

RIAM

Royal Irish
Academy of Music



STRING DIPLOMA SYLLABUS



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

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

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

Age Limits

Candidates for both Teaching Diplomas must be over eighteen years of age on 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 entry forms and full fees should be received by the General Office 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
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- 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 GUITAR

The following is required of the candidate:

Performance [100 Marks]

To present a varied programme of not more than 35 minutes and not less than 25 minutes duration from the given repertoire list. (See pages 23-24 for Repertoire List).

Technical Requirements [40 Marks]

a) Scales and Arpeggios

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

Scales:

All major, harmonic and melodic minor and chromatic scales to the full range of the instrument. Right hand fingering *im*, *ma*, *ia*, and *ima*.

Double Stops:

C, G, D major in 3rds two octaves.

C, G, D major in 6ths two octaves.

Arpeggios:

All major, minor, dominant and diminished 7ths to the full range of the instrument.

b) Sight-Reading

To play at sight a short piece of suitable difficulty.

Teaching Questions [60 Marks]

Please refer to page 12 for Teaching Questions and Viva Voce Samples for plucked instruments.

CONCERT HARP

The following is required of the candidate:

Performance [100 Marks]

To present a varied programme of not more than 35 minutes and not less than 25 minutes duration. Programme must include at least one piece from each of the lists given. (See page 24 for Repertoire Lists).

Technical Requirements [40 Marks]

a) Scales and Arpeggios

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

Scales:

All major and minor (harmonic and melodic) scales.

Similar motion - compass four octaves.

Contrary motion - compass two octaves.

Arpeggios:

All major and minor arpeggios in root, 1st and 2nd inversions.

Similar motion - compass four octaves.
Contrary motion - compass two octaves.
Divided between the hands, compass four octaves.

Dominant 7ths:

All major and minor dominant 7th in root, 1st, 2nd, and 3rd inversions.

Similar motion - compass four octaves.

Contrary motion - compass two octaves.

Divided between the hands, compass four octaves.

b) Sight-Reading

To play at sight a short piece of suitable difficulty

Teaching Questions [60 Marks]

Please refer to page 12 for Teaching Questions and Viva Voce Samples for plucked instruments.

IRISH HARP

The following is required of the candidate:

Performance [100 Marks]

To present a varied programme of not more more than 35 minutes and not less than 25 minutes duration. Programme must include at least one piece from each of the lists given. (See page 25 for Repertoire Lists).

Technical Requirements [40 Marks]

a) Scales and Arpeggios

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

Scales:

All major and harmonic minor scales in octaves, 6ths and 10ths within the range of the instrument, three octaves where possible.

Contrary motion:

Compass two octaves where possible.

Double octaves:

Compass one octave.

Arpeggios and dominant 7ths and their inversions:

Compass three octaves where possible.

Contrary motion, compass two octaves where possible.

b) Sight-Reading

To play a sight a short piece of suitable difficulty.

c) To improvise a simple accompaniment to a supplied written melodic line. The melody will be played on another instrument by one of the examiners.

Teaching Questions [60 Marks]

Please refer to page 12 for Teaching Questions and Viva Voce Samples for plucked instruments.

FOR PLUCKED INSTRUMENTS

CLASSICAL GUITAR, CONCERT HARP AND IRISH HARP

Teaching Questions [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, pedal/lever technique, 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, basic care and maintenance of the instrument.

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? What areas would you expect to cover?
- Describe and be prepared to demonstrate a good position/posture at the instrument.
- Show how you would teach a good hand position.
- Demonstrate and discuss your approach to developing tone quality.
- Describe and demonstrate essential aspects of articulation and relevance to sound production.
- Demonstrate how you would teach a student to play a harmonic.
- Outline views on relevance of scales and arpeggios and how you teach them.
- Give ideas about rhythmic development and the possible role of ensemble playing.
- Give a brief summary of the major developments in construction of the instrument.
- How would you approach teaching a student to tune the instrument?
- How would you teach changing a string?
- Demonstrate pedal/lever technique and your approach to teaching it. (Harp only)

VIOLIN

The following is required of the candidate:

Performance [100 Marks]

To present a varied programme of not more than 35 minutes and not less than 25 minutes duration. Programme must include at least one piece from each of the lists given. (See pages 26-27 for Repertoire Lists).

Technical Requirements [40 Marks]

a) Scales and Arpeggios

To play from memory any of the following as requested by the examiners

Scales:

F and F sharp major and both form of minor, compass two octaves, slurred two octaves to a bow.

A flat/ G sharp, B flat, C, C sharp, D, E flat and both forms of minor, compass three octaves, three of which to be slurred three octaves to a bow and chosen by the candidate. The remaining scales slurred one octave per bow.

Chromatic:

From any note between C and F, compass two octaves; G and A, compass three octaves, slurred one octave to a bow.

Double Stopping:

Compass two octaves, separate bows and slurred two per bow.

3rds: B flat, D major; C minor, choice of form.

6ths: E flat, and G major, G minor, choice of form, but must differ from minor form chosen for 3rds (e.g. if melodic is chosen for 6ths, 3rds must be harmonic).

8ths: A and B major and both forms of minor.

Arpeggios:

F and F sharp major and minor, compass two octaves, slurred two octaves to a bow.

A flat/G sharp, B flat, C, C sharp, D and E flat major and minor, compass three octaves, slurred three octaves to a bow.

Dominant and diminished 7ths:

Starting on any note between D and F, compass two octaves, slurred two octaves to a bow.

Starting on G and A, compass three octaves, slurred one octave to a bow.

b) Study

One study, which may be heard whole or in part, from Kreutzer 42 no. 6 onwards or Mazas op. 36 book one, no. 5, 9, 16, 18, 21.

c) Sight-Reading

To play at sight a short piece of suitable difficulty.

Teaching Questions [60 Marks]

Please refer to page 17 for Teaching Questions and Viva Voce Samples for bowed instruments.

VIOLA

The following is required of the candidate:

Performance [100 Marks]

To present a varied programme of not more than 35 minutes and not less than 25 minutes duration. Programme must include at least one piece from each of the lists given. (See pages 27-28 for Repertoire Lists).

Technical Requirements [40 Marks]

a) Scales and Arpeggios

To play from memory any of the following as requested by the examiners

Scales:

B flat and B major and both forms of minor, compass two octaves, slurred two octaves to a bow.

D flat/C sharp, E flat, F, F sharp, G and A flat major and both forms of minor, compass three octaves, three of which to be slurred three octaves to a bow and chosen by the candidate. The remaining scales slurred one octave to a bow.

Chromatic:

From any note between F and B flat, compass two octaves, slurred one octave.

C and D, compass three octaves, slurred one octave to a bow.

Double Stopping:

Compass two octaves, separate bows and slurred two per bow:

3rds: E flat, G major, F minor, choice of form.

6ths: A flat and C major, choice of form, but must differ from minor form chosen for 3rds: e.g. if melodic is chosen for 6ths, 3rds must be harmonic.

8ths: D and E major and both forms of minor.

Arpeggios:

B flat and B major and minor, compass two octaves, slurred two octaves to a bow.

D flat/C sharp, E flat, F, F sharp, G and A major and minor, compass three octaves, slurred three octaves to a bow.

Dominant and Diminished 7ths:

Starting on any note between G and B flat, compass two octaves, and slurred two octaves to a bow. Starting on C and D, compass three octaves, slurred three octaves to a bow.

b) Study

One study, which may be heard whole or in part, from Kreutzer 42 Studies from no. 6 onwards or Mazas op. 36 Book One, no. 5, 16, 18, 21 or 23.

c) Sight-Reading

To play at sight a short piece of suitable difficulty.

Teaching Questions [60 Marks]

Please refer to page 17 for Teaching Questions and Viva Voce Samples for bowed instruments.

VIOLONCELLO

The following is required of the candidate:

Performance [100 Marks]

To present a varied programme of not more than 35 minutes and not less than 25 minutes duration. Programme must include at least one piece from each of the lists given. (See page 29 for Repertoire Lists).

Technical Requirements [40 Marks]

a) Scales and Arpeggios

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

Scales:

Separate notes, even triplets and slurred one octave to a bow.

Starting on any note C to G inclusive. Major and both forms of minor, compass three octaves.

