

RIAM

Royal Irish
Academy of Music



KEYBOARD DIPLOMA SYLLABUS



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

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

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

General regulations

Age Limits

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

Examination Structure

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

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

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

Time Frame for completing an Associate Diploma

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

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

Time Frame for completing a Licentiate Diploma

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

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

Guidelines for entering ARIAM (Teacher & Performer)

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

Guidelines for entering LRIAM (Teacher & Performer)

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

Examination Dates

Examinations are held at the Royal Irish Academy of Music twice yearly during **June** and **November/December**. [Please note that Diploma examinations are only held at the Royal Irish Academy of Music]. Entry forms and details of fee structure are available from the General Office, RIAM 36-38 Westland Row, Dublin 2.

Completed registration form and full fees should be received not later than:

- 5.00 pm on April 21st for the June examination session
- 5.00 pm on September 30th for the November/December examination session

Should either of these dates fall on a weekend or Bank Holiday the deadline for entries will close on the previous Friday at 5.00 pm. **No late entries will be accepted.**

Accompanists

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

Examination Notification

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

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

Conduct of Examinations

Please note the following:

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

Absence

Candidates who are unable to attend due to unforeseen circumstances should inform the General Office immediately. Any candidate failing to attend the examination(s) on the day and time appointed will forfeit the entry fee. In cases of serious illness/injury candidates will be allowed to re-enter within a twelve month period on payment of a registration fee of €50.00, provided written notification is received within 14 days of the scheduled examination, accompanied by a medical certificate. In other cases of re-entry the full fee must be paid although the RIAM will be sympathetic to bona fide cases in which appropriate evidence is provided.

Results

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

Use of Letters

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

Associate A.R.I.A.M

Licentiate L.R.I.A.M

Associate Examination Structure:

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

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

Section I - Theoretical [200 Marks]

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

Rudiments

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

Harmony

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

Counterpoint

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

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

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

Section II - Aural Tests [100 Marks]

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

Syllabus A

The following is required of the candidate:

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

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

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

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

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

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

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

Syllabus B

The following is required of the candidate:

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

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

- 3 **Melody**
To sing at sight a melody in major or minor keys 6-8 bars long. Leaps to go to the notes of Chords I and V respectively. No modulation.
- 4 **Memory**
To sing from memory the lower part of a two part extract. Four bars long (played four times by the examiner).
- 5 **Cadences**
To identify cadences as Perfect, Plagal, Imperfect, or Interrupted as they occur in a harmonic passage (played three times by the examiner). Undecorated root position chords will form the cadential points.
- 6 **Observation of changes in pitch and rhythm**
To recognise and identify some alterations in pitch/rhythm to a given two-part extract, and to rewrite said extract incorporating the changes (test to be played four times by the examiner).
- 7 **Form and Style**
To comment on or answer specific questions relating to the formal structure and style of one or two musical extracts (test to be played twice through the use of disc or other means, by the examiner).
- 8 **Instrumental timbre**
To comment on the instrumental colour or answer specific questions relating to the identification of instruments playing in one musical extract (test to be played twice through the use of disc or other means, by the examiner).

Section Iii - Teacher Practical [200 Marks]

Performance	100 Marks
Technical Requirements	40 Marks
Teaching	60 Marks

Section III - Performer Practical [200 Marks]

Performance	140 Marks
Technical Requirements	60 Marks

DIPLOMA OF ASSOCIATE -TEACHER PRACTICAL [SECTION III]

CLASSICAL ACCORDION

The following is required of the candidate:

Performance [100 Marks]

To present a varied programme comprising three pieces, one piece to be chosen from each of the lists given. (See page 18 for Repertoire Lists).

Technical Requirements [40 Marks]

a) Scales and arpeggios:

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

All scales and arpeggios to be prepared legato and staccato.

Similar motion:

Compass two octaves in all keys, major, both forms of minor.

Chromatic scales compass two octaves.

Contrary motion:

Compass two octaves in all keys.

Major and chromatic scales.

b) Sight Reading

To play at sight a short piece of suitable difficulty.

Teaching - Viva Voce [60 Marks]

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

The viva voce will be conducted in a relaxed manner with the examiners looking for a practical and personal approach combining intelligent problem solving with the ability to engage and motivate pupils. The principles of successful teaching are not cast in stone and there will rarely be a single 'right' answer to a question posed by the examiners. Candidates should be prepared to act as a teacher to one of the examiners for the purpose of illustrating a teaching principle.

Areas for discussion may include, for example, posture, articulation, phrasing, stylistic awareness, practice-methods and lesson-planning.

Candidates will be required to display good knowledge of repertoire suitable for all stages of a pupil's development ranging in ability from beginner to Grade VI. Candidates will also be expected to have knowledge of current teaching materials available

Candidates will be required to answer simple questions on the mechanism of the Accordion.

Sample Viva Voce Questions

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

- How would you conduct the first lesson for, say, a young child? What areas would you cover?
- What books would you recommend a young beginner to purchase?
- What sorts of questions would you put to the parents of a young beginner?
- Would you begin by teaching right hand only and introduce the left hand later or would you teach both hands from the beginning?
- Do you have any specific approach to teaching bellows control?
- How would you explain to a pupil the purpose of the bellows?
- What is the usefulness or relevance of teaching scales and arpeggios? How do you overcome the challenges of playing scales and arpeggios well?

ORGAN

The following is required of the candidate:

Performance [100 Marks]

To present a varied programme of not more than 30 minutes duration comprising three pieces, one piece to be chosen from each of the lists given. (See page 20 for Repertoire Lists).

Technical Requirements [40 Marks]

- To play at sight
- Vocal score reading in not more than three parts, G and F Clefs.
- Transposition of a hymn tune up or down a tone or semitone.
- Simple extemporization on a hymn tune or simple figured bass realisation at the candidate's choice.

Teaching - Viva Voce [60 Marks]

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

The viva voce will be conducted in a relaxed manner with the examiners looking for a practical and personal approach combining intelligent problem solving with the ability to engage and motivate pupils. The principles of successful teaching are not cast in stone and there will rarely be a single 'right' answer to a question posed by the examiners. Candidates should be prepared to act as a teacher to one of the examiners for the purpose of illustrating a teaching principle.

Areas for discussion may include, for example, posture, registration, articulation, fingering, pedalling, phrasing, stylistic awareness, practice methods and lesson planning.

Candidates will be required to display good knowledge of repertoire suitable for all stages of a pupil's development ranging in ability from beginner to advanced. Candidates will also be expected to have knowledge of current teaching materials (tutors, primers, technical studies, etc).

Candidates will be required to answer simple questions on the mechanism of the organ and to explain, as to a pupil, the function of such mechanism in the production of sound.

Sample Viva Voce Questions

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

- How would you conduct the first lesson for, say, an adult beginner? What areas would you cover?
- What books would you recommend a young beginner to purchase?
- What sorts of questions would you put to the parents of a young beginner?
- How do you teach legato to a beginner?
- Design a programme of four pieces for a 12 year-old Grade 3 student covering the Baroque, Classical, Romantic and 20th Century periods.
- What is the usefulness or relevance of teaching scales and arpeggios? How do you overcome the challenges of playing scales and arpeggios well?
- Do you use exercise books in your teaching? If so, which ones and in what ways do they help in a young organist's development?
- Describe and illustrate the effect that a control of articulation can have on a simple phrase.
- How would you suggest a beginner can master the independence of pedal and left hand?
- Explain some basic differences between French and German registration practice.

PIANOFORTE

The following is required of the candidate:

Performance [100 Marks]

To present a varied programme of not more than 30 minutes duration consisting of three works from the lists given, one of which must be chosen from List B. (See pages 21-24 for Repertoire Lists).

Technical Requirements [40 Marks]

a) Scales and Arpeggios:

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

Scales:

Similar Motion:

Compass four octaves, in all keys.

Major, both forms of minor and chromatic scales, with hands commencing an octave apart.

Major and one form of minor scales, with hands commencing a third and sixth apart.

Chromatic scales with hands commencing a minor third and major sixth apart.

Contrary Motion: Compass two octaves, in all keys.

