

**DUBLIN INSTITUTE OF TECHNOLOGY**

**COLLEGE OF ARTS AND TOURISM**

**CONSERVATORY OF MUSIC AND DRAMA**

**PROGRAMME DOCUMENT**

**BACHELOR OF MUSIC**

**DT501**



**Appendix**

**Revised March 2017**

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## PRINCIPAL STUDY EXAMINATION REQUIREMENTS

Throughout the four years a wide repertoire is studied. Each year a selection of works from the syllabus is made by the student in consultation with the Principal Study teacher for assessment at the end-of-year examination.

The programme must show a sense of progression from year to year and be balanced in terms of period, style and content.

**A complete work presented for examination in any year of the Programme may not be repeated at subsequent examinations.**

This selection is subject to approval by the Programme Committee.

### YEARS 1-4

- The Principal Study examination is divided into two parts. Part 1 (technical) is held in January. Part 1 accounts for 20% of the overall mark. Part 2 accounts for 80% of the overall mark.
- There is no Part 1 examination in the Musicology and Composition strands in years 3 and 4.
- Part 2 programmes must be submitted for approval to the Head of Department no later than week 8 in Semester 2. The exact date will be advised in January of each year.

### PART 2

The timings below are the **maximum** permitted for recitals. Please factor in set-up time, short breaks and tuning when finalising your programme. Examiners reserve the right to stop a programme that exceeds its allotted time.

- *Please consult specific requirements under each instrument heading*

Part 2 programmes must be submitted for approval to the Head of Department no later than week 8 in Semester 2. The exact date will be advised in January of each year.

The timings below are the **maximum** permitted for recitals. Please factor in set-up time, short breaks and tuning when finalising your programme. Examiners reserve the right to stop a programme that exceeds its allotted time.

YEAR ONE		ECTS
Year 1 Vocal	15 mins	20
Year 1 Keyboard	20 mins	25
Year 1 Orchestral	20 mins	25
Year 1 Irish Traditional Music	20 mins	25
YEAR TWO		
Year 2 Vocal	20 mins	20
Year 2 Keyboard	25 mins	25
Year 2 Orchestral	25 mins	25
Year 2 Irish Traditional music	25 mins	25
YEAR THREE		
Year 3 Vocal Performance	35 mins	30

## Principal Study Examination Requirements

Year 3 Keyboard Performance	40 mins	35
Year 3 Orchestral Performance	40 mins	35
Year 3 Trad Irish Performance	30 mins	20
Year 3 Composition Strand	25 mins *	15
Year 3 Musicology Strand	25 mins *	15
Year 3 Pedagogy Strand	30 mins	25
Year 3 Vocal Pedagogy	25 mins	20

### **YEAR FOUR**

Year 4 Vocal Performance	45-50 mins	30
Year 4 Keyboard Performance	50 mins	35
Year 4 Orchestral Performance	50 mins	35
Year 4 Trad Irish Performance	40 mins	20
Year 4 Composition Strand	30 mins *	15
Year 4 Musicology Strand	30 mins *	15
Year 4 Pedagogy Strand	35 mins	20
Year 4 Vocal Pedagogy	30 mins	15

\* Refer to piano syllabus for specific time limits for piano students in composition/musicology.



## EXAMINERS

Conservatory Music programmes employ three types of examiner:

- Internal Examiners are members of staff.
- Specialist External Examiners are not otherwise employed by DIT, and are appointed to assess students in Performance disciplines.
- 'Overall' **External Examiners** are appointed to monitor quality and standards. Overall External Examiners are not directly involved in the assessment of candidates. They have oversight of both performance and academic modules for the relevant programmes, enabling them to comment on overall standards.

All aspects of the programme are open to scrutiny by the overall External Examiners, including performance examinations. Overall External Examiners are expected to carry out their duties through sampling; the principles for selecting sampled work/performances will be confirmed with the External Examiner in advance. The selection will be made so as to ensure that the External Examiners have sufficient evidence to determine that internal marking, moderation and classification are appropriate and consistent. Normally, the selection will include the work of students across the ability range.

### Constitution of Performance Exam Panels

Programme/Year	Exam	Exam Panel Constitution
BMus, all years	Part 1	3 Internal Examiners, normally: <ul style="list-style-type: none"> <li>• Department rep</li> <li>• the Head of Department or nominee (chair)</li> <li>• a specialist Internal Examiner</li> </ul>
BMus 1	Part 2*	3 Internal Examiners, normally: <ul style="list-style-type: none"> <li>• Department rep</li> <li>• the Head of Department or nominee (chair)</li> <li>• a specialist Internal Examiner</li> </ul>
BMus 2–4	Part 2*	1 Specialist External Examiner, and 2 Internal Examiners, normally: <ul style="list-style-type: none"> <li>• department rep</li> <li>• the Head of Department or nominee (chair)</li> </ul>

\* For Irish Traditional Music exams the Head of Department's nominee will be a member of staff who teaches in the relevant area. The Head of Department will act as Chair of the Panel, but will not contribute to the assessment of the candidate.

None of the Examiners present can be the student's tutor in the Performance Study being assessed.

The overall External Examiner for BMus may attend a sample of Part 2 exams (only).

### **Examiners' Roles**

It is the duty of all examiners to assess candidates impartially with reference to the relevant assessment criteria. Examiners must not peer-reference performances (i.e. compare the performance of one candidate against another), with the exception that, once all examiners have agreed on a mark band (e.g. upper 2:1), candidates may be peer-referenced to arrive at the final percentage mark within that band.

### Head of Department/nominee (Chair)

The Head of department/nominee is responsible for chairing the Exam Panel. The Chair/Head of Department should brief the other examiners to ensure they understand their roles, and answer any questions they may have.

The Chair should also:

- ensure that exams run smoothly and on time, with minimum disruption and maximum discussion and with regard to relevant regulations and procedures
- ensure that all Examiners refer to the relevant assessment criteria
- ensure a balanced post-performance discussion and help reach consensus by inviting each examiner to justify her/his mark in terms of the assessment criteria
- ensure that the mark awarded corresponds with the report comments (i.e. that a mark in the band 50–59 is matched by a preponderance of 'good' comments, etc.)
- ensure the discussion reflects the candidate's performance on the day only
- ensure the discussion does not refer to:
  - any problems that the candidate may have encountered during the year (e.g. medical/ personal problems — these may be taken into account at the Progression & Awards Board which retains the right to moderate marks)
  - any problems that the candidate might encounter in the future
- ensure that discussion of candidates with disabilities is limited to essential facts and the reasonable allowances which may have been put in place (compare 'he plays well considering he has a hearing impairment' with 'he has asked to stand to the left of the piano because of his hearing impairment')
- In addition to assessing the candidate, the Head of Department may advise examiners on standards and the requirements of the relevant syllabus.

### Specialist External Examiner

Where present, in addition to assessing the candidate, the Specialist External Examiner will normally write the report, taking account of the views of the other panel members.

### Overall External Examiner

Where present, the overall External Examiner is not involved in the examination of candidates. Her/his role is to monitor quality and standards on the relevant programme by observing the examination process and by commenting on that process and overall standards in her/his report.

### **Exam Panel Reports**

The Exam Panel must compile a single agreed written report on each performance exam, and come to an agreed final mark. Where present, the Specialist External Examiner will normally write the report, taking account of the views of the other panel members – it is important that all Examiners are aware of and agree to the content of the report. The report must be written and marks awarded with reference to the assessment criteria. The report form must be signed by all Examiners (but not the overall External Examiner).

## Principal Study Examination Requirements

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Where the exam consists of separate elements (e.g. pieces/tests/lecture/recital), Examiners must not award marks for the individual elements, but rather a single holistic mark reflecting the level of achievement across the exam.

### **Supplemental 'Resit' Performance Exams**

Resit assessments are capped at the bare pass mark; however Exam Panels should award the mark which the performance deserves – capping will be applied at the administrative stage. Candidates will see the mark which they would have received; this is useful for formative feedback.

### **Disturbances**

If anything untoward should happen during a performance exam (e.g. there is some noise or disturbance) the Chair should ensure that this is noted in the report along with a statement confirming how the disturbance has been taken into account in the assessment. The Chair should try and prevent any disturbance from continuing.

### **Staff Development**

Recognizing the important role staff play in assessment processes, the Conservatory will use staff development opportunities to train internal examiners, particularly department Reps.

## KEYBOARD SYLLABUS

### PIANO

#### GENERAL OBSERVATIONS

1. It is not the intention of the Keyboard Department to itemise works in a massive list of works written for the piano as was done heretofore; the inclusion of major options resulting in the need for 8 different syllabi would make this a tedious exercise for both writers and readers, and would not take into account the myriad levels of achievement and potential of individual students. Rather, the yearly syllabi are restricted to broad outlines including composers, together with comment where appropriate.
2. It is to be noted that programmes submitted for approval by the course committee must demonstrate a sense of progression from year to year. Works (or movements of works) presented in any one year cannot be repeated in a subsequent examination.

# PIANO

## YEAR 1

### PART 1

**Scales and Arpeggios:** To be played fluently and from memory

**Scales (legato and staccato)**

All major	similar motion hands an octave apart	4 octaves
All minor (both forms)	similar motion hands an octave apart	4 octaves
F, F #, G, Ab major	similar motion hands 3rd, 6th apart	4 octaves
F, F #, G, G # harm. minor	similar motion hands 3rd, 6th apart	4 octaves
Bb, B, C, Db	in thirds (major) hands separately, legato only	2 octaves
All chromatic	similar motion hands an octave apart	4 octaves
All chromatic	similar motion double octaves, staccato only	2 octaves
All major	contrary motion starting at the unison	2 octaves

**Arpeggios (legato only)**

**(Similar motion)**

All major and minor	hands octave apart root position + inversions	4 octaves
All dom. 7th	hands octave apart root position only	4 octaves

**Sightreading**

A piece of moderate difficulty

**Studies**

Any study (velocity) from: Cramer Bks. 1 and 2 (ed. Buelow): Czerny Preparatory School of Velocity; Czerny School of Velocity op.299 or any etude of appropriate standard (to be approved in advance).

### PART 2

**Solo Repertoire**

A programme of 20 minutes duration to include a Baroque work and a Classical sonata [either (a) 1st and 2<sup>nd</sup> mvt. or (b) 2nd and 3<sup>rd</sup> mvt]

Sample programmes indicating the level of difficulty required are available from the Course Committee.

All programmes to be submitted for Course Committee approval.

<b>PIANO</b>
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<b>YEAR 2</b>
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**PART 1**

**Scales and Arpeggios:** To be played fluently and from memory:

**Scales**

(a) To be played legato, staccato, forte, piano, crescendo-diminuendo, diminuendo-crescendo.

(b) To be chosen exclusively from   Group A: C,D,E,F sharp, A flat, B flat  
or  
Group B: D flat, E flat, F,G,A,B

**except chromatic scales, which should begin on all notes**

Major	similar motion hands an octave apart	4 octaves
Minor (both forms)	similar motion hands an octave apart	4 octaves
Major	similar motion hands 3rd and 6th apart	4 octaves
Harmonic minor	similar motion hands 3rd and 6th apart	4 octaves
Bb, B, C, Db major	in thirds hands separately legato only	2 octaves
Melodic minor	similar motion double octaves, staccato only	2 octaves
Harmonic minor	contrary motion starting at the unison	2 octaves
All chromatic	contrary motion starting at the unison	2 octaves
All chromatic	similar motion hands minor 3rd apart	4 octaves
All chromatic	in minor thirds hands separately legato only	2 octaves

**Arpeggios**

**(legato only, similar motion, in the keys of the chosen group)**

Major and minor	hands octave apart root position + inversions	4 octaves
Dom. 7th	hands octave apart root position + inversions	4 octaves
Dim. 7th	beginning on <u>every</u> note	4 octaves

**Sightreading**

A piece of moderate difficulty

**Instrumental//Vocal Accompaniment**

One piece (or movement) to be performed with an instrumentalist/vocalist.

**Studies**

Any study from: Czerny op.740 or Clementi *Grados ad Parnassum* or any etude or concert study of appropriate standard (to be approved in advance).

## **PART 2**

### **Solo Repertoire**

A programme of 25 minutes duration representing at least three different musical styles, to include (1) a sonata or other major work from the Classical or Romantic repertoire and (2) a work composed since 1960.

Sample programmes indicating level of difficulty required are available from the Course Committee.

All programmes to be submitted for Course Committee approval.

<b>PIANO</b>
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<b>MAJOR OPTION PERFORMANCE</b>
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**YEAR 3**

**PART 1**

**Accompaniment**

One song/piece to be performed with a singer/instrumentalist

**Studies**

Two concert studies from the concert studies of Bartok, Chopin, Debussy, Liszt, Rachmaninov, Scriabin, Stravinsky or other composers of appropriate standard (to be approved in advance).