Chromatic:

Separate bows and slurred 12 notes to a bow.

Starting on any note C to G inclusive, compass three octaves.

Double Stops:

Compass two octaves, separate bows and slurred two per bow:

3rds: C major and C minor, choice of form.

6ths: C major and C minor, choice of form, but must differ from minor form chosen for 3rds: e.g. if melodic is chosen for 6ths, 3rds must be harmonic.

8ths: C major and C minor, both forms.

Arpeggios:

Separate bows and slurred three notes to a bow.

Starting on any note from C to G inclusive, compass three octaves.

Dominant and Diminished 7ths:

Separate bows and slurred four notes to a bow.

Starting on any note C to G inclusive, compass three octaves.

b) Study

One study from Popper (High School - 40 Studies), Duport, Grutzmacher, Mainardi, Servais or Piatti.

c) Sight-Reading

To play at sight a short piece of suitable difficulty.

Teaching Questions [60 Marks]

Please refer to page 17 for Teaching Questions and Viva Voce Samples for bowed instruments.

DOUBLE BASS

The following is required of the candidate:

Performance [100 Marks]

To present a varied programme of not more than 35 minutes and not less than 25 minutes duration from the given repertoire list. (See page 30 for Repertoire List).

Technical Requirements [60 Marks]

a) Scales and Arpeggios

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

Scales:

All scales to be prepared separate bows and slurred one bow to an octave. E major and E minor (harmonic and melodic), compass three octaves. All other scales (major and both forms of minor): compass two octaves.

Arpeggios:

All arpeggios to be prepared separate bows and slurred one bow to an octave. E major and E minor (harmonic and melodic): compass three octaves. All other arpeggios (major and both forms of minor): compass two octaves.

b) Study

Any one study from Montanari 14 Studies (Intermation Music).

c) Sight-Reading

To play at sight a short piece of suitable difficulty.

Teaching Questions [60 Marks]

Please refer to Page 17 for Teaching Questions and Viva Voce Samples for bowed instruments.

FOR BOWED INSTRUMENTS

VIOLIN, VIOLA, VIOLONCELLO AND DOUBLE BASS

Teaching Questions [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, intonation, posture, use of positions and their introduction, phrasing, sound production, practice methods, lesson structure, bowing variants and co-ordination, vibrato, position changing.

Candidates will be required to answer simple questions on the nature of their instrument and bow and to explain, as to a pupil, basic functions in sound production, pitch, quality, volume, duration, etc.

Candidates may also be asked about maintenance of their instrument/bow.

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? What areas would you expect to cover?
- Describe and be prepared to demonstrate holding/supporting the relevant instrument e.g. Violin/Viola/Violoncello/Double Bass.
- How would you approach posture with a student?
- Show how you would teach the bow-hold.
- Demonstrate and discuss approach to developing good intonation.
- Describe and demonstrate main aspects of bowing and its relevance to sound production.
- At what stage would you introduce changing position?
- Describe and demonstrate teaching of vibrato and at what stage you would expect to introduce it.
- Demonstrate bowing variants and your approach to teaching them.
- Outline views on relevance of scales and arpeggios and how you deal with them.
- Give ideas about rhythmic development and the possible role of ensemble playing.

DIPLOMA OF ASSOCIATE - PERFORMER PRACTICAL [SECTION III]

CLASSICAL GUITAR

The following is required of the candidate:

Performance [140 Marks]

To present a varied programme of not more than 40 minutes and not less than 30 minutes duration from the works marked with an asterisk (*). (See pages 23-24 for Repertoire Lists).

Technical Requirements [60 Marks]

a) Scales & Arpeggios

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

Scales:

All major, harmonic and melodic minor and chromatic scales to the full range of the instrument. Right hand fingering: *im, ma, ia, and ima*.

Double Stops:

C, G, D major in thirds two octaves

C, G, D major in sixths two octaves

C, G, D major in octaves one octave

C, G, D major in 10th one octave

Arpeggios:

All major, minor, dominant 7ths and diminished 7ths to the full range of the instrument.

b) Sight-Reading

To play at sight a short piece of suitable difficulty.

CONCERT HARP

The following is required of the candidate:

Performance [140 Marks]

To present a balanced and varied programme of not more than 40 minutes and not less than 30 minutes duration. Candidates must include one piece from each of the lists given, at least one of the works must be chosen from those marked with an asterisk (*). (See page 24 for Repertoire Lists).

Technical Requirements [60 Marks]

a) Scales & Arpeggios:

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

Scales:

All major and minor (harmonic and melodic) scales.

Similar motion - compass four octaves.

Contrary motion - compass two octaves.

All major and minor (harmonic only) scales in 6ths and 10ths.

Similar motion - compass four octaves, where possible.

All major and minor (harmonic only) scales, starting a third apart in contrary motion, compass two octaves.

Arpeggios:

All major and minor arpeggios in root, 1st and 2nd inversions.

Similar motion - compass four octaves.

Contrary motion - compass two octaves.

All major and minor arpeggios in 6ths and 10ths.

Similar motion - compass four octaves, where possible.

All major and minor arpeggios in root, 1st and 2nd inversions.

Divided between the hands, compass four octaves.

Dominant 7ths:

All major and minor dominant 7ths in root, 1st, 2nd and 3rd inversions.

Similar motion - compass four octaves.

Contrary motion - compass two octaves.

Divided between the hands, compass four octaves.

b) Sight Reading

To play at sight a short piece of suitable difficulty.

IRISH HARP

The following is required of the candidate:

Performance [140 Marks]

To present a balanced and varied programme of not more than 40 minutes and not less than 30 minutes duration. Candidates must include one piece marked with an asterisk (*) from each of the lists given. (See page 25 for Repertoire Lists).

Technical Requirements [60 Marks]

a) Scales and Arpeggios

To play from memory on gut/nylon strung harp any of the following as requested by the Examiners.

Scales:

All major and harmonic minor scales in octaves, 6ths and 10ths within the range of the instrument; three octaves where possible. Contrary motion, compass two octaves where possible. Double octaves, compass one octave.

Arpeggios:

Arpeggios and Dominant 7ths and their inversions:

Compass three octaves where possible. Contrary motion, compass two octaves where possible.

b) Sight-Reading

To play at sight a short piece of suitable difficulty.

VIOLIN

The following is required of the candidate:

Performance [140 Marks]

To present a varied programme of not more than 40 minutes duration and not less than 30 minutes duration. Candidates must include one piece marked with an asterisk (*) from each of the lists given. (See pages 26-27 for Repertoire Lists).

Technical Requirements [60 Marks]

a) Scales and Arpeggios

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

Scales:

Major and both forms of minor, on any note between A flat/G sharp and E flat, compass 3 octaves. Slurred, one octave per bow AND slurred three octaves per bow.

Chromatic:

On any note between G and B, compass 3 octaves, slurred 1 octave to a bow.

Double Stopping:

Compass 2 octaves, separate bows AND slurred two per bow.

3rds: B, C major, D minor both forms.

6ths: A and B flat major; A minor, both forms.

8ths: B flat, C major, C minor both forms.

Arpeggios:

Major and minor on any note between A flat/G sharp and E flat, compass 3 octaves. Slurred, three octaves per bow

Dominant and diminished 7ths:

Starting on any note between G and C, compass 3 octaves slurred one octave per bow

b) Sight-Reading

To play at sight a short piece of suitable difficulty.

VIOLA

The following is required of the candidate:

Performance [140 Marks]

To present a varied programme of not more than 40 minutes and not less than 30 minutes duration. To present a varied programme of not more than 40 minutes duration and not less than 30 minutes duration. Candidates must include one piece marked with an asterisk (*) from each of the lists given. (See pages 27-28 for Repertoire Lists).

Technical Requirements [60 Marks]

a) Scales and Arpeggios

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

Scales:

Major and both forms of minor, on any note between D flat/C sharp and A flat,

compass three octaves. Slurred one octave to a bow AND slurred three octaves to a bow.

Chromatic:

On any note between C and E, compass three octaves, slurred one octave to a bow.

Double stopping:

Compass two octaves, separate bows and slurred two to a bow.

3rds: E, F major, G minor, both forms.

6ths: D and E flat major, D minor, both forms.

