



**The Leinster School of
Music & Drama**

Established 1904

**Wind Instruments
Grade
Examinations
Syllabus**

Contents

The Leinster School of Music & Drama _____ 1

General Information & Examination Regulations _____ 3

Recorder

Grades _____ 5

Junior & Senior Repertoire _____ 37

Groups & Duets _____ 39

Flute

Grades _____ 47

Junior & Senior Repertoire _____ 63

Certificate of Proficiency in Teaching _____ 64

Professional Diploma for Teachers _____ 66

Clarinet

Grades _____ 71

Sight Reading Samples _____ 87

Junior & Senior Repertoire _____ 91

Certificate of Proficiency in Teaching _____ 92

Professional Diploma for Teachers _____ 95

The Leinster School of Music & Drama

Established 1904

*"She beckoned to him with her second finger,
like one preparing a certificate in pianoforte...
at the Leinster School of Music."*

Samuel Beckett

Established in 1904 The Leinster School of Music & Drama is now celebrating its centenary year. Its long-standing tradition both as a centre for learning and examining is stronger than ever.

TUITION

Expert individual tuition is offered in a variety of subjects:

- Singing and Vocal Coaching
- Drama and Communication
- Keyboard
- Woodwind
- Strings

Experienced and dedicated teachers provide excellent tuition to pupils of all ages and levels. The emphasis is on learning through enjoyment, and while exams are encouraged they are not compulsory.

EXAMINATIONS

As a national examining body the School offers grade and diploma examinations in both music and drama. Almost 1000 teachers nationwide are teaching the School's various syllabuses and preparing students for Leinster School examinations throughout the year. Approximately 14,000 candidates are examined annually - thus the reputation of the School reaches far beyond the city in which it began almost a century ago.

A BRIEF HISTORY

September 1904 was an important time musically for Dublin, and for the whole of Ireland. In that year The Leinster School of Music was established in Dublin by Mr Samuel Myerscough, Mus.B.Oxon., F.R.C.O. The following is an extract from The Musical Herald of July 1st 1909.

'The daily grind of teaching is the common lot of almost all professional musicians. Some, it is true, have to teach and advise as well. Happy is the man who does his full meed of teaching and is yet strong and sympathetic enough to help other teachers and their pupils who come to be heard by him. One of these doubly busy men is Mr. S. Myerscough, Mus.Bac.Oxon. A morning spent with him at the Leinster School of Music, Dublin, showed us what a large number of facets are to be seen in one setting. Like a gem, whichever way he turned, he gave a sparkle and brightness that made work light. More genuinely than Lemoine, we discovered his secret and it came in a casual remark. 'From the earliest stages,' he said, 'there must be thinking. In teaching one must take nothing for granted.'

"The work by which Mr. Myerscough will be best remembered is the Leinster School of Music, of which he is the founder and inspiring force. Pupils came from as far north as Enniskillen, southwards from Waterford, and across from Galway." This tradition continues to the present day, with students travelling from as far as Derry and Donegal, and from Cork and Kerry.

The school was carried on and developed in Harcourt Street by Miss May Cosgrave, her sister Joan Burke and Miss May McCarron, who spent untold hours generously giving their advice, and teaching teachers the techniques that established standards of a very high quality.

In December 1941 the Department of Education issued full accreditation to the School's Teacher's Music Diploma as qualification for teaching in secondary school.

In the 1950's due in no small part to the Secretary, Joseph O'Neill (also music critic for the Irish Independent) the school was examining 3000 candidates throughout the country and, according to the Irish Art Handbook of 1949 'has become one of the most important influences on the musical life of the country as a teaching and examining body.'

By 1984, the 80th Anniversary year, exciting developments had occurred, not the least being the schools relocation to new premises at 5, Upper Stephen Street, Dublin 8. Under the excellent guidance of the present Director, Miss Sheila Murphy, the number of students had increased to over 20,000 in over 300 centres nationwide.

In September 1998 a further move was made to its present location on Griffith College's seven acre campus, where students can avail of a variety of college facilities as well as the added benefits of new pianos of the highest quality including a full Yamaha concert Grand Piano, the incorporation of the International Yamaha Organ School, and the initiation of new courses, including brass, woodwind, Irish harp and classical guitar.

Students past and present are prominent performers both at national and international level, with appearances at the National Concert Hall and venues throughout Ireland, and many others employed by orchestras and opera companies around the globe. Several members of the current teaching staff are also firmly established in the performance arena. This experience, combined with their depth of teaching knowledge enhances the unique learning experience offered by the School.

The Leinster School celebrated its centenary year in 2004/2005 with a number of workshops and concerts throughout the country showcasing the talent of our students and teachers alike.

General Information & Examination Regulations

1. The examination syllabus has been framed on modern and educational lines, and on a systematic basis of progression through the grades to Diploma.

2. Schedule of maximum marks for all Grades:

| | |
|--------------------|-----|
| Scales & Arpeggios | 15 |
| Sight-Reading | 10 |
| Ear Tests | 10 |
| Theory | 5 |
| Piece 1 | 20 |
| Piece 2 | 20 |
| Piece 3 / Studies* | 20 |
| Total | 100 |

* In Primary & Preparatory three pieces are presented for examination; in Grades 1-8 two pieces & one group of studies are presented.

3. The grade examinations are marked out of 100. Candidates must secure 85 marks for a first class honours; 80 marks for honours; 75 marks for a pass with merit; and 65 marks for a pass.

4. A medal will be awarded to candidates gaining 95 marks in grades from preparatory to Grade 8.

5. In all examinations, prepared pieces may be heard in full or in part at the discretion of the examiners.

6. The examiners in their marking will pay attention not only to accuracy of notes and time, but also to other things inherent in a good performance, for example, choice of tempo, observance of marks of expression, rhythm and phrasing.

7. The candidate's selection of music, to reflect a varied and interesting programme, will be taken into account.

8. The editions listed in this syllabus are suggested editions. Alternative editions of similar standing are equally as acceptable.

9. Accurate tuning of the instrument, volume, clarity and quality of tone, posture and hand positions will all be taken into account in the marking of pieces and studies, scales and arpeggios.

10. Scales and arpeggios must be played from memory, at a pace appropriate to the technical demands of the Grade. In all Grades scales and arpeggios should be played legato, and without undue accentuation.

