and melodic minor and G chromatic, three octaves
Even and dotted rhythm
Right hand fingering im, ma, ia
Free and rest stroke
A major in thirds and sixths two octaves, G and D major in octaves
One octave, played together and separately

Arpeggios: G major and G minor three octaves
Dominant seventh key of B flat, three octaves
Diminished seventh starting on F, three octaves
Free stroke

Three pieces: Candidates must prepare three pieces. Each must be selected from a different list

Traditional, Renaissance and Baroque repertoire
Classical and Romantic repertoire
20th and 21st Century repertoire
Studies

From “Bridges” A Comprehensive Guitar series 7. RCM Frederick Harris Music.

Keys: any key appropriate to the guitar.
Note Values: as for previous grades.
Dynamics: any common dynamic marks.
GRADE VIII

Scales: A major, A harmonic and melodic minor, A chromatic three octaves
Even and dotted rhythm
In repeated duplet and triplet rhythm (see below)

\[\text{\includegraphics[width=0.5\textwidth]{scales.png}}\]

Right hand fingering im, ma, ia
Free and rest stroke
E major in thirds and sixths, two octaves and E major in octaves and
tenths, one octave

Arpeggios: A major and A minor, three octaves
Dominant seventh, key of C, three octaves
Diminished seventh, starting on G three octaves
Free stroke

Three pieces: Candidates must prepare three pieces. Each must be selected from a
different list

Traditional, Renaissance and Baroque repertoire
Classical and Romantic repertoire
20\textsuperscript{th} and 21\textsuperscript{st} Century repertoire
Studies

Sight-reading: Time Signatures: as for previous grades.
Keys: any key appropriate to the Guitar.
Note Values: as for previous grades.
Dynamics: any common dynamic marks.

From “Bridges” A Comprehensive Guitar series 8. RCM Frederick Harris
Music.
SENIOR CERTIFICATE

Scales:  G, A flat, A, B flat and B major, harmonic and melodic minor and chromatic, three octaves
Even and dotted rhythm
In repeated triplet and quadruplet rhythm (see below)

![Musical notation]

Right hand fingering im, ma, ia
Free and rest stroke
A harmonic minor in thirds and sixths, two octaves
A harmonic minor in octaves and tenths, one octave

Arpeggios:  G, A flat, A, B flat, B major and minor, three octaves
Dominant seventh keys of D and E, three octaves
Diminished sevenths starting on A and B, three octaves
Free stroke

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 Dowland  The Right Honourable Robert, Earl of Essex, His Galliard from Anthology of Selected Pieces trans Burley (Schott ED 12393)
J S Bach  Gigue from Lute Suite no 1 BWV 996 from the Solo Lute Works ed Koonce (Kjos KJ15022/Music Sales)
J S Bach  Allemande from Cello Suite no 1 BWV 1007
S L Weiss  Tombeau sur la Mort de Mr Comte de Logy (Schott OT026)
S L Weiss  Fantasie (Schott OT026)

LIST B

M Giuliani  Sonata in C op 15: first movement, Allegro Spiritoso (UE 34482)
A Barrios  Danza Paraguaya ed Stover (Mel Bay Publications)
F Tarrega  Estudio Sobre la Sonatina de Delfin Alard (Ricordi)
F Tarrega  Capricho Arabe (UE 16687)
De Falla  Danza del Corregidor from Music for Guitar (Chester CH 61249/Music Sales)
LIST C

Bustamente
Misionera The Very Best of Jorge Morel vol 1 (Ashley Mark Publications)

Villa Lobos
Prelude no 2 (Eschig Edition)

Villa Lobos
Mazurka Choro from Suite Bresilienne (Eschig Edition)

L Brouwer
Elogio de la Danza (Schott GA 425)

Piazzolla
Verano Portena (Chanterelle ECH 0725)

Sight-reading:
Time Signatures: as for previous grades.
Keys: any key appropriate to the guitar.
Note Value: as for previous grades.
Dynamics: any common dynamic marks.

GUITAR  CHAMBER MUSIC

Debbie Cracknell
Enjoy Playing Guitar Time for Two (OUP)

Debbie Cracknell
Ensemble Games (OUP)

David Burden
Celtic Suite (Garden Music GM29)

David Burden
Spanish Folk Song Suite (Garden Music GM30)

Joep Wanders
Go for Guitar (Broekmans & Van Poppel BRP 1646)

Peter van dee Staak
Snapshots (Broekmans & Van Poppel BPR 1293)

Dieter Kreidler
Fun for Three (Schott ED 8124)

Leslie Searle
Guitar Fun Book 3 (Schott ED 7863)

Joseph Kuffer
Selected Pieces op 168 (Schott GA 10)

Music Medals Bronze Ensemble Pieces (ABRSM)

Music Medals Copper Ensemble Pieces (ABRSM)

Music Medals Silver Ensemble Pieces (ABRSM)

Music Medals Gold Ensemble Pieces (ABRSM)

Music Medals Platinum Ensemble Pieces (ABRSM)
CHAMBER MUSIC

No marks will be awarded for incorrect music presented at 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.