8ths: E flat F major, F minor both forms.

Arpeggios:

Major and minor on any note between D flat/C sharp and A flat, compass three octaves, slurred three octaves to a bow.

Dominant and diminished 7ths:

Starting on any note between C and F, compass three octaves, slurred one octave to a bow.

b) Sight-Reading

To play at sight a short piece of suitable difficulty.

VIOLONCELLO

The following is required of the candidate:

Performance [140 Marks]

To present a varied programme of not more than 40 minutes and not less than 30 minutes duration. Candidates must include one piece marked with an asterisk (*) from each of the lists given. (See page 29 for Repertoire Lists).

Technical Requirements [60 Marks]

a) Scales and Arpeggios

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

Scales:

Separate bows, even triplets and slurred one octave to a bow.

Starting on any note F-B inclusive. Major and both forms of minor, compass three octaves.

Chromatic:

Separate bows and slurred 12 notes to a bow. Starting on any note F-B inclusive, compass three octaves.

Double Stops:

Compass two octaves, separate bows and slurred two per bow:

3rds: C major and C minor, choice of form.

6ths: C major and C minor, choice of form, but must differ from minor form chosen for 3rds: e.g. if melodic is chosen for 6ths, 3rds must be harmonic.

8ths: C major and C minor, both forms.

Arpeggios:

Separate bows and slurred 3 notes to a bow. Starting on any note F-B inclusive, compass three octaves.

Dominant and diminished 7ths:

Separate bows and slurred 4 notes to a bow. Starting on any note F-B inclusive, compass three octaves.

b) Sight-Reading

To play at sight a short piece of suitable difficulty.

DOUBLE BASS

The following is required of the candidate:

Performance [140 Marks]

To present a varied programme of not more than 40 minutes and not less than 30 minutes duration from the given repertoire list. Candidates will be expected to perform at least one of the works marked with an asterisk (*). (See page 30 for Repertoire Lists).

Technical Requirements [60 Marks]

a) Scales and Arpeggios

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

Scales:

All scales to be prepared separate bows and slurred one bow to an octave. E major and E minor (harmonic and melodic), compass three octaves. All other scales (major and both forms of minor): compass two octaves.

Arpeggios:

All arpeggios to be prepared separate bows and slurred one bow to an octave. E major and E minor (harmonic and melodic): compass three octaves. All other arpeggios (major and both forms of minor): compass two octaves.

b) Sight Reading

To play at sight a short piece of suitable difficulty.

DIPLOMA OF ASSOCIATE REPERTOIRE LIST

CLASSICAL GUITAR - Teacher/Performer

Note: Candidates taking the **teacher** diploma must present a varied programme of not more than 35 minutes and less than 25 minutes duration from the list of works given.

Candidates taking the **performer** diploma must present a varied programme of not more than 40 minutes and less than 30 minutes duration and choose only from the works marked with an asterisk (*).

J S Bach	Prelude and Sarabande from Cello Suite no. 1 BWV 1007
J S Bach	* Allemande and Courante from Cello Suite no. 1 BWV 1007
Agustin Barrios	* Valse op. 8 no. 4 from 18 concert pieces, ed. Ray Burley (Schott)
Agustin Barrios	Madrigal Gavotte (Stover)
Abel Carlevaro	Campo no. 3 from Preludios Americanos (BC4005)
John Duarte	* English Suite Novello Music 120101
Roland Dyens	* Valse en Skai (HI 26172)
Falla	Homenaje “Le Tombeau de Claude Debussy” (Chester JWC 55675)
G Frescobaldi	Aria detta La Frescobalda (GA 157)
Giuliani	* Variations on a theme of Handel op. 107 from The Classical ed. F. Noad (Ariel Publications)
Giuliani	* Sonata op. 15 1 st movement (UE11320)
Granados	* Spanish Dance no. 5 “Andaluza”
Lauro	* Variations on a Venezuelan Children’s Song. (Broekmans and Van Poppel)
Lauro	* Angostura and Carora. Vals Venezolanos, (Broekmans and Van Poppel)
Heitor Villa Lobos	Any two movements, from Suite Populaire Bresilienne (Eschig/UMP)
Heitor Villa Lobos	Study no. 11 from 12 Studies (ME6679)
Sainz de la Maza	Petenera and Zapateado, from The Guitar Music of Spain Volume 3 (Music Sales AM 90242)
Morel	Danza Brasileira from Solo Collections, Volume I (Ashley Mark AM 0256)
Ponce	* 3 Canciones Populares Mexicanos (Schott GA111)
Ruiz Pipo	Cancion y Danza no. 1 (Ediciones Musicale)
J Rodrigo	* En los Trigales
Fernando Sor	Variations on a Theme of Mozart op. 9 (UE 13628)
Tarrega	Capricho Arabe (UE 16687)
Tarrega	* Recuerdos de la Alhambra (UE14427) or
Tarrega	* Aires de la Mancha (Schott)
Tarrega	Estudio Brillante (after Alard) (UE16700)
F Moreno Torroba	Madronos (Schirmer/ Music Sales)
Turina	* Hommage to Tarrega (Schott)

Walton	Bagatelles 2 and 3, from 5 Bagatelles (O.U.P)
Weiss	* Passacaglia, from The Baroque Guitar (Ariel)
Weiss	Tombeau sur la Mort de Mr Comte de Logy, from The Baroque Guitar (Ariel)
Y Yocoh	Sakura. Theme and Variations (GSP 004)
Andrew York	* Sunburst (GSP 024)

CONCERT HARP - Teacher/Performer

Note: Candidates taking the **teacher** diploma must present a varied programme of not more than 35 minutes and not less than 25 minutes duration. Programme must include at least one piece from each of the lists given.

Candidates taking the **performer** diploma must present a varied programme of not more than 40 minutes and not less than 30 minutes duration. Candidates must include one piece from each of the lists given, at least one of the works must be chosen from those marked with an asterisk (*).

LIST A

J. S. Bach	Pièce en sol [Renié] (Durand)
Bach/Grandjany	Etudes 6 or 7 (Carl Fisher)
J. L. Dussek	Sonata in C minor (Schott)
G. F. Handel	Concerto in B flat, op. 4 no. 6 (Bärenreiter)
P. J. Mayer	Sonate (Schott)
J. Parry	Sonata in D major [Watkins] (Stainer and Bell)
G B Pescetti	Sonata in C minor (Salzedo) (Lyra)

LIST B

A. Caplet	*Divertissements à la espagnole (Durand)
C. Debussy	*Première Arabesque [Renié] (Durand)
M. Glinka	*Variations on a theme of Mozart (Salvi)
F. Godefroid	Étude de Concert (Salvi)
E. Parish-Alvars	*Introduction and Variations (Ricordi)
G. F. Pierné	*Impromptu-Caprice (Leduc)
O. Respighi	Siciliana (Ricordi)
M. Tournier	Étude de concert: au matin (Leduc)
C. Saint-Saëns	Fantasie, op. 95 (Durand)

LIST C

Brian Boydell	*A Pack of Fancies, any three movements (CMC)
Marius Flothuis	Pour la tombeau d'Orphée (Donemus)
Paul Hindemith	*Sonate (Schott)
Alan Hovhaness	Nocturne, op. 20 (Peters)
Philip Martin	*Les Anges de St. Julien (CMC)
Deirdre McKay	A pale yellow sky: any 3 movements (CMC)
William Mathias	*Santa Fe Suite (OUP)
Sergiu Natra	Prayer (Israel Music Institute)
Gareth Walters	Three Impromptus (Ricordi)

IRISH HARP - Teacher/Performer

Note: Candidates taking the **teacher** diploma must present a varied programme of not more than 35 minutes and not less than 25 minutes duration. Programme must include at least one piece from each of the lists given.

Candidates taking the **performer** diploma must present a balanced and varied programme of not more than 40 minutes and not less than 30 minutes duration. Candidates must include one piece marked with an asterisk (*) from List A.