11. Candidates should have acquired some skill in vibrato by Grade 5.

12. Candidates in all Grades must tune their own instruments. The examiner should not be expected to do this.

13. Candidates should provide themselves with a music stand if required.

14. The candidate and the teacher must accept the decision of the examiners regarding each candidate unconditionally.

15. The right is reserved to refuse or cancel any entry in which case the examination fee will be returned.
16. Examinations are held annually at local centres throughout Ireland.
17. Entry forms, with particulars filled in and accompanied by fees, must reach The Leinster School of Music & Drama by November 1st, for examinations to be held before the Christmas period; February 1st, for examinations to be held before the Easter period; and March 1st, for examinations to be held after the Easter period.
18. Any school or teacher presenting at least twenty candidates for examination in any one subject may secure a local centre for that subject. Those presenting fewer than twenty candidates may obtain a centre by paying the equivalent to the fees of twenty candidates, or alternatively can send their candidates to the nearest existing centre.
19. Fees are fixed on the assumption that the venue for examination will be provided by the school or teacher.
20. If through illness a candidate is unable to attend the examination at the appointed time, re-entry will be allowed for the same grade on payment of a transfer fee of €3, or for a higher grade on payment of the difference in fees plus a transfer fee of €3. Candidates who have been in contact with an infectious illness must not be presented for examinations unless they are out of quarantine.
21. Heads of schools or centres are requested to ensure that the room assigned for the examinations has satisfactory heat and light, and that a suitable piano or a digital piano is provided for the examination.
22. Please allow 3-4 weeks for the processing of exam results, especially at busy times of the year. We do our best to expedite all results on a first come, first served basis, but exams held after mid-May may not have results returned before the end of the school year. Responsibility is not accepted for loss of mark cards after dispatch by post. Where cards have been lost, the total marks obtained, but not their details, will be supplied on application.



**The Leinster School of
Music & Drama**

Established 1904

**Flute
Grade
Examinations
Syllabus**

Grade 1

| Schedule of maximum marks | |
|-------------------------------|------|
| Scales, Arpeggios / Technique | 15 |
| Sight-Reading | 10 |
| Ear Tests | 10 |
| Theory | 5 |
| Pieces | 1 20 |
| | 2 20 |
| | 3 20 |

Note range: Low D - middle A

Scales & Arpeggios / Technique

Triads and pentachords: D maj. & min, E maj. & min, F maj. & min, G maj & min, A maj. & min, C maj. & min from middle C, and D maj. & min from middle D:

Play the tonic triad followed by the pentachord ascending and descending, slurring and tonguing. Each major key to be followed immediately by its minor. See example

Octave leaps: tongued, from D - A in chromatic order.

Sight-Reading

An 8-bar piece in D, F, or G major within the range of notes specified using crotchet, quaver, and minim values.

Ear Tests

1. To clap the rhythm of a short phrase. The example will be played twice by the examiner.
2. To clap from sight a **four bar** rhythm which may include crotchets, minims and dotted minims.
3. To clap along as soon possible with the pulse of a short piece played by the examiner which will not be played more than three times. To state whether the fragment is in 2 or 3 time.
4. To sing, whistle or hum a short rhythmical phrase (major only). The example will be played twice by the examiner. The tonic and tonic triad will be sounded before each playing.

Theory

Explain the meaning of any directional markings in the pieces performed, and explain the meaning of the time signatures. State the key of the piece.

Pieces

Choose **any three** pieces from the following list for performance.

The pieces chosen should be of contrasting style to reflect a varied and interesting programme.

- | | |
|--|---------------------------|
| 1. Humming Song from <i>Learn as you Play</i> by Peter Wastall / Boosey & Hawkes | Robert Schumann |
| 2. Chorus from <i>Learn as you Play</i> by Peter Wastall / Boosey & Hawkes | Christoph Willibald Gluck |
| 3. Cantilena from <i>Learn as you Play</i> by Peter Wastall / Boosey & Hawkes | Johann Wilhelm Gabrielski |
| 4. No. 2 Minuet from <i>A very Easy Flute Treasury</i> ed. Trevor Wye / Novello | Francois Philidor |
| 5. No. 42, 1 Dawn from <i>A very Easy Flute Treasury</i> ed. Trevor Wye / Novello | Alan Ridout |
| 6. No 1. Gavotte from <i>Forty Little Pieces</i> ed. Louis Moyses / G. Schirmer | Johann Sebastian Bach |
| 7. No 6. Melody from <i>Forty Little Pieces</i> ed. Louis Moyses / G. Schirmer | Robert Schumann |
| 8. No 45 The Bear went over the Mountain from <i>Abracadabra Flute</i> ed. Pollock / A & C Black | Traditional |
| 9. No 48 Morning has broken from <i>Abracadabra Flute</i> ed. Pollock / A & C Black | Traditional |
| 10. No 34 Scarborough Fair and 35 Shepherds' Hey from <i>Abracadabra Flute</i> ed. Pollock / A & C Black | Traditional |
| 11. Country Gardens or Little Brown Jug. from <i>Making the Grade vol 1</i> ed. Frith / Chester | Traditional |

Grade 2

Schedule of maximum marks

| | |
|--------------------------------|------|
| Scales & Arpeggios / Technique | 15 |
| Sight-Reading | 10 |
| Ear Tests | 10 |
| Theory | 5 |
| Studies | 20 |
| Pieces | 1 20 |
| | 2 20 |

Note range: Low C - high C

Scales & Arpeggios / Technique

Scales & Arpeggios: D maj. & min, E min.only, F maj only, A min.only, G maj. & min, B-flat maj. only. (all minors harmonic)
Play the 9-note scale ascending and descending followed by the arpeggio to the 10th (in B-flat maj. arpeggio to the octave and down to the dominant) all slurred or in twos. See example.

Thirds: D, G, & F majors: play thirds ascending and descending one octave, slurred in 8-note groups.

Sight-Reading

An 8-bar piece in D, F, B-flat, or C major, or A minor, within the range prescribed, using crotchet, quaver, and minim values.