Major, harmonic minor and chromatic scales from unison.

Double Thirds:

Major scales in all keys with each hand separately, compass two octaves.

Double Octaves:

Major and melodic minor scales in all keys in similar motion, compass two octaves.

(All scales to be prepared legato and staccato, except those in double thirds, which should be legato only, and those in double octaves, which should be staccato only).

Arpeggios:

Compass four octaves, in all keys.

Major, minor, dominant seventh chords and their inversions.

Diminished seventh chords in root position only.

- b) Sight Reading
To play at sight a short piece of suitable difficulty.
- c) To indicate the fingering of selected passages and if required, to answer questions on any principles involved. Every note in this test should be fingered and the candidate will be allowed half an hour in which to do so. A keyboard will be provided.
- d) To detect inaccuracies in a piece or pieces well known to the candidate.

Teaching - Viva Voce [60 Marks]

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

The viva voce will be conducted in a relaxed manner with the examiners looking for a practical and personal approach combining intelligent problem solving with the ability to engage and motivate pupils. The principles of successful teaching are not cast in stone and there will rarely be a single 'right' answer to a question posed by the examiners. Candidates should be prepared to act as a teacher to one of the examiners for the purpose of illustrating a teaching principle.

Areas for discussion may include, for example, posture, tone-production, articulation, pedalling, phrasing, stylistic awareness, practice-methods and lesson-planning.

Candidates will be required to display good knowledge of repertoire suitable for all stages of a pupil's development ranging in ability from beginner to Grade VI. Candidates will also be expected to have knowledge of current teaching materials (tutors, primers, technical studies, etc)

Candidates will be required to answer simple questions on the mechanism of the piano and to explain, as to a pupil, the function of such mechanism in the production of sound (volume, quality, duration, etc.).

Sample Viva Voce Questions

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

- How would you conduct the first lesson for, say, a six-year-old child? What areas would you cover?

- What books would you recommend a young beginner to purchase?
- What sorts of questions would you put to the parents of a young beginner?
- How do you teach legato to a beginner?
- Describe the main forms of staccato and how do you teach them?
- At what stage in a pupil's development would you introduce the right pedal?
- What is your approach to developing legato/syncopated pedalling in a pupil?
- How do you develop cantabile tone in your students?
- Design a programme of four pieces for a 12 year-old Grade 3 student covering the Baroque, Classical, Romantic and 20th Century periods.
- What is the usefulness or relevance of teaching scales and arpeggios? How do you overcome the challenges of playing scales and arpeggios well?
- Do you use exercise books in your teaching? If so, which ones and in what ways do they help in a young pianists development?
- What is your opinion of students practising on digital pianos?

DIPLOMA OF ASSOCIATE - PERFORMER

PRACTICAL [SECTION III]

ACCOMPANIMENT

The following is required of the candidate:

Performance [140 Marks]

A concert standard of performance is expected, and the candidate should demonstrate, through the music chosen, their ability to accompany in a wide range of styles. Please note that candidates will be expected to provide two soloists (one vocal, one instrumental) of their own choice, with whom they will have rehearsed and prepared their programme for the examination. For the unprepared tests - Technical Requirements a) and c), the RIAM will provide the soloist.

a) Vocal Accompaniments:

A total of 3 songs to be performed, one from each of the following categories:

- 1 "Arie Antiche" or early English song.
- 2 Lieder - Schubert, Schumann, Brahms or Wolf.
- 3 French Song - Fauré or Duparc.

b) Instrumental Accompaniments:

A total of 3 pieces to be performed, one from each of the following categories:

- 1 A movement of a baroque sonata.
- 2 A sonata movement or a piece written in the 19th century.
- 3 A piece written in the 20th century.

Technical Requirements [60 Marks]

- a) To play at sight a simple accompaniment, with either a singer or instrumentalist.
- b) To play at sight a short passage of Vocal Score (SSA).
- c) To transpose a prepared accompaniment up or down a tone or a semitone, as required by the examiners. This accompaniment will be sent to the candidate two weeks prior to the examination.

CLASSICAL ACCORDION

The following is required of the candidate:

Performance [140 Marks]

To present a varied programme comprising of three pieces and at least one piece to be played on free-bass accordion. (See page 18 for Repertoire Lists).

Technical Requirements [60 Marks]

a) Scales and Arpeggios:

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

All scales and arpeggios to be prepared legato and staccato.

Similar motion:

Compass two octaves in all keys, major, both forms of minor.

Chromatic scales compass two octaves.

Contrary motion:
Compass two octaves in all keys.
Major and chromatic scales.

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

HARPSICHORD

The following is required of the candidate:

Performance [140 Marks]

To present a varied programme of four works, one from each list A, B, C, D. (See page 19 for Repertoire Lists).

Technical Requirements [60 Marks]

- a) To realise a figured bass at sight.
b) To play at sight a short piece of suitable difficulty.
c) Transposition of a short passage down a semitone (from A = 440 to A = 415).
The candidate will be allowed half an hour preparation time prior to the examination.

ORGAN

The following is required of the candidate:

Performance [140 Marks]

To present a varied programme of not more than 30 minutes duration, consisting of three pieces chosen from those marked with an asterisk (*), one piece to be chosen from each of the lists, and a fourth (own choice) work. (See page 20 for Repertoire Lists).

Technical Requirements [60 Marks]

- a) To play at sight
b) Vocal score reading in not more than 4 parts, G and F Clefs.
c) Transposition of a hymn tune up or down a tone or semitone.
d) Simple extemporization on a hymn tune or simple figured bass realization at the candidate's choice.

PIANOFORTE

The following is required from the candidate:

Performance [140 Marks]

To present a varied programme of not more than 45 minutes duration, consisting of three pieces chosen from those marked with an asterisk (*), one of which must be from List B, and a fourth (own choice) work. **All four works must be performed from memory.** (See pages 21-24 for Repertoire Lists).

Technical Requirements [60 Marks]

- a) Scales and Arpeggios:
To play from memory any of the following scales and arpeggios as requested by the examiners.
All scales to be prepared legato and staccato, except those in double thirds, which should be legato only, and those in double octaves, which should be staccato only.

Scales:

Similar Motion

Compass 4 octaves, in all keys

Major, both forms of minor, and chromatic scales, with hands commencing an octave apart.

Major and one form of minor scales with hands commencing a third and a sixth apart.

Chromatic scales with hands commencing a minor third and a major sixth apart.

Contrary Motion:

Compass 2 octaves, in all keys.

Major, harmonic minor and chromatic scales from unison.

Double Thirds:

Major scales in all keys with each hand separately, compass two octaves.

Double Octaves

Major and melodic minor scales in all keys in similar motion, compass two octaves.

Arpeggios:

Similar motion:

Compass 4 octaves, in all keys.

Major, minor, dominant 7th chords and their inversions.

Diminished 7th chords in root position only.

b) Sight Reading

To play at sight a short piece of suitable difficulty.

DIPLOMA OF ASSOCIATE REPERTOIRE LIST

CLASSICAL ACCORDION - Teacher/Performer

Note: Candidates taking the **teacher** diploma must present a varied programme comprising three pieces, one piece to be chosen from each of the lists. Candidates may choose from the entire Classical Accordion Repertoire list, including works with an asterisk (*).

Candidates taking the **performer** diploma must present a varied programme comprising of three pieces and at least one piece to be played on free-bass accordion. Candidates must **only** choose works marked with an asterisk (*).