Junior Grade
A performance of own choice repertoire not to exceed 10 minutes
The ensemble may consist of a minimum of two players to a maximum of nine players (solo instrument with piano accompaniment and piano duets excluded).
The ensemble must be unconducted.
Grade I to Grade III standard expected.
A copy (in score form) of the music to be performed must be provided for the Examiner.

Middle Grade
A performance of own choice repertoire not to exceed 15 minutes
The ensemble may consist of a minimum of two players to a maximum of nine players (solo instrument with piano accompaniment and piano duets excluded).
The ensemble must be unconducted.
Grade IV to Grade VI standard expected.
A copy (in score form) of the music to be performed must be provided for the Examiner.

Senior Grade
A performance of own choice repertoire not to exceed 20 minutes
The ensemble may consist of a minimum of two players to a maximum of nine players (solo instrument with piano accompaniment and piano duets excluded).
The ensemble must be unconducted.
Grade VII and above standard expected.
A copy (in score form) of the music to be performed must be provided for the Examiner.

The following list of chamber music publications is offered as a guide for Junior and Middle Grade Ensembles.
Music for Violins violas and/or cellos

Sheila Nelson
- Two in One Violin Duets (Boosey & Hawkes)
- Pairs for Violins (Boosey & Hawkes)
- Three for Violin (Boosey & Hawkes)
- Fours for Violins (Boosey & Hawkes)
- Pairs for Cello (Boosey & Hawkes)
- Three and Fours for cello (Boosey & Hawkes)
- Technitune for Violin (Boosey & Hawkes)
- Technitune for Viola (Boosey & Hawkes)
- Right from the Start (Boosey & Hawkes)
- Tunes for My String Trio (Boosey & Hawkes)
- Tunes for My Piano Trio (Boosey & Hawkes)
- Tunes for My String Quartet (Boosey & Hawkes)
- Quartet Club 1 for string quartet (Boosey & Hawkes)
- Quartet Club 2 for string quartet (Boosey & Hawkes)

Sheila Nelson
- Two Violin Duets K487 (Viola World/Music Sales)
- Take your Partner; selected pieces for cello and violin (Cramer)

Mazas
- Six Duets for Two Violins op 39 (Schirmer/Music Sales)

Groocock
- Trio for Two Violins and Cello or Violin, Viola and Cello (CMC)

Mary Cohen
- Superduets Book 2 (violin duets) (Faber Music)
- Superduets Book 1 (cello duets) (Faber Music)
- Easy Quartet Movements and Famous Pieces vol 2 (Peters P2739B)
- Music by Scott Joplin Simply Strings vol 4 (Fentone Music Ltd)

F Bridge
- Miniatures for violin, cello and piano (Stainer & Bell)
- Duets for Violin and Cello Beginners (Editio Musica Budapest)
- Easy Classical String Quartets (Editio Musica Budapest)
- Romantic Piano Trios for Beginners, First Position (piano violin cello) (Editio Musica Budapest)
- Romantic Quartet Music for Beginners, First Position (string quartet) (Editio Musica Budapest)
- Romantic Trio Music for Beginners, First Position (string trio) (Editio Musica Budapest)
- Classical Trio Music for Beginners (string trio) (Editio Musica Budapest)
- Classical Piano Trios for Beginners, First Position (piano violin cello) (Editio Musica Budapest)
- Easy Quartet (Editio Musica Budapest)
- Easy Trios (Editio Musica Budapest)
- Intermediate Level Trios (Editio Musica Budapest)
Music for Guitars

Debbie Cracknell  Enjoy Playing guitar “Time for Two” (OUP)
Debbie Cracknell  Ensemble Games (OUP)
David Burden  Celtic Suite (Garden Music GM29)
David Burden  Spanish Folk Song Suite (Garden Music GM30)
Joep Wanders  Go for Guitar (BRP 1646)
Peter van dee Staak  Snapshots (BPR 1293)
Dieter Kreidler  Fun for Three (ED 8124)
Leslie Searle  Guitar Fun Book 3 (ED 7863)
Joseph Kuffer  Selected Pieces op 168 (GA010)
              Music Medals Bronze Ensemble Pieces (ABRSM)
              Music Medals Copper Ensemble Pieces (ABRSM)
              Music Medals Silver Ensemble Pieces (ABRSM)
              Music Medals Gold Ensemble Pieces (ABRSM)
              Music Medals Platinum Ensemble Pieces (ABRSM)