Ear Tests

1. To clap a **four bar** rhythm in simple 2, 3, 4 and compound duple time, and to state the time signature. The example will be played twice by the examiner.
2. To clap from sight a **four bar** rhythm that may include quavers, crotchets, minims, dotted-minims, crotchet and minim rests.
3. To sing, whistle or hum a two or three bar phrase played in a major or minor key. The example will be played twice by the examiner. The tonic and tonic triad will be sounded before each playing.
4. To recognise any interval from a major 2nd, major 3rd, minor 3rd, perfect 4th and perfect 5th. The example will be played twice by the examiner. The tonic will be sounded before each playing.

Theory

Explain the meaning of any directional markings in the pieces performed, and explain the meaning of the time signatures. State the key of the piece.

Studies

Choose **one** from the following list:

1. **Exercise 1 Unit 12 (p. 30)**
from *Learn As you Play* ed. Wastall / Boosey / Hawkes
2. **No. 2, 6, or 8**
from *63 Easy Melodic Studies* ed. Hunt / Pan Educational
3. **No 9 or 11**
from *76 Graded Studies* ed. Harris & Adams / Faber
4. **No. 59 or 66**
from *Abracadabra Flute* ed. Pollock / A & C Black

Pieces

Choose **any two** pieces from the following list for performance.

The pieces chosen should be of contrasting style to reflect a varied and interesting programme.

- | | |
|---|--------------------------------|
| 1. Minuet (p.40) from <i>Learn as you Play</i> by Peter Wastall / Boosey & Hawkes | Wolfgang Amadeus Mozart |
| 2. No. 14, Minuet from <i>A very Easy Flute Treasury</i> ed. Wye / Novello | Michel Blavet |
| 3. No.19. Polichinel from <i>A very Easy Flute Treasury</i> ed. Wye / Novello | Francois Philidor |
| 4. No. 41 Daydreaming from <i>A very Easy Flute Treasury</i> ed. Wye / Novello | C. Hand |
| 5. No. 42, 2 Morning from <i>A very Easy Flute Treasury</i> ed. Wye / Novello | Alan Ridout |
| 6. Greensleeves or The Gift to be Simple from <i>Making the Grade vol 2</i> ed. Frith / Faber | Traditional |
| 7. Moderato from <i>Music Through Time vol 2</i> ed. Harris & Adams / OUP | Giuseppe Concone |
| 8. Allegretto from <i>Music Through Time vol 2</i> ed. Harris & Adams / OUP | Franz Joseph Haydn |
| 9. Spring Gardens from <i>Music Through Time vol 2</i> ed. Harris & Adams / OUP | William Boyce |
| 10. Gavotte from <i>Flute solos vol 1</i> ed. Wye / Chester | Michel Blavet |
| 11. Air from <i>Flautists Choice vol 2</i> ed. De Smet / Fentone | Johann Krieger |
| 12. It was a lover & his lass from <i>Flautists Choice vol 2</i> ed. De Smet / Fentone | Thomas Morley |
| 13. What is Beauty from <i>Flautists Choice vol 2</i> ed. De Smet / Fentone | Thomas Greaves |
| 14. Bliss from <i>Amazing flute solos</i> ed. Harrison / Boosey & Hawkes | Franz Schubert |
| 15. America from <i>Amazing flute solos</i> ed. Harrison / Boosey & Hawkes | Leonard Bernstein |

Grade 3

| Schedule of maximum marks | |
|--------------------------------|------|
| Scales & Arpeggios / Technique | 15 |
| Sight-Reading | 10 |
| Ear Tests | 10 |
| Theory | 5 |
| Studies | 20 |
| Pieces | 1 20 |
| | 2 20 |

Note range: low C - high G

Scales & Arpeggios / Technique

Scale/arpeggio combinations: In G, F, C, & D majors, and G, D, & E harmonic minors: in 2 octaves, slurred or tongued. See example. In A maj. 9-note scale and arpeggio as in Grade 2. See example

Thirds: In F, C, & D majors: thirds ascending and descending slurred or tongued in 2 octaves.

Chromatic scale: One octave from middle C slurred in 4s or 3s.

Sight-Reading

An 8-bar piece within the prescribed range using quaver, crotchet, minim, and dotted values, in the keys required for Scales, Arpeggios and Technique.

Ear Tests

1. To clap a **four bar** rhythm played in simple or compound time, and to state the time signature. The example will be played twice by the examiner.
2. To clap from sight a **four bar** rhythm that may include quavers, crotchets, minims, dotted minims, semibreves and their rests.
3. To sing, whistle or hum a melodic phrase beginning and ending on the key note. The example will be played twice by the examiner. The tonic and tonic triad will be sounded before each playing.
4. To recognise intervals from the major scale and to include a minor 3rd. The example will be played twice by the examiner. The tonic will be sounded before each playing.

Theory

Explain the meaning of any directional markings in the pieces performed, and explain the meaning of the time signatures. State the key of the piece.

Studies

Choose **one** from the following list:

1. **Study 4 (p. 54)**
from *Learn as you Play* ed. Wastall/ Boosey & Hawkes
2. **27 or 31**
from *76 Graded Studies / Harris & Adams/ Faber*
3. **24 or 25 or 18 and 19.**
from *63 Easy Melodic Studies* ed. Hunt Pan Educational:
4. **44 or 45**
from *125 Easy Classical Studies* ed. Vester:/ Universal Wind series

Pieces

Choose **any two** pieces from the following list for performance.

The pieces chosen should be of contrasting style to reflect a varied and interesting programme.