LIST A

Abbott	* Cinq Couleurs (Hortensia)
J.S. Bach	Italian Concerto BWV 971 2 nd Movement Andante
Derek Ball	Sans Embellissement (CMC)
Beethoven	Sonatina in C major from Beethoven for Harp Ed. Bonnie Shaljean (Blue Crescent Music)
Boydell	An Album of Pieces for the Irish Harp op. 88 (Choose any piece/pieces) (CMC)
Carles	Suite Medievale (Transatlantique/UMP)
Clementi	Andante con Variazioni
Henson-Conant	Nataliana
Sophia Dussek	The Garland of Love (Blue Crescent Music)
J. Francoise	Meditation et Danse (Camac)
Handel	* Concerto in B flat (Billaudot, arr. Le Dentu)
Le Dentu	Air and Variations from Pièces Classiques (Billaudot)
Kevin O'Connell	Variations on a theme of Mozart
A.M. O'Farrell	Kolor (CMC)
Pollet	Chorale Variations on Deus Meus Adiuva Me (CMC?)
Scarlatti	* Deuxième Sonate (Billaudot)
Shaljean	Sonata in A minor K61 from Pièces Classiques (Billaudot)
Victory	Sonata in B flat K66 from Pièces Classiques (Billaudot)
	Slow Train (Blue Crescent Music)
	* Three Pieces for the Irish Harp from The Irish Harp Book (Carysfort Press)

LIST B

A Balanced programme of Irish music on gut, nylon or wire strung harp (maximum 15 minutes), to include tunes from all categories listed below. Candidates may also include one song to own harp accompaniment.

- i) Music of the harpers
- ii) Reels
- iii) Jigs
- iv) Hornpipes
- v) Slow Airs

Note: Candidates taking the **teacher** diploma must present a varied programme of not more than 35 minutes and less than 25 minutes duration. Programme must include at least one piece from each of the lists given.

Candidates taking the **performer** diploma must present a varied programme of not more than 40 minutes duration and not less than 30 minutes duration. Candidates must include one piece marked with an asterisk (*) from each of the lists given.

LIST A

Bach	Presto from Solo Sonata in G minor BWV 1001
Bach	Sarabande or Giga from Partita in D minor BWV 1004
Bach	* Sarabande AND Giga from Partita in D minor BWV 1004
Bach	Gavotte en Rondeau from Partita in E major BWV 1006
Bach	* Minuetto 1 and 2 from Partita in E major BWV 1006
Bach	Bouree and Gigue from Partita in E major BWV 1006
Bach	Concerto in A minor BWV 1041 1 st or 3 rd movements
Bach	* Concerto in A minor BWV 1041 1 st and 2 nd movements
Bach	* Concerto in E Major BWV 1042 1 st movement
Haydn	Concerto in G Hob. VIIA/1 1st movement with cadenza
Leclair	Sonata in D op. 9 no. 3 1 st or 2 nd movement
Leclair	* Sonata in D op. 9 no. 3 1 st and 2 nd movements
Mozart	* Concerto in D K211 1 st movement with cadenza
Mozart	* Concerto in G K216 1 st movement with cadenza
Tartini	Sonata in G minor op. 1 no. 10 1 st & 2 nd or 2 nd & 3 rd movements

LIST B

Beethoven	* First movement from Sonata op. 12 no. 1, or no. 2, or no. 3 or op. 23
Brahms	* Sonata in A op. 100 1 st movement
De Beriot	* Concerto no. 9 in A minor 1 st movement
Dvorak	Sonatina op. 100 1 st & 2 nd movements
Elgar	* Sonata 1 st movement
Grieg	Sonata in C minor op. 45 1 st movement
Grieg	* Sonata in C minor op. 45 1 st & 2 nd or 2 nd & 3 rd movements
Kabalevsky	Concerto in C op. 48 1 st or 3 rd movement
Kabalevsky	* Concerto in C op. 48 1 st & 2 nd or 2 nd & 3 rd movements
Rode	Concerto no. 7 in A minor 1 st movement
Schubert	Sonata in D, D384 1 st and 2 nd movements
Schubert	Sonata in G minor D408 1 st movement
Schubert	* Sonata in G minor, D408 1 st & 2 nd or 3 rd & 4 th movements
Schumann	* Sonata op. 105 1 st movement

LIST C

Elaine Agnew	Statues
Beethoven	* Romance in F op. 50
Berkeley	* Elegy and Toccata
Lennox Berkeley	Theme and Variations op. 33
Copland	* Hoe-Down
Dvorak	* Romance op. 11
Elgar	Chanson de Nuit op. 15
Kreisler	* Preludium and Allegro in the style of Pugnani
Lutoslawski	* Recitative and Scherzo
James McMillan	* Kiss on Wood
James McMillan	* After the Tryst
Martinu	5 Madrigal Stanzas (any <u>two</u>)
Messiaen	* Theme et Variations
Prokofieff	Any three from Cinq Melodies op. 35 bis
	* Complete Cinq Melodies op. 35 bis
Smetana	From my Homeland no. 2
Suk	* Appassionato op. 17
Svendsen	Romance op. 26
Stravinsky	Chanson Russe
Eric Sweeney	* Duo
Tchaikovsky	Melodie op. 42 no. 3
Wieniawski	* Legende, op. 17

VIOLA - Teacher/Performer

Note: Candidates taking the **teacher** diploma must present a varied programme of not more than 35 minutes and not less than 25 minutes duration. Programme must include at least one piece from each of the lists given.

Candidates taking the **performer** diploma must present a varied programme of not more than 40 minutes and not less than 30 minutes duration. Candidates must include one piece marked with an asterisk (*) from each of the lists given.

LIST A

Bach	* Two contrasting movements from any one of the Six Suites or Solo Cello, arr. Simon Rowland-Jones (Peters Edition)
J.C. Bach	Concerto in C minor, 1 st and 2 nd movements, or 2 nd and 3 rd movements (Salabert)
Dittersdorf:	Sonata in Eb, complete (IMC 2211)
Flackton	Sonata in G, op. 2 no. 6, complete (Schott)
Handel	Sonata in G minor, op. 1 no. 6 HWV 364b, complete (Stainer & Bell)
Hoffmeister	* Concerto in D, 1 st movement (Henle Urtext Edition)
C. Stamitz	* Concerto in D, op. 1, 1 st movement (Peters or IMC)
Telemann	Concerto in G, complete (Barenreiter)
Vivaldi	Concerto in G for Viola d'Amore RV 392, complete (Kalmus)

LIST B

Brahms	* Sonata in F minor, op. 120 no. 1, 1 st movement (Wiener Urtext/MDS)
Brahms	* Sonata in Eb, op. 120 no. 2, 1 st movement (Wiener Urtext/MDS)
Bruch	* Romance op. 85 (Schott)
Fauré	Elegy op. 24 (IMC/Kalmus)
Glinka	* Sonata in D minor, 1 st movement (Musica Rara 1034)
Hindemith	Sonata in F, op. 11 no. 4, 1 st and 2 nd movements ((Schott)
Hindemith	Trauermusik (Schott)
Milhaud	Sonata no. 1 op. 240, 1 st movement (Heugel/UMP)
Schumann	Adagio and Allegro op. 70, (Peters)
Schumann	* Märchenbilder no. 1 and 3, (Peters)
Svendsen	Romance op. 36 (Hansen)
Vieuxtemps	Capriccio op. Post. (Schott)

LIST C

Arnold	* Sonata op. 17 for solo viola, 2 nd and 3 rd movements (Lengnick/Faber)
Berkeley	Sonata in D minor, op. 22, 1st movement (Chester/Music Sales)
H. Blake	Prelude for Solo Viola (Highbridge Music)
Bloch	Suite (1919) 1 st movement (Schirmer)
Britten	Elegy for solo viola (Faber)
Holst	* Lyric movement (OUP)
Hummel	* Fantasy (Musica Rara)
Hummel	Sonata in Eb op. 5 no. 3, complete (Schott)
Maconchy	* Any two of the Five Sketches for solo viola (Chester/Music Sales)
Milhaud	Quatre Visages, any two, (Heugel)
Richardson	* Rhapsody (1977) (Comus)
Walton	* Viola Concerto, 1 st movement, (OUP)

VIOLONCELLO - Teacher/Performer

Note: Candidates taking the **teacher** diploma are required to present a varied programme of not more than 35 minutes and less than 25 minutes duration. Programme must include at least one piece from each of the lists given.