- Free Bass Accordion required

LIST A

- | | |
|-------------|---|
| Albinoni | Adagio in G minor, arr. Giazotti Romani (Ricordi) |
| Farina | Corale arr. Fugazza (MAP) |
| • Handel | * Clavier Suite no 16 |
| • Scarlatti | * Any Two Sonatas |

LIST B

- | | |
|-----------|--|
| Pitfield | Sonata (MAP) |
| Fugazza | Sonatina (Berben) |
| Barton | Impressions of Spain (Ledgerline) (Zapateado, El Campo & Paso Doble) |
| Tchaikin | Ukrainian Suite (Schmulling) |
| Knorr | Suite from "Trossinger Musik" (M Hohner) |
| • Bentzon | * In the Zoo (M Hohner) |
| • Wuensch | * Sonata da Camera (Boosey & Hawkes) |

LIST C

- | | |
|--------------|--|
| Melocchi | Balletomania (MAP) |
| Bennett | Four Nocturnes (nos 1,2 & 4) (Chappell) |
| Trecate | Cocktail (Berben) |
| Repnikov | Basso Ostinato and Scherzo (Schmulling) |
| • Abbott | * Suite Infantine (SEMI) |
| • Zolotariev | * Children's Suite no 3 (Schmulling) |
| • Kussyakov | * Winter Sketches (Schmulling) (nos. 1, 2, 3 & 4) |
| • Lundquist | * Botany Play (Sunflower, Henbane & Blackthorn) (Waterloo) |

HARPSICHORD - Performer

Note: Candidates must choose one work from each of list given A, B, C and D. There is no requirement to play from memory.

LIST A

John Dowland	Pavana Lachrymae, set by Byrd (From the FitzWilliam Virginal Book Vol 2, page 42).	
Anon	A Toy	Note: the following four pieces count as one choice from the FitzWilliam Virginal Book Vol. 2, p260-262 (Dover)
Giles Farnabye	Giles Farnabye's Dreame	
	His Rest	
	His Honour	
JP Sweelinck	Four Variations on 'More palatino'	
G. Frescobaldi	Toccata Prima (First Toccata from the Second Book of Toccatas) (Zerboni)	

LIST B

D. Scarlatti	Sonata in C minor, K84
D. Scarlatti	Sonata in G major, K105
D. Scarlatti	Sonata in A major, K209
D. Scarlatti	Sonata in E major, K216

All the above sonatas may be found in Volume I of Sixty Sonatas, ed. R. Kirkpatrick (G. Schirmer/Music Sales).

LIST C

F. Couperin	L'Espagnolette] Ordre no 3
	Les regrets	
	La lutine	
F. Couperin	Les moissonneurs] Ordre no 6
	Les bergeries	
	La commère	
F. Couperin	Les jumeles] Ordre no 12
	La vauvré	
	L'Atalante	

All the above Ordres may be found in Volume I of the Complete Keyboard Works of F. Couperin (Dover Publications Inc., New York, or in the edition by Kenneth Gilbert, publ. Heugel and Cie).

LIST D

J.S. Bach	Any three of the 3-part Inventions
J.S. Bach	Allemande, Courante, Sarabande and Gigue from any one of the Six French Suites.
G.F. Handel	From Suite in G minor (HWV 432) Overture, Andante and Gigue
G.F. Handel	From Suite in F minor (HWV 433) Prelude, Allegro and Gigue (Wiener Urtext Edition by Peter Williams UT50119)

ORGAN - TEACHER/PERFORMER

Note: Candidates taking the **teacher** diploma must present a varied programme of not more than 30 minutes duration comprising three pieces one piece to be chosen from each of the lists. Candidates may choose from the entire Organ Repertoire List, including works with an asterisk (*).

Candidates taking the **performer** diploma must perform a varied programme of not more than 30 minutes, consisting of three pieces chosen from those marked with an asterisk (*), one piece to be chosen from each of the lists, and a fourth (own choice) work.

LIST A

William Byrd	Fantasia (no 103, Fitzwilliam Virginal Book, vol 1)
Orlando Gibbons	Fantasia for double organ
J.P. Sweelinck	Variations 'Unter der Linden grüne'
Jose Ximenez	Batalla del Sexto Tono
Girolamo Frescobaldi	Toccatà settima (first book of toccatas)
N.de Grigny	Veni Creator (any two movements)
Francois Couperin	* Offertoire sur les grands jeux (Messe pour les Paroisses)
Georg Bohm	* Praeludium in C
D. Buxtehude	* Prelude, Fugue & Chaconne in C
W.A. Mozart	* Andante in F K616
N. Bruhns	Praeludium in E minor

LIST B

J.S. Bach	Prelude and fugue in C BWV 545
J.S. Bach	Prelude and fugue in D minor BWV 539
J.S. Bach	Pièce d'Orgue (Fantasia in G) BWV 572
J.S. Bach	Trio in C minor BWV 585
J.S. Bach	Concerto in G (movements 1 and 2 or 2 and 3) BWV 592
J.S. Bach	Allein Gott in der Höh sei Ehr BWV 663
J.S. Bach	* Prelude and fugue in G BWV 541
J.S. Bach	* Toccata in D minor BWV 538
J.S. Bach	* Toccata and fugue in E BWV 566
J.S. Bach	* Trio sonata 2 in C minor (movements 1 & 2 or 2 & 3) BWV 526
J.S. Bach	* "Dies sind die heiligen Zehn Gebot" BWV 678
J.S. Bach	* "Komm heiliger Geist" BWV 651

LIST C

César Franck	Cantabile
Olivier Messiaen	Le Verbe (le Nativité)
Josef Rheinberger	Sonata no 7 in F minor (first movement)
F. Mendelssohn	Prelude and fugue in C minor from 3 preludes and fugues (1837)
Paul Hindemith	Sonata no 1, 2 or 3
Benjamin Britten	Prelude and fugue on a theme by Victoria
Max Reger	* Toccata and fugue in D from Zwölf Stücke für die Orgel, op 59
Franz Liszt	* Variations Weinen, Klagen, Sorgen, Zagen.
Olivier Messiaen	* Transports de Joie (l'Ascension)
Alberto Ginastera	* Toccata, villancico y fuga
Jehan Alain	* Deux Fantasies

Note: Candidates taking the **teacher** diploma must present a varied programme of not more than 30 minutes consisting of three works from the lists given, one of which must be chosen from List B. Candidates may choose from the entire Piano Repertoire List, including works with an asterisk (*).

Candidates taking the **performer** diploma must present a varied programme of not more than 45 minutes duration, consisting of three pieces chosen from those marked with an asterisk (*), one of which must be from List B, and a fourth (own choice) work. **All four works must be performed from memory.**

LIST A

Bach

Any Prelude and Fugue from “The Well Tempered Clavier”
Books I and II

* One Prelude and Fugue from the following list from “The Well
Tempered Clavier”

Book I nos 2, 6, 9, 11, 12, 13, 14, 16, 17, 18, 21, 22, 23

Book II nos 1, 2, 3, 6, 9, 12, 19, 20, 24

* Any one of the following Toccatas in

D BWV 912

E minor BWV 914

G BWV 916

* Three movements, to include the first **and** last, from any
French Suite.

* The first movement from any of the following Partitas:

no 2 in C minor BWV 826

no 4 in D BWV 828

no 6 in E minor BWV 830

* Partita no 1 in B flat BWV 825: Praeludium, Sarabande and
Gigue

* Partita no 3 in A minor BWV 827: Fantasia, Sarabande and
Gigue

* Partita no 5 in G BWV 829: Praeambulum, Sarabande and
Gigue

Handel

Suite in F minor HWV 433: Prelude and Fugue

D. Scarlatti

Any two contrasting sonatas

* Any three contrasting sonatas

LIST B

Mozart

Any two consecutive movements from one of the following
sonatas in:

B flat K281

D K311

F K332

* Any two consecutive movements from one of the following
sonatas in:

D K284

A minor K310

C K330

Mozart contd

B flat K333
C minor K457
F K533/494
D K576

Any of the following complete sonatas in:

F K280
E flat K282
G K283
C K309
A K331
B flat K570

Haydn

Any two consecutive movements from one of the following sonatas in:

C Hob XVI no 21
E Hob XVI no 22
F Hob XVI no 29
G Hob XVI no 39
A flat Hob XVI no 43

* Any one of the following sonatas in:

D Hob XVI no 19
F Hob XVI no 23
D Hob XVI no 24
E flat Hob XVI no 28
E Hob XVI no 31
B minor Hob XVI no 32
E minor Hob XVI no 34
C sharp minor Hob XVI no 36
D Hob XVI no 37
E flat Hob XVI no 38
G minor Hob XVI no 44
E flat Hob XVI no 45
C Hob XVI no 48

Beethoven

The first two or last two movements of one of the following sonatas in:

F minor op 2 no 1
C minor op 10 no 1

* The first two or last two movements of one of the following sonatas in

A op 2 no 2
C minor op 13
B flat op 22
A flat op 26
D op 28
D minor op 31 no 2

Any one of the following complete sonatas in:

F op 10 no 2
E op 14 no 1
G op 14 no 2
G op 79

- Beethoven contd
- * Any one of the following complete sonatas in
 - F minor op 2 no 1
 - C minor op 10 no 1
 - C sharp minor op 27 no 2
 - F op 54
 - F sharp op 78
 - E minor op 90
 - 32 Variations in C minor WoO 80
- Schubert
- The first two or last two movements of one of the following sonatas in:
 - A minor D537
 - A D664
 - * The first two or last two movements of one of the following sonatas in:
 - E Flat D568
 - B K575
 - A minor D784
 - A minor D845
 - * Any one of the following complete sonatas in:
 - A minor D537
 - A D664
- Grieg
- Kabalevsky
- Ravel
- Prokofiev
- Sonata in E minor op 7 (first two or last two movements)
 - Sonata no 3 op 46 (first or last 2 movements)
 - * Sonatine (any two movements)
 - * Sonata no 1 in F minor op 1
 - * Sonata no 3 in A minor op 28
- LIST C**
- Schubert
- * Any Impromptu from D899 and D 935
 - * Moments Musicaux D780 nos 1, 2 or 4
- Brahms
- * Any one piece from op 10, 76, 116, 117, 118, 119
 - * Rhapsody in G minor op 79 no 2
- Chopin
- Any one of the Nocturnes
 - * Any one of the following Nocturnes in:
 - F op 15 no 1
 - F sharp op 15 no 2
 - C sharp minor op 27 no 1
 - D flat op 27 no 2
 - C minor op 48 no 1
 - B op 62 no 1
 - E op 62 no 2
 - Any two Mazurkas from op 6, 17, 24, 30 or 33
 - Trois Ecosais
 - * Berceuse op 57
 - * Any one of the Impromptus in A flat op 29, F sharp op 36 or G flat op 51
 - Fantasia-Impromptu op 66
- Fauré
- Any one of the Preludes
 - Any one of the Barcarolles

Field	Any one of the Nocturnes
Liszt	* Any one of the Petrarch Sonnets * Either one of the Legends * Any one of the Concert Etudes * Soirées de Vienne no 6 Consolation no 3 in D flat
Mendelssohn	Any two Songs without Words Any one of the Three Fantasies or Caprices op 16 * Any one of the Preludes and Fugues
Rachmaninov	* Any piece from op 3 and op 10 * Any prelude from op 23 and op 32
Schumann	Des Abends or Warum from Phantasiestücke op 12 * Any other piece from Phantasiestücke op 12 * Any one of the Three Romances op 28 Any two pieces from Waldszenen op 82
Tchaikovsky	Any one of The Seasons op 39

LIST D

Barber	Any one of the Excursions op 20
Bartok	* Any two movements from Suite op 14 Any one of the dances in Bulgarian Rhythm (Mikrokosmos Vol VI) Rondo on a Folk Tune
Seoirse Bodley	The Tightrope Walker presents a Rose
Debussy	Any Prelude from Books 1 or 2 * Any of the following Preludes: Book 1 no 2, 3, 4, 5, 6, 7, 9, 10, 11, 12 Book 2 no 1, 3, 4, 6, 7, 8, 11, 12
Ferguson	Any two of the Five Bagatelles
Gershwin	Any one Prelude * Any two Preludes
Ginastera	Any one of the Argentinian Dances op 2 * Any two of the 12 American Preludes including at least one of the following: nos 6, 7, 9 or 11
Hindemith	Any Interludium with the following Fugue from Ludus Tonalis
Philip Martin	* The Rainbow comes and goes
Messiaen	Any one of the preludes * Rondeau
Poulenc	Novelette in C * Mouvements Perpetuel (complete)
Prokofiev	Any two pieces from Visions Fugitives op 22
Ravel	* Oiseaux Tristes (from Miroirs) * Any two movements from Le Tombeau de Couperin
Schönberg	* Six little pieces op 19
Scriabin	Any two contrasting Preludes from 24 Preludes op 11
Shostakovitch	Any two Preludes from 24 Preludes op 24 * Any one of the Preludes and Fugues Any two of the Fantastic Dances
Vine	* Any two of the Five Bagatelles

Licentiate Examination Structure:

LRIAM - Teacher

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

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

LRIAM - Performer

The Performer Diploma in all instruments and voice has one section; there are no written or aural requirements for this diploma.

		Maximum Marks	Pass Mark
Section III	Practical	200	150

SECTION I - THEORETICAL [200 Marks]

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

Harmony and Counterpoint

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

Using the above resources the candidate may be required:

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

or

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

Score Reading

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

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

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

SECTION II - AURAL TESTS [100 Marks]

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

SECTION III - TEACHER PRACTICAL [200 MARKS]

Performance	100 Marks
Technical Requirements	40 Marks
Teaching	60 Marks

SECTION III - PERFORMER PRACTICAL [200 MARKS]

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

CLASSICAL ACCORDION

The following is required of the candidate:

Performance [100 Marks]

To play three pieces, one from each list A, B and C. (See page 36 for Repertoire Lists).

Technical Requirements [40 Marks]

(a) Scales and Arpeggios

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

All scales and arpeggios to be prepared legato and staccato.

Similar motion:

Compass two octaves in all keys. Major, both forms of minor and chromatic scales.

Contrary Motion:

Compass two octaves in all keys. Major, harmonic minor and chromatic scales.

(b) Initiative Test

A piece of reasonable difficulty to be given to the candidate three quarters of an hour before the examination. The candidate is required to phrase, interpret and perform it.

Teaching - Viva Voce [60 Marks]

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

The viva voce will be conducted in a relaxed manner with the examiners looking for a practical and personal approach combining intelligent problem solving with the ability to engage and motivate pupils. The principles of successful teaching are not cast in stone and there will rarely be a single 'right' answer to a question posed by the examiners. Candidates should be prepared to act as a teacher to one of the examiners for the purpose of illustrating a teaching principle.

Areas for discussion may include, for example, posture, tone-production, articulation, phrasing, stylistic awareness, interpretation, programme-building, practice-methods and lesson-planning.

Candidates will be required to display a comprehensive knowledge of repertoire suitable for all stages of a pupil's development ranging in ability from beginner to Senior Certificate. Candidates will also be expected to have wide knowledge of current teaching materials (tutors, primers, technical studies, etc).

Candidates will be required to answer questions on the mechanism of the accordion and to explain, as to a pupil, the function of such mechanism in the production of sound (volume, quality, duration, etc.). Candidates may also be asked questions on the basic care and maintenance of the instrument.

Teaching experience is not a prerequisite for this exam, however a candidate's practical knowledge is invariably greatly enhanced through having had this 'hands on' experience.

Sample Viva Voce Questions

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

LRIAM candidates can also be asked questions similar to those asked of ARIAM candidates. Please consult the Sample Viva Voce Questions for ARIAM. (See pages 10-11 for an indication of the possible content of such questions).

- Design a balanced 30 minute programme for a talented 16 year old student of Grade VIII standard.
- Explain in detail the different types of bellows shakes you would teach.
- What are the typical inadequacies of a poor thumb technique in right hand playing? How do you remedy such inadequacies and what are the exercises you would recommend?
- What methods do you use to promote good octave playing in your students?
- Why is a good knowledge of Form essential to the art of interpretation?
- Why is playing from memory important to the accordion? What techniques and/or practise-methods can be used to develop this faculty?

HARPSICHORD

The following is required of the candidate:

Performance [100 Marks]

To present a varied programme of not more than 30 minutes duration comprising four works, one to be chosen from each of the following lists (A, B, C and D). (See page 38 for Repertoire Lists).