- | | |
|---|-------------------------|
| 1. No. 2 Sonnet from <i>Flautists Choice Grade 3</i> ed de Smet / Fentone | Johannes Brahms |
| 2. No. 4 Prithee Pretty Maiden from <i>Flautists Choice Grade 3</i> ed de Smet / Fentone | Arthur Sullivan |
| 3. No 8, Joshua Fought the Battle of Jericho from <i>Flautists Choice grade 2</i> ed. De Smet / Fentone | Traditional |
| 4. No 12, O Willo Willo Willo from <i>Flautists Choice grade 2</i> ed. De Smet / Fentone | Anon. |
| 5. No. 16 Vilanelle from Nuits d'Été from <i>Flautists Choice grade 2</i> ed. De Smet / Fentone | Hector Berlioz |
| 6. Melody from Ichliebe Dich from <i>Learn as you Play</i> ed. Wastall / Boosey & Hawkes | Ludwig Van Beethoven |
| 7. No. 30 Allegro from <i>40 Little Pieces</i> ed. Moyse / G.Schirmer | Wolfgang Amadeus Mozart |
| 8. No. 36 Moment Musicale from <i>40 Little Pieces</i> ed. Moyse / G.Schirmer | Franz Schubert |
| 9. No. 4 Andante from <i>Flute Solos vol 1</i> ed. Wye / Chester | Antonio Vivaldi |
| 10. No. 9 Nel Cor Piu from <i>Flute Solos vol 1</i> ed. Wye / Chester | Giovanni Paisiello |
| 11. No. 6 Vivace from <i>First Repertoire Pieces</i> ed. Wastall / Boosey & Hawkes | Jean Baptiste Loeillet |
| 12. No. 11 Allegro from <i>First Repertoire Pieces</i> ed. Wastall / Boosey & Hawkes | Benedetto Marcello |
| 13. No. 14 Allegro from <i>First Repertoire Pieces</i> ed. Wastall / Boosey & Hawkes | Antonio Vivaldi |
| 14. Yesterday from <i>Making the Grade 3</i> ed. Frith / Chester | John Lennon |
| 15. Jeannie with the Light Brown Hair from <i>Making the Grade 3</i> ed. Frith / Chester | Stephen Foster |

Grade 4

Note range: low C - high A

Schedule of maximum marks

| | |
|--------------------------------|----|
| Scales & Arpeggios / Technique | 15 |
| Sight-Reading | 10 |
| Ear Tests | 10 |
| Theory | 5 |
| Studies | 20 |
| Pieces | 20 |
| 1 | 20 |
| 2 | 20 |

Scales & Arpeggios / Technique

- Scale/Arpeggio combinations: In A, E, & E-flat maj., and A, D, & F-sharp melodic min. See example for Grade 3.
- Thirds: E-flat, A, & B-flat majors, thirds ascending and descending in dotted rhythm all tongued.
- Patterns: In G major, pattern 1-2-3-1 in two octaves. See example.
- Dominant Sevenths: In 2 octaves resolving on the tonic by upward steps from D, G, & F. See example.
- Chromatic scale: from G in two octaves grouped in 4s alternately slurred and tongued

Sight-Reading

A piece of Grade 1 standard.

Ear Tests

1. To clap a **four bar** rhythm played in simple or compound time, and to state the time signature. The example will be played twice by the examiner.
2. To clap from sight a **four bar** rhythm that may include quavers, crotchets, minims, dotted minims, semibreves and their rests.
3. To sing, whistle or hum the top or bottom note of an interval (to include all major, perfect and minor 3rds and minor 6ths). The example will be played twice by the examiner. The tonic will be sounded before each playing.
4. Observation test on a short piece played by the examiner. Questions will be selected beforehand and may include tempo, tempo changes, dynamics and gradations of tone.

Theory

Explain the meaning of any directional markings in the pieces performed, and explain the meaning of the time signatures. State the key of the piece.

Studies

Choose **one** from the following list:

1. **No. 45, 52, or 54**
from *63 Easy Melodic Studies* ed. Hunt / Pan Educational
2. **No. 15, 24, or 3**
from *Flute Players companion Vol 1* ed. Blakeman / Chester
3. **No. 2**
from *45 Progressive Melodic Studies* ed. Hunt / Pan Educational
4. **No. 43 or 44**
from *76 Graded Studies* ed. Harris & Adams / Faber

Pieces

Choose **any two** pieces from the following list for performance.

The pieces chosen should be of contrasting style to reflect a varied and interesting programme.

- | | |
|--|-----------------------------------|
| 1. Original rags from <i>Amazing Flute Solos</i> ed. Harrison / Boosey & Hawkes | Scott Joplin |
| 2. Seguidilla from <i>Amazing Flute Solos</i> ed. Harrison / Boosey & Hawkes | Georges Bizet |
| 3. No. 9 Entr'acte from <i>Flautists Choice Vol 3</i> ed. De Smet / Fentone | Georges Bizet |
| 4. Prelude in E maj from <i>Time Pieces 3</i> ed. Denley / Associated Board | Johann Sebastian Bach |
| 5. Sicilienne from <i>Time Pieces 3</i> ed. Denley / Associated Board | Maria Theresia von Paradis |
| 6. No. 1 Sicilienne from <i>Flute solos Vol 3</i> ed. Wye / Chester | Michel Blavet |
| 7. No.3 Gavotte and Aria from <i>Flute solos Vol 3</i> ed. Wye / Chester | Jean Baptiste Loiellet |
| 8. No.7 Solo from Scaramouche from <i>Flute solos Vol 3</i> ed. Wye / Chester | Jean Sibelius |
| 9. Bavarian Dance from <i>Time Pieces 3</i> ed. Denley / Associated Board | Edward Elgar |
| 10. Gavotte from <i>Time Pieces 3</i> ed. Denley / Associated Board | Serge Prokoffiev |
| 11. No. 8 Minuet from <i>First Repertoire Pieces</i> ed. Wastall / Boosey & Hawkes | Georg Philippe Telemann |
| 12. No.10 Giga from <i>First Repertoire Pieces</i> ed. Wastall / Boosey & Hawkes | Georg Frideric Handel |
| 13. No.18 Romance from <i>First Repertoire Pieces</i> ed. Wastall / Boosey & Hawkes | Charles le Thiere |
| 14. Sinfonia from <i>The Young Flautist vol 2</i> ed. Lawton / OUP | Johann Sebastian Bach |
| 15. Sicilienne from <i>Sicilienne</i> / Chester | Gabriel Fauré |
| 16. Berceuse from Dolly suite op. 56 From <i>A Faure flute Album</i> / ed. Wye (Novello) | Gabriel Fauré |

Grade 5

Schedule of maximum marks

| | |
|--------------------------------|----|
| Scales & Arpeggios / Technique | 15 |
| Sight-Reading | 10 |
| Ear Tests | 10 |
| Theory | 5 |
| Pieces | 20 |
| 1 | 20 |
| 2 | 20 |
| 3 | 20 |

Note range: Low C - high B

Scales & Arpeggios

Scale/Arpeggio Combinations: D-flat maj. and G, A, D, & E melodic min. See example Grade 3

Moysse Scales: (Starting on the tonic ,up to B, down to low C, back to tonic)
G maj. & min, (harmonic or melodic): slurred in 4s.