Candidates taking the **performer** diploma must present a varied programme of not more than 40 minutes and not less than 30 minutes duration. Candidates must include one piece marked with an asterisk (*) from each of the lists given.

LIST A

J C Bach	Concerto in C minor (1 st and 2 nd or 2 nd and 3 rd movements)
J S Bach	* Two contrasting movements from any suite for solo cello
J S Bach	* Two contrasting movements from any Viola da Gamba Sonata
Boccherini	* Concerto in B flat (1 st or 3 rd movement)
Boccherini	* Two contrasting movements from any one sonata
Frescobaldi	Toccata
Francoeur	Sonata in E (two contrasting movements)
Locatelli	Sonata in D major (any one movement)
Sammartini	Sonata in G (1 st and 2 nd or 2 nd and 3 rd movements)
Vivaldi	Concerto in G minor

LIST B

Beethoven	Two contrasting movements from any sonata
Brahms	Sonata in E minor (1 st or 3 rd movement)
Brahms	* Sonata in F (1 st movement)
Bruch	Kol Nidrei
Chopin	* Sonata in G minor (1 st movement)
Grieg	Sonata in A minor (1 st movement)
Haydn	* Concerto in C (1 st movement with Cadenza)
Rachmaninov	Sonata in G minor (1 st movement)
Schumann	* Adagio and Allegro
Schumann	* 3 Fantasiestücke
Suk	Ballade and Serenade
Tchaikovsky	* Pezzo Capriccioso

LIST C

Bridge	Sonata (1 st movement)
Cassado	Requiebos
George Crumb	Sonata for solo cello (any five movements)
Debussy	* Sonata (1 st movement or complete)
Elgar	* Concerto in E minor (1 st movement)
Fauré	Elegy
Hans Werner Henze	* Serenade for solo cello (any five movements)
Kabalevsky	* Concerto op. 49 (1 st movement)
Lalo	* Concerto in D minor (1 st or 3 rd movement)
Martinu	Variations on a theme of Rossini
Prokofiev	* Sonata (1st movement)
Saint-Saens	* Concerto in A minor (1 st and 2 nd or 2 nd and 3 rd movements)
Shostakovich	Sonata in D minor (1 st movement)
Tavener	Threnos

DOUBLE BASS - Teacher/Performer

Note: Candidates taking the **teacher** diploma must present a varied programme of not more than 35 minutes and not less than 25 minutes duration from the list of works given.

Candidates taking the **performer** diploma must present a varied programme of not more than 40 minutes and not less than 30 minutes duration and choose at least one of the works marked with an asterisk (*) from the list of works given.

G Bottesini	* Carnaval de Venise (with Var) F Claxton Ed
	* Romanza Dramatica (Yorke Edition)
	* Elergy in G
Bruch	Kol Nidrei op. 47 (International Music Company)
Dragonetti	* Concerto (International Music Company)
Dragonetti	Solo in E minor (Yorke Edition 80082)
	Twelve Waltzs for Solo Double Bass (Henle Verlag edition)
Karl D von Dittersdorf	Concerto no. 1 or 2 in D major (Yorke Edition 80059)
	Concerto in D major
Henry Eccles	Sonata in G minor (International Music Company)
Fauré	Apres un Reve (International Music Company)
	Elegy op. 24 (International Music Company)
Gliere	Four Pieces (Hofmeister Edition)
Henze	* Serenade
S Koussevitzky	Valse Miniature op. 1 (International Music Company)
	* Chanson Triste op. 2 (International Music Company)
Rachmaninov	* Vocalise (International Music Company)

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 1	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 GUITAR

The following is required of the candidate:

Performance [100 Marks]

To present a varied programme of not more than 35 minutes and less than 25 minutes duration from the given repertoire list. (See pages 44-45 for Repertoire List).

Technical Requirements [40 Marks]

a) Scales and Arpeggios

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

All major, harmonic and melodic minor and chromatic scales to the full range of the instrument. Right hand fingering: *im, ma, ia, ina, imam*.

Slurred Scales:

E major and E melodic minor, three octaves. Slurred in pairs

Double Stops:

A and E major in thirds, two octaves

A and E major in sixths, two octaves

A and E major in octaves, one octave

A and E major in tenths, one octave

Arpeggios:

All major, minor, dominant 7ths and diminished 7ths to the full range of the instrument.

b) Sight Reading

To play at sight a short piece of suitable difficulty.

Teaching Questions [60 Marks]

Please refer to page 35 for Teaching Questions and Viva Voce Samples for bowed instruments.

CONCERT HARP

The following is required of the candidate:

Performance [100 Marks]

To present a varied programme of not more than 35 minutes and not less than 25 minutes duration. Programme must include at least one piece from each of the lists given. (See Pages 45-46 for Repertoire List).

Technical Requirements [40 Marks]

a) Scales and Arpeggios:

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

Scales:

All major and minor (harmonic and melodic) scales.

Similar motion - compass four octaves.

Contrary motion - compass two octaves.

Arpeggios:

All major and minor arpeggios in root, 1st and 2nd inversions.

Similar motion - compass four octaves.

Contrary motion - compass two octaves.

Divided between the hands, compass four octaves.

Dominant 7ths:

All major and minor dominant 7th in root, 1st, 2nd, and 3rd inversions.

Similar motion - compass four octaves.

Contrary motion - compass two octaves.

Divided between the hands, compass four octaves.

b) Sight Reading

To play at sight a short piece of suitable difficulty

Teaching Questions [60 Marks]

Please refer to page 35 for Teaching Questions and Viva Voce Samples for plucked instruments.

FOR PLUCKED INSTRUMENTS

CLASICAL GUITAR AND CONCERT HARP

Teaching Questions [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 illustrating a teaching principle.

Areas for discussion may include, for example, posture, tone-production, fingering, articulation, phrasing, stylistic awareness, practice-methods, 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, 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 and, where possible, observing lessons.

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.

- Discuss and demonstrate in detail how you would deal with students at various stages of their growth development.
- Show study and repertoire material suitable for preparation for each grade level and demonstrate some examples.
- Give examples of suitable studies to develop specific techniques.
- What is your approach to the teaching of intervals and chords?
- How would you develop a student's range of expression, for example developing variety in articulation and tone-production?
- Outline a balanced 30 minute programme for a talented student at Grade 8 level.
- What are your priorities in developing a good hand position?
- How do you approach extended techniques for the instrument, such as those required by contemporary composers?
- What techniques and/or practise-methods can be used to develop memorisation?

VIOLIN

The following is required of the candidate:

Performance [100 Marks]

To present a varied programme of not more than 35 minutes and not less than 25 minutes duration. Programme must include at least one piece from each of the lists given. (See pages 46-48 for Repertoire List).

Technical Requirements [40 Marks]

a) Scales and Arpeggios

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

Scales and Arpeggios:

Major and both forms of minor, on any note between G and E natural.

Compass three octaves, slurred three octaves to a bow. All arpeggios, dominant and diminished 7ths to be slurred three octaves to a bow.

Chromatic:

All slurred one octave per bow. Starting on any note between A flat and C, compass three octaves.

Double Stopping:

All compass two octaves, separate bows and slurred 2 bows per octave (3 and 4 notes).

3rds: C, E flat and E major; D and E minor, both forms

6ths: A flat, A and B flat major; A and B minor, both forms.

8ths: C, D flat and D major and both forms of minor.

Dominant and Diminished Sevenths:

Starting on any note between A flat and D, compass three octaves.

b) Study

Two contrasting studies of own choice from Kreutzer 42 Studies, from no. 16 onwards; Rode Caprices; Fiorillo 36 Studies, from no. 13 onwards.

c) Sight Reading

To play at sight a short piece of suitable difficulty.

Teaching Questions [60 Marks]

Please refer to page 40 for Teaching Questions and Viva Voce Samples for bowed instruments.

VIOLA

The following is required of the candidate:

Performance [100 Marks]

To present a varied programme of not more than 35 minutes and not less than 25 minutes duration. Programme must include at least one piece from each of the lists given. (See pages 48-49 for Repertoire List).

Technical Requirements [40 Marks]

a) Scales and Arpeggios

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

Scales and Arpeggios:

Major and both forms of minor, on any note between C and A, compass three octaves, slurred three octaves per bow.

Chromatic:

All slurred one octave per bow. Starting on any note between D flat and F, compass 3 octaves.

Double Stopping:

All compass two octaves, separate bows and slurred two bows per octave (3 and 4 notes).

3rds: F, A flat and A major; G and A minor, both forms

6ths: D flat, D and E flat major; D and E minor, both forms.

8ths: F, G flat and G major and both forms of minor.

Dominant and Diminished 7ths:

Starting on any note between D flat and G, compass three octaves, slurred three octaves per bow.

b) Study

Two contrasting studies of own choice from Kreutzer 42 Studies, from no. 16 onwards Rode Caprices, Campagnoli 41 Caprices, Fiorillok from no. 11 onwards.

c) Sight Reading

To play at sight a short piece of suitable difficulty.

Teaching Questions [60 Marks]

Please refer to Page 40 for Teaching Questions and Viva Voce Samples for bowed instruments.

VIOLONCELLO

The following is required of the candidate:

Performance [100 Marks]

To present a varied programme of not more than 35 minutes and not less than 25 minutes duration. Programme must include at least one piece from each of the lists given. (See pages 49-50 for Repertoire List).

Technical Requirements [40 Marks]

a) Scales and Arpeggios

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

Scales:

Separate bows and slurred one, octave to a bow. All major and both forms of minor, compass three octaves.

Chromatic:

Separate bows and slurred 12 note to a bow. Starting on any note, compass three octaves.

Double Stops:

All compass two octaves, separate bows and slurred 2 bows per octave (3 and 4 notes).

3rds: A major and C minor, both forms

6ths: A major and C minor, both forms.

8ths: A major and C minor, both forms.

Arpeggios:

Separate bows and slurred 3 notes to a bow. All major and minor arpeggios, compass three octaves.

Dominant 7ths:

Separate bows and slurred 4 notes to a bow. Starting on any note, compass three octaves.

Diminished 7ths:

Separate bows and slurred 4 notes to a bow. Starting on any note, compass three octaves.

b) Sight Reading

To play at sight a short piece of suitable difficulty.

c) Study:

Any one Caprice from 12 Caprices by Piatti.

Teaching Questions [60 Marks]

Please refer to page 40 for Teaching Questions and Viva Voce Samples for bowed instruments.

DOUBLE BASS

The following is required of the candidate:

Performance [100 Marks]

To present a varied programme of not more than 35 minutes and not less than 25 minutes duration from the given repertoire list. (See page 50 for Repertoire List).

Technical Requirements [40 Marks]

a) Scales and Arpeggios

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

Scales:

All scales to be prepared separate bows and slurred one bow to an octave and pizzicato. E to B major and E to B minor (harmonic and melodic) inclusive: compass three octaves.

Arpeggios:

All scales to be prepared separate bows and slurred one bow to an octave and pizzicato. E to B major and E to B minor (harmonic and melodic) inclusive: compass three octaves.

Double Stop

All compass two octaves, separate bows and slurred 2 per bow

3rds: G - B major, both forms

b) Study

One study from Findiesesn 25 Technical Studies Volume One

c) Sight Reading

To play at sight a short piece of suitable difficulty.

Teaching Questions [60 Marks]

Please refer to page 40 for Teaching Questions and Viva Voce Samples for bowed instruments.

FOR BOWED INSTRUMENTS

VIOLIN, VIOLA, VIOLONCELLO AND DOUBLE BASS

Teaching Questions [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 illustrating a teaching principle.

Areas for discussion may include, for example, intonation; posture; bowing variants; use of position and their introduction; shifting; vibrato; phrasing; sound production; stylistic considerations; practice methods; lessons structure.

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 nature and care of their instrument and to explain, as to a pupil, their functions in the production of sound (pitch, volume, quality, duration etc). Candidates may also be asked questions on the basic 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 and, where possible, observing lessons.

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 Page 17 for an indication of the possible content of such questions).

- Discuss and demonstrate in detail how you would deal with students at various stages of their growth development.
- Show study and repertoire material suitable for preparation for each grade level and demonstrate some examples.
- Give examples of suitable studies to develop specific techniques such as shifting; double-stopping; martele bowing; string crossing and legato.
- What are your views on phrasing and its importance?

- Discuss stylistic differences between Kabalevsky and Mozart and demonstrate some of them.
- Outline a balanced 30 minute programme for a talented student at Grade 8 level.
- Discuss the most important aspects of how to talk to a student and possible pitfalls in this regard.
- What approach do you take in developing good aural awareness and at the same time building self-confidence?
- What are the difficulties often encountered in left thumb use and how would you deal with them?
- What are your priorities in developing good bowing?
- What would be your first choice of concertos for your instrument and why?

DIPLOMA OF LICENTIATE - PERFORMER PRACTICAL [SECTION III]

CLASSICAL GUITAR

The following is required of the candidate:

Performance [200 Marks]

To present a varied programme of not more than 45 minutes or less than 35 minutes duration from the works marked with an asterisk (*) from the given repertoire list. At least one work must be played from memory. A concert standard of performance is required. (See pages 44-45 of syllabus for Repertoire List).

CONCERT HARP

The following is required of the candidate:

Performance [200 Marks]

To present a balanced and varied programme of not more than 45 minutes and not less than 35 minutes duration. Programme must include one piece from each of the lists given. Candidates will be expected to perform at least one of the works marked with an asterisk (*) in List B and in List C. At least one work should be played from memory. A concert standard of performance is required. (See pages 45-46 for Repertoire Lists).

VIOLIN

The following is required of the candidate:

Performance [200 Marks]

To present a varied programme of not more than 45 minutes and not less than 35 minutes duration. Programme must include one piece marked an asterisk (*) from each of the lists given. At least one work must be played from memory. A concert standard of performance is required. (See pages 46-48 for Repertoire Lists).

VIOLA

The following is required of the candidate:

Performance [200 Marks]

To present a varied programme of not more than 45 minutes and not less than 35 minutes duration. Programme must include one piece marked an asterisk (*) from each of the lists given. At least one work must be played from memory. A concert standard of performance is required. (See pages 48-49 for Repertoire Lists).

VIOLONCELLO

The following is required of the candidate:

Performance [200 Marks]

To present a varied programme of not more than 45 minutes and not less than 35 minutes duration. Programme must include one piece marked an asterisk (*) from each of the lists given. At least one work must be played from memory. A concert standard of performance is required. (See pages 49-50 for Repertoire Lists).

DOUBLE BASS

The following is required of the candidate:

Performance [200 Marks]

To present a varied programme of not more than 45 minutes and not less than 35 minutes duration from the works marked with an asterisk (*) from the given repertoire list. At least one work must be played from memory. A concert standard of performance is required. (See page 50 for Repertoire List).

DIPLOMA OF LICENTIATE REPERTOIRE LIST

CLASSICAL GUITAR - Teacher/Performer

Note: Candidates taking the **teacher** diploma must present a varied programme of not more than 35 minutes or less than 25 minutes duration from the list of works given below.

Candidates taking the **performer** Diploma must present a varied programme of not more than 45 minutes or less than 35 minutes duration from the works marked with an asterisk (*) from the list given. At least one of the works must be played from memory. A concert standard of performance is required.

Albeniz	Asturias (Schott GA 4450)
Bach	* Prelude, Fugue and Allegro BWV 998 (Koonce or Willard edition)
Bach	Gigue and Double from Lute Suite no. 2 BWV 997 (Koonce or Willard edition)
Bach	* Prelude Loure and Gigue BWV Lute Suite no. 4 BWV 1006a (Koonce or Willard edition)
Bach	Prelude and Presto from Lute Suite no. 3 BWV 995 (Koonce or Willard edition)
Bach	* Fugue in A Minor BWV 1000 (Koonce or Willard edition)
Barrios	* La Catedral from 18 Concert Pieces, vol 1 (Schott 12370)
Barrios	* Mazurka Appassionata, from 18 Concert Pieces, vol 1 (Schott 12370)
Barrios	* Una Limosa por el Amor de Dios from 18 Concert Pieces, vol 2 (Schott 2371)
Brouwer	* El Decameron Negra (Edition Musicales Transatlantic/UMP)
Brouwer	Suite no. 2 (GGO 117)
Brouwer	* Sonata (OT027)
Buckley	* Sonata no. 1 (Contemporary Music Centre)
Castelnuovo Tedesco	Tarantella op. 87a (Ricordi)
Dwyer	* Any Two Studies from 12 Etudes for Guitar (Contemporary music Centre)
Domeniconi	Variations on a Turkish Folksong (Bote and Bock)
Dowland	* Farewell Fantasia from Dowlands Dolens. (Duarte Berben)
Dowland	Fantasias no. 5 or no. 11 from Dowland 12 Fantasias Guitar (Moeck 7006)
Farrell	* Movements 1 and 2 from The Shannon Suite (Contemporary Music Centre)
Giuliani	* Grand Overture op. 61 (any edition)
Giuliani	Sonata in C op. 15 (Suvini Zerboni)
Ginastera	* Sonata op. 47 1st and 2 nd movements (Boosey and Hawkes)
Jose	* Sonata 1 st and 2 nd movements (Berben)
Koshkin	Usher Walse op. 29 (EM1026)
Lauro	Suite Venezolano (Broekmans & Van Poppel)
Martin	Quatre Pieces Breves (Universal 12711 MDS)

Mertz	Elegy (Chanterelle)
Ponce	Sonatina Meridional 1st and 2 nd movements (Schott GA 151 MDS)
Ponce	Prelude, Sarabande and Gigue from Suite in A Minor (Editions Musicales Transatlantic/UMP)
Ponce	* Theme Varie et Finale (Schott GA 109)
Rodney Bennett	Impromptus (UE 14433)
Rodrigo	Fandango from 3 Piezas Espanola (Schott GA212)
Rodrigo	* Invocation y Danza (Ediciones J Rodrigo UMP)
Regondi	Reverie, Notturmo op. 19 (Chanterelle 441)
Sor	* Grand Solo op.14 (Jeffrey)
Takemitsu	* All in Twilight (Schott SJ 1051)
Torroba	* Sonatina in A major (Columbia Music 168)
Villa Lobos	* Nos 2, 8 and 12 from 12 Studies (Eschig)
Villa Lobos	Nos 1, 5 and 11 from 12 Studies (Eschig)

CONCERT HARP - Teacher/Performer

Note: Candidates taking the **teacher** diploma must present a varied programme of not more than 35 minutes or not less than 25 minutes duration from the list of works given below.

Candidates taking the **performer** diploma must present a varied programme of not more than 45 minutes and not less than 35 minutes duration. Programme must include one piece from each of the lists given. Candidates will be expected to perform at least one of the works marked with an asterisk (*) in List B and in List C. At least one work should be played from memory. A concert standard of performance is required.

LIST A

C.P.E. Bach	Sonate, any 2 movements
J.S. Bach	Suite no. 1, BWV 996 for lute
J.S. Bach	Pièce en sol [Renié] (Durand)
Louis Spohr	Fantasie, op. 35
Louis Spohr	Variations, op. 36
G.F. Handel	Harp Concerto (Bärenreiter)
G.B. Pescetti	Sonata in C minor [Salzedo] (Lyra)

LIST B

A. Caplet	Divertissements à la espangnole (Durand)
C. Debussy	* Danses sacrée et profane
G. Fauré	* Impromptu, op. 86
M. Grandjany	* Rhapsodie (Leduc)
P. Houdy	* Sonate (Leduc)
H. Renié	* Légende(Leduc)
A. Roussel	Impromptu, op. 21 (Durand)
C. Salzedo	* Variations sur un thème dans le style ancien (Leduc)
M. Tournier	* Sonatine (Lemoine)

LIST C

Bernard Andrés	Absidioles (UMP)
John Buckley	* endless the white clouds (Eckart Rahn)
Brian Boydell	A Pack of Fancies, at least three movements (CMC)
Benjamin Britten	* Suite, 83, at least three movements (Faber)
Elliott Carter	* Bariolage (Boosey & Hawkes)
Marius Flothuis	Pour le tombeau d'Orphée (Donemus)
Paul Hindemith	* Sonate (Schott)
Heniz Holliger	* Sequenzen über Johannes I, 32 (Schott)
Pierick Houdy	* Sonata (Leduc)
Paul Patterson	* Spiders, at least three movements (UE)
James Wilson	* Sonata, at least two movements (CMC)
Julien François Zbinden	* Trois esquisses japonaises, at least 2 movements (Billaudot)

VIOLIN - Teacher/Performer

Note: Candidates taking the **teacher** diploma must present a varied programme of not more than 35 minutes and not less than 25 minutes duration one piece to be chosen from each of the lists given.

Candidates taking the **performer** diploma must present a varied programme of not more than 45 minutes and not less than 35 minutes duration. Programme must include one piece marked an asterisk (*) from each of the lists given. At least one work must be played from memory. A concert standard of performance is required.

LIST A

Bach	Preludio from E major Partita BWV 1006
Bach	* Preludio and Loure, or Preludio and Minuetto 1 and 2
Bach	Allemande and Courante from Partita in D minor BWV 1004
Bach	* First 4 movements from Partita in D minor BWV 1004
Bach	* Siciliano and Presto from Sonata in G minor BWV 1001
Bach	Corrente and Presto Double from Partita in B minor BWV 1003
Bach	* Tempo di Bouree and Double from Partita in B minor BWV 1003
Bach	Sonata for violin and obbligato harpsichord in B minor BWV 1014 3 rd & 4 th movements
	* 1 st & 2 nd movements
Bach	Sonata for violin and obbligato harpsichord in E major BWV 1016 3 rd & 4 th movements
Bach	Sonata for violin and obbligato harpsichord in C minor BWV 1017 1 st & 2 nd or 3 rd & 4 th movements
Vivaldi	Spring from The Seasons 1 st Movement
Vivaldi	* Summer from The Seasons 1 st or 3 rd Movement
Vivaldi	* Winter from The Seasons 1 st Movement

LIST B

Barber	* Concerto 1 st movement
Beethoven	* Sonata in A minor op. 23 1 st & 2 nd or 2 nd & 3 rd movements
Beethoven	* Sonata in F major op. 24 1 st & 2 nd or 3 rd & 4 th movements
Beethoven	* Sonata in C minor op. 30 no. 1 1 st movement
Beethoven	Sonata in G major op. 30 no. 3 1 st or 3 rd movement
Beethoven	* Sonata in G major op. 30 no. 3 1 st & 2 nd or 2 nd & 3 rd movements
Beethoven	* Sonata in A major op. 27 1 st or 4 th movements
Brahms	Sonata in G major op. 78 1 st Movement
Brahms	* Sonata in G major op. 78 1 st & 2 nd or 2 nd & 3 rd movements
Brahms	* Sonata in A major op. 100 1 st & 2 nd or 2 nd & 3 rd movements
Brahms	* Sonata in D minor op. 108 1 st or 4 th movement
Bruch	Concerto in G minor op. 26 1 st movement
Bruch	* Concerto in G minor op. 26 1 st & 2 nd or 2 nd & 3 rd movements
Debussy	* Sonata 1 st & 2 nd or 2 nd & 3 rd movements
Franck	* Sonata 1 st & 2 nd or 3 rd & 4 th movements
Fauré	* Sonata op. 13 1 st movement
Khachaturian	Concerto in D minor 1 st movement
Khachaturian	* Concerto in D minor 1 st & 2 nd or 2 nd & 3 rd movements
Lalo	* Symphonie Espagnole op. 21 1 st or 2 nd or 3 rd movement
Mozart	* Concerto in D major K218 1 st movement with cadenza
Mozart	* Concerto in A major K219 1 st movement with cadenza
Mendelssohn	* Concerto in E minor op. 64 1 st movement
Schubert	Sonata in A major D574 1 st movement
Schubert	* Sonata in A major D574 1 st & 2 nd movements
Schumann	Sonata in A minor op. 105 1 st & 2 nd movements
Shostakovich	* Concerto no. 1 A minor
Sibelius	Concerto in D minor op. 47 2 nd movement
Prokofiev	* Sonata in D op. 94 1 st movement
Prokofiev	Sonata in F minor op. 80 3 rd movement
Prokofiev	* Sonata in F minor op. 80 3 rd & 4 th movements
Wieniawski	Concerto in D minor op. 22 1 st movement
Walton	* Concerto 1 st movement

LIST C

Bartok	First Rhapsody Part 1 to Lassu
Bloch	* Nigun
Bloch	* Simchas Torah from Baal Shem Suite
De Falla - Kreisler	* Danse Espagnole from La Vida Breve
Gershwin-Heifetz	It Ain't Necessarily So
Kreisler	* Tambourin Chinois
Kreisler	* Liebesfreud
Kreisler	* Caprice Viennois
Tartini-Kreisler	Variations on a theme by Corelli
Kroll	Banjo and Fiddle
Lutoslawski	* Partita 1 st movement
Penderecki	* Cadenza

Prokofiev	Cinq Melodies op. 35 bis any 3
Prokofiev	* Complete Cinq Melodies op. 35 bis
Prokofiev	* Solo Sonata 1 st movement
Saint-Saens	* Introduction and Rondo Capriccioso
Saint-Saens	* Havanaise
Sarasate	Malaguena, op. 21
Sarasate	* Caprice Basque
Sarasate	* Zigeunerweisen
Sarasate	* Romanza Andaluza
Sarasate	* Introduction and Tarantella
Schubert	* Rondo in A D438
Suk	Quasi Ballata and Burleska op. 17
Szymanowski	* Mythes any 1
Takemitsu	* From Far beyond Chrysanthemums and November fog
Wieniawski	* Scherzo Tarantella op. 16

VIOLA - Teacher/Performer

Note: Candidates taking the **teacher** diploma must present a varied programme of not more than 35 minutes and not less than 25 minutes duration one piece to be chosen from each of the lists given.

Candidates taking the performer diploma must present a varied programme of not more than 45 minutes and not less than 35 minutes duration. Programme must include one piece marked an asterisk (*) from each of the lists given. At least one work must be played from memory. A concert standard of performance is required.

LIST A

Bach	* Prelude, Sarabande and Gigue from any one of the Six Suites for solo cello, arr Simon Rowland-Jones (Peters Edition)
Bach	Any two movements from one of the 3 Viola de Gamba Sonatas, BWV 1027, 1028 and 1029, (Bärenreiter BA 5186)
Handel	Concerto in B minor, 1 st movement (Max Eschig/UMP)
Telemann	* Any one complete Fantasia from 12 Fantasias (McGinnis & Marx)

LIST B

Bax	Legend (Chappell 38047)
Bloch	Suite (1919) complete (Schirmer/Music Sales)
Brahms	* Sonata in F minor, op.120 no. 1, 1 st movement (Wiener Urtext/MDS)
Brahms	* Sonata in Eb, op. 120 no. 2 1 st & 2 nd movements (Wiener Urtext/MDS)
Hindemith	Der Schwanendreher 1 st movement (Schott/M.D.S.)
Hindemith	* Solo Sonata op. 25 no. 1, 3 rd & 4 th movements (Schott)
Jacob	Concerto no. 2 in G, 1 st and 2 nd movements (Simrock/Boosey & Hawkes)
Martinu	Rhapsody Concerto 1 st movement (Barenreiter)
Milhaud	* Quatre Visages op. 238 complete (Heugel/UMP)

Rivier	Concertino 1 st & 2 nd movements (Salabert /UMP)
Schubert	* Sonata in A minor, Arpeggione 1 st & 2 nd movements, (Barenreiter)
Vaughan Williams	Suite for Viola, Group 2 complete (OUP)
Vaughan Williams	Suite for Viola, Group 3 complete (OUP)
Weber	* Andante e Rondo ungarese, op. 35 (Schott/MDS)

LIST C

Arnold	* Viola Concerto, 1 st movement (Faber)
Bartok	* Viola Concerto, 1 st movement (Boosey & Hawkes)
Berkeley	Sonata in D minor op. 22 complete (Chester)
Britten	* Lachrymae op. 48 (Boosey & Hawkes)
Enesco	* Concertstuck (Enoch/UMP)
Kodaly	Adagio (Editio Musica/Faber)
Maconchy	Any three of the 5 Sketches for Solo Viola (Chester/Music Sales)
Patterson	Tides of Mananan for solo Viola (Weinberger/William Elkin)
Rawsthorne	Sonata complete (OUP)
Rubbra	Concerto in A op. 75, 1 st movement (Lengnick/Faber)
Shostakovich	* Sonata, op. 147, 1 st & 2 nd movements (Boosey & Hawkes)
Walton	* Viola Concerto 1 st & 2 nd movements or 2 nd & 3 rd movements (OUP)

VIOLONCELLO - Teacher/Performer

Note: Candidates taking the **teacher** diploma must present a varied programme of not more than 35 minutes and not less than 25 minutes duration one piece to be chosen from each of the lists given.

Candidates taking the **performer** diploma must present a varied programme of not more than 45 minutes and not less than 35 minutes duration. Programme must include one piece marked an asterisk (*) from each of the lists given. At least one work must be played from memory. A concert standard of performance is required.

LIST A

J.S. Bach	* A prelude and two other movements from any Bach suite
J.S. Bach	* Two contrasting movements from any Viola da Gamba sonata
Boccherini	* Adagio and Allegro from Sonata no. 6 in A Major
Vivaldi	Concerto in A minor RV 418 (two movements)
Vivaldi	Concerto in B minor RV 424 (two movements)
Telemann	Sonata in D from “Der getreue Musikmeister”

LIST B

Beethoven	* Any complete set of Variations
Beethoven	* Two contrasting movements from any one of the following sonatas: op. 69 in A, op. 102 no. 1 in C, op. 102 no. 2 in D
Brahms	* Sonata in F (1 st movement)
Breval	Sonata in G (two contrasting movements)
Britten	* Three suites for solo cello (any 3 or 4 movements)

Haydn	* Concerto in C (3 rd movement)
Haydn	* Concerto in D (1 st movement with cadenza)
Schubert	* Arpeggione sonata (1 st movement)
Schumann	* Adagio and Allegro or 5 stücke im Volkston
Rachmaninov	Sonata in G minor (1 st movement)

LIST C

Nadia Boulanger	3 pieces
Debussy	* Sonata (two movements or complete)
Dvorak	* Concerto in B minor (1 st or 3 rd movements)
Elgar	* Concerto (1 st and 2 nd or 3 rd and 4 th movements)
Hindemith	Solo Sonata op. 25 no. 3 (any two movements)
Martinu	Slavonic Variations
Prokofiev	* Sonata (1 st and 2 nd , or 2 nd and 3 rd movements)
Saint-Saens	* Concerto in A minor (1 st and 2 nd , or 2 nd and 3 rd movements)
Schumann	* Concerto op. 129 (1 st movement)
Shostakovich	* Concerto in E flat no. 1 (1 st movement)
Shostakovich	Sonata in D minor (3 rd and 4 th movements)
Tchaikovsky	* Variations on a Rococo Theme
Walton	* Concerto (1 st and 2 nd movements)

DOUBLE BASS - Teacher/Performer

Note: Candidates taking the **teacher** diploma must present a varied programme of not more than 35 minutes and not less than 25 minutes duration from of works given below.

Candidates taking the **performer** diploma must present a varied programme of not more than 45 minutes and not less than 35 minutes duration and must include one of the works marked with an asterisk (*). At least one of the works must be played from memory. A concert standard of performance is required.

J.S. Bach	* Cello Suite no. 1 in G (transcribed for double bass) (International Music Company)
	* Cello Suite no 2 in D minor (International Music Company)
G. Bottesini	Concerto no. 1 in B minor (Yorke Edition)
	* Concerto no. 2 in F [#] minor (International Music Company)
	Elegy and tarantella (York Edition)
Fryba	Concerto (Schott Edition)
Hindemith	Sonata (Schott Ed. 403)
Fergus Johnston	3 Pieces for solo Double Bass 1980 Edition (Contemporary Music Centre)
Serge Koussevitzky	Concerto op. 3 (International Music Company 462/Robert Forberg)
Miscek	Sonata in E minor
Pagannini	Variations on One String
Pronto	A Carmen Fantasy (Liben Music)
J.B. Vanhal	Concerto in D major (Hoffmeister/Gruber Cadenzas)
Vivaldi	Violin concerto in A minor (International Music Company)

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