Technical Requirements [40 Marks]

- (a) To play at sight
- (b) Figured bass realisation at sight
- (c) Transposition of a short passage down a semitone (from A=440 to A=415)
- (d) To improvise an accompaniment from a vocal or instrumental score at sight

Teaching - Viva Voce [60 Marks]

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

The viva voce will be conducted in a relaxed manner with the examiners looking for a practical and personal approach combining intelligent problem solving with the ability to engage and motivate pupils. The principles of successful teaching are not cast in stone and there will rarely be a single 'right' answer to a question posed by the examiners. Candidates should be prepared to act as a teacher to one of the examiners for the purpose of illustrating a teaching principle.

Areas for discussion may include, for example, posture, sound, articulation, phrasing, stylistic awareness, contemporary conventions, interpretation, programme-building, practice-methods and lesson-planning.

Candidates will be required to display a comprehensive knowledge of repertoire suitable for all stages of a pupil's development ranging in ability from beginner to Senior Certificate. Candidates will also be expected to have wide knowledge of current teaching materials (tutors, primers, technical studies, etc)

Candidates will be required to answer questions on the mechanism of the harpsichord and to explain, as to a pupil, the function of such mechanism in the production of sound (volume, quality, duration, etc.). Candidates may also be asked questions on the basic care, tuning and maintenance of the instrument.

Teaching experience is not a prerequisite for this exam, however a candidate's practical knowledge is invariably greatly enhanced through having had this 'hands on' experience.

Sample Viva Voce Questions

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

- Design a balanced 30 minute programme for a talented student of Grade VIII standard.
- Which of the Bach Preludes and Fugues are typically the most approachable and why?
- How do you prepare a student in the learning of a Fugue? What are the fundamental techniques that need to have been already established? What Fugue would you recommend a student begin with?
- What is your approach to the teaching of part playing? For example, how do you get a student to bring out an inner part?
- What are the typical inadequacies of a poor thumb technique? How do you remedy such inadequacies and what are exercises you would recommend?
- Which tuning system would you recommend for a Renaissance piece and how would you go about tuning it?
- How do you develop control and virtuosity in a student?
- Why is a good knowledge of style essential to the art of interpretation?

ORGAN

The following is required of the candidate:

Performance [100 Marks]

To present a programme of not more than 30 minutes duration, comprising three pieces, one piece to be chosen from each of the lists given. (See pages 40-41 for Repertoire Lists).

Technical Requirements [40 Marks]

- a) To play at sight
- b) Vocal score reading in not more than 3 parts using G, F and C clefs
- c) To transpose a short passage up or down a tone or semi tone
- d) A short extemporization or figured bass realisation at the candidate's choice

Teaching - Viva Voce [60 Marks]

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

The viva voce will be conducted in a relaxed manner with the examiners looking for a practical and personal approach combining intelligent problem solving with the ability to engage and motivate pupils. The principles of successful teaching are not cast in stone and there will rarely be a single 'right' answer to a question posed by the examiners. Candidates should be prepared to act as a teacher to one of the examiners for the purpose of illustrating a teaching principle.

Areas for discussion may include, for example, posture, sound, registration, articulation, pedalling, phrasing, stylistic awareness, interpretation, programme-building, practice-methods and lesson-planning.

Candidates will be required to display a comprehensive knowledge of repertoire suitable for all stages of a pupil's development ranging in ability from beginner to Senior Certificate. Candidates will also be expected to have wide knowledge of current teaching materials (tutors, primers, technical studies, etc).

Candidates will be required to answer questions on the mechanism of the organ and to explain, as to a pupil, the function of such mechanism in the production of sound (volume, quality, etc.). Candidates may also be asked questions on the basic care and maintenance of the instrument.

Teaching experience is not a prerequisite for this exam, however a candidate's practical knowledge is invariably greatly enhanced through having had this 'hands on' experience.

Sample Viva Voce Questions

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

LRIAM candidates can also be asked questions similar to those asked of ARIAM candidates. Please consult the Sample Viva Voce Questions for ARIAM. (See pages 11-12 for an indication of the possible content of such questions).

- Design a balanced 30 minute programme for a talented 16 year old student of Grade VIII standard.
- Which of the Bach Preludes and Fugues are typically the most approachable and why?
- Which works by Cesar Franck would be within the grasp of a student with small hands?
- How do you prepare a student in the learning of a Trio? Which Trio would you recommend a student begin with?
- What is your approach to the teaching of fingering? Would there be a difference in approach to a Bach piece, as compared to a Romantic work?
- What are the typical inadequacies of a poor pedal technique? How do you remedy such inadequacies and what exercises would you recommend?
- What methods do you use to promote clarity of sound in the playing in your students?
- How do you develop independence of left hand and pedal in a student?
- Why is a good knowledge of registration practice essential to the art of interpretation?

PIANOFORTE

The following is required of the candidate:

Performance [100 Marks]

To present a varied programme of not more than 30 minutes duration consisting of three works from the list given (including works marked with an asterisk (*) which must include (i) a piece from the Baroque era, (ii) a sonata by Haydn, Mozart, Beethoven or Schubert and (iii) a work from the Romantic, Impressionist or Modern periods. (See pages 41-45 for Repertoire Lists).

Technical Requirements [40 Marks]

a) Scales and Arpeggios:

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

(All scales to be prepared legato and staccato, except those in double thirds, which should be legato only, and those in double octaves, which should be staccato only).

Scales:

Similar Motion:

Compass four octaves, in all keys.

Major, both forms of minor and chromatic scales, with hands commencing an octave apart.

Major and one form of minor scales, with hands commencing a third and sixth apart.

Chromatic scales with hands commencing a minor third and major six apart.

Contrary Motion:

Compass two octaves, in all keys.

Major, harmonic minor and chromatic scales from unison.

Double Thirds:

Major scales in all keys with each hand separately, compass two octaves.

Double Octaves:

Major and melodic minor scales in all keys in similar motion, compass two octaves.

Arpeggios:

Compass four octaves, in all keys.

Dominant and diminished 7ths:

Major, minor, dominant seventh chords and their inversions.

Diminished seventh chords in root position only.

- b) To show musical intelligence and initiative by playing and answering questions on a short piece previously unknown to them. Candidates should mark this test with suitable signs to indicate shape, character, gradation, pedalling, etc, in performance. No fingering is required in this test.
- c) To indicate the fingering of selected passages and if required to answer questions on any principles involved. Every note in this test should be fingered.

NB Candidates will be allowed to study these two tests at a keyboard during the 45 minutes preceding their practical examination.

Teaching - Viva Voce [60 Marks]

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

The viva voce will be conducted in a relaxed manner with the examiners looking for a practical and personal approach combining intelligent problem solving with the ability to engage and motivate pupils. The principles of successful teaching are not cast in stone and there will rarely be a single 'right' answer to a question posed by the examiners. Candidates should be prepared to act as a teacher to one of the examiners for the purpose of illustrating a teaching principle.

Areas for discussion may include, for example, posture, tone-production, articulation, pedalling, phrasing, stylistic awareness, interpretation, programme-building, practice-methods and lesson-planning.

Candidates will be required to display a comprehensive knowledge of repertoire suitable for all stages of a pupil's development ranging in ability from beginner to Senior Certificate. Candidates will also be expected to have wide knowledge of current teaching materials (tutors, primers, technical studies, etc).

Candidates will be required to answer questions on the mechanism of the piano and to explain, as to a pupil, the function of such mechanism in the production of sound (volume, quality, duration, etc.). Candidates may also be asked questions on the basic care and maintenance of the instrument.

Teaching experience is not a prerequisite for this exam, however a candidate's practical knowledge is invariably greatly enhanced through having had this 'hands on' experience.

Sample Viva Voce Questions

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

LRIAM candidates can also be asked questions similar to those asked of ARIAM candidates. Please consult the Sample Viva Voce Questions for ARIAM. (See pages 13-14 for an indication of the possible content of such questions).

- Design a balanced 30 minute programme for a talented 16 year old student of Grade VIII standard.
- Which of the Chopin Études are typically the most approachable and why?
- What works by Brahms would be within the grasp of a student with small hands?
- How do you prepare a student in the learning of a Fugue? What are the fundamental techniques that need to have been already established? What Fugue would you recommend a student begin with?
- What is your approach to the teaching of balance in chord-playing? For example, how do you get a student to project the top note of a chord while keeping the other notes of the chord in the background?
- What are the typical inadequacies of a poor thumb technique? How do you remedy such inadequacies and what are exercises you would recommend?
- What methods do you use to promote good octave playing in your students?