**PART 2**

**Solo Repertoire**

A recital programme of 40 minutes duration representing at least three different musical styles/periods to include a sonata or other major work composed since 1870.

Sample programmes indicating level of difficulty required are available from the Course Committee.

All programmes to be submitted for Course Committee approval before 30<sup>th</sup> November.



**PIANO**

**MAJOR OPTION PERFORMANCE**

**YEAR 4**

**PART 1**

**Concerto Repertoire**

A first movement of any concerto

**PART 2**

**Solo Repertoire**

A recital programme of 50 (max) minutes duration representing at least two different musical styles/periods to include a substantial work or set of pieces comprising one opus number of at least 10 minutes duration.

Sample programmes indicating level of difficulty required are available from the Course Committee.

All programmes and choice of concerto to be submitted for Course Committee approval before 30<sup>th</sup> November.

## PIANO

### MAJOR OPTION PEDAGOGY

#### YEAR 3

#### PART 1

##### **Quick Study**

A Quick Study Test (unaided) of moderate difficulty, which will be given 2 weeks before the examination

**Sight-Reading** A piece of appropriate difficulty

##### **Study**

One technical or concert study of appropriate standard.

##### **Prepared Pedagogical Repertoire**

Candidates are required to prepare 3 contrasting pieces of Grade 3 standard (from any approved syllabus).

A *viva voce* related to elementary pedagogy to include questions on the prepared pedagogical repertoire.

Note: A list of suggested topics/areas of study are available from the relevant Head of Department.

#### **PART 2**

**Repertoire** A balanced programme of 30 minutes duration representing different periods/styles.

A sense of progression from the standard required in Year 2 should be reflected in the programme chosen, which is subject to approval of the Course Committee.

**PIANO**

**MAJOR OPTION PEDAGOGY**

**YEAR 4**

**PART 1**

**Study**

One technical or concert study of appropriate standard.

**Prepared Pedagogical Repertoire**

Candidates are required to prepare 3 contrasting pieces of Grade 6 standard (from any approved syllabus).

A *viva voce* related to intermediate/advanced pedagogy to include questions on the prepared pedagogical repertoire.

**Sight Reading** A piece of appropriate difficulty

**PART 2**

**Repertoire** A balanced programme of 35 minutes duration representing different periods/styles and demonstrating progression from the standard required in Year 3.

**PIANO**

**MAJOR OPTION COMPOSITION/MUSICOLOGY**

**YEAR 3**

Repertoire:

A balanced programme of 20 minutes duration representing different styles.

A sense of progression from the standard required in Year 2 should be reflected in the programme chosen which is subject to the approval of the Course Committee.

**MAJOR OPTION COMPOSITION/MUSICOLOGY**

**YEAR 4**

Repertoire:

A balanced programme of 25 minutes duration representing different styles

A sense of progression from the standard requires in Year 3 should be reflected in the programme chosen which is subject to the approval of the Course Committee

# ORGAN

## YEAR 1

### PART 1

**Scales and Arpeggios** (manual) from memory : Legato & Staccato

All major	Similar motion	Hands octave apart	2 Octaves
All minor	(harmonic & melodic)	Hands octave apart	2 Octaves
All chromatic		Hands octave apart	2 Octaves

In contrary motion starting at the unison: major C, D, E, F, E<sup>b</sup>, D<sup>b</sup>, 2 octaves

In contrary motion starting at the unison: chromatic C, D, E, F, E<sup>b</sup>, D<sup>b</sup> 2 octaves

**Arpeggios** (Similar motion, Legato only)

All major chords, root position only, all keys (2 octaves)

All minor chords, root position only, all keys (2 octaves)

All dominant seventh chords, root position only, all keys (2 octaves)

(Where students offer a joint keyboard programme e.g. piano and organ, manual scales will be examined in piano only.)

**Pedal Solos:** 2 from the following (to be chosen by the Principal Study lecturer)

Pedal Solo	Clemens	(D. Sanger, Play The Organ Bk.1, p.81)
Pedal Part	bars 54-64, Bach, Fugue from Fantasia and Fugue in G min.	BWV 542
Pedal Solo	bars 55-90, Bach, Toccata in F	BWV 540
Pedal Solo	bars 1-10 Bach, Praeludium (et Fuga in C)	BWV 531

### Sight Reading

### Renaissance/Baroque Manuals only

A piece or selection of shorter movements from the Renaissance or Baroque literature (excluding North German Baroque) for manuals only. The piece(s) should demonstrate considerable keyboard fluency.

### PART 2

A balanced programme containing three works minimum of 20-25 minutes duration to include a substantial work or works (e.g. selection of contrasting chorale preludes from the Orgelbuchlein) by Bach (or one of his German contemporaries).

## ORGAN

### YEAR 2

#### PART 1

##### **Pedal Solos**

3 of the following:

Flor Peeters	No. 1-5 (Ten Pedal Studies)
Bonnet J.	Pedal cadenza (Variations de Concert Op.1)
Mendlessohn	Pedal Part bars 93-107 - 1st Mvt, Sonata in F minor, op.65 no. 1
Bach J.S.	Pedal solo- Toccata in C, BWV 564
	Pedal solo- Prelude (Prelude & Fugue in C, BWV 549)
Klötz H.	no. 1-6 (15 Pedal Studies)
Buck D.	Var III, bars 1-8 (Variations on The Star Spangled Banner)

##### **Sight Reading**

##### **Renaissance/Baroque Manuals only**

A piece or selection of shorter movements from the Renaissance or Baroque literature (excluding North German Baroque) for manuals only. The piece(s) should demonstrate considerable keyboard fluency.

#### PART 2

A balanced programme containing three works minimum of 25-30 minutes duration to include a substantial work or works (e.g. a selection of chorale preludes from the Schubler Chorales) by Bach or one of his contemporary German composers should be included.

<b>ORGAN</b>
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<b>YEAR 3</b>
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**PART 1**

**REPERTOIRE**

Bach, First or third movement from one of the Trio Sonatas  
Or  
A similar style Trio movement

**ACCOMPANIMENT**

Prepared (Vocal or instrumental)

**SIGHT READING**

**PART 2**

**REPERTOIRE**

A recital programme of 40 minutes duration representing at least three different musical styles/periods to include a major work by Bach or one of his North German contemporaries.

## **ORGAN**

### **YEAR 4**

#### **PART 1**

Bach: Two movements from one of the Trio Sonatas (other than the movement performed in Year 3). the movements chosen should be 1<sup>st</sup> and 2<sup>nd</sup> movements together or 2<sup>nd</sup> and 3<sup>rd</sup> movements together.

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#### **PART 2**

#### **REPertoire**

A balanced recital programme of 50 minutes maximum, representing at least three different musical styles/periods, to include a major work by Bach.



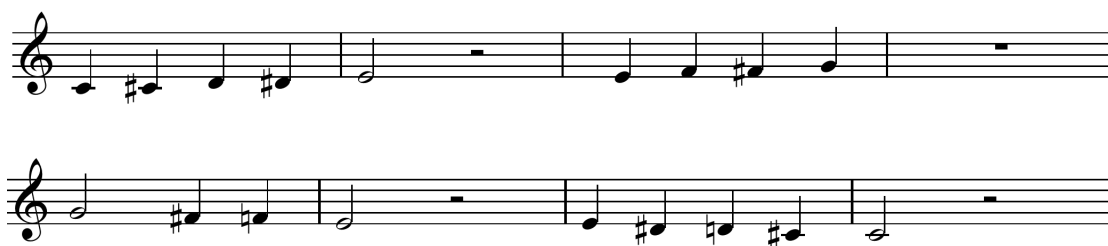
# VOCAL SYLLABUS

## YEAR 1

### Part 1

#### 1. SCALES

- a) Major scale and harmonic minor scale (legato)
- b) Major and minor arpeggios (legato)
- c) Chromatic scale to the 5<sup>th</sup> (see below):



#### 2. SEPARATED NOTES

Vowel to be chosen by the teacher.



#### 3. TRIPLETS

To be sung legato, not aspirated. Breathe at half-way point. Vowel to be chosen by the teacher.



M. Marchesi

#### 4. VACCAJ: Methodo Parctico di Canto

Intervals of a fifth “Avvezzo a vivere” Lesson 2  
To be sung in Italian

5. ONE ARIA ANTICA

6. SIGHTREADING

Sightreading will be in a major key up to two sharps and flats, in a simple time-signature and with piano accompaniment.

### **Part 2**

A programme of four works to be performed. The programme will be chosen from a portfolio of songs presented to the Head of Department no later than week 8 in Semester 2. The exact date will be advised in January of each year. The portfolio will include a minimum of eight works to include the following:

- a) One lute song
- b) One Irish folk song (In Irish or English)
- c) Two Arie Antiche
- d) One English language art song

## YEAR 2

### Part 1

#### 1. SCALES

- a) Major scale to the 9<sup>th</sup>, ascending and descending.
- b) Harmonic and melodic minor scales, ascending and descending.
- c) Major and minor arpeggios, legato and staccato.
- d) Chromatic scale below, one octave, ascending and descending:



Vowels for scales chosen by the teacher

#### 2. SEPARATED NOTES

Marchesi op.31 No. 1

Slowly and evenly.

Voice.

1.

Piano.

### 3. AGILITY

To be sung legato, not aspirated:



M. Marchesi

### 4. VACCAJ

Lesson 7 – To be sung in Italian

5. ONE LIED OF OWN CHOICE

6. SIGHTREADING

Sightreading will be in a major or a minor key up to three sharps or flats, in a simple or a compound time-signature with piano accompaniment.

**Part 2**

A programme of five works to be performed. The programme will be chosen from a portfolio of songs presented to the Head of Department no later than week 8 in Semester 2. The exact date will be advised In January of each year. The portfolio will include a minimum of ten works to include the following:

- a) One Arie Antica
- b) One Baroque aria
- c) Four Lieder
- d) One Irish folk song (In Irish or English)
- e) One English language art song

## YEAR 3

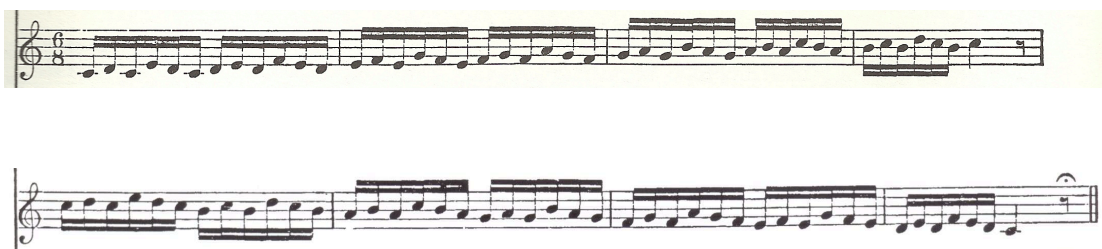
### Part 1

#### 1. SCALES

- a) Whole tone scale, ascending and descending, on a vowel chosen by the teacher
- b) Chromatic scale, one octave ascending and descending in one breath.

#### 2. DIVISIONS

To be sung legato, not aspirated. Breathe at half-way point:



M. Marchesi

#### 3. MESSA DI VOCE

Miller

**EXERCISE 13.2**

$\text{♩} = 60$

*pp* *ff* *pp*

[i e o e i e o e i]  
[o e i e o e i e o]

*pp*

Both patterns given here to be sung

## 4. RECITATIVE

One recitative secco and one recitative accompagnato, of some substance

## 5. MÉLODIE

One French Mélodie of the candidate's own choice

## 6. SIGHTREADING

Pedagogy students are not required to do scales (1. above)

**Part 2**

A recital programme of no more than 35 minutes (25 minutes for pedagogy). The programme will be chosen from a portfolio of songs presented to the Head of

Department no later than week 8 in Semester 2. The exact date will be advised in January of each year. The portfolio will include :

- a) Four Lieder
- b) Four Mélodie
- c) Four English Language art songs to include two songs composed after 1950
- d) One aria from opera/oratorio to include recitative
- e) Two items of the student's own choice, reflecting areas of the student's own special interest

## **PEDAGOGY STRAND**

### **Prepared Pedagogical Repertoire**

Candidates are required to prepare 3 contrasting pieces of Grade 3 standard (from any approved syllabus).

A *viva voce* related to elementary pedagogy to include questions on the prepared pedagogical repertoire.

Note: A list of suggested topics/areas of study are available from the relevant Head of Dept.