Thirds: A-flat & D-flat maj., thirds ascending and descending in dotted rhythm all tongued.

Patterns: E & F major, pattern 1-2-3-1 in dotted rhythm tongued or slurred.

Dominant Sevenths: In 2 octaves resolving on the tonic by upward steps from C, E, & E-flat.
See example Gd. 4

Chromatic Scales: From A in 2 octaves grouped in fours alternately slurred and tongued

Sight-Reading

A piece of Grade 2 standard.

Ear Tests

1. To clap a **four bar** rhythm of suitable standard and to state the time signature. The example will be played twice by the examiner.
2. To clap from sight a **four bar** phrase of suitable standard.
3. To sing, whistle or hum a short melody played twice by the examiner.
4. Observation test on a short piece played by the examiner. Questions will be selected beforehand and may include tempo, tempo changes, articulation, dynamics and gradations of tone.

Theory

Explain the meaning of any directional markings in the pieces performed, and explain the meaning of the time signatures. State the key of the piece. Give the meaning of the titles of pieces, and tell what period they come from.

Pieces

Choose **one** piece from each of the following lists for performance.
The pieces chosen should be of contrasting style to reflect a varied and interesting programme.

List One

1. **No. 63**
from *63 Easy Melodic Studies* ed. Hunt / Pan Educational
2. **No 14, 35, or 38**
from *The Flute Player's companion Vol I* ed. Blakeman / Chester
3. **No. 5 or 9**
from *Jazz singles* / Stokes / Hunt Edition
4. **No. 1 or 7**
from *45 Melodic & Progressive Studies* ed. Hunt / Pan Educational
5. **No. 29, 40, or 41**
from *100 Classical Studies* ed. Vester / Universal Wind Series
6. **Cantiga Morisca or Study / R. Stewart**
from *Modern English Flute Studies* Pan Educational Music (PEM5)

List Two

(from any reputable edition)

- | | |
|---|-------------------------|
| 1. Sonata 6: Adagio <u>or</u> Allemand | Michel Blavet |
| 2. Sonata V: Adagio and Vivace | Jean Baptiste Loeillet |
| 3. Sonata in F major: movements 2 & 3 | Georg Frideric Handel |
| 4. Sonata in C: Movement 1 or 3 | Georg Frideric Handel |
| 5. Sonata in G minor: Movement 2 | Georg Frideric Handel |
| 6. Suite in A minor: movement 5 | Georg Philippe Telemann |
| 7. Sonata in C: Grave and Vivace | Georg Philippe Telemann |
| 8. Sonata 2: Siciliano | Johann Sebastian Bach |
| 9. Sonata 3: Largo | Johann Sebastian Bach |
| 10. Sonata 5: Andante | Johann Sebastian Bach |
| 11. Partita in C minor: Sarabande or Gigue | Johann Sebastian Bach |

List Three

- | | |
|---|-----------------|
| 1. Prelude from <i>Time Pieces Vol 3</i> ed. Denley / Associated Board | Lennox Berkeley |
| 2. Rhumba / Horovitz no 35 from <i>A Very Easy Flute Treasury</i> ed. Wye / Novello | Joseph Horowitz |
| 3. Aria or Prelude from <i>Suite Antique</i> / Rutter / OUP | John Rutter |
| 4. Pastorale/Drumartin Music Drumartin Music | Joseph Grocock |
| 5. Berceuse op. 16 from <i>A Fauré Flute Album</i> ed. Wye (Novello): | Gabriel Fauré |

Grade 6

Note range: Low C - high B

Schedule of maximum marks

| | |
|--------------------------------|----|
| Scales & Arpeggios / Technique | 15 |
| Sight-Reading | 10 |
| Ear Tests | 10 |
| Theory | 5 |
| Pieces | 20 |
| 1 | 20 |
| 2 | 20 |
| 3 | 20 |

Scales & Arpeggios / Technique

- Moysse Scales: F & D maj. & min. in either form, slur 4 tongue 4.
- Combination Scale/Arpeggio: B-flat, A-flat, A majors; F, F-sharp, A melodic minors. See example grade 3
- Thirds: B-flat maj. ascending and descending slurred completely or in twos, in dotted rhythm.
- Patterns: 1-2-3-1 in a rhythm of your choice in E-flat. See example grade 3.
- Dominant Sevenths: Starting on the dominant note to highest possible and lowest possible note and resolving to the tonic: from B-flat, A-flat, A, & B.
- Diminished Sevenths: From low C two octaves.
- Chromatic Scales: From B-flat 2 octaves grouped in fours alternately slurred and tongued.

Sight-Reading

A piece of Grade 3 standard.

Ear Tests

- 1a. To clap a **four bar** rhythm of suitable standard and to state the time signature. The example will be played twice by the examiner. If the stated time signature is incorrect the examiner will announce the correct one and proceed to 1b.
- 1b. To identify time values within the marked sections.
2. To state whether a triad is major or minor and in root position or 1st inversion.
3. To recognise a cadence at the end of a phrase played twice by the examiner as perfect or plagal.
4. Observation test on a piece played by the examiner. Questions may include tempo, tempo changes, dynamics, gradations of tone, articulation and recognition of major and minor tonality.

Theory

Explain the meaning of any directional markings in the pieces performed, and explain the meaning of the time signatures. Give the meaning of the titles of pieces, tell what period they come from, and give some details about the composers.

Pieces

Choose **one** piece from each of the following lists for performance.
The pieces chosen should be of contrasting style to reflect a varied and interesting programme.

List One

1. **Study / G. Walker (p. 2)**
from *Modern English Studies* / Pan Educational Music (PEM5)
2. **No. 4**
from *Jazz singles* / Stokes / Hunt Edition
3. **No. 27**
from *Progressive Jazz Studies vol 2* / Rae / Faber
4. **No. 1, 8, 9, 11, or 17)**
from *Bach for Unaccompanied Flute* / Spiegl / OUP
5. **No. 19**
from *100 Classical Studies* ed. Vester / Universal Wind Series

List Two

(from any reputable edition)

- | | |
|--|----------------------------|
| 1. Sonata in C: mov. 2 | Georg Frideric Handel |
| 2. Suite in A minor: Overture, to end of con moto | Georg Philippe Telemann |
| 3. Partita in C minor: Preludio | Johann Sebastian Bach |
| 4. Sonata 6: Allegro or Siciliano | Johann Sebastian Bach |
| 5. Sonata 4: mov. 2 Allegro | Johann Sebastian Bach |
| 6. Sonata 2: first mov | Johann Sebastian Bach |
| 7. Andante in C | Wolfgang Amadeus Mozart |
| 8. Concerto in D, mov. 2 | Wolfgang Amadeus Mozart |
| 9. Dance of the Blessed Spirits | Christophe Willibald Gluck |

List Three

- | | |
|---|------------------------|
| 1. Aria for flute & piano from <i>Alphonse Leduc Series</i> | Jacques Ibert |
| 2. Summer Music no 1. /Novello from <i>Summer Music For Flute And Piano</i> / Novello | Richard Rodney Bennett |
| 3. Vocalise from <i>Vocalise op.34</i> ed. R. de Smet / Fentone | Sergei Rachmaninov |
| 4. Ostinato from <i>Suite Antique for Flute and Piano</i> / OUP | John Rutter |
| 5. Sonatina, Mov. 1 from <i>Flute Sonatina</i> , Boosey & Hawkes | Christopher Norton |
| 6. Romance, 1 from <i>3 Romances op. 94</i> / G. Schirmer | Robert Schumann |
| 7. Fantaisie; Andantino only from <i>Fantaisie</i> / Chester / Leduc | Gabriel Fauré |
| 8. Morceau de Concours from <i>Morceau de Concours</i> / Bourne Co. N.Y | Gabriel Fauré |
| 9. Idyll from <i>Suite de Trois Morceaux</i> ed. Wye / Chester | Benjamin Godard |

Grade 7

| Schedule of maximum marks | |
|--------------------------------|------|
| Scales & Arpeggios / Technique | 15 |
| Sight-Reading | 10 |
| Ear Tests | 10 |
| Theory | 5 |
| Pieces | 1 20 |
| | 2 20 |
| | 3 20 |

Note range: Low C – Top C

Scales & Arpeggios / Technique

Moyse Scales: (See Grade 5) A, E-flat maj & min. harmonic & melodic, & D-flat maj. only. Tongue 4 slur 4.

Combination Scale/Arpeggio: All keys maj, & min *except* B & F-sharp. See example grade 3.

Thirds: E maj in dotted rhythm

Patterns: 1-3-4-3, Double tongue 2 to a note: G maj. two octaves.

Dominant Sevenths: Starting on the dominant note to the highest possible and the lowest possible note resolving to the tonic: from B, A-flat, & E.

Diminished Sevenths: From low C-sharp - high B-flat ascending and descending

Whole tone Scale: From low C to high B-flat followed by the augmented triad in the same range ascending and descending.

Chromatic Scales: From low C - top C ascending and descending, double-tonguing and slurring alternate groups of 4.

Sight-Reading

A piece of Grade 4 standard.

Ear Tests

- 1a. To clap a **four bar** rhythm of suitable standard and to state the time signature. The example will be played twice by the examiner. If the stated time signature is incorrect the examiner will announce the correct one and proceed to 1b.
- 1b. To identify time values within the marked sections.
2. To state whether a triad is major or minor and in root position or 1st inversion.
3. To recognise a cadence at the end of a phrase played twice by the examiner as perfect or plagal.
4. Observation test on a piece played by the examiner. Questions may include tempo, tempo changes, dynamics, gradations of tone, articulation and recognition of major and minor tonality.

Theory

Explain the meaning of any directional markings in the pieces performed. Give the meaning of the titles of pieces, tell what period and style they represent, and give some details about the composers.

Pieces

Choose **one** piece from each of the following lists for performance.
The pieces chosen should be of contrasting style to reflect a varied and interesting programme.

List One

1. **Study / Reynolds ; Tonguing Study / Hunt**
from *Modern English Studies* Hunt / Pan Educational Music (PEM5)
2. **Nos. 5, 7, or 15**
from *Bach for Unaccompanied Flute* ed. Spiegl / OUP
3. **No. 44 or 45**
from *45 Progressive Melodic Studies* ed. Hunt / Pan Educational

List Two

(from any reputable edition)

- | | |
|---|----------------------------|
| 1. Sonata in G minor op 3 no.3, 2nd mov. | Jean Baptiste Loeillet |
| 2. Concerto in D maj. 1st mov. | Georg Philippe Telemann |
| 3. Sonata 1: Presto to bar 83 only | Johann Sebastian Bach |
| 4. Sonata 3: Allegro | Johann Sebastian Bach |
| 5. Sonata 5: Allegro, last mov. | Johann Sebastian Bach |
| 6. Sonata 6: Allegro Assai | Johann Sebastian Bach |
| 7. Concerto in G 1st mov. without cadenza | Wolfgang Amadeus Mozart |
| 8. Concerto in G, 1st or last mov. without cadenzas | Christophe Willibald Gluck |

List Three

- | | |
|--|---------------------|
| 1. Sonatina; mov 3 from <i>Flute Sonatina</i> , Boosey & Hawkes | Christopher Norton |
| 2. Schone Rosmarin from <i>The Magic Flute of James Galway</i> / Novello | Fritz Kreisler |
| 3. Sonata op 97, mov. 3 from <i>Sonata for Flute & Piano</i> , Chester | Sir Lennox Berkeley |
| 4. Sonatina, 1st mov from <i>Sonatina for Treble Recorder or Flute</i> / Schott | Sir Lennox Berkeley |
| 5. Sonata, 1st mov from <i>Sonata for Flute and Piano</i> /Schott | Paul Hindemith |
| 6. Suite: No. 2 Scherzo from <i>Suite Op.34 (Flute & Piano)</i> Heugel / UMP | Charles Marie Widor |
| 7. Ballade, 1st mov. Adagio only from Durand or Zimmermann ZM 19910 | Carl Reinecke |
| 8. Reverie from International 2210 | André Caplet |
| 9. Sonata, 2nd mov from <i>Poulenc: Sonata for Flute and Piano</i> / Chester | Francis Poulenc |
| 10. Andante only from <i>Andante and Scherzo, Op. 51- for Flute and Piano</i> /Durand | Albert Roussel |

Grade 8

Schedule of maximum marks

| | |
|--------------------------------|------|
| Scales & Arpeggios / Technique | 15 |
| Sight-Reading | 10 |
| Ear Tests | 10 |
| Theory | 5 |
| Pieces | 1 20 |
| | 2 20 |
| | 3 20 |

Scales & Arpeggios

You may choose your own rhythm and articulation patterns in all the following **except** the chromatic scale.

Moysse Scales: (See Grade 5) E & A-flat maj; G-sharp & B-flat minor harmonic and melodic

Combination Scales/Arpeggios: B, F-sharp maj, C-sharp min. either form. See example grade 3.

Patterns: 1-3-4-3, A-flat maj. *or* E-flat maj.

Dominant Sevenths: Starting on the dominant note to highest possible and lowest possible note, resolving to the tonic: all keys.

Diminished Sevenths: From low D - high B ascending and descending

Chromatic Scale: Double tongue 2 to a note from low C three 8ves ascending and descending.

Whole tone scale: From low C-sharp - high B ascending and descending followed by the augmented triad in the same range.

Sight-Reading

A piece of Grade 6 standard.

Ear Tests

1. To sing, whistle or hum the lower part of a two part phrase. The example will be played twice by the examiner.
2. To recognise a cadence at the end of a phrase played twice by the examiner as perfect plagal, imperfect or interrupted.
3. To recognise the modulation from a major key to its dominant, sub-dominant or relative-minor.
4. Observation test on a piece played by the examiner. Questions may include tempo, tempo changes, dynamics, gradations of tone, articulation, recognition of major and minor tonality, general character and form, the principal modulations, period and style with a general knowledge of Sonata Form, Fugue and Rondo.

Theory

Explain the meaning of any directional markings in the pieces performed. Give the meaning of the titles of pieces, tell what period and style they represent, and give some details about the composers.

Pieces

Choose a varied program of **three movements** from pieces by the following composers. One piece must be unaccompanied and three composers must be represented. Candidates must introduce each piece stating; the title, the movement, the composer, date written, period & style, any unusual features and why they chose it.

1. **Johann Sebastian Bach**
2. **Carl Philipp Emmanuel Bach**
3. **Wolfgang Amadeus Mozart**
4. **Georg Frideric Handel**
5. **Georg Philippe Telemann**
6. **César Franck**
7. **Francis Poulenc**
8. **Paul Hindemith**
9. **Arthur Honegger**
10. **Claude Debussy**
11. **Charles Marie Widor**
12. **Russell Stokes**
13. **John Rutter**
14. **Franz Schubert**

Junior & Senior Repertoire Recital Programmes

Performers are expected to present a balanced recital programme of their own choice, lasting 15-20 minutes for the Junior Repertoire and 40-45 minutes for the Senior Repertoire.

The Junior Repertoire selection should contain pieces of at least grade 5 standard while the Senior Repertoire should contain pieces of at least grade 8 standard.

The candidate's selection of music, to reflect a varied and interesting programme, will be taken into account.

The candidate's programme, typed in the order of performance, must be submitted at least **two months** before the examination.

The candidate will be expected to give a brief introduction to each piece during the recital.

It should be noted that this recital examination is open to members of the public and candidates are encouraged to invite friends and relatives.

The Junior & Senior Repertoire Recital Programmes will be marked as follows:

| | |
|---|------------|
| (a) Technical Ability | 30% |
| (b) Interpretation | 40% |
| (c) Overall Impression & Choice of Programme | 30% |

Maximum Marks 100, Passing Marks 65

Certificate of Proficiency in Teaching

Paper Work

| Schedule of maximum marks | |
|---------------------------|----|
| Aural Training & | |
| General Musicianship | 40 |
| History | 30 |
| Analysis | 30 |

Aural Training & General Musicianship

Candidates will be asked a range of questions covering the following topics:

1. Ornamentation
2. Transposition (key to key)
3. Building and naming of major, minor, augmented and diminished chords and triads in root position and their inversions, on any degree of the major and minor scales
4. Time and grouping of notes
5. Words and marks of expression, etc.

History

Candidates will be expected to study **one** of the following historic periods:

1. 1685-1800
2. 1800-1900

The influence of the Great Masters on the development of music rather than their individual lives and a knowledge of the forms and style that developed will form the basis of the questions.

A choice of questions will be given, covering both sections.

Analysis

A general practical analysis of a given short **unseen** composition, appropriate to the instrument chosen. The questions will test the candidate's knowledge of major, minor, augmented, and diminished chords and triads and their inversions (including dominant 7th chords), cadences, keys and modulations, form and structure.

Certificate of Proficiency in Teaching

Flute Practical Work

Schedule of maximum marks

| | |
|--|----|
| Sight-Reading | 12 |
| Teaching Methods | 26 |
| Aural Training & General Musicianship | 12 |
| Scales & Arpeggios | 20 |
| Pieces | 30 |

Sight-Reading

To play a piece at of Grade 6 standard.

Teaching Methods

Candidates will be asked to give a practical demonstration and discuss methods of teaching under the following headings:

1. Breathing techniques and exercises
2. Holding the instrument and good posture
3. Blowing
4. Tone development and introducing higher notes
5. Fingering exercises
6. Dealing with rhythm and counting.
7. Repertoire and choice of tutors for beginners
8. Studies and pieces for advancing students.
9. Scales and arpeggio exercises and general technique
10. Knowledge of standard repertoire up to Grade 6 standard
11. Exams - why and when to do them

Aural Training & General Musicianship

1. To recognise major, minor, diminished and augmented triads, played in close root position, and be able to sing, whistle or hum any of the notes requested by the examiner.
2. To recognise and name perfect, plagal, imperfect (I-V only) and interrupted (V-VI) cadences played in root position.
3. To clap the rhythm of a phrase, not exceeding four bars in length, in simple duple or triple time. To beat the time of this phrase while it is played by the examiner.
4. To sing, whistle or hum a short melodic phrase, not exceeding four bars in length, in simple duple or simple triple time, after it has been played by the examiner.
5. To sing, whistle or hum the upper part of a short two-part phrase played three times by the examiner.

Scales & Arpeggios

All major and minor scales and arpeggios and dominant sevenths in two octaves.

Pieces

To prepare **two** pieces of the candidate's choice, up to and including Grade 7.

Professional Diploma for Teachers

Paper Work

Paper 1: Rudiments of Music & Harmony

| Schedule of maximum marks | |
|---------------------------|----|
| Aural Training & | |
| General Musicianship | 30 |
| Harmony | 40 |
| Contrapuntal Harmony | 30 |

Aural Training & General Musicianship

Questions will be asked on some of the following elements:

1. Ornamentation
2. Transposition (key to key, open and close score, and transposing instruments)
3. Intervals (basic, compound, and inversions)
4. Write and recognise triads in all positions and qualities (eg. major 1st inversion)
5. Scales and keys
6. Time and grouping of notes

Harmony

Two questions, not exceeding 16 bars, will be set from the following three topics – **one** to be answered:

1. Four-part writing in the style of a Chorale or Hymn Tune
2. To realise a Figured Bass
3. Four-part String Quartet style

The candidate will be expected to show a good knowledge of major and minor common chords, dominant 7th, secondary 7th, augmented and diminished chords and their inversions, passing notes, auxiliary notes, suspensions, and modulations. An aptitude for formal structure and style should also be demonstrated.

Contrapuntal Harmony

Two-part writing, adding a part above or below a given part in **one** of the following styles, not exceeding 12 bars:

1. In imitation
2. Adding a rhythmic flowing part (eg. using continuous quaver movement)

The candidate will be expected to show a good knowledge of major and minor common chords, dominant 7th, secondary 7th, augmented and diminished chords and their inversions, passing notes, auxiliary notes, suspensions, and modulations. An aptitude for formal structure and style should also be demonstrated.

Professional Diploma for Teachers

Paper Work

Paper 2: Teaching Methods, History & Analysis

| Schedule of maximum marks | |
|---------------------------|----|
| Teaching Methods | 40 |
| History | 30 |
| Analysis | 30 |

Teaching Methods

This question will be in **two** parts, Section A and Section B. **One** question to be answered from **each** section.

Section A will include questions chosen from the following topics:

1. Style
2. Interpretation
3. Aural training
4. Time and grouping of notes
5. Sight-reading
6. Lesson planning (including appropriate pieces and/or tutors)

Section B relates to the candidate's chosen instrument and will include questions chosen from the following topics:

1. Technique
2. Repertoire
3. A knowledge of the characteristic features of their instrument

History

Candidates will be expected to study **one** of the following historic periods:

1. 1685-1800
2. 1800-1900
3. 20th century

A knowledge of style, form and development of the chosen period, with specific reference to composers and their works is expected.

A choice of questions will be given.

Analysis

A general practical analysis of a given short **unseen** composition, appropriate to the instrument chosen. The questions will test the candidate's knowledge of style, form, chords, cadences, modulation, and performance directions including Italian, French and German terms and abbreviations.

Professional Diploma for Teachers

Flute

Practical Work

| Schedule of maximum marks | |
|---------------------------------------|----|
| Sight-Reading | 12 |
| Teaching Methods | 26 |
| Aural Training & General Musicianship | 12 |
| Scales & Arpeggios | 20 |
| Performance | 30 |

Sight-Reading

Half an hour before the examination candidates will be given a piece of sight-reading to study in preparation for performance during the examination.

Teaching Methods

Candidates will be asked to give a practical demonstration and discuss methods of teaching under the following headings:

1. Repertoire from beginners onwards, including studies and pieces for all grades and knowledge of the works of the great teachers and players of the past and present.
2. Breathing and posture
3. Techniques of tonguing, phrasing, harmonics, gradation and variety of tone colour, and vibrato.
4. Dealing with difficulties of rhythm and counting.
5. Methods of scale and arpeggio studies and demonstration of these.
6. Stylistic interpretation of pieces from different periods, and techniques required.
7. Resource books of flute playing, history, and repertoire.

Aural Training & General Musicianship

1. To recognise the name and position of major, minor, augmented and diminished triads and be able to sing, whistle or hum any of the notes.
2. To recognise perfect, plagal, imperfect (I-V, II-V, IV-V or VI-V) and interrupted (V-VI) cadences in a short passage played by the examiner.
3. To clap or tap the rhythm of a short passage played twice, and then to state whether the time signature is simple duple, triple, quadruple or compound duple.
4. To sing, whistle or hum a four bar melody played by the examiner, the key first having been stated and the key-chord played. The passage will be played three times.
5. To sing, whistle or hum the upper or lower part of a short two-part melodic phrase. The passage will be played three times.
6. To recognise and name the keys of a major key passage modulating from its tonic to one of its related keys, dominant, sub-dominant or relative minor.

Scales & Arpeggios

All major and minor scales in Moysse pattern, all arpeggios and dominant sevenths using the full range of the flute.

Performance

The candidate should have detailed familiarity with all standard repertoire for flute, including studies, and particularly unaccompanied repertoire.

Choose 1 study from the following composers:

- **Andersen op. 33 or 60**
- **Garibaldi 15 etudes modernes, elegants, et progressives**
- **Kohler op. 33 book 2 or 3**
- **Karg-Elert 30 caprices**
- **Furstenau op 107 or op. 15.**

Choose two excerpts of not more than 10 minutes total from the works of the following composers and introduce them, referring to style, period, and technical matters.

1. **Aaron Copland**
2. **Wolfgang Amadeus Mozart (concertos only)**
3. **Sergei Prokoffiev**
4. **Henri Dutilleux**
5. **Georges Enesco**
6. **Philippe Gaubert**
7. **Albert Roussel**
8. **Gabriel Fauré (Fantaisie only)**
9. **Carl Reinecke**
10. **Johann Sebastian Bach (Sonatas or Cantata excerpts)**
11. **Cécile Chaminade**
12. **Charles Marie Widor**
13. **Frédérique Martin**
14. **Francis Poulenc**
15. **Eugène Bozza**

**The Leinster School
of Music & Drama**

Griffith College Campus
South Circular Road, Dublin 8.
Tel: (01) 415 0466 Fax: (01) 4549 265
E-mail: leinster.exams@gcd.ie
Web: www.gcd.ie/lsm