- What is the function of the middle pedal in a grand piano? Name a piece where the middle pedal can be used to good effect.
- How do you develop power and strength in a student?
- Why is a good knowledge of Form essential to the art of interpretation?
- Why is playing from memory important to the pianist? What techniques and/or practise-methods can be used to develop this faculty?

DIPLOMA OF LICENTIATE - PERFORMER PRACTICAL [SECTION III]

ACCOMPANIMENT

A concert standard of performance is expected, and the candidate should demonstrate, through the music chosen, their ability to accompany in a wide range of styles. Please note that for section A and B candidates will be expected to provide two soloists (one vocal, one instrumental) of their own choice, with whom they will have rehearsed and prepared their programme for the examination. For Sections c) & d) the RIAM will provide the soloist.

Performance [200 Marks]

- a) **Vocal Accompaniments**
Candidates must present a programme, including each of the following categories:
 - i) An aria from oratorio, including the preceding recitative (if applicable)
 - ii) An operatic aria (19th or 20th century)
 - iii) Lieder - one song by Schubert, Schumann, Brahms or Wolf.
 - iv) French Song – on song by Fauré, Duparc, Debussy, Ravel or Poulenc.
 - v) A 20th century song in English, by either an Irish, British or American composer.
- b) **Instrumental Accompaniments**
A total of 3 pieces to be performed, one from each of the following categories:-
 - i) The first movement of any concerto by Mozart
 - ii) A movement from a major sonata, or a piece of commensurate difficulty, written in the 19th century.
 - iii) A movement from a major sonata, or a piece of commensurate difficulty, written in the 20th century
- c) **Unrehearsed Accompaniment**
To perform a prepared accompaniment, not previously rehearsed, with a singer or instrumentalist (who will be provided by the RIAM). This accompaniment will be sent to the candidate two weeks prior to the examination.
- d) **Sight-Reading**
To read at sight an accompaniment, with either a singer or an instrumentalist (who will be provided by the RIAM).
- e) **Score-Reading**
To read at sight a short passage of a Vocal Score (SATB).
- f) **Transposition at Sight**
To transpose at sight a simple accompaniment up or down a tone or a semitone, as required by the Examiners.

CLASSICAL ACCORDION

The following is required of the candidate:

Performance [200 Marks]

To present a varied programme of not more than 45 minutes duration from the list of pieces given. At least one of the pieces must be played from memory. A concert standard of performance is required. (See page 37 for Repertoire Lists).

HARPSICHORD

The following is required of the candidate:

Performance [200 Marks]

To present a varied programme of not more than 45 minutes duration, consisting of four works, one chosen from each of the lists given, A, B, C and D. A concert standard of performance is required. (See page 39 for Repertoire Lists).

ORGAN

The following is required of the candidate:

Performance [200 Marks]

To present a varied programme of not more than 45 minutes duration, consisting of four pieces, one piece to be chosen from each of the lists given and one own choice piece. **Note:** The own choice option may include the possibility of an extended extemporization on a theme to be submitted by the examiner. If a candidate wishes to avail of this option, advance notice is required. (See pages 40-41 for Repertoire Lists).

PIANOFORTE

The following is required of the candidate:

Performance [200 Marks]

To present a varied programme of not more than 50 minutes duration, consisting of three works, chosen from those marked with an asterisk (*). Candidates may also include a work of their own choice. The complete programme must be played from memory. (See pages 41-45 for Repertoire Lists).

DIPLOMA OF LICENTIATE REPertoire LIST

CLASSICAL ACCORDION - Teacher

Note: Candidates taking the teacher diploma must play three pieces, one from each list A, B and C.

FB - Free Bass Accordion

CB - Chromatic Button keyboard required.

Other pieces in the list may have been written for Chromatic Button accordion but may be performed acceptably on piano accordion with little or no editing.

LIST A

- Bach Any one of the following Preludes & fugues:-
Well-Tempered Clavier book 1 no 13, book 2, nos 2, 7, 9.
(FB)
- Handel Allegro, Adagio and Fugue from Clavier Suite 2 **(FB)**

LIST B

- Brehme Suite from "Trossinger Musik" (M Hohner)
Dondeyne Partita (E M T) **(FB)**
Herrmann Musikalische Bewegungsspiele (M Hohner)
Mews Suite Aotea (Deffner) **(FB)**
Pozzoli Theme and Variations (Ricordi)
Tchaikin Concert Suite (Schmulling)
Zolotariev Sonata no 2 (Schmulling) **(FB)**

LIST C

- Feld Any three from "Four Intermezzos" (M Hohner) **(FB)**
Fiala Aphorisms (Trio Forlaget) **(FB)**
Flagello Introduction and scherzo (Santee)
Norgrad Introduction and toccata (Oktay Musicaforlag) **(FB)**
Rubinstein Russich und Trepak, arr. Lips (Schmulling) **(FB)**
Schenderjew Russian Suite (Schmulling)
Wilson Donizetti variations (Preissler) **(FB)**
Wurthner La Campanella (M Hohner)
Wurthner Variations on a Russian Folksong (from "Die grosse Nummer") (M Hohner)

CLASSICAL ACCORDION - Performer

Note: Candidates taking the performer diploma must present a varied programme of not more than 45 minutes. At least one of the pieces must be played from memory. A concert standard of performance is required.

FB - Free Bass Accordion

CB - Chromatic Button keyboard required.

Other pieces in the list may have been written for Chromatic Button accordion but may be performed acceptably on piano accordion with little or no editing.

LIST A

- Bach Any one of the following Preludes and fugues from Das Wohltemperierte Klavier Book 1: nos. 7, 12, 22, 24.
Book 2: nos. 5, 14 **(FB)**
- Bach Fantasia, sarabande & gigue from Partita no 3 BWV 827 **(FB)**
- Bach Prelude, allemande & gigue from English Suite no 3 BWV 808 **(FB)**
- Bach Prelude, sarabande & gigue from English Suite no 6 BWV 811 **(FB)**

LIST B

- Brehme Paganiniana (Books I & II) (M Hohner) **(FB)**
- Cholminov Suite (Schmulling)
- Harris Variations on an Original Theme (Complete Version) (Hohner London)
- Jacobi Divertissement (All five pieces) (M Hohner) **(FB)**
- Kusyakov Sonata no 1 (Schmulling) **(FB, CB)**
- Semyonov Sonata (Schmulling) **(FB, CB)**
- Swonarev Sonata (IAA)
- Tchaikin Sonata no 1 (Schmulling)
- Tchaikin Sonata no 2 (Schmulling)
- Timoschenko Sonata (Schmulling) **(FB, CB)**
- Truhlar Sonata (Schmulling) **(FB)**
- Zolotariev Sonata no 3 (Schmulling) **(FB, CB)**

LIST C

- Bibalo Sonata (Wilhelm Hansen) **(FB)**
- Gubaidulina De Profundis (Schmulling) **(FB)**
- Norholm Sonata (Wilhelm Hansen) **(FB)**
- Norgard Anatomic Safari (Wilhel Hansen) **(FB)**
- Ton de Leeuw Modal music (Donemus) **(FB)**
- Krzanowski Sonata (PWM) **(FB)**
- Sciortino Phonescense (NEC) **(FB)**
- Pade Excursion with detours (Society for promotion of Danish Music) **(FB)**
- Dolin Sonata (Waterloo) **(FB)**
- Buczynski Theme & variations (Canadian Music Centre) **(FB)**
- Ganzer Imagines (IAA)

HARPSICHORD - Teacher

Note: Candidates taking the teacher diploma must present a varied programme of not more than 30 minutes duration comprising four works, one to be chosen from each of the following lists A, B, C and D.

LIST A

W. Byrd	Praeludium and Fantasia FVB Vol 1 pp 394 & 188
W. Byrd	Walsingham FVB Vol 1 p 267
W. Byrd	Pavana and Galiarda Delight
G. Farnaby	Woody-Cock FVB Vol 2 p 138
W. Inglot	The Leaves bee Greene
T. Tomkins	Barafostus Dreame FVB Vol 2 p 94
T. Tomkins	A Grounde

Note: FVB = The FitzWilliam Virginal Book published in two volumes by Dover Publications Inc., New York.