Music for Irish Harps

My Gentle Harp (Cairde na Cruite)
Sounding Harps Book 1 (Cairde na Cruite)
Sounding Harps Book 11 (Cairde na Cruite)
Habanera Ensemble Collection Volume 1 (www.alfredo-rolando-ortiz.com)
Harpers’ Choice (Cairde na Cruite)
SCHOOL ORCHESTRAS

The syllabus below should be used to help applicants decide which examination they wish to enter for based on their own self assessment and degree of difficulty of the repertoire.

Junior Grade Orchestra

Entries must include a representation of all the string instruments with the possible use of third Violins instead of Viola. Where wind instruments are not available it is permissible to have their cues played in other areas.

All copies of music are published by Goodmusic Publishing under the Goodmusic Orchestral Series and by Boosey & Hawkes under the Hawkes School Series. The following lists are guidelines of the standard of repertoire required.

Applicants must present three pieces for examination. Applicants may select their programme from the following list. Alternatively candidates may submit a programme with one/two or three own choice pieces, or a combination of own choice/recommended repertoire. Where own choice pieces are being selected titles of the works and composers must be presented along with copies of the scores on the day of the examination.

From Concert Pieces 1

<table>
<thead>
<tr>
<th>Composer</th>
<th>Piece</th>
<th>Series</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mozart</td>
<td>No 1</td>
<td>March</td>
</tr>
<tr>
<td>Haydn</td>
<td>No 2</td>
<td>Menuetto</td>
</tr>
<tr>
<td>Handel</td>
<td>No 4</td>
<td>Menuet</td>
</tr>
<tr>
<td>Cruger</td>
<td>No 6</td>
<td>Now Thank We All Our God</td>
</tr>
</tbody>
</table>

From Concert Pieces 2

<table>
<thead>
<tr>
<th>Composer</th>
<th>Piece</th>
<th>Series</th>
</tr>
</thead>
<tbody>
<tr>
<td>Gluck</td>
<td>No 1</td>
<td>Entry of the Priests</td>
</tr>
<tr>
<td>Boyce</td>
<td>No 4</td>
<td>Gavot</td>
</tr>
<tr>
<td>arr Stone</td>
<td>No 6</td>
<td>Praise To The Lord</td>
</tr>
<tr>
<td>Traditional</td>
<td>No 8</td>
<td>Shortnin’ Bread</td>
</tr>
<tr>
<td>Beethoven (arr Benoy)</td>
<td></td>
<td>Hymn to Joy from Symphony no 9</td>
</tr>
<tr>
<td>(Goodmusic Publishing)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Graham Frewer</td>
<td></td>
<td>Buoyant Bobby’s all at Sea</td>
</tr>
<tr>
<td>(Goodmusic Publishing)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Graham Frewer</td>
<td></td>
<td>Hey Little Bull</td>
</tr>
<tr>
<td>(Goodmusic Publishing)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
### Senior Grade Orchestra

Entries must include a representation of all the string instruments with the possible use of third Violins instead of Viola. Where wind instruments are not available it is permissible to have their cues played in other areas.

All copies of music are published by Goodmusic Publishing under the Goodmusic Orchestral Series and by Boosey & Hawkes under the Hawkes School Series.

The following lists are guidelines of the standard of repertoire required.

Applicants must present three pieces for examination. Applicants may select their programme from the following list. Alternatively candidates may submit a programme with one/two or three own choice pieces, or a combination of own choice/recommended repertoire. Where own choice pieces are being selected titles of the works and composers must be presented along with copies of the scores on the day of the examination.

<table>
<thead>
<tr>
<th>Composer</th>
<th>Piece</th>
<th>Publisher</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tchaikovsky</td>
<td>Marche Slave</td>
<td>Goodmusic Publishing</td>
</tr>
<tr>
<td>Delibes (arr Benoy)</td>
<td>Suite Le Roi s’amuse</td>
<td>Goodmusic Publishing</td>
</tr>
<tr>
<td>arr Benoy</td>
<td>A Boyce Suite (any movement)</td>
<td>Goodmusic Publishing</td>
</tr>
<tr>
<td>Mendelssohn (arr R Mayes)</td>
<td>Dance of the Clowns, from A Midsummer Night’s Dream</td>
<td>Goodmusic Publishing</td>
</tr>
<tr>
<td>Hummel (arr Benoy)</td>
<td>Slow air and Rondo</td>
<td>Goodmusic Publishing</td>
</tr>
<tr>
<td>Purcell (arr Westcott)</td>
<td>Three Pieces from ‘The Fairy Queen’</td>
<td>Goodmusic Publishing</td>
</tr>
<tr>
<td>Grieg</td>
<td>In The Hall of the Mountain King, from Peer Gynt Suite</td>
<td>Goodmusic Publishing</td>
</tr>
<tr>
<td>Offenbach (arr Wicken)</td>
<td>The Can-Can</td>
<td>Goodmusic Publishing</td>
</tr>
</tbody>
</table>
### School Orchestras 2015-2018

<table>
<thead>
<tr>
<th>Composer</th>
<th>Work</th>
<th>Arrangement/Publisher</th>
</tr>
</thead>
<tbody>
<tr>
<td>Nikolay Rimsky-Korsakov</td>
<td>Dance of the tumblers from Snow Maiden</td>
<td>Sandra Dackow, Tempo Press</td>
</tr>
<tr>
<td>Peter Ilich Tchaikovsky</td>
<td>Trepak from The Nutcracker</td>
<td>Sandra Dackow, Tempo Press, <em>Tempo Press</em></td>
</tr>
<tr>
<td>Wolfgang Amadeus Mozart</td>
<td>Sleigh Ride: German dance no 3, KV 605</td>
<td>Sandra Dackow, Ludwig Music, <em>Ludwig Music</em></td>
</tr>
<tr>
<td>Nikolai Rimsky-Korsakov</td>
<td>Capriccio Espagnol</td>
<td>Richard Meyer, Highland/Etling, <em>Highland/Etling</em></td>
</tr>
</tbody>
</table>
THEORY AND HARMONY

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

PREPARATORY GRADE
1. Note values of Semibreve, Minim, dotted minim and crotchet. Rest values of semibreve, minim and crotchet.
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, 2/1
   Simple Triple 3/4, 3/2, 3/8
   Simple Quadruple 4/4, 4/2,
   and grouping of notes and rests in these times.
3. Stave: Notes to two ledger lines above and below treble and bass staves.
   Transcribing from treble to bass or vice versa at the same pitch.
4 Scales and Intervals: Major scales, key signatures and tonic triads of keys up to two sharps and two flats. Intervals formed from the tonic of these major keys. Minor scales, key signatures and tonic triads of A, E and D to be familiar with the relevant tonic solfa names and to understand the positioning of tones and semitones. Harmonic or melodic form may be used at the candidate’s choice.

5 Composition: To compose the final two bars of a simple four bar melody of which the opening two bars are given. The melody will be in the treble clef, in the key of C, G or F and in 2/4 or 3/4 time.

6 Observation: To answer simple questions about a melody appropriate to the grade.

GRADE IV

1 Note and rest values semibreve to demisemiquaver including crotchet, quaver and semiquaver triplets, and triplet note groups using rests.

2 Time signatures: All simple time signatures. Compound time signatures of 6/8, 9/8 and 12/8 and the grouping of notes and rests in all these times.

3 Stave: Notes beyond two ledger lines above and below treble and bass staves. Transposing a melody up or down one octave between treble and bass staves.

4 Scales and Intervals: Scales, key signatures and tonic triads of major keys up to four sharps and four flats and of minor keys up to two sharps and two flats with both the harmonic and melodic form of minor scales and the relevant tonic solfa. Intervals formed from the tonic of these major and harmonic minor scales.

5 Composition: To compose the final two bars of a four-bar melody of which the opening two bars are given. The melody will be in the treble clef and in the major keys of C, G, D, F or in the minor key of A and in 2/4, 3/4, or 4/4 time. Phrasing and a tempo mark should be added to the completed melody.

6 Observation: To answer questions about a short musical extract appropriate to the grade.

GRADE V

1 Note and rest values semibreve to demisemiquaver including irregular divisions ie duplets, quintuplets and septuplets. Double dotted notes.

2 Time Signatures: All simple and compound times and the grouping of notes and rests in these times.

3 Clefs: The addition of the Alto (C) clef. Transcribing a melody written in treble or bass clef to the alto clef at the same pitch.

4 Keys: Scales and key signatures of major keys up to five sharps and flats and both forms of minor scales up to four sharps and flats. The construction of the chromatic scale. Enharmonic notes including double sharps and double flats. Technical names for the notes of the diatonic scale. Tonic triads of the above keys in root position, first inversion and second inversion.

5 Intervals and Transposition: Intervals not greater than an octave formed between any two notes of the above major and minor scales to include augmented and diminished intervals. Transposing a melody either up or down by any of the following intervals: major second, major or minor third, perfect fourth or fifth. The melody will be in a major key, using only treble or bass clef and will contain no chromatic notes.

6 Composition: To compose an answering four bars to a given four-bar melody in
major or minor keys up to two sharps and flats and in 2/4, 3/4, 4/4 or 6/8 time. Marks of tempo, phrasing and expression to be added to the completed melody. Writing a rhythm to words using 2/4, 3/4 and 4/4 times.

7 Instruments of the orchestra to include orchestral families, clefs used by individual instruments and their basic method of tone production.

8 Observation: questions on a musical extract to test the general understanding and application of points appropriate to the grade.

GRADE VI


2 Clefs: The addition of the Tenor (C) clef.

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.

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.

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**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. Guitar students are well served by Guitarnotes (formerly the Spanish Guitar Centre), the largest stockist of guitar music in the UK. Similarly, for Harp students, Salvi/Holywell stock a wide range of such 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

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

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Belwin Mills  available from Faber Music

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Breitkopf & Härtel  Web: www.breitkopf.com


Cáirde na Cruite  Web: www.cairdenacruite.com

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

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

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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
Publishers & Suppliers 2015-2018

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

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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-ortiz.com

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Salvi see under Holywell music

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Schirmer, see under Music Sales

Sikorski Web: www.sikorski.de

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Publishers & Suppliers 2015-2018

**Spanish Guitar Centre** see under **Guitarnotes**

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Email: [info@waltonsmusic.ie](mailto:info@waltonsmusic.ie)

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Fax: +49-69-97828679  
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Web: [www.zimmermann-frankfurt.de](http://www.zimmermann-frankfurt.de)

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Tel: 094-9374883
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P Powell & Sons, The Four Corners, William Street, Galway Tel: 091-562295
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### List of Compilers

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<th>Instrument</th>
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<tr>
<td>Violin</td>
<td>Mr Michael d’Arcy, member of RIAM Strings Faculty</td>
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<tr>
<td>Viola</td>
<td>Ms Elizabeth Csibi, member of RIAM Strings Faculty</td>
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<td>Violoncello</td>
<td>Ms Aisling Drury Byrne, member of RIAM Strings Faculty</td>
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<td>Mr Dominic Dudley, member of RIAM Strings Faculty</td>
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<td>Irish Harp</td>
<td>Iníon Áine Ní Dhubhghaill, member of RIAM Strings Faculty</td>
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<td>Ms Geraldine O’Doherty, member of RIAM Strings Faculty</td>
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<td>Classical Guitar</td>
<td>Ms Marion Hyland, member of RIAM Strings Faculty</td>
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<tr>
<td>Chamber Music</td>
<td>Ms Elizabeth Csibi, member of RIAM Strings Faculty</td>
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<tr>
<td>School Orchestra</td>
<td>Prof James Cavanagh, member of RIAM Woodwind, Brass &amp; Percussion Faculty</td>
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<tr>
<td>Aural Requirements</td>
<td>Prof Orla McDonagh (Head of RIAM Musicianship)  &lt;br&gt;Ms Jean Archibald &amp; Ms Marie Moran (members of RIAM Musicianship Faculty) and Mrs Bernadette Marmion (composer)</td>
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<tr>
<td>Theory &amp; Harmony</td>
<td>Prof Orla McDonagh (Head of RIAM Musicianship)  &lt;br&gt;Ms Jean Archibald &amp; Ms Marie Moran (members of RIAM Musicianship Faculty) and Mrs Bernadette Marmion (composer)</td>
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<tr>
<td>Music Examples</td>
<td>Mr Jonathan Nangle, member of RIAM Musicianship Faculty and Prof Réamonn Keary, Head of RIAM Keyboard Faculty</td>
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<tr>
<td>Proof-reading</td>
<td>Ms Jennifer McCay (Senior Examiner), Ms Lorna Horan (Chairperson of Senior Examiners) and Prof Miriam Roycroft, Head of RIAM Strings Faculty</td>
</tr>
<tr>
<td>Publishers &amp; Suppliers</td>
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<tr>
<td>Project Coordinator</td>
<td>Ms Theresa Doyle, Local Centre Manager</td>
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<tr>
<td>Administration</td>
<td>Local Centre Examinations’ Office</td>
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