### ***Role of the Principal Study Teacher in relation to Pedagogy***

The principal study teacher is expected to:

- cover pedagogical principles specific to the principal study instrument/voice (e.g. technique, repertoire, etc.) in preparation for the Viva voce in the Part 1 exam
- prepare the pedagogical repertoire with the student and discuss relevant pedagogical issues in preparation for the Viva voce in the Part 1 exam



**YEAR 4****Part 1**

1. SALVATORE MARCHESI: To be sung in Italian  
Resumé No. 19 (Three Keys supplied: Eb Major, C Major and F Major)
2. RECITATIVE  
  
Two recitatives of considerable substance
3. SIGHTREADING
4. QUICK STUDY (Available for study one hour before exam)

Pedagogy students are not required to do Quick Study (4. Above)

**Part 2**

A recital programme of 45 – 50 minutes (30 minutes for pedagogy) which the student will introduce and sing from memory. Included in the programme should be:

All major vocal genres including baroque, lieder, chanson/mélodie, English art song, opera and oratorio.

Marks will be given for the construction of a balanced and interesting programme.

## PEDAGOGY STRAND

### Prepared Pedagogical Repertoire

Candidates are required to prepare 3 contrasting pieces of Grade 6 standard (from any approved syllabus).

A *viva voce* related to intermediate/advanced pedagogy to include questions on the prepared pedagogical repertoire.

#### ***Role of the Principal Study Teacher in relation to Pedagogical elements***

The principal study teacher is expected to:

- cover pedagogical principles specific to the principal study instrument/voice(e.g. technique, repertoire, etc.)
- prepare the pedagogical repertoire with the student and discuss relevant pedagogical issues in preparation for the Viva voce in the Part 1 exam
- observe the student's teaching practice at least once per term and to give constructive feedback on the actual instrument/vocal teaching (appropriateness of repertoire, technique etc.), examine class plans and teaching notes as required.
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#### ***Role of the Teaching Practice Supervisor***

The supervisor will observe students, check teaching plans and evaluations and give constructive feedback on general teaching issues such as communication skills, time management and pacing, overall structure of lesson, etc.

## ORCHESTRAL AND GUITAR SYLLABUS

### PART 1

#### Years 1-2: Orchestral Instruments and Guitar

**Exam Duration:**

Total Exam Time Limit not to exceed 12 minutes

*(Time allocated for each student on the schedule is 15 minutes, but this includes change of panel, set-up etc.)*

**Scales and Arpeggios:**

Students will be required to play, fluently and from memory, scales and arpeggios as listed as appropriate to their instrument. The exam panel will choose a selection of scales and arpeggios from the list.

**Studies:**

Year 1: Either one study or two contrasting short studies of a suitable standard 4 minutes in total.

Year 2: 2 contrasting studies of a suitable standard 8 minutes in total. A sense of progression is required from year to year.

**Sight-reading:**

Sight reading at an appropriate level.

#### Years 3 (Performance): Orchestral Instruments

**Exam Duration:**

Total Exam Time Limit not to exceed 18 minutes

*(Time allocated for each student on the schedule is 20 minutes, but this includes change of panel, set-up etc.)*

**Scales and Arpeggios:**

Students will be required to play, fluently and from memory, scales and arpeggios as listed as appropriate to their instrument. The exam panel will choose a selection of scales and arpeggios from the list.

**Studies:**

2 contrasting studies or 1 longer concert study of a suitable standard not to exceed 8 minutes in total. A sense of progression is required from year to year.

**Orchestral Excerpts (Orchestral Instruments):**

6-8 Orchestral Excerpts to be prepared in consultation with the first study lecturer from list for each instrument or from approved external orchestral audition repertoire eg. RTÉ

Mentoring Scheme, EUYO. Excerpts chosen in year 3 must not be repeated in Year 4. The exam Panel will choose 2-3 excerpts from the candidate's list.

### **Years 4 (Performance) Orchestral Instruments**

#### **Exam Duration:**

Total Exam Time Limit not to exceed 18 minutes

*(Time allocated for each student on the schedule is 20 minutes, but this includes change of panel, set-up etc.)*

#### **Concerto:**

A concerto movement chosen from the list for each instrument. Performed with accompaniment. There can be no overlap between Part 1 and Part 2 programmes in the same academic year.

#### **Orchestral Excerpts (Orchestral Instruments):**

6-8 Orchestral Excerpts to be prepared in consultation with the first study lecturer from list for each instrument or from approved external orchestral audition repertoire eg. RTÉ Mentoring Scheme, EUYO. Excerpts chosen in year 3 must not be repeated in Year 4. The exam Panel will choose 2-3 excerpts from the candidate's list.

#### **Quick Study**

Candidates will be given a quick study test 30 minutes before the examination. For orchestral instruments the quick study test will be an orchestral excerpt.

### **Years 3 and 4 (Performance): Guitar**

#### **Exam Duration:**

Total Exam Time Limit not to exceed 18 minutes

*(Time allocated for each student on the schedule is 20 minutes, but this includes change of panel, set-up etc.)*

#### **Scales and Arpeggios:**

Students will be required to play, fluently and from memory, scales and arpeggios as listed as appropriate to their instrument. The exam panel will choose a selection of scales and arpeggios from the list.

#### **Studies:**

2 contrasting studies or 1 longer concert study of a suitable standard not to exceed 8 minutes in total. A sense of progression is required from year to year.

#### **Lute/Vihuela Piece:**

One Lute/Vihuela piece, learned from tablature, to be prepared and played on Guitar (using Lute tuning). A sense of progression is required from year 3 to year 4.

#### **Quick Study (Year 4 only):**

Candidates will be given a quick study test 30 minutes before the examination. For orchestral instruments the quick study test will be an orchestral excerpt.

### **Year 3 (Pedagogy)**

#### **Exam Duration:**

Total Exam Time Limit not to exceed 18 minutes

*(Time allocated for each student on the schedule is 20 minutes, but this includes change of panel, set-up etc.)*

#### **Scales and Arpeggios:**

Students will be required to play, fluently and from memory, scales and arpeggios as listed as appropriate to their instrument. The exam panel will choose a selection of scales and arpeggios from the list. The required list is as in the Performance Strand, but with a reduced number of requirements decided by the first study lecturer.

#### **Study:**

1 technical or concert study of a suitable standard not to exceed 6 minutes in total. A sense of progression is required from year to year.

#### **Sight-reading:**

A piece of moderate difficulty

#### **Prepared Pedagogical Repertoire:**

Candidates are required to prepare 3 contrasting pieces of Grade 3 standard (from any approved syllabus).

A *viva voce* related to elementary pedagogy to include questions on the prepared pedagogical repertoire.

### **Year 4 (Pedagogy)**

#### **Exam Duration:**

Total Exam Time Limit not to exceed 18 minutes

*(Time allocated for each student on the schedule is 20 minutes, but this includes change of panel, set-up etc.)*

#### **Scales and Arpeggios:**

Students will be required to play, fluently and from memory, scales and arpeggios as listed as appropriate to their instrument. The exam panel will choose a selection of scales and arpeggios from the list. The required list is as in the Performance Strand, but with a reduced number of requirements decided by the first study lecturer.

#### **Study:**

1 technical or concert study of a suitable standard not to exceed 6 minutes in total. There should be a sense of progression from year to year.

**Sight-reading:**

A piece of appropriate difficulty

**Prepared Pedagogical Repertoire**

Candidates are required to prepare 3 contrasting pieces of Grade 6 standard (from any approved syllabus).

A *viva voce* related to intermediate/advanced pedagogy to include questions on the prepared pedagogical repertoire.

***Role of the Principal Study Teacher in relation to Pedagogy***

The principal study teacher is expected to:

- cover pedagogical principles specific to the principal study instrument/voice (e.g. technique, repertoire, etc.) in preparation for the Viva voce in the Part 1 exam
- prepare the pedagogical repertoire with the student and discuss relevant pedagogical issues in preparation for the Viva voce in the Part 1 exam

<b>PART 2</b>
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**Exam Duration:**      **See Page 4**

**ORCHESTRAL INSTRUMENTS AND GUITAR**

**Years 1-2**

A balanced programme of no longer than allocated recital time representing at least 2 periods/styles chosen in consultation with the first study lecturer and subject to approval of the Programme Committee. A sense of progression from year to year should be reflected in the programme chosen. A work/movement presented in any one year may not be repeated at subsequent examinations.

**Years 3-4**

A balanced programme of no longer than allocated recital time representing at least 3 periods/styles chosen in consultation with the first study lecturer and subject to approval of the Programme Committee. A sense of progression from year to year should be reflected in the programme chosen. A work/movement presented in any one year may not be repeated at subsequent examinations.

# INDIVIDUAL INSTRUMENT REQUIREMENTS

## STRINGS

### **VIOLIN**

#### **YEAR 1**

<u><b>SCALES</b></u>	Eb, E, F, F# major	2 octaves	
	Eb, E, F, F# minor (both forms)	2 octaves	
	G-D inclusive, major and minor (both forms)	3 octaves	
<u><b>CHROMATIC SCALES</b></u>	E, F, F#	2 octaves	
	G	3 octaves	
<u><b>ARPEGGIOS</b></u>	The common chords of the above keys		
	Dominant 7ths starting on A, Bb, B, C	3 octaves	
	Diminished 7ths starting on Ab, A, Bb	3 octaves	
<u><b>DOUBLE STOP SCALES</b></u>	Thirds	Bb	2 octaves
	Sixths	Eb	2 octaves
	Octaves	G major	2 octaves
		D major	1 octave
		G minor (both forms)	1 octave

#### **YEAR 2**

<u><b>SCALES</b></u>	Ab, Bb, Eb, E, F major	3 octaves	
	G#, C#, E, F minor (both forms)	3 octaves	
	Separate and slurred		
<u><b>CHROMATIC SCALES</b></u>	B, C, C#, D	3 octaves	
<u><b>ARPEGGIOS</b></u>	The common chords of the above keys		
	Dominant 7ths and diminished 7ths starting on any note between D-F		
<u><b>DOUBLE STOP SCALES</b></u>	Thirds	Bb, D major	2 octaves
	Sixths	Eb, G major	2 octaves
	Octaves	A major and minor (both forms)	2 octaves

**YEAR 3**

**SCALES**

FLESCH:

no.5 in F, Bb, Eb major and G, D, A minor

no.6 in D major, scale only

no.7 in Bb major, scale only

no.8 in C major, scale only

no.11 in A major

**YEAR 4**

**SCALES**

FLESCH:

no. 5 in Ab, Db, Gb major E, B, F minor

no. 6 in D major, scale and broken thirds

B minor, scale only

no. 7 in Bb major, scale and broken sixths

G minor, scale only

no. 8 in C major, scale only

A minor, scale only

no. 11 in D major



<b>VIOLA</b>
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**YEAR 1****SCALES**

Ab, A, Bb, B major	2 octaves
G, A, Bb minor (both forms)	2 octaves
C-E inclusive, major and minor	3 octaves

**CHROMATIC  
SCALES**

Starting on C, Eb, D, E	2 octaves
Starting on C	3 octaves

**ARPEGGIOS**

The common chords of the above keys	
Dominant 7ths starting on C, D, Eb, E	3 octaves
Diminished 7ths starting on C, D	3 octaves

**DOUBLE STOP  
SCALES**

Bowling separate and slurred	
Thirds	Eb major 2 octaves
Sixths	Ab major 2 octaves
Octaves	C major 2 octaves
	G major 1 octave
	G minor 1 octave

**YEAR 2****SCALES**

Db, Gb, Ab, A, Bb major	3 octaves
C, F, G, A, Bb minor	3 octaves

**CHROMATIC  
SCALES**

Starting on any note between D-F

**ARPEGGIOS**

The common chords of above keys  
Dominant and diminished 7ths starting on any note  
between F-A

**DOUBLE STOP  
SCALES**

Bowling separate and slurred	
Thirds	Eb major 2 octaves
	G major 2 octaves
Sixths	Ab major 2 octaves
	C major 2 octaves
Octaves	D major 2 octaves
	D minor 2 octaves

**YEAR 3**

**SCALES**

FLESCH

no.5 in Bb, Eb, Ab major and in C, G, D minor

no.6 in G major, scale only

no.7 in Eb major, scale only

no.8 in F major, scale only

no.11 in D major

**YEAR 4**

**SCALES**

FLESCH

no.5 in Db, Gb, Cb major and in A, E, Bb minor

no.6 in G major, scale and broken thirds

in E minor, scale only

no.7 in Eb major, scale and broken sixths

in C minor, scale only

no.8 in F major, scale only

in D minor, scale only

no.11 in G major

<b>CELLO</b>
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**YEAR 1**

<b><u>SCALES</u></b>	Eb, E, F major	3 octaves
	C#, E, F minor (both forms)	3 octaves
	C major and minor (both forms)	4 octaves
<b><u>CHROMATIC SCALES</u></b>	Starting on any note between G and B	3 octaves
<b><u>ARPEGGIOS</u></b>	The common chords of the above keys	3 octaves
	Dominant 7ths of above keys	3 octaves
	Diminished 7ths of above keys	3 octaves
<b><u>DOUBLE STOP SCALES</u></b>	Thirds, sixths and octaves	
	G, A major	2 octaves
	C, D minor (both forms)	2 octaves

**YEAR 2**

<b><u>SCALES</u></b>	F#, G, A, Bb major	3 octaves
	G, A, B minor (both forms)	3 octaves
	D major and minor (both forms)	4 octaves
<b><u>CHROMATIC SCALES</u></b>	Starting on F, F#	3 octaves
	Starting on C, C#	4 octaves
<b><u>ARPEGGIOS</u></b>	The common chords of the above keys	3 octaves
	Dominant 7ths and diminished 7ths of the above keys	3 octaves
<b><u>DOUBLE STOP SCALES</u></b>	Thirds sixths, and octaves	
	Eb, Bb, F major and minor (both forms)	2 octaves
	C major and minor (both forms)	3 octaves

**YEAR 3**

<b><u>SCALES</u></b>	Ab, Bb, B, major and minor (both forms)	3 octaves
	C#, Eb, major and minor (both forms)	4 octaves
<b><u>CHROMATIC SCALES</u></b>	Starting on D, Eb, E	4 octaves
<b><u>ARPEGGIOS</u></b>	The common chords of the above keys	3/4 octaves
	Dominant 7ths and diminished 7ths of the above keys	3/4 octaves
<b><u>DOUBLE STOP SCALES</u></b>	Thirds, sixths, octaves	
	E, F#, Ab, major and minor (both forms)	2 octaves
	D major and minor (both forms)	3 octaves

**YEAR 4**

<b><u>SCALES</u></b>	C, D, Eb, E major and minor (both forms)	4 octaves
	Bb, G major and minor (both forms)	3 octaves
<b><u>CHROMATIC SCALES</u></b>	Starting on any note between C and E inclusive	4 octaves
	Starting on any note between F and B inclusive	3 octaves
<b><u>ARPEGGIOS</u></b>	Common chords, dominant 7ths, diminished 7ths of the above keys	3/4 octaves
<b><u>DOUBLE STOP SCALES</u></b>	Thirds, sixths, octaves	
	C#, Eb, E major and minor (both forms)	3 octaves

## DOUBLEBASS

### YEAR 1

#### **SCALES**

E, F, F# major	3 octaves
E, F, F# melodic and harmonic minors	3 octaves
<i>Separate Bows and Slurred (7 notes to a bow)</i>	

#### **CHROMATIC SCALES**

E, F, F#	3 octaves
<i>Separate Bows and Slurred (4 notes to a bow)</i>	

#### **ARPEGGIOS**

E, F, F# major	3 octaves
E, F, F# melodic and harmonic minors	3 octaves
<i>Separate Bows and Slurred (3 notes to a bow)</i>	

#### **DOMINANT 7<sup>th</sup> and DIMINISHED 7<sup>th</sup>**

E, F, F# major	3 octaves
E, F, F# melodic and harmonic minors	3 octaves
<i>Separate Bows only</i>	

### YEAR 2

#### **SCALES**

G, G#, A major	3 octaves
G, G#, A melodic and harmonic minors	3 octaves
<i>Separate Bows and Slurred (7 notes to a bow)</i>	

#### **CHROMATIC SCALES**

Starting on G, G#, A	3 octaves
<i>Separate Bows and Slurred (6 notes to a bow)</i>	

#### **ARPEGGIOS**

G, G#, A major	3 octaves
G, G#, A melodic and harmonic minors	3 octaves
<i>Separate Bows and Slurred (3 notes to a bow)</i>	

#### **DOMINANT 7<sup>th</sup> and DIMINISHED 7<sup>th</sup>**

G, G#, A major	3 octaves
G, G#, A melodic and harmonic minors	3 octaves
<i>Separate Bows and Slurred (4 notes to a bow)</i>	

### YEAR 3

#### **SCALES**

Bb, B, C major	3 octaves
Bb, B, C melodic and harmonic minors	3 octaves
<i>Separate Bows and Slurred (7 notes to a bow)</i>	

**CHROMATIC SCALES**

Bb, B, C 3 octaves  
*Separate Bows and Slurred (4 notes to a bow)*

**ARPEGGIOS**

Bb, B, C 3 octaves  
 Bb, B, C melodic and harmonic minors 3 octaves  
*Separate Bows and Slurred (3 notes to a bow)*

**DOMINANT 7<sup>th</sup> and DIMINISHED 7<sup>th</sup>**

Bb, B, C major 3 octaves  
 Bb, B, C melodic and harmonic minors 3 octaves  
*Separate Bows only*

**YEAR 4**

**SCALES**

C sharp, D, Eb major 3 octaves  
 C sharp, D, Eb melodic and harmonic minors 3 octaves  
*Separate Bows and Slurred (7 notes to a bow)*

**CHROMATIC SCALES**

C sharp, D, Eb 3 octaves  
*Separate Bows and Slurred (4 notes to a bow)*

**ARPEGGIOS**

C sharp, D, Eb 3 octaves  
 C sharp, D, Eb melodic and harmonic minors 3 octaves  
*Separate Bows and Slurred (3 notes to a bow)*

**DOMINANT 7<sup>th</sup> and DIMINISHED 7<sup>th</sup>**

C sharp, D, Eb major 3 octaves  
 C sharp, D, Eb melodic and harmonic minors 3 octaves  
*Separate Bows only*

# GUITAR

## YEAR 1

### SCALES

E-B inclusive:

all major, minor and chromatic scales

3 octaves

C - Eb inclusive:

all major, minor and chromatic scales

2 octaves

(The above includes both forms of minor scale)

### APREGGIOS

E - B inclusive:

all major, minor, diminished 7th  
and dominant 7<sup>th</sup> arpeggios

3 octaves

C - Eb inclusive:

all major, minor, diminished 7<sup>th</sup>  
and dominant 7th arpeggios

2 octaves

## YEAR 2

### SCALES

E-B inclusive:

all major, minor and chromatic scales

3 octaves

C - Eb inclusive:

all major, minor and chromatic scales

2 octaves

(The above includes both forms of minor scale)

### DOUBLE STOPS

All major double-stops in 3rds, 6ths, 8ths and 10ths

### ARPEGGIOS

E - B inclusive:

all major, minor, diminished 7th  
and dominant 7th arpeggios

3 octaves

C - Eb inclusive:

all major, minor, diminished 7th  
and dominant 7th arpeggios

2 octaves

**YEAR 3****SCALES**

E-B inclusive:

all major, minor and chromatic scales 3 octaves

C - Eb inclusive:

all major, minor and chromatic scales 2 octaves

(The above includes both forms of minor scale,  
played with all right hand combinations--  
im,ma,ia,imam)

**DOUBLE STOPS**

All minor double-stops in 3rds, 6ths, 8ths and 10ths

**ARPEGGIOS**

E - B inclusive:

all major, minor, diminished 7th  
and dominant 7th arpeggios 3 octaves

C - Eb inclusive:

all major, minor, diminished 7th  
and dominant 7th arpeggios 2 octaves

**YEAR 4****SCALES**

E-B inclusive:

all major, minor and chromatic scales 3 octaves

C - Eb inclusive:

all major, minor and chromatic scales 2 octaves

(The above includes both forms of minor scale,  
played with all right hand combinations--  
im,ma,ia,imam)

All major and minor scales in tremulando  
with different right hand combinations

**ARPEGGIOS**

E - B inclusive:

all major, minor, diminished 7<sup>th</sup>  
and dominant 7th arpeggios 3 octaves

C - Eb inclusive:

all major, minor, diminished 7th  
and dominant 7th arpeggios 2 octaves



## CONCERT HARP

### YEAR 1

#### SCALES

All major and minor (harmonic and melodic) scales.  
 Similar motion—compass three octaves.  
 Contrary motion (starting on unison)—compass two octaves.

#### ARPEGGIOS

All major and minor arpeggios in root, 1<sup>st</sup> and 2<sup>nd</sup> inversions.  
 Similar motion—compass three octaves.  
 Contrary motion (starting on unison)—compass two octaves.

#### DOMINANT SEVENTHS

All major and minor dominant sevenths in root, 1<sup>st</sup>, 2<sup>nd</sup> and 3<sup>rd</sup> inversions.  
 Similar motion—compass three octaves.  
 Contrary motion—compass two octaves.

### YEAR 2

#### SCALES

All major and minor (harmonic and melodic) scales.  
 Similar motion—compass four octaves.  
 Contrary motion (starting on unison)—compass two octaves.

All major and minor (harmonic only) scales in 6ths and 10ths.  
 Similar motion—compass four octaves, where possible.

#### ARPEGGIOS

All major and minor arpeggios in root, 1<sup>st</sup> and 2<sup>nd</sup> inversions.  
 Similar motion—compass four octaves.  
 Contrary motion (starting on unison)—compass two octaves.

#### DOMINANT SEVENTHS

All major and minor dominant sevenths in root, 1<sup>st</sup>, 2<sup>nd</sup> and 3<sup>rd</sup> inversions.  
 Similar motion—compass four octaves.  
 Contrary motion—compass two octaves.

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**YEAR 3****SCALES**

All major and minor (harmonic and melodic) scales.  
Similar motion—compass four octaves.  
Contrary motion (starting on unison)—compass two octaves.

All major and minor (harmonic only) scales in 6ths and 10ths.  
Similar motion—compass four octaves, where possible.

**ARPEGGIOS**

All major and minor arpeggios in root, 1<sup>st</sup> and 2<sup>nd</sup> inversions.  
Similar motion—compass four octaves.  
Contrary motion (starting on unison)—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, 1<sup>st</sup> and 2<sup>nd</sup> inversions.  
Divided between the hands, compass four octaves.

**DOMINANT SEVENTHS**

All major and minor dominant sevenths in root, 1<sup>st</sup>, 2<sup>nd</sup> and 3<sup>rd</sup> inversions.  
Similar motion—compass four octaves.  
Contrary motion—compass two octaves.

All major and minor dominant sevenths in root, 1<sup>st</sup>, 2<sup>nd</sup> and 3<sup>rd</sup> inversions.  
Divided between the hands, compass four octaves.

**YEAR 4****SCALES**

All major and minor (harmonic and melodic) scales.  
Similar motion—compass four octaves.  
Contrary motion (starting on unison)—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, 1<sup>st</sup> and 2<sup>nd</sup> inversions.  
Similar motion—compass four octaves.  
Contrary motion (starting on unison)—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, 1<sup>st</sup> and 2<sup>nd</sup> inversions.  
Divided between the hands, compass four octaves.

**DOMINANT SEVENTHS**

All major and minor dominant sevenths in root, 1<sup>st</sup>, 2<sup>nd</sup> and 3<sup>rd</sup> inversions.  
Similar motion—compass four octaves.  
Contrary motion—compass two octaves.

All major and minor dominant sevenths in root, 1<sup>st</sup>, 2<sup>nd</sup> and 3<sup>rd</sup> inversions.  
Divided between the hands, compass four octaves.

## WIND INSTRUMENTS

### **RECORDER**

#### **YEAR 1**

##### SCALES

##### **Alto Recorder**

F, G, B flat, C, D major and minor, an octave and a half either up above or below  
F major 2 octaves

##### **Soprano Recorder**

C, D, F, G, A major and minor, an octave and a half either up above or below  
C major 2 octaves

#### **YEAR 2**

##### SCALES AND ARPEGGIOS

##### **Alto Recorder**

Scales and arpeggios in all keys major and minor. Chromatic scale beginning on F and whole tone scale beginning on F

#### **YEAR 3**

##### SCALES AND ARPEGGIOS

##### **Alto Recorder**

Scales in thirds in all keys, major and minor,  
Broken chords in all keys, major and minor,  
Chromatic scale beginning on F,  
Whole tone scale beginning on F and F#.

#### **YEAR 4**

Orchestral Excerpts:

Candidates should prepare Brandenburg Concerto no. 2 and both parts of Brandenburg Concerto no. 4

Improvisation:

Candidates will be presented with a slow movement from a late baroque piece and will be expected to improvise ornamentation.

## FLUTE

*All Scales and Arpeggios to be played slurred and tongued*

### YEAR 1

<b><u>SCALES</u></b>	All major, minor and chromatic Scales	2 octaves
<b><u>ARPEGGIOS</u></b>	C major, minor and chromatic	3 octaves
	Whole-tone scales on C and C sharp	2 octaves
	All major, minor arpeggios	2 octaves
	All dominant 7 <sup>th</sup> and diminished 7 <sup>th</sup> arpeggios	2 octaves
	All arpeggios on C	3 octaves
	(The above includes both forms of the minor scale)	

### YEAR 2

<b><u>SCALES</u></b>	All scales and arpeggios as in the <i>Daily Exercises</i> by Marcel
<b><u>ARPEGGIOS</u></b>	Moyse, A, B, C, D

### YEAR 3

<b>Scales and Arpeggios:</b>	All scales and arpeggios as in the <i>Daily Exercises</i> by Marcel Moyse A, B, C, D, E, F, G, H
<b>Orchestral Exerpts:</b>	Orchestral Excerpts to be chosen from: Baxtresser: Orchestral Excerpts for Flute

### YEAR 4

<b>Concerto:</b>	The First Movement from either: Mozart Flute Concerto in G major KV313 Mozart Flute Concerto in D major KV314
<b>Orchestral Exerpts:</b>	Orchestral Excerpts to be chosen from: Baxtresser: Orchestral Excerpts for Flute

## Pedagogy Strand

### Year 3

<b>Scales and Arpeggios:</b>	Marcel Moyse, <i>Daily Exercises</i> A,B,C,D,E,F.
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### Year 4

<b>Scales and Arpeggios:</b>	As in Marcel Moyse <i>Daily Exercises</i> A,B,C,D,E,F,G,H.
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<b>OBOE</b>
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*All Scales and Arpeggios to be played slurred and tongued*

### YEAR 1

**SCALES****ARPEGGIOS**

(To be played both tongued and legato)

All major, minor and chromatic scales

2 octaves

Ab – A major, A – G# minor (a twelfth)

Whole-tone scales on Bb and B

2 octaves

All major, minor arpeggios

2 octaves

Ab – A major, A – G# minor (a twelfth)

(The above includes both forms of the minor scales)

### YEAR 2

**SCALES****ARPEGGIOS**

( Complete oboe range)

All major and minor (both forms)

All arpeggios dom. and dim. 7ths.

All chromatic scales

Exercises on scales, intervals, articulations and staccato selected from  
Gillet, Barret, Sellner, Bleuzet

### YEAR 3

**SCALES****ARPEGGIOS**

All scales and arpeggios

Exercises on scales, intervals, articulations and staccato selected from  
Gillet, Barret, Sellner, Bleuzet, Dubondue

### YEAR 4

**SCALES****ARPEGGIOS**

All scales and arpeggios

Exercises on scales, intervals, articulations and staccato selected from  
Gillet, Barret, Sellner and Dubondue

# CLARINET

*All Scales and Arpeggios to be played slurred and tongued*

## YEAR 1

### SCALES

E, F, F#, G majors	3 octaves
E, F, F#, G minors both forms	3 octaves
Chromatic E & F	3 octaves
All others, major/minor	2 octaves

### ARPEGGIOS

Arpeggios of all above scales  
 Dominant 7ths of C, G, D, F, Bb, Eb  
 Diminished 7<sup>th</sup> on E

*The ranges of all requirements may be played at the first study teacher's discretion*

## YEAR 2

### SCALES

E, F, F#, G majors	3 octaves
E, F, F#, G minors both forms	3 octaves
All others, major/minor both forms	2 octaves
Chromatic E, F, F#, G	3 octaves

### ARPEGGIOS

Arpeggios of all above scales  
 Dominant 7<sup>th</sup> in all keys  
 Diminished 7ths in E, F, F# 3 octaves

## YEAR 3

### SCALES

E, F, F#, G majors and minors both forms	3 octaves
All others major/minor both forms	2 octaves
Chromatic E, F, F#, G	3 octaves
Whole tone scales	
Scales in 3rds C, F, G, Bb, D	

### ARPEGGIOS

Arpeggios of all above scales  
 Dominant 7ths in all keys  
 Diminished 7ths in E, F, F# 3 octaves

### **Orchestral Excerpts:**

Orchestral Excerpts to be chosen from:  
 Mc Ginnis: Orchestral Excerpts for Clarinet

**YEAR 4**

- Concerto:** First or third movement from the Mozart Clarinet Concerto (any edition)  
movement from any of the four Spohr Clarinet Concertos.
- Orchestral Exerpts:** Orchestral Excerpts to be chosen from:  
Mc Ginnis: Orchestral Excerpts for Clarinet



<b>BASSOON</b>
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*All Scales and Arpeggios to be played slurred and tongued*

### YEAR 1

SCALES  
ARPEGGIOS

All major and minor (both forms)	2 octaves
Bb, B, C	3 octaves
Arpeggios of above, dominant 7 <sup>th</sup> diminished and chromatic scales	

### YEAR 2

SCALES  
ARPEGGIOS

All major and minor (both forms)	
Bb, B, C, C#, D	3 octaves
Arpeggios, dominant 7 <sup>th</sup> , diminished and chromatic of above	

### YEAR 3

SCALES  
ARPEGGIOS

Suitable studies chosen from Milde 'Scales and Arpeggios' or  
Giampieri '16 Daily Studies', or other similar collections

### YEAR 4

SCALES  
ARPEGGIOS

Suitable studies chosen from Milde "Scales and Arpeggios" or  
Giampieri "16 Daily Studies" or other similar collections

## SAXOPHONE

*All Scales and Arpeggios to be played slurred and tongued*

### YEAR 1

All major and minor scales both forms detached and legato.

Full chromatic scale low Bb to high F#

All major and minor arpeggios

Dominant 7ths D, F, Bb, Eb, Ab, Db, B, E, A, G

Diminished 7ths Bb, B, C

All requested arpeggios including dominant 7ths, diminished 7ths to be played straight

*The ranges of all requirements may be played at the first study teacher's discretion*

### YEAR 2

All major and minor scales both forms detached and legato.

Full chromatic scale low Bb to high F#

All major and minor arpeggios

Dominant 7ths D, F, Bb, Eb, Ab, Db, B, E, A, G

Diminished 7ths Bb, B, C

All requested arpeggios including dominant 7ths, diminished 7ths to be played straight and broken format.

Scales in 3<sup>rd</sup> C, G, D, Bb, F major

*All requirements to use the full range of the instrument, moving above and below the tonic / first note.*

### YEAR 3

All major and minor both forms detached and legato.

Full chromatic scale low Bb to high F#

All major and minor arpeggios

Dominant 7ths D, F, Bb, Eb, Ab, Db, B, E, A, G

Diminished 7ths Bb, B, C

All requested arpeggios including dominant 7ths, diminished 7ths to be played straight and broken format.

All scales major and harmonic minor in 3rds

*All requirements to use the full range of the instrument, moving above and below the tonic / first note.*

### YEAR 4

All major and minor scales both forms detached and legato.

Full chromatic scale low Bb to high F#

All major and minor arpeggios

Dominant 7ths D, F, Bb, Eb, Ab, Db, B, E, A, G

Diminished 7ths Bb, B, C

All requested arpeggios including dominant 7ths, diminished 7ths to be played straight and broken format.

All scales major and harmonic minor in 3rds and 4ths

*All requirements to use the full range of the instrument, moving above and below the tonic / first note.*

## BRASS INSTRUMENTS

### TRUMPET

#### YEAR 1

**Scales:** To be played steadily from memory at e=120 or faster, with legato, staccato or tenuto articulation. Arpeggios are required over similar ranges.

F# – C majors	(Two Octaves)
C# – F majors	(Twelfth)
F# – C minors (Harmonic/Melodic)	(Two Octaves)
C# – F minors (Harmonic/Melodic)	(Twelfth)
Chromatic scales starting on any note F# – C	(Two Octaves)
Whole-tone scales starting on any note F# – C	(Two Octaves)
Dominant 7 in any key B – F	(Two Octaves)
or in any key F# – Bb	(Twelfth)
Diminished 7 starting on F#, G or Ab	(Two Octaves)

**Sight-reading:**

Firstly a non-transposing test in any basic time signature should be given. It should be around four lines in length and there should be no time changes. The piece should be in a major or minor key up to four flats or five sharps and within a two octave range between A below middle C and A above the stave.

Secondly, a transposition test of some two lines over a slightly more condensed range and up to three sharps or four flats should be given, to be played as Trumpet in C

Up to half a minute should be allowed for preparation in each case.

#### YEAR 2

**Scales:** To be played steadily from memory at e=120 or faster, with legato, staccato or tenuto articulation. Arpeggios are required over similar ranges.

F# – C# majors	(Two Octaves)
D – F majors	(Twelfth)
Any major key in thirds	(One Octave)
F# – C minors (Harmonic/Melodic)	(Two Octaves)
D – F minors (Harmonic/Melodic)	(Twelfth)
Chromatic scales starting on any note F# – C#	(Two Octaves)
Whole-tone scales starting on any note F# – C#	(Two Octaves)
Dominant 7 in any key B – F#	(Two Octaves)
or in any key G – Bb	(Twelfth)
Diminished 7 starting on any note F# - C#	(Two Octaves)

**Sight-reading:**

Firstly a non-transposing test in any basic time signature should be given. It should be around four lines in length and there should be no time changes. The piece should be in a major or minor key up to five flats or six sharps and within a two octave range between Ab below middle C and Bb above the stave.

Secondly, a transposition test of some two lines over a slightly more condensed range and up to four sharps or flats should be given, to be played as Trumpet in C

Up to half a minute should be allowed for preparation in each case.

**YEAR THREE**

**Scales:** To be played steadily from memory at e=120 or faster, with legato, staccato or tenuto articulation. Arpeggios are required over similar ranges.

F# – D majors	(Two Octaves)
Eb – F majors	(Twelfth)
Any major key in thirds	(One Octave)
F# – D minors (Harmonic/Melodic)	(Two Octaves)
Eb – F minors (Harmonic/Melodic)	(Twelfth)
Chromatic scales starting on any note F# – D	(Two Octaves)
Whole-tone scales starting on any note F# – D	(Two Octaves)
Dominant 7 in any key B – G	(Two Octaves)
or in any key Ab – Bb	(Twelfth)
Diminished 7 starting on any note F# - D	(Two Octaves)
Major Pentatonic on any note	(One Octave)
Blues scale on any note	(One Octave)

**Sight-reading:**

Firstly a non-transposing test in any basic time signature should be given. It should be around four lines in length and there should be no time changes. The piece should be in a major or minor key up to five flats or six sharps and within a two octave range between Ab below middle C and Bb above the stave.

Secondly, a transposition test of some two lines over a slightly more condensed range and up to four sharps or flats should be given, to be played as Trumpet in C

Up to half a minute should be allowed for preparation in each case.

**YEAR FOUR**

**Scales:** To be played steadily from memory at e=120 or faster, with legato, staccato or tenuto articulation. Arpeggios are required over similar ranges.

F# – D majors	(Two Octaves)
Eb – F majors	(Twelfth)
Any major key in thirds	(One Octave)
F# – D minors (Harmonic/Melodic)	(Two Octaves)
Eb – F minors (Harmonic/Melodic)	(Twelfth)
Chromatic scales starting on any note F# – D	(Two Octaves)
Whole-tone scales starting on any note F# – D	(Two Octaves)
Dominant 7 in any key B – G	(Two Octaves)
or in any key Ab – Bb	(Twelfth)
Diminished 7 starting on any note F# - D	(Two Octaves)
Major Pentatonic on any note	(One Octave)
Blues scale on any note	(One Octave)
Diminished scales – C/D, C/Db, Db/Eb, C#/D, D/E, D/Eb	(8ve)

**Sight-reading:**

Firstly a non-transposing test in any basic time signature should be given. It should be around four lines in length and there should be no time changes. The piece should be in a major or minor key up to five flats or six sharps and within a two octave range between Ab below middle C and Bb above the stave.

Secondly, a transposition test of some two lines over a slightly more condensed range and up to four sharps or flats should be given, to be played as Trumpet in C

Up to half a minute should be allowed for preparation in each case.

<b>TENOR TROMBONE</b>
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Please note: In all years scales and arpeggios should be played both tongued and legato.

**YEAR 1****SCALES**

B, C, Db, D, Eb majors; B, C, C#, D, Eb minors (at twelfth)

**ARPEGGIOS**

All other keys, major and minor 2 octaves

Minor scales in the above keys to be known in both melodic and harmonic forms

Arpeggios of the common chords of the above keys for the ranges indicated

Dominant 7ths in A, Bb, B, C, Db and Eb 2 octaves

Diminished 7ths in G, Ab and A 2 octaves

Chromatic scales starting on any note E – Bb 2 octaves

Whole tone scales starting on A and Bb 2 octaves

**YEAR 2****SCALES**

B, C, Db, D, Eb majors; B, C, C#, D, Eb minors (at twelfth)

**ARPEGGIOS**

All other keys, major and minor to be known in both melodic and harmonic forms

Chromatic scales starting on any note E – Bb 2 octaves

Whole tone scales starting on Ab, G, Gb 2 octaves

Arpeggios of the common chords of the above keys for the ranges indicated

Dominant 7ths in A – Eb 2 octaves

Diminished 7ths on B, C, C# 2 octaves

**YEAR 3****SCALES**

All keys major and minor in both melodic and harmonic forms

**ARPEGGIOS**

1 octaves

Chromatic scales bass clef starting on any note 2 octaves

Arpeggios of the common chords of the above keys for the ranges indicated

Wholetone scales starting on E-Bb 2 octaves

Dominant 7ths: all keys 2 octaves

Diminished 7ths: starting on any note 2 octaves

**YEAR 4****SCALES**

All scales major and minor in both harmonic and melodic form

**ARPEGGIOS**

2 octaves

Arpeggios of all keys 2 octaves

All scales from E to Bb in 3rds 1 octave

Chromatic scales starting on any note 2 octaves

Wholetone scales starting on any note 2 octaves

Dominant 7ths in any key 2 octaves

Diminished 7ths starting on any note 2 octaves

<b>FRENCH HORN</b>
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**YEAR 1****SCALES**  
**ARPEGGIOS**Major and minor scales and arpeggios  
All chromatic scales2 octaves  
2 octavesTongued, legato and legato-tongued.  
Scales in quavers at crotchet = 70  
Arpeggios in quavers at crotchet = 56**YEAR 2****SCALES**  
**ARPEGGIOS**Major and minor scales and arpeggios  
All chromatic scales  
Whole tone scales, diminished 3rds,  
augmented 3rds, dominant 7ths2 octaves  
2 octaves  
2 octavesTongued, legato and legato-tongued.  
Scales in quavers at crotchet = 80  
Arpeggios in quavers at crotchet = 72**YEAR 3****SCALES**  
**ARPEGGIOS**Major and minor scales and arpeggios  
All chromatic scales  
Whole tone scales, diminished 3rds,  
augmented 3rds, dominant 7ths2 octaves  
2 octaves  
2 octavesTongued, legato and legato-tongued.  
Scales in quavers at crotchet = 90  
Arpeggios in quavers at crotchet = 84**YEAR 4****SCALES**  
**ARPEGGIOS**Major and minor scales and arpeggios  
All chromatic scales  
Major and minor low G to low C  
Whole tone scales, diminished 3rds,  
augmented 3rds, dominant 7ths2 octaves  
2 octaves  
3 octaves  
2 octavesTongued, legato and legato-tongued.  
Scales in quavers at crotchet = 120  
Arpeggios in quavers at crotchet = 100

# EUPHONIUM

## YEAR I

### SCALES

#### ARPEGGIOS

Bass Clef:      B, C, Db, D, Eb major                      (a twelfth)  
                      B, C, Db, D, Eb minor                      (a twelfth)  
                      All other keys major and minor              2 octaves

Treble clef:      Db, D, Eb, E, F major                      (a twelfth)  
                      Db, D, Eb, E, F minor                      (a twelfth)  
                      All other keys major and minor              2 octaves  
                      Minor scales: melodic and harmonic

Bass clef (Chromatic):      starting on any note E- Bb 2 octaves  
 Treble clef (Chromatic):      starting on any note F- C    2 octaves

Arpeggios:          The common chords of the above keys

Bass clef: Dominant 7ths in the keys of A, B, D              2 octaves  
 Treble clef: Dominant 7ths in the keys of B, Db, E              2 octaves

Bass clef: Diminished 7ths starting on : F, F# and G      2 octaves  
 Treble clef: Diminished 7ths in the keys of G, Ab, A      2 octaves

## YEAR 4

### SCALES

#### ARPEGGIOS

#### Concert Pitch

Major Scales Bb – D	3 Octaves
Minor Scales Bb – D	3 Octaves
Major Scales All other	2 Octaves
Minor Scales All other	2 Octaves
Chromatic Scales, starting on any note	2 Octaves
Whole Tone Scales, starting on any note	2 Octaves
Dominant 7 <sup>th</sup>	2 Octaves
Diminished 7 <sup>th</sup>	2 Octaves

#### Bb treble Clef

Major Scales C - E	3 Octaves
Minor Scales C- E	3 Octaves
Major Scales All other	2 Octaves
Minor Scales Allother	2 Octaves
Chromatic Scales, starting on any note	2 Octaves
Whole Tone Scales, starting on any note	2 Octaves
Dominant 7 <sup>th</sup>	2 Octaves
Diminished 7 <sup>th</sup>	2 Octaves



<b>TUBA</b>
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**YEAR 1****SCALES**

Bass clef Eb Tuba:	F, G major	(a twelfth)
	E, G minor	(a twelfth)
	Bb, B major	2 octaves
	Bb, C minor	2 octaves

Bass Clef F Tuba: Ab, A major		a twelfth
	A, F minor	a twelfth
	C, Db major	2 octaves
	G, Eb minor	2 octaves

Minor scales : harmonic and melodic

**ARPEGGIOS**

The common chords of the above keys

**CHROMATIC SCALE**

Bass clef Eb Tuba: starting on Eb	(a twelfth)
Bass clef F Tuba: starting on F	(a twelfth)

**DOMINANT 7ths**

Bass clef Eb Tuba in the keys of Eb and F	2 octaves
Bass clef F Tuba in the keys of F and G	2 octaves

**YEAR 2****SCALES**

All scales of the Tuba range, a range of a twelfth or two octaves, as required in the major and minor keys, both harmonic and melodic. All major scales (one octave only) in thirds.

**CHROMATIC SCALES**

Tuba in Eb: starting on any note from A-Eb	two octaves
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**ARPEGGIOS**

The common chords of the above keys  
Dominant 5ths and diminished 7ths

Tuba in Eb in the keys of Ab, D, Eb, E, F, F# and G	two octaves
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Tuba in Eb starting on Bb, B and C	two octaves
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**YEAR 3****SCALES**

Tuba in Eb  
 All major and minor scales a range of 2 octaves  
 All scales, major and minor, in thirds 1 octave  
 All major scales in fourths and fifths, 1 octave

**CHROMATIC  
SCALES**

Tuba in Eb  
 Starting on any note within a range of 2 octaves

**APREGGIOS**

The common chords of the above major and minor keys

Tuba in Eb  
 All dominant 7ths 2 octaves  
  
 Tuba in Eb  
 All diminished 7ths 2 octaves

**YEAR 4****SCALES:**

Tuba in Eb: All major and minor scales 2 octaves  
 All major and minor scales, in thirds and fourths 1 octave  
 All major scales in fifths, sixths and octaves 1 octave

**CHROMATIC  
SCALES**

Tuba in Eb: Starting on any note from A- Eb 1 octave

**ARPEGGIOS**

Tuba in Eb: The common chords in the above keys  
 All dominant 7ths 2 octaves  
 All diminished 7ths 2 octaves

## PERCUSSION

### YEAR 1

#### XYLOPHONE

##### SCALES

##### ARPEGGIOS

All major and minor scales (both forms)	2 octaves
The scale of C, G, F major in thirds using 2 sticks only	2 octaves
Chromatic scales starting on any note	2 octaves
All major and minor arpeggios	2 octaves
Dom. 7 <sup>th</sup> arpeggios in C, G, F Dim. 7 <sup>th</sup> arpeggios in C and D	2 octaves

#### SNARE DRUM

##### STUDIES

##### EXERCISES

All 26 British Rudiments, Suitable exercises and studies from Skinner, Roll studies, Whaley, Cirone, Goldenberg and Wel

#### TIMPANI

##### TUNING EXERCISES

From Frieze and Lepak

### YEAR 2

#### XYLOPHONE

##### SCALES

##### ARPEGGIOS

All major and minor	2 octaves
All dom. and dim. 7ths	2 octaves
All arpeggios of major and minor scales	2 octaves
Chromatic starting on any note	2 octaves

#### SNARE DRUM

##### STUDIES

##### EXERCISES

Roll study and rudiments from M.Skinner Roll Book,  
Orchestral figures – Goldenberg, Cirone, Whaley, Dupin Multi Percussion

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## **TIMPANI**

**Three drums on A will be sounded.**

**STUDIES**  
**EXERCISES**

Suitable pieces from Etuden für Timpani – Richard Hochrainer,  
Saul Goodman, Whaley, Nick Woud.  
Orchestral excerpts: Friese and Lepak

## **YEAR 3**

### **XYLOPHONE**

**SCALES**  
**ARPEGGIOS**

All scales and arpeggios as in year 1 and 2.  
This year all arpeggios of dom. and dim. 7ths and their inversions

### **SNARE DRUM**

**STUDIES**  
**EXERCISES**

Multiple percussion  
Etudes from Whaley, Goldenberg and Dupin

### **TIMPANI**

**TUNING**

Tune three drums to a given A, to any note requested – sing and whistle the notes before tuning

## **YEAR 4**

### **XYLOPHONE**

**SCALES**  
**ARPEGGIOS**

All major and minor scales (both forms)	
and arpeggios	2 octaves
All dom. and dim. 7ths and inversions	2 octaves

### **SNARE DRUM**

**STUDIES**  
**EXERCISES**

Multiple percussion  
From Goldenberg, Whaley and Skinner

### **TIMPANI**

**TUNING**

Tuning gauges must be set by the candidate  
Tune any drum to note requested – an A will be sounded

## SIOLLABAS CHEOL TRADISIÚNTA NA hÉIREANN

### CUID 1

#### **Fad an Scrúdaithe:**

Ní rachaidh Teorainn Ama Iomlán an Scrúdaithe thar 10 nóiméad (Blianta 1 agus 2) ná thar 12 nóiméad (Blianta 3 agus 4). Beidh teorainn ama 18 nóiméad ann i gcás mac léinn oideolaíochta.

#### **Cluastriail:**

Bliain 1: Fonn simplí, gan aon mhaisiú, a fhoghlaim.

Bliain 2: Fonn simplí, lena ngabhann maisiú cuí, a fhoghlaim.

Bliain 3: Fonn lena ngabhann ardleibhéal maisithe a fhoghlaim.

Bliain 4: Fonn maisithe a fhoghlaim agus, ansin, úsáid breachnaithe a thaispeáint.

I mBlianta 3 agus 4, d'fhéadfadh sé gur fonn modúil a bheidh i gceist.

#### **Triail Litearthachta:**

Faigheann na mic léinn an ceol 30 nóiméad roimh an scrúdú.

Bliain 1: Fonn simplí nach bhfacthas roimhe sin a sheinm go stíleach.

Bliain 2: Dhá rothlam d'fhonn nach bhfacthas roimhe sin a sheinm go stíleach, maille le húsáid chuí maisithe.

Bliain 3: Trí rothlam d'fhonn nach bhfacthas roimhe sin a sheinm go stíleach, maille le húsáid chuí maisithe sa dara agus sa tríú rothlam. Beifear ag súil go ndéanfaidh na mic léinn an fonn a ghléasaistriú agus a ornáidiú.

Bliain 4: Trí rothlam d'fhonn nach bhfacthas roimhe sin a sheinm go stíleach, maille le húsáid chuí maisithe agus breachnaithe. Beifear ag súil go ndéanfaidh na mic léinn an fonn a ghléasaistriú agus réamhrá a scríobh ina leith.

#### **Mic Léinn Oideolaíochta amháin**

Beidh ar mhic léinn oideolaíochta na cluastrialacha agus na trialacha litearthachta thuas a dhéanamh agus, de bhreis air sin, beidh *viva voce* ann maidir le *repertoire* oideolaíochta réamhullmhaithe.

#### **Bliain 3 – *Repertoire* Oideolaíochta Réamhullmhaithe**

Bíonn ar iarrthóirí 3 dhréacht ceoil chodarsnacha a ullmhú. Bíonn *viva voce* ann maidir le bunoidelaíocht, lena n-áirítear ceistanna faoin *repertoire* oideolaíochta réamhullmhaithe.

#### **Bliain 4 – *Repertoire* Oideolaíochta Réamhullmhaithe**

Bíonn ar iarrthóirí 3 dhréacht ceoil chodarsnacha a ullmhú. Bíonn *viva voce* ann maidir le

meán-/hard-oideolaíocht, lena n-áirítear ceisteanna faoin *repertoire* oideolaíochta réamhullmhaithe.

### ***Ról an Phríomh-Mhúinteora Staidéir i ndáil le hOideolaíocht***

Bítear ag súil go ndéanfaidh an príomh-mhúinteoir staidéir an méid seo a leanas:

- clúdóidh sé/sí prionsabail na hoideolaíochta a bhaineann go sonrach leis an bpríomhstaidéar ar ghléas ceoil/ghuth (e.g. teicníocht, repertoire, etc), agus ullmhúchán a bheidh á dhéanamh don *viva voce* i scrúdú Chuid 1
- Ullmhóidh sé/sí an repertoire oideolaíochta in éineacht leis an mac léinn agus pléifidh sé/sí saincheisteanna oideolaíochta le linn ullmhúchán á dhéanamh don *viva voce* i scrúdú Chuid 1.

## **CUID 2**

### **CEOL TRADISIÚNTA NA hÉIREANN**

Bíonn ar mhic léinn clár cothrom a chur ar fáil ó thaobh cheol thraidisiúnta na hÉireann agus/nó amhránaíocht thraidisiúnta na hÉireann de, agus an clár sin a bheith oiriúnach dá ngléas ceoil (ngléasanna ceoil) agus/nó dá nguth agus bíonn orthu ardleibhéal inniúlachta a léiriú i ndáil le maisiú agus breachnú.

Is ceart don mhac léinn an clár fonn/amhrán atá le seinm/canadh (teideal, catagóir agus foinse) a roghnú i gcomhairle leis an bpríomh-mhúinteoir staidéir agus faoi réir a cheadaithe ag an gCoiste Cláir. Ní féidir fonn nó amhrán a thíolactar in aon bhliain áirithe a úsáid athuair in aon scrúduithe ina dhiaidh sin.

Is ceart cothromaíocht an chláir a bheith sa raon seo a leanas: 65%-75% do mhórghléas ceoil/mhórghuth agus 25%-35% do mhionghléas ceoil/mhionghuth. I mBliain 4, féadfaidh Mic Léinn a roghnú ceadal dá mórghléas ceoil nó dá mórghuth staidéir, agus sin amháin, a thíolacadh nó féadfaidh siad a roghnú ceadal a thíolacadh ina bhfuil gléis iolracha agus/nó guth i gceist. Féadfaidh tionlacan a bheith ag an mac léinn i gcás suas go 50% d'fhad an chláir, ach ní fhéadfaidh an tionlacaí (na tionlacaithe) feidhmiú mar phríomhghléas ceoil eile.

**Bliain 1:** Leagfar béim ar fhorbairt teicníochta fóna, ar stíl taibhiúcháin mhuiníneach agus ar leathnú repertoire an mhic léinn. Ní mór do na mic léinn fonn amháin amhráin ar a laghad a ullmhú.

**Bliain 2:** Díreofar aird ar úsáid chuí maisithe, a mhéid a bhaineann leis an ngléas ceoil agus leis an nguth araon. Ní mór do na mic léinn fonn amháin amhráin ar a laghad a ullmhú.

**Bliain 3:** Bíonn ar na mic léinn clár cothrom a thíolacadh, agus béim á leagan ar bhreachnú. Ní mór do mhic léinn fonn mall amháin ar a laghad a ullmhú, mar aon le hítim amháin ón traidisiún cruitireachta. Bítear ag súil go ndéanfaidh na mic léinn réamhrá ina ndéantar tagairt do chomhthéacs staire agus sóisialta an cheoil a chur ag gabháil lena gclár.

**Bliain 4:** Bíonn ar na mic léinn clár cothrom a thíolacadh, agus ardleibhéal inniúlachta á léiriú acu i dtaca le maisiú agus breachnú de. Ní mór do mhic léinn fonn mall amháin ar a laghad a ullmhú, mar aon le hítim amháin ón traidisiún cruitireachta. Bítear ag súil go ndéanfaidh na mic léinn réamhrá ina ndéantar tagairt do chomhthéacs staire agus sóisialta an cheoil a chur ag gabháil lena gclár.

### FOINSÍ

I measc na bhfoinsí inghlactha le haghaidh fonn agus amhrán, áirítear an méid seo a leanas:  
Ceoltóirí (daoine aonair/grúpaí)

Ábhar taifeadta (obair allamuigh/taifeadtaí tráchtála)

Bailiúcháin chlóite

I measc na bhfoinsí clóite, áirítear an méid seo a leanas:

Breathnach, Breandán (1963 – 1996) *Ceol Rince na hÉireann 1-4* Dublin: An Gúm

O'Neill, Francis (1903) *The Music of Ireland* Chicago

Ó Baoill, Seán Óg & Mánus (1975) *Ceolta Gael 1* Dublin: Mercier Press

——— (1986) *Ceolta Gael 2* Dublin: Mercier Press

O'Boyle, Seán (1989) *The Irish Song Tradition* Cork: Ossian Publications

MacMathúna, Seamas (1977) *Traditional Songs and Singers* Dublin: Comhaltas Ceoltóirí Éireann

I measc na dtaifeadtaí atá á moladh, áirítear cinn atá déanta ag na ceoltóirí seo a leanas:

Píob Uilleann: Leo Rowsome, Tommy Reck, Willie Clancy, Patsy Touhey, Johnny Doran, Paddy Keenan, Liam O Floinn, Davy Spillane, Seamus Ennis, Finbar Furey, Mick O'Brien, Mikie Smith.

Fidil: Paddy Canny, Frankie Gavin, Seán Maguire, Kevin Burke, Seán Keane, Liz Carroll, Eileen Ivers, Michael Coleman, Martin Hayes, Tommy Potts, James Morrison, Paddy Killoran, Johnny Doherty, Tommy Peoples, Seamas Creagh, Matt Cranitch, Seamus Connolly, Seán Smyth, Paddy Glackin, Liam O'Connor, Liz Kane, Yvonne Kane, Ben Lennon, Charlie Lennon, Kevin Glackin, Caoimhín O Raghallaigh, Eileen O'Brien, John Carty, Jim McKillop, Zoe Conway, Bobby Casey.

Fliúit: John McKenna, Matt Molloy, Frankie Gavin, Conal O Gráda, Seamus Tansey, Seamus Egan, Michael Tubridy. Paul Roche, June McCormack, Kevin Crawford, Michael McGoldrick, Tom McElvogue, Vincent Broderick, Paddy Carty, Laurence Nugent.

Feadóg Stáin: Mary Bergin, Carmel Gunning, Seán Ryan, Vinnie Kilduff, Micho Russell, Joanie Madden.

Amhráin: Seosamh O hÉanaí, Lillis O Laoire, Sarah and Rita Keane, Nioclás Tóibín,

	Seamus Begley, Breannán Begley. Seán 'ac Dhonncha, Diarmuid Ó Súilleabháin, Paddy Tunney, Geordie Hanna, Ann Mulqueen, Frank Harte.
Consairtín:	Noel Hill, Niall Vallely, Tim Collins, Micheál O Raghallaigh, Cormac Begley, Jack Talty, Edel Fox, Tommy McMahon, Ruairí McMahon, Tony O'Connell, Micheál O hEidhin. Chris Droney, Mary McNamara, Holly Geraghty, Hugh Healy
Bosca Ceoil:	Jackie Daly, Martin O Connor, Paddy O'Brien, Joe Burke, Johnny Leary, Sharon Shannon, Aidan Coffey. Billy McComiskey, Danny O Mahoney, Damien Mullane, Martin Connolly, Jackie Daly, PJ Hernon, Mick Mulcahy
Bainseó:	Gerry O'Connor, Kieran Hanrahan, Enda Scahill, Mick O'Connor, Christy Dunne, Angelina Carberry, Brian McGrath, Adrian McAuliffe, John Carty, Stevie Dunne.
Cruit:	Máire Ní Chathasaigh, Laoise Kelly, Janet Harbison, Paul Dooley, Michael Rooney, Grainne Hambly, Louise Mulcahy,
Bodhrán:	Ringo McDonagh, Tommy Hayes, Colm Murphy
Tionlacan:	Arty McGlynn, Alec Finn, Donal Lunny, Steve Cooney, Geraldine Cotter, Jim Murray, Charlie Lennon
Seinm Grúpa:	Kevin Burke and Jackie Daly, Matt Molloy and Seán Keane, Sarah and Rita Keane, Martin Hayes and Denis Cahill, Ceoltóirí Chualann, The Bothy Band, Dé Danann, The Chieftains, Stockton's Wing, Altan, Na Filí, Nómós, Na Casaidigh, Planxty, Dervish, Clannad, Lunasa, Téada, Céilí bands – the Tulla Ceili Band, The Kilfenora, The Templehouse, The Dartry Ceili Band, The Inisfree Ceili Band, The Ennis Ceili Band.



## TRADITIONAL IRISH MUSIC SYLLABUS

### PART 1

#### **Exam Duration:**

Total Exam Time Limit not to exceed 10 minutes (Year 1 and 2) and 12 minutes (Years 3 and 4). Pedagogy students will have a time limit of 18 minutes.

#### **Aural Test:**

Year 1: Learning a simple tune with no ornamentation.

Year 2: Learning a simple tune with appropriate ornamentation.

Year 3: Learning a tune with a high degree of ornamentation.

Year 4: Learning an ornamented tune and then demonstrating the use of variation.

In Years 3 and 4 the tune may be modal.

#### **Literacy Test:**

Students receive the music 30 minutes before the examination.

Year 1: Perform stylistically a previously unseen simple tune.

Year 2: Perform two rounds of a previously unseen tune stylistically and with the appropriate use of ornamentation.

Year 3: Perform stylistically three rounds of a previously unseen tune with the appropriate use of ornamentation in the second and third rounds. Students will be expected to transpose and embellish the tune.

Year 4: Perform stylistically three rounds of a previously unseen tune with the appropriate use of ornamentation and variation. Students will be expected to transpose and compose and introduction to the tune.

#### **Pedagogy Students only**

Pedagogy students will complete the aural and literacy tests above and in addition will have a viva voce on prepared pedagogical repertoire.

#### **Year 3 Prepared Pedagogical Repertoire**

Candidates are required to prepare 3 contrasting pieces. A *viva voce* related to elementary pedagogy to include questions on the prepared pedagogical repertoire.

#### **Year 4 Prepared Pedagogical Repertoire**

Candidates are required to prepare 3 contrasting pieces. A *viva voce* related to intermediate/advanced pedagogy to include questions on the prepared pedagogical repertoire.

***Role of the Principal Study Teacher in relation to Pedagogy***

The principal study teacher is expected to:

- cover pedagogical principles specific to the principal study instrument/voice (e.g. technique, repertoire, etc.) in preparation for the Viva voce in the Part 1 exam
- prepare the pedagogical repertoire with the student and discuss relevant pedagogical issues in preparation for the Viva voce in the Part 1 exam.

<b>PART 2</b>
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**IRISH TRADITIONAL MUSIC**

Students are required to present a balanced programme of Irish traditional music and/or song spread appropriately over their chosen instrument(s) and/ or voice and showing a high degree of accomplishment with regard to ornamentation and variation.

The programme of tunes/songs to be performed (title, category, and source) should be selected by the student in consultation with the first study lecturer and subject to approval of the Programme Committee. A tune or song presented in any one year may not be repeated at subsequent examinations.

The balance of programme should be in the range of 65%-75% major instrument/voice and 25%-35% minor instrument/voice. In Year 4, Students may opt to present a recital on their major study instrument or voice only or may opt to present a recital involving multiple instruments and/or voice. A student may be accompanied up to 50% of the total duration of the programme, but the accompanist(s) may not function as another lead instrument.

**Year 1:** Emphasis will be placed on the development of a solid technique, an assured performance style and on expanding the student's repertoire. Students must prepare at least one song air.

**Year 2:** Attention will be devoted to the appropriate use of ornamentation, both in instrumental and vocal practice. Students must prepare at least one song air.

**Year 3:** Students are required to present a balanced programme with an emphasis on variation. Students must prepare at least one slow air and an item from the harping tradition. Students are expected to introduce their programme with reference to the historical and social context of the music.

**Year 4:** Students are required to present a balanced programme showing a high degree of accomplishment with regard to ornamentation and variation. Students must prepare at least one slow air and an item from the harping tradition. Students are expected to introduce their programme with reference to the historical and social context of the music.

## **SOURCES**

Acceptable sources for tunes and songs include:

- Musicians (individual/group)
- Recordings (fieldwork/commercial)
- Printed collections

Recommended printed sources include

Breathnach, Breandán (1963 – 1996) *Ceol Rince na hEireann 1-4* Dublin: An Gúm

O'Neill, Francis (1903) *The Music of Ireland* Chicago

Ó Baoill, Seán Óg & Mánuis (1975) *Ceolta Gael 1* Dublin: Mercier Press

——— (1986) *Ceolta Gael 2* Dublin: Mercier Press

O'Boyle, Seán (1989) *The Irish Song Tradition* Cork:Ossian Publications

MacMathúna, Seamas (1977) *Traditional Songs and Singers* Dublin: Comhaltas Ceoltóirí Éireann

Recommended recordings include those made by the following musicians

Uilleann Pipes:        Leo Rowsome, Tommy Reck, Willie Clancy, Patsy Touhey, Johnny Doran, Paddy Keenan, Liam O Floinn, Davy Spillane, Seamus Ennis, Finbar Furey, Mick O'Brien, Mikie Smith.

Fiddle:                 Paddy Canny, Frankie Gavin, Seán Maguire, Kevin Burke, Seán Keane, Liz Carroll, Eileen Ivers, Michael Coleman, Martin Hayes, Tommy Potts, James Morrison, Paddy Killoran, Johnny Doherty, Tommy Peoples, Seamas Creagh, Matt Cranitch, Seamus Connolly, Seán Smyth, Paddy Glackin, Liam O'Connor, Liz Kane, Yvonne Kane, Ben Lennon, Charlie Lennon, Kevin Glackin, Caoimhín O Raghallaigh, Eileen O'Brien, John Carty, Jim McKillop, Zoe Conway, Bobby Casey.

Flute:                  John McKenna, Matt Molloy, Frankie Gavin, Conal O Gráda, Seamus Tansey, Seamus Egan, Michael Tubridy. Paul Roche, June McCormack, Kevin Crawford, Michael McGoldrick, Tom McElvogue, Vincent Broderick, Paddy Carty, Laurence Nugent.

Tin Whistle:         Mary Bergin, Carmel Gunning, Seán Ryan, Vinnie Kilduff, Micho Russell, Joanie Madden.

Song:                   Seosamh O hÉanaí, Lillis O Laoire, Sarah and Rita Keane, Nioclás Tóibín, Seamus Begley, Breandán Begley.  
Seán 'ac Dhonncha, Diarmuid Ó Súilleabháin, Paddy Tunney, Geordie Hanna, Ann Mulqueen, Frank Harte.

Concertina:          Noel Hill, Niall Vallely, Tim Collins, Micheál O Raghallaigh, Cormac Begley, Jack Talty, Edel Fox, Tommy McMahon, Ruairí McMahon,

	Tony O'Connell, Micheál O hEidhin. Chris Droney, Mary McNamara, Holly Geraghty, Hugh Healy
Accordion:	Jackie Daly, Martin O Connor, Paddy O'Brien, Joe Burke, Johnny Leary, Sharon Shannon, Aidan Coffey. Billy McComiskey, Danny O Mahoney, Damien Mullane, Martin Connolly, Jackie Daly, PJ Hernon, Mick Mulcahy
Banjo:	Gerry O'Connor, Kieran Hanrahan, Enda Scahill, Mick O'Connor, Christy Dunne, Angelina Carberry, Brian McGrath, Adrian McAuliffe, John Carty, Stevie Dunne.
Harp:	Máire Ní Chathasaigh, Laoise Kelly, Janet Harbison, Paul Dooley, Michael Rooney, Grainne Hambly, Louise Mulcahy,
Bodhran:	Ringo McDonagh, Tommy Hayes, Colm Murphy
Accompaniment:	Arty McGlynn, Alec Finn, Donal Lunny, Steve Cooney, Geraldine Cotter, Jim Murray, Charlie Lennon
Group Playing:	Kevin Burke and Jackie Daly, Matt Molloy and Seán Keane, Sarah and Rita Keane, Martin Hayes and Denis Cahill, Ceoltóirí Chualann, The Bothy Band, Dé Danann, The Chieftains, Stockton's Wing, Altan, Na Filí, Nómós, Na Casaidigh, Planxty, Dervish, Clannad, Lunasa, Téada, Céilí bands – the Tulla Ceili Band, The Kilfenora, The Templehouse, The Dartry Ceili Band, The Inisfree Ceili Band, The Ennis Ceili Band.

## **SECOND STUDY EXAMINATION REQUIREMENTS**

### **Second Study Years 1-2 Assessment Board**

- Departmental representative
- Programme Chair or nominee

End of year examination (60%)

Continuous assessment (40%)

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## **STRINGS**

### **VIOLIN**

#### **YEAR 1**

- Scales/Technical Exercises appropriate to grade: minimum standard Grade I/II\*
- Two contrasting pieces appropriate to grade: minimum standard Grade I/II\*

#### **YEAR 2**

- Scales/Technical Exercises appropriate to grade: minimum standard Grade III/IV\*
- Two contrasting pieces appropriate to grade: minimum standard Grade III/IV\*
- Grades refer to the DIT graded syllabi for part-time students

### **CELLO**

#### **YEAR 1**

- Scales/Technical Exercises appropriate to grade: minimum standard Grade I/II\*
- Two contrasting pieces appropriate to grade: minimum standard Grade I/II\*

#### **YEAR 2**

- Scales/Technical Exercises appropriate to grade: minimum standard Grade III/IV\*
- Two contrasting pieces appropriate to grade: minimum standard Grade III/IV\*
- Grades refer to the DIT graded syllabi for part-time students

### **GUITAR**

#### **YEAR 1**

- Scales/Technical Exercises appropriate to grade: minimum standard Grade I/II\*
- Two contrasting pieces appropriate to grade: minimum standard Grade I/II\*

#### **YEAR 2**

- Scales/Technical Exercises appropriate to grade: minimum standard Grade III/IV\*
- Two contrasting pieces appropriate to grade: minimum standard Grade III/IV\*

\* Grades refer to the DIT graded syllabi for part-time student

## **WOODWIND and BRASS**

### **YEAR 1**

- Scales/Technical Exercises appropriate to grade: minimum standard Grade I/II\*
- Two contrasting pieces appropriate to grade: minimum standard Grade I/II\*

### **YEAR 2**

- Scales/Technical Exercises appropriate to grade: minimum standard Grade III/IV\*
- Two contrasting pieces appropriate to grade: minimum standard Grade III/IV\*

\* Grades refer to the DIT graded syllabi for part-time students

## PERCUSSION

### YEAR 1

Candidate to perform a one tuned percussion instrument and at their choice, either timpani or snare drum

### TUNED PERCUSSION

Scales and Arpeggios from memory.

<u>Scales</u>	C. G. F. B <sup>b</sup> E <sup>b</sup>	1 octave
	A harmonic minor	1 octave
<u>Arpeggios</u>	C. G. F. B <sup>b</sup> E <sup>b</sup>	1 octave
	A minor	1 octave

<u>Chromatic Scales</u>	Starting on C	1 octave
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<u>Pieces</u>	Grade I/II standard
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<u>Sight Reading</u>	Grade I/II standard
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### SNARE DRUM

<u>Rudiments</u> played from memory	Single Stroke Roll (played open) Double Stroke Roll (played open) Paradiddle Flam Drag. Ruff. Five Stroke Roll (played open, not bounced) Seven Stroke Roll (played open, not bounced) Nine Stroke Roll (played open, not bounced)
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<u>Pieces</u>	Grade I/II standard
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<u>Sight Reading</u>	Grade I/II standard
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### TIMPANI

<u>Tuning</u>	Tune <u>one</u> drum to a given note Tune the second drum to a perfect 4th or perfect 5th above the given note Grade I/II standard
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<u>Sight Reading</u>	Grade I/II standard
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<u>Band and Ensembles</u>	To be arranged throughout the year
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**YEAR 2**

Candidate to perform a one tuned percussion instrument and at their choice, either timpani or snare drum

**TUNED PERCUSSION**

**Scales and Arpeggios** from memory.

<b><u>Scales</u></b>	C. G. D. A. E. F. B <sup>b</sup> E <sup>b</sup> and A <sup>b</sup>	1 octave
	A. E. D. B. G. F <sup>#</sup> and C harmonic minors	1 octave
	A. E. D. melodic minors	1 octave
<b><u>Arpeggios</u></b>	C. G. D. A. E. F. B <sup>b</sup> E <sup>b</sup> A <sup>b</sup> majors	1 octave
	A. E. D. B. G. F <sup>#</sup> C minors	1 octave
<b><u>Chromatic Scales</u></b>	Starting on C. E. A	1 octave
<b><u>Pieces</u></b>	Grade III/IV standard	
<b><u>Sight Reading</u></b>	Grade III/IV standard	

**SNARE DRUM**

<b><u>Rudiments</u></b> (played from memory)	Paradiddle-diddle
	Single Ratamacue
	Double Ratamacue
	Flam Top
	Double Ratamacue
	Triple Ratamacue
	Flam Accent
	Flamacue
	Flam Paradiddle
	Rudiments from Grade I and II
<b><u>Pieces</u></b>	Grade 111/1V standard
<b><u>Sight Reading</u></b>	Grade 111/1V standard

# PIANO

## YEAR 1

### **Scales** (from memory)

#### *Beginners only*

C, G, D, F	Hands separately	1 octave
a, e, d (harmonic or melodic)	Hands separately	1 octave

### **Chords** Broken/Block (2 sample patterns available)

C, G, D, F,	Hands separately
a, e, d	Hands separately

*NOTE: More advanced students are expected to cover a programme of scales and arpeggios, APPROPRIATE TO THEIR LEVEL. A selection, to be made by the teacher, should be presented for the end-of-year examination,*

### **Chord Patterns**

Free patterns using alberti bass and other pianistic figurations based around I, IV and V with provision for II and VI where appropriate

### **Repertoire**

A selection of short pieces/improvisations based on above chord patterns of appropriate standard

### **Sight Reading**

A short, simple piece (minimum standard Grade 1) in the keys of C,G ,F (major) or a,e,d (minor).

### **Accompaniment**

A selection of short accompaniments of appropriate standard

### **Assessment**

Last week of academic year (May): Piano Examination 60%  
Continuous Assessment 40%

### **Examination Requirements**

Students will be examined in

- (a) scales
- (b) one own choice piece
- © one prepared accompaniment
- (d) sight reading

Note: Students must provide their own soloists for accompaniments.

# PIANO

## YEAR 2

### Scales (from memory)

All major scales up to and including 3 # and 3b	Hands together	Similar motion	1 octave
All minor scales up to and including 2 # and 2b	Hands together	Similar motion	1 octave
All chromatic scales	Hands separately		1 octave

### Arpeggios

All major keys as listed above	Hands separately	2 octaves
All minor keys as listed above	Hands separately	2 octaves

*NOTE: More advanced students are expected to cover a programme of scales and arpeggios, appropriate to their level.. A selection, to be made by the teacher, should be presented for the end-of-year examination,*

### Repertoire

A selection of pieces of appropriate standard

### Sight Reading

A short, simple piece (minimum standard Grade 2) in the keys of C,G and F major and a, e, and d minor.

### Accompaniment

A selection of short accompaniments of appropriate standard

### Assessment

Last week of academic term (May): Piano examination  
Examination 60%  
Continuous Assessment 40%

### Examination Requirements

Students will be examined in:

- (a) scales
- (b) one own choice piece
- © one prepared accompaniment
- (d) sight reading

Note: Students must provide their own soloists for accompaniments

## ORGAN

### YEAR I

#### **Pedal Exercise**

Any two exercises in note finding taken from a Tutor (e.g. Sumner, Buck, Videro, Sanger etc)  
(A more advanced pedal exercise may be presented where appropriate, in consultation with the Organ Teacher)

#### **Pieces/Improvisation**

The pieces studied in the first year may be for manuals only. However, a short pieces with pedal part may be presented for the end of year examination (Students who have already some experience in organ playing may wish to present pieces appropriate to their standard in consultation with their organ teacher)

Simple improvisation based on appropriate chord figurations.

#### **Sight reading**

A simple piece for manuals only.

#### **Accompaniment**

A simple organ accompaniment to be presented at examination

#### **Assessment**

Last week of academic term (May): Piano/organ examination

Examination 60%

Continuous Assessment 40%

**For the end-of-year examination, students are expected to present**

- (a) scales**
- (b) two of the following three elements: one piece; one improvisation; one prepared accompaniment.**
- (c) Sight reading**

**Note : Students must provide their own soloist for accompaniment**

## ORGAN

### YEAR 2

#### Pedal exercises / scales

a) *In the case of beginners:*

Any two exercises from a tutor, in note finding

b) *For those in their second year at the organ:*

Pedal scales C, G, D, F major 1 octave

**or**

*In place of (b) at the discretion of the teacher:*

A more advanced pedal exercise may be presented

where appropriate (e.g. a more advanced student may present an exercise appropriate to his/her grade)

#### Pieces/ Improvisation

Where pieces presented are for manuals only a short exercise (from a tutor) showing co-ordination of manuals and pedals should be presented for the end-of-year examinations

Improvisation based on appropriate material/chord figurations

(Students who have already some experience in organ playing may wish to present pieces appropriate to their standard in consultation with their organ teacher)

#### Sight reading

A short piece for manuals only, appropriate to grade

#### Accompaniment

A short organ accompaniment to be presented at examination

#### **Assessment**

Last week of academic term (May): Piano/organ examination

Examination 60%

Continuous Assessment 40%

**For the end-of-year examination, students are expected to present**

(a) scales

(b) two of the following three elements: one piece; one improvisation; one prepared accompaniment.

(c) Sight reading

**Note : Students must provide their own soloist for accompaniment**

<b>VOICE</b>
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<b>YEAR 1</b>
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- \* One Concone exercise suitable to the candidate's vocal ability
  - \* Two contrasting songs of Grade 4 standard

<b>YEAR 2</b>
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- \* One Concone exercise suitable to the candidate's vocal ability
- \* Two contrasting songs of Grade 5 standard