LIST B

G. Frescobaldi	Any toccata
D. Scarlatti	Sonatas in E minor and E major K394 & K395
D. Scarlatti	Sonatas in D minor K516 & K517
D. Scarlatti	Sonatas in F K366 & K367
D. Scarlatti	Sonatas in C K420 & K421
B. Storace	Ciacona

Note: All the above sonatas may be found in Volume two of Sixty Sonatas - edited by Ralph Kirkpatrick - published by G. Schirmer Inc.

LIST C

F. Couperin	Deuxième livre de pièces de Clavecin - 8 th Ordre (1 st movt, Rondeau and Passacaille)
F. Couperin	Quatrième livre de pièces de Clavecin - 22 nd Ordre (Le Trophée, Le Point du Jour, Allemande, L'Anguille)
F. Couperin	Quatrième livre de pièces de Clavecin - 25 th Ordre (complete)
L. Couperin	Unmeasured Prelude and Chaconne in C, or G minor
G. de la Roux	Unmeasured Prelude, Allemande and Chaconne in F

Note: The Complete Keyboard Works of Francois Couperin are published in two Volumes by Dover Publications Inc., New York and also in an edition by K. Gilbert, Publ. Heugel & Cie.

LIST D

J.S. Bach	Italian Concerto BWV 971
J.S. Bach	Chromatic Fantasia and Fugue BWV 903
J.S. Bach	Partita no 4 in D major BWV 828 (Ouverture, Sarabande and Gigue)
J.S. Bach	French Overture (Partita) in B minor BWV 831 (Ouverture, Sarabande and Echo)
J.S. Bach	One of the following Preludes and Fugues from Das Wohltemperierte Klavier: Book I: C sharp minor, E flat minor, B flat minor, B minor Book II: D major, F sharp minor

HARPSICHORD - Performer

Note: Candidates taking the performer diploma must present a varied programme of not more than 45 minutes duration, consisting of four works, one chosen from each of the following lists, A, B, C and D. A concert standard of performance is required.

LIST A

W. Byrd	Praeludium and Fantasia FVB Vol 1 pp 394 & 188
W. Byrd	Walsingham FVB Vol 1 p 267
G. Farnaby	Woody-Cock FVB Vol 2 p 138
T. Tomkins	Barafostus Dreame FVB Vol 2 p 94

Note: FVB = The FitzWilliam Virginal Book published in two volumes by Dover Publications Inc., New York.

LIST B

D. Scarlatti	Sonatas in E minor and E major K394 & K395
D. Scarlatti	Sonatas in D minor K516 & K517
D. Scarlatti	Sonatas in F K366 & K367
D. Scarlatti	Sonatas in C K420 & K421

Note: If chosen only one Scarlatti sonata necessary. All the above sonatas may be found in Volume two of Sixty Sonatas - edited by Ralph Kirkpatrick - published by G. Schirmer Inc.

LIST C

F. Couperin	Deuxième livre de pièces de Clavecin - 8 th Ordre (1 st movt, Rondeau and Passacaille)
F. Couperin	Quatrième livre de pièces de Clavecin - 22 nd Ordre (Le Trophée, Le Point du Jour, Allemande, L'Anguille)
F. Couperin	Quatrième livre de pièces de Clavecin - 25 th Ordre (complete)

Note: The Complete Keyboard Works of Francois Couperin are published in two Volumes by Dover Publications Inc., New York and also in an edition by K. Gilbert, Publ. Heugel & Cie.

LIST D

J.S. Bach	Italian Concerto BWV 971
J.S. Bach	Chromatic Fantasia and Fugue BWV 903
J.S. Bach	Partita no 4 in D major BWV 828 (Ouverture, Sarabande and Gigue)
J.S. Bach	French Overture (Partita) in B minor BWV 831 (Ouverture, Sarabande and Echo)

Note: Candidates taking the **teacher** diploma must present a varied programme of not more than 30 minutes duration comprising three pieces, one to be chosen from each of the lists. Candidates may choose from the entire list, including works with an asterisk (*).

Candidates taking the **performer** diploma must present a varied programme of not more than 45 minutes duration, comprising four pieces, one piece to be chosen from each of the lists given and one own choice piece. **Note:** The own choice option may include the possibility of an extended extemporization on a theme to be submitted by the examiner. If a candidate wishes to avail of this option, advance notice is required. Candidates may choose only from the pieces asterisked (*).

LIST A

John Bull	In Nomine (no 119) (FitzWilliam Virginal Book, vol. 2)
Giles Farnaby	Fantasia (no 196) (FitzWilliam Virginal book, vol. 2)
J.P. Sweelinck	Variations ‘Mein junges Leben hat ein End’
Ascanio Mayone	Toccata 2 in G minor
F. Couperin	Offertoire sur les Grands Jeux (Messe pour les Couvents)
J.G. Walther	Concerto del Sigr-Meck
Louis Marchand	* Dialogue (3e Livre)
D. Buxtehude	* Praeludium in F sharp minor BUXWV 146
D. Buxtehude	* Te Deum variation BUXWV 218
Nicolaus Bruhns	* Praeludium in G
G.P. Telemann	* Sonata in D for two keyboards and pedal
W.A. Mozart	* Fantasie K 608

LIST B

J.S. Bach	Prelude and fugue in A BWV 536
J.S. Bach	Prelude only from Prelude and fugue in B minor BWV 544
J.S. Bach	Fantasia and fugue in C minor BWV 537
J.S. Bach	Toccata in D minor BWV 565
J.S. Bach	Concerto in D minor (after Vivaldi) BWV 596
J.S. Bach	Preludes on ‘Nun Komm der heiden Heiland BWV 659 and 660
J.S. Bach	* Prelude and fugue in E minor BWV 589
J.S. Bach	* Fantasia and fugue in G minor BWV 542
J.S. Bach	* Toccata and fugue in F BWV 540.
J.S. Bach	* Passacaglia in C minor BWV 582
J.S. Bach	* Trio sonata no 5 in C BWV 529
J.S. Bach	* Canonic variations ‘Vom Himmel hoch da Komm ich her’ BWV 769

LIST C

Gerald Barry	* The Chair (OUP)
J.P. Böely	Fantaisie et fugue in B flat
Petr Eben	Festive Voluntary (UMP)
Maurice Duruflé	* Prelude et fugue sur le Nom d’Alain (UMP/Leduc)

César Franck	Chorale no 3 in A minor
Kenneth Leighton	Prelude, scherzo and passacaglia (Novello)
Franz Liszt	Prelude and fugue on BACH
Frank Martin	* Passacaille (Universal Edition)
Oliver Messiaen	* Dieu Parmi Nous (le Nativité) (OUP)
Julius Reubke	* Sonata on the 94 th Psalm [bars 1-48, and fugue (allegro)]
Max Reger	* Chorale Fantasie “Wie Schön leuchtet der Morgenstern” op 40 (Universal Edition)
Franz Schmidt	Toccata in C (Universal Edition)

PIANOFORTE - Teacher/Performer

Note: Candidates taking the **teacher** diploma must present a varied programme of not more than 30 minutes duration from the following list, including works marked with an asterisk (*), which must include (i) a piece from the Baroque era, (ii) a sonata by Haydn, Mozart, Beethoven or Schubert and (iii) a work from the Romantic, Impressionist or Modern periods.

Candidates taking the **performer** diploma must present a varied programme of not more than 50 minutes duration which must include at least three pieces from those marked with an asterisk (*) in the following list. They may also include a work of their own choice. The complete programme must be played from memory.

Albeniz	* Any one piece from Iberia
Bach	Any Prelude and Fugue from the following list Book I no 2, 6, 9, 11, 12, 13, 14, 16, 17, 18, 21, 22, 23 Book II no 1, 2, 3, 6, 9, 12, 20, 24
	* Any Prelude and Fugue from the following list Book I no 3, 4, 7, 8, 15, 19, 20, 24 Book II no 4, 5, 8, 10, 11, 13, 14, 16, 17, 18, 21, 22, 23
	* At least four movements from any of the Partitas
	* Any Toccata
	* Italian Concerto
	* Chromatic Fantasia and Fugue
Balakirev	* Islamey
Barber	* Sonata Nocturne - Homage à John Field
Gerald Barry	* Trionic Blues
Bartok	* Sonata
	* Any three movements from Out of Doors Suite
	* Dance Suite Suite op 14
Beethoven	Any one of the following sonatas: F minor op 2 no 1 C minor op 10 no 1 C minor op 13 C sharp minor op 27 no 2 F op 54 F sharp op 78
Beethoven contd	E minor op 90

- * A op 2 no 2
- * C op 2 no 3
- * E flat op 7
- * D op 10 no 3
- * B flat op 22
- * A flat op 26
- * E flat op 27 no1
- * D op 28
- * G op 31 no1
- * D minor op 31 no 2
- * E flat op 31 no 3
- * C op 53
- * F minor op 57
- * E flat op 81a
- * A op 101
- * B flat op 106 (first two or last two movements)
- * E op 109
- * A flat op 110
- * C minor op 111

* Eroica Variations op 35

* Six Bagatelles op 126

32 Variations in C minor WoO 80

* Sonata op 1

* Sonata no 1 in C op 1

* Sonata no 2 in F sharp minor op 2

* Scherzo in E flat minor op 4

* Sonata no 3 in F minor op 5

* Variations on a theme of Schumann op 9

Any Ballade from op 10

* Either set of Variations op 21

* Either book of the Paganini Variations op 35

* Any two pieces from op 76, 116, 117, 118 and 119

* Rhapsody in B minor op 79 no1

Rhapsody in G minor op 79 no 2

* Any etude from op 10 or op 25 (except op 10 no 6 and op 25 no 9)

* Any one of the Four Scherzi op 20, 31, 39, or 54

* Andante Spianato and Grande Polonaise op 22

* Any one of the Four Ballades op 23, 38, 47 or 52

Polonaise in C sharp minor op 26 no 1

* One of the Nocturnes op 27

* Any 8 consecutive Preludes from 24 Preludes op 28

Any one of the Impromptus in A flat op 29, in F sharp op 36,
or G Flat op 51

* Sonata no 2 in B flat minor op 35

Polonaise in A op 40 no1

* Polonaise in F sharp minor op 44

Prelude in C sharp minor op 45

* Nocturne in C minor op 48 no 1

* Fantasie in F minor op 49

Berg

Brahms

Chopin

Chopin contd

	* Polonaise in A flat op 53
	Berceuse op 57
	* Sonata no 3 in B minor op 58
	* Three Mazurkas op 59
	* Barcarolle op 60
	* Polonaise-Fantasia op 61
	* One of the Nocturnes op 62
Copland	* Sonata
	* Variations
	Any one of the Four Piano Blues
Raymond Deane	* Avatars
	* Chorale (after-piece V)
Debussy	* Any one of the Images from Book I or Book II
	* Any one piece from Estampes
	* Pour le Piano Suite
	* Suite Bergamasque
	* L'Isle Joyeuse
	* Any Etude
	* Any three contrasting Preludes
	* Le vent dans la plaine
	* Ce qu'a vu le vent d'Ouest
	* La terrasse des audiences du clair de lune
	* Feux d'artifice
	Any one of the following preludes:
	Book I no 2, 4, 5, 9, 10, 11, 12
	Book II no 1, 3, 4, 6, 8, 11
Dohnanyi	Rhapsody in C
Dutilleux	* Sonata
Fauré	* Nocturne no 6 in D flat op 63
	* Nocturne no 7 in C sharp minor op 74
	* Barcarolle no 5 in F sharp minor op 66
	* Theme et Variations op 73
Franck	* Prelude, Chorale and Fugue
Ginastera	* Sonata no 1 op 22
Granados	* Any one piece from Goyescas
Philip Hammond	* Any one of French Blue or African Black
Haydn	Variations in F minor Hob XVII no 6
	Sonata in C minor Hob XVI no 20
	Sonata in A flat Hob XVI no 46
	Sonata in E flat Hob XVI no 49
	* Sonata in C Hob XVI no 50
	* Sonata in E flat Hob XVI no 52
Michael Holohan	* Monaincha
Janacek	* Sonata I-X-1905
	Any two pieces from In the Mist
Fergus Johnston	* The Oul' Winda Rag
	* Bog Boogie from Three Pieces (1995)
Ligeti	* Any etude
Liszt	* Sonata

- * Après une Lecture de Dante
- * Funérailles
- * Any Transcendental Etude
- * Any one of the Paganini Etudes
- * Waldesrauschen or Gnomesreigen
- Any one of the Petrarch Sonnets
- * Any Hungarian Rhapsody
- * Any one of the Opera Paraphrases
- * Any one of the Lieder-Bearbeitungen of Schubert or Schumann
- * Les Jeux d'Eaux a la Villa d'Este
- * Venezia e Napoli
- Lutoslawski
- Frank Martin
- Philip Martin
- * Sonata
- * Any one of Preludes 5, 7, or 8
- * The Rainbow comes and goes
- * Masquerade no 2
- * In a Thousand Valleys Far and Wide
- Mendelssohn
- * Andante and Rondo Capriccioso op 14
- * Variations Sérieuses op 54
- Messiaen
- Mozart
- * Any one of the Vingt Regards sur L'Enfant Jesus
- Sonata in B flat K281
- Sonata in D K284
- * Sonata in A minor K310
- Sonata in D K311
- Sonata in C K330
- Sonata in F K332
- * Sonata in B flat K333
- * Sonata in C minor K457
- * Sonata in F K533/494
- * Sonata in D K576
- * Fantasie in C minor K475
- Prokofiev
- * Any one of Sonatas nos 2, 4, 5, 6, 7, 8 or 9
- Sonata no 1 or no 3
- Any three contrasting movements from Romeo and Juliet suite
- Rachmaninov
- * Sonata no 1 in D minor op 28
- * Sonata No 2 in B flat minor op 36 (1913 or 1931 version)
- * Any Etude Tableau from op 33 or 39
- Any Prelude from op 23 and op 32
- * Any two Preludes from op 23 and op 32
- * Variations on a theme of Corelli op 42
- Ravel
- * Any piece from Gaspard de la Nuit
- * Any two contrasting pieces from Miroirs
- Jeux d'Eau
- Sonatine
- Scarlatti
- Any three contrasting sonatas
- Schönberg
- * Any piece from op 11, 23 or 25
- Six little pieces op 19
- Schubert
- Sonata in D minor D537
- * Sonata in B D575
- Sonata in A D664

Schubert contd	<ul style="list-style-type: none"> * Sonata in A minor D784 * Sonata in A minor D845 * Sonata in G D894 * Sonata in C minor D958 * Sonata in A D959 * Sonata in B flat D960 * Wanderer Fantasie D760
Schumann	<ul style="list-style-type: none"> * Abegg Variations op 1 Papillons op 2 * Davidsbündlertänze op 6 * Toccata op 7 * Carnival op 9 * Sonata no 1 in F sharp minor op 11 Any two pieces (except Des Abends and Warum) from Phantasiestücke op 12 * Etudes Symphoniques op 13 * Kreisleriana op 16 * Fantasie in C op 17 * Humoreske op 20 * Novelette in F sharp minor op 21 no 8 * Sonata no 2 in G minor op 22 Any two pieces from Faschingsschwank aus Wien op 26 Any two of the Three Romances op 28
Scriabin	<ul style="list-style-type: none"> * Any one of the 10 Sonatas * Fantasie in B minor op 28 * Any etude
Soler	Any two contrasting sonatas
Stravinsky	<ul style="list-style-type: none"> * Any etude * Any one of the Trois mouvements de Petrouchka
Szymanovsky	<ul style="list-style-type: none"> * Any etude * Masques op 34 Any Mazurka from op 50
Kevin Volans	* March
Vine	<ul style="list-style-type: none"> * Any Sonata * Five Bagatelles
Ian Wilson	* Verschwindend

Notes:

Notes: