



**The Leinster School of
Music & Drama**

Established 1904

**Violin
Grade
Examinations
Syllabus**

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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 700 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.

HISTORY

The School was founded in 1904 by Samuel Myerscough, an acclaimed musician, teacher and examiner. Even in the School's infancy students travelled from throughout Ireland to attend lessons. The Musical Herald of 1 July 1909 wrote at length of Mr Myerscough's prominence in Irish musical life:

“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's original teaching staff included Madame Quinton Rosse, Madame Coslett Heller and esteemed piano tutors Patricia Read and May Cosgrave. The hard work and dedication of the staff ensured the reputation of the School went from strength to strength. According to the Irish Art Handbook of 1949 the School had “become one of the most important influences on the musical life of the country as a teaching, examining body.”

The Leinster School's original location on Harcourt Street was followed by a move to Upper Stephen Street in 1982. In September 1998 a further move was made to its present location on Griffith College's seven acre campus, where students can avail of college facilities including free car parking, a bar and restaurant, and a library.

Students past and present are prominent performers both at national and international level, with many appearing at the National Concert Hall and venues throughout Ireland, and many others employed by orchestras and opera companies around the globe. Many 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.

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 from primary 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.

Primary Grade

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

Scales & Arpeggios

Scales: G major, D major
Play as even notes, whole bows

Arpeggios: G major, D major 1 octave
Play as even notes, whole bows

Sight-Reading

Any note from G below middle C to open E, fourth space.

Ear Tests

1. To clap or tap the rhythm of a simple two bar melody. The example will be played twice by the examiner.
2. To sing, whistle or hum a short rhythmical phrase (major only). The example will be played twice by the examiner within the range of doh - soh. The tonic and tonic triad will be sounded before each playing.

Theory

Candidates are required to know the staff, treble clef signs, barlines, bars, note values and any other information relevant to the pieces played, e.g. the Italian terms and signs used.

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. Waltz Time
<i>from Fiddler's Nursery (Stainer & Bell)</i> | Adam Carse |
| 2. Free from Care
<i>from Fiddler's Nursery (Stainer & Bell)</i> | Adam Carse |
| 3. Butterflies
<i>from Waggon Wheels (Boosey & Hawkes)</i> | Katherine & Hugh Colledge |
| 4. Hills & Dales
<i>from Waggon Wheels (Boosey & Hawkes)</i> | Katherine & Hugh Colledge |
| 5. Westminster Abbey
<i>from Waggon Wheels (Boosey & Hawkes)</i> | Katherine & Hugh Colledge |
| 6. Mary had a Little Lamb & Puppet on a String
<i>from Violin Playtime Book 1 (Faber)</i> | arr. Paul de Keyser |
| 7. Old Macdonald
<i>from Violin Playtime Book 1 (Faber)</i> | arr. Paul de Keyser |
| 8. Hush, Little Baby
<i>from Violin Playtime Book 1 (Faber)</i> | arr. Paul de Keyser |
| 9. Blues Song
<i>from Take the Stage (Boosey & Hawkes)</i> | Hilary Burgoyne |
| 10. The Skater's Waltz
<i>from Making the Grade, Grade 1 (Chester)</i> | Emil Waldteufel |

Preparatory Grade

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

Scales & Arpeggios

Scales: G major 2 octaves
D major, A major, C major 1 octave
Play as even notes, whole bows

Arpeggios: G major 2 octaves
D major, A major, C major 1 octave
Play as even notes, whole bows

Sight-Reading

A piece of c.8 bars duration in the key of D, in simple time, using basic note values, from open G to fourth finger B on top string.

Ear Tests

1. 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.
2. To sing, whistle or hum a short rhythmical phrase (major only). The example will be played twice by the examiner within the range of doh - soh. The tonic and tonic triad will be sounded before each playing.

Theory

Candidates are required to answer simple questions relating to the prepared pieces with reference to markings such as slurs, ties, staccato, accent marks, sharps and flats, and Italian terms & signs.

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. Alouette
from <i>Folk Fiddle Playtime</i> (Faber) | Traditional French Canadian |
| 2. Early One Morning
from <i>Folk Fiddle Playtime</i> (Faber) | Traditional English |
| 3. Eeensy, Weensy Spider
from <i>Making the Grade, Grade 1</i> (Chester) | Traditional American |
| 4. Canon
from <i>The Classic Experience for Violin & Piano</i> (Cramer) | Johann Pachelbel |
| 5. Ladushki
from <i>Folk Fiddle Playtime</i> (Faber) | Nikolai Rimsky-Korsakov |
| 6. Edelweiss
from <i>Making the Grade, Grade 1</i> (Chester) | Richard Rodgers |
| 7. Jean de Florette
from <i>Making the Grade, Grade 1</i> (Chester) | Jean-Claude Petit |
| 8. At Dawn
from <i>Fiddler's Nursery</i> (Stainer & Bell) | Adam Carse |
| 9. Afloat
from <i>Fiddler's Nursery</i> (Stainer & Bell) | Adam Carse |
| 11. Fiddlesticks
from <i>Waggon Wheels</i> (Boosey & Hawkes) | Katherine & Hugh Colledge |
| 12. Bow Ties
from <i>Waggon Wheels</i> (Boosey & Hawkes) | Katherine & Hugh Colledge |
| 13. Tap Dance
from <i>Take the Stage</i> (Boosey & Hawkes) | Hilary Burgoyne |

Grade 1

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

Scales & Arpeggios

Scales:	G major, A major	2 octaves
	D major, C major, F major	1 octave
	Play separate and slurred one beat to a bow (see p.27, example 1)	
Arpeggios:	G major, A major	2 octaves
	D major, C major, F major	1 octave
	Play even notes, whole bows	

Sight-Reading

A piece of c.8 bars duration in the key of D, G or C, in simple time, using basic note 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

Candidates will be expected to answer questions relating to the prepared pieces regarding note and rest values, simple time signatures and key signatures of required scales.

Studies

Choose **one** from the following list:

Preliminary Exercises, Adam Carse (Stainer & Bell)

1. Section 4, No.2, 5 & 7
2. Section 5, No.1, 5 & 7
3. Section 6, No.9, 10 & 12

Violin Playtime Studies, Paul de Keyser (Faber)

4. No.19
5. No.30

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. The Yellow Rose of Texas
from <i>Making the Grade, Grade 1</i> (Chester) | Traditional American |
| 2. Ploughman's Song
from <i>First Solo Pieces for Violin and Piano</i> (Schott) | Giovanni Gabrielli |
| 3. Rigaudon
from <i>Young Violinist's Repertoire Book 1</i> (Faber) | Jean-Philippe Rameau |
| 4. March
from <i>Judas Maccabaeus</i> from <i>Young Violinist's Repertoire Book 1</i> (Faber) | Georg Frideric Handel |
| 5. Folk Song
from <i>First Solo Pieces for Violin and Piano</i> (Schott) | Johannes Brahms |
| 6. No.1
from <i>Six Easy Pieces, Op.22</i> (Bosworth) | Edward Elgar |
| 7. Dance No.8
from <i>For Children Vol.2</i> , arr. Zarthureczky (Editio Musica) | Béla Bartók |
| 8. The Irish Washerwoman
from <i>Technitunes</i> (Boosey & Hawkes) | arr. Sheila Nelson |
| 9. Waltz
from <i>Four Modern Dance Tunes</i> | Mc Kay |
| 10. Fiddler on the Roof
Harrick
from <i>Making the Grade, Grade 1</i> (Chester) | Jerry Block & Sheldon |
| 11. The Phantom of the Opera
from <i>Making the Grade, Grade 1</i> (Chester) | Andrew Lloyd Webber |
| 12. We All Stand Together
from <i>Making the Grade, Grade 1</i> , arr. Jerry Lanning (Chester) | Paul Mc Cartney |

Grade 2

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

Scales & Arpeggios

Scales: G major, A major, B flat major 2 octaves
D major 1 octave
A minor, E minor (harmonic or melodic) 1 octave
Play separate and slurred one beat to a bow (see p.27, example 1)

Arpeggios: G major, A major, B flat major 2 octaves
D major 1 octave
A minor, E minor 1 octave
Play even notes, whole bows

Sight-Reading

A piece of c.8 bars duration in the key of C or F, in simple time, using basic note 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

Key signatures (in correct order), time signatures, terms and signs with regards to prepared pieces.
Construction of the major and minor scale.

Studies

Choose **one** from the following list:

New School of Violin Studies, Book 1, Adam Carse (Stainer & Bell)

1. No.2
2. No.5
3. No.6
4. No.10

Violin Study Time, Paul de Keyser (Faber)

5. No.15
6. No.16 & 20

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. **Hora**
from *Violin Playtime Book 3* (Faber)
2. **Andante**
from *The Library of Violin Classics* (Amsco)
3. **No.2 & 3**
from *Three Little Pieces, Chester String Series Vol. 2* (Chester)
4. **Two German Dances No. 2**
from *Chester String Series Vol. 1* arr. Peggy Radmall (Chester)
5. **Minuet in G**
from *The Library of Violin Classics* (Amsco)
6. **No.3**
from *Six Easy Pieces, Op.22* (Bosworth)
7. **Adagio**
from *The Classic Experience for Violin & Piano* (Cramer)
8. **Galop**
from *Violin Playtime Book 3* (Faber)
9. **Andante**
from *Concertino in G* (Bosworth)
10. **Fly Away**
from *Microjazz for Violin* (Boosey & Hawkes)
11. **Castle on a Cloud**
from *Making the Grade, Grade 2* (Chester)
14. **Cakewalk**
from *Shooting Stars* (Boosey & Hawkes)

Traditional Russian

Christoph Willibald Gluck

Carl Philipp Emanuel Bach

Wolfgang Amadeus Mozart

Ludwig van Beethoven

Edward Elgar

Aram Khachaturian

Dmitri Kabalevsky

Ferdinand Kuchler

Christopher Norton

Claude-Michel Schönberg

Katherine & Hugh Colledge

Grade 3

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

Scales & Arpeggios

Scales:	G major, A major, D major, B flat major	2 octaves
	F major	1 octave
	G minor, D minor, A minor (harmonic or melodic)	2 octaves
	Play (1) separate bows and (2) slurred two beats to a bow (see p.27, example 2)	
Chromatic Scales:	Starting on open strings G, D & A	1 octave
	Play separate bows	
Arpeggios:	G major, A major, D major, B flat major	2 octaves
	F major	1 octave
	G minor, D minor, A minor	2 octaves
	Play even notes, whole bows	

Sight-Reading

A piece of Preparatory 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 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

Key signatures (in correct order), time signatures terms and signs with regards to prepared pieces.

Studies

Choose **one** from the following list:

New School of Violin Studies, Book 3, Adam Carse (Stainer & Bell)

1. No.5
2. No.11
3. No.7
4. No.8
5. No.9

Violin Study Time, Paul de Keyser (Faber)

6. No.22
7. No.29
8. No.30

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. Gavotte
from <i>Chester String Series Vol.2</i> (Chester) | Jean-Philippe Rameau |
| 2. Gavotte in D
(Schott) | Johann Sebastian Bach |
| 3. 2nd or 3rd movement
from <i>Concertino in B minor</i> , Op.35 (Bosworth) | Oskar Rieding |
| 4. In the Hall of the Mountain King
from <i>What Else Can I Play? Violin Grade Four</i> (IMP) | Edvard Grieg |
| 5. Summertime
Gershwin
from <i>Making the Grade, Grade 3</i> (Chester) | George Gershwin & Ira |
| 6. I Got Rhythm
Gershwin
from <i>What Else Can I Play? Violin Grade Four</i> (IMP) | George Gershwin & Ira |
| 7. Leierkasten
from <i>Albumstücke</i> (Peters) | Dmitri Shostakovich |
| 8. Mazurka
from <i>Young Violinist's Repertoire Book 3</i> (Faber) | Nathalia Baklanova |
| 9. Snow Dance
from <i>Microjazz for Violin</i> (Boosey & Hawkes) | Christopher Norton |
| 10. Gavotte & Irish Jig
from <i>A Tuneful Introduction to Third Position</i> | Mc Kay |
| 15. Cossacks
from <i>Shooting Stars</i> (Boosey & Hawkes) | Katherine & Hugh Colledge |

Grade 4

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

Scales & Arpeggios

Scales: B flat major, B major, C major, D major, G major, A major 2 octaves
A minor, B minor, C minor, D minor (harmonic **or** melodic) 2 octaves
Play (1) separate bows (2) slurred two beats to a bow (see p.27, example 2)

Chromatic Scales: Starting on first finger on G, D & A strings, 1 octave
Play separate bows

Arpeggios: B flat major, B major, C major, D major, G major, A major 2 octaves
A minor, B minor, C minor, D minor 2 octaves
Play (1) even notes, whole bows (2) slurred three notes to a bow (see p.27, ex. 3)

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

Key signatures of required scales and terms and signs. All simple and compound time signatures.

Studies

Choose **one** from the following list:

New School of Violin Studies, Book 3, Adam Carse (Stainer & Bell)

1. No.17 & 18
2. No.20
3. No.21

Forty Selected Studies, Op.36 Bk.1 , Jacques Mazas (Schirmer)

4. No.3
5. No.6

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. 4th movement
from <i>Sonata in E</i> , Op.5 No.11 | Arcangelo Corelli |
| 2. 1st movement
from <i>Sonata in F minor</i> , Op.2 No.10 | Antonio Vivaldi |
| 3. 1st & 2nd movements
from <i>Sonata in E</i> (Peters) | Georg Frideric Handel |
| 4. The Swan
from <i>Carnival of the Animals</i> from <i>The Library of Violin Classics</i> (Amsco) | Camille Saint-Saëns |
| 5. Pizzicato
from <i>Sylvia</i> from <i>The Library of Violin Classics</i> (Amsco) | Léo Delibes |
| 6. 3rd movement
from <i>Sonatina</i> (Editio Supraphon) | Bohuslav Martinů |
| 7. Tanz
from <i>Albumstücke</i> (Peters) | Dmitri Shostakovich |
| 8. Chanson Louis XIII et Pavane in the style of Louis Couperin
(Schott) | Fritz Kreisler |
| 9. 2nd & 3rd movements
from <i>Concertino in D</i> , Op.15 (Bosworth) | Ferdinand Kuchler |
| 10. Wind Up
from <i>Microjazz for Violin</i> (Boosey & Hawkes) | Christopher Norton |
| 11. Millionaire's Hoedown
from <i>Solos for Young Violinists</i> Volume 2 (Summy-Birchard) | Herman Clebanoff |

Grade 5

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

Scales & Arpeggios

Scales:	A flat major, E flat major, E major G major, A major G# minor, B minor, C minor, E minor (harmonic or melodic) Play separate bows & slurred, seven notes to a bow (see p.27, ex. 4A, 4B & 4C)	2 octaves 3 octaves 2 octaves
Arpeggios:	A flat major, E flat major, E major G major, A major G# minor, B minor, C minor, E minor Play separate bows & slurred, three notes to a bow (see p.27, example 3)	2 octaves 3 octaves 2 octaves
Dominant Sevenths:	Key of C starting on G resolving on the tonic Key of G starting on D resolving on the tonic Separate bows & slurred four notes to a bow	1 octave 1 octave
Diminished Sevenths:	On G & D Separate bows & slurred four notes to a bow	1 octave

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

To recognise terms and signs and any ornaments within the pieces played. Regarding prepared pieces, key signatures with knowledge of their relative minor or majors.

Studies

Choose **one** from the following list:

Forty Selected Studies, Op.36 Bk.1, Jacques Mazas (Schirmer)

1. No.13
2. No.15
3. No.18
4. No.30

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. Preludio & Allegro
from <i>Baroque Violin Pieces Book 3</i> (Associated Board) | Arcangelo Corelli |
| 2. Gigue
7 th movement from <i>Sonata a la Maresienne</i> (Schott) | Marin Marais |
| 3. Largo
from "Winter" (<i>The Four Seasons</i>) from <i>Baroque Violinist</i> , ed. Nelson (Boosey & Hawkes) | Antonio Vivaldi |
| 4. Sicilienne
arr. Samuel Dushkin (Schott) | Maria Theresia von Paradis |
| 5. Menuetto & Trio
from <i>Sonatina in G minor</i> , No.3 from <i>Three Sonatinas Op.137</i> (Peters) | Franz Schubert |
| 6. Melody in F
from <i>The Library of Violin Classics</i> (Amsco) | Anton Rubinstein |
| 7. Valse
Op.54 No.4, arr. Kolman (Universal) | Antonin Dvořák |
| 8. Serenade Espagnole
arr. Fritz Kreisler (Schott) | Aleksandr Glazunow |
| 9. The Lark in the Clear Air
from <i>Irish Tunes arranged for Violin and Keyboard, Volume 2</i> (Ossian) | arr. T.C. Kelly |
| 10. Two Planxties
from <i>Irish Tunes arranged for Violin and Keyboard, Volume 2</i> (Ossian) | T. O'Carolan arr. T.C. Kelly |

Grade 6

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

Scales & Arpeggios

Scales:	D flat major, E flat major, F major	2 octaves
	G major, D major	3 octaves
	C# minor, D minor, F# minor (harmonic and melodic)	2 octaves
	G minor, A minor (harmonic and melodic)	3 octaves
	Play separate bows & slurred, seven notes to a bow (see p.27, ex. 4A, 4B & 4C)	
Chromatic Scales:	Starting on A flat, B & C	2 octaves
	Play separate bows & slurred, four notes to a bow	
Arpeggios:	D flat major, E flat major, F major	2 octaves
	G major, D major	3 octaves
	C# minor, D minor, F# minor	2 octaves
	G minor, A minor	3 octaves
	Play separate bows & slurred, three notes to a bow (see p.27, example 3)	
Dominant Sevenths:	Key of C starting on G resolving on the tonic	2 octaves
	Key of D starting on A resolving on the tonic	2 octaves
	Play separate bows & slurred, four notes to a bow	
Diminished Sevenths:	On G & A	1 octave
	Play separate bows & slurred, four notes to a bow	

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

To recognise terms, signs and any ornaments within the pieces played. Identification of major and minor chords, roots and inversions. Recognition of perfect, plagal, imperfect and interrupted cadences, in both violin and piano accompaniment parts.

Studies

Choose **one** from the following list:

Forty Selected Studies, Op.36 Bk.1 , Jacques Mazas (Schirmer)

1. No.19
2. No.21
3. No.27

42 Studies, Rodolphe Kreutzer (Schirmer)

4. No.3
5. No.4
6. No.7
7. No.9

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. Sonatina (Adagio & Allegro)

TWV41:A2 from *Violin Meets Piano II* (Könemann)

2. Allegro

from *Sonata in B minor* from *Baroque Violinist*, ed. Sheila M Nelson (B&H)

3. 1st & 2nd movements

from *Sonata in E*, Op.1 No.15 HWV 373

4. Menuetto

3rd movt. from *Divertimento in D* KV334, from *Violin Meets Piano II* (Könemann)

5. Hungarian Dance in G minor

from *4th Book of Classical & Romantic Pieces*

6. Meditation

from *Thais* from *The Classic Experience* (Cramer)

7. Sicilienne Op.78

arr. Roy Howat (Peters No.7386)

8. Romanze

from *Albumstücke* (Peters)

9. Syncopation

(Schott BSS 37968)

10. Carolan's Concerto

from *Irish Tunes arranged for Violin and Keyboard, Volume 2* (Ossian)

Georg Phillip Telemann

Johann Sebastian Bach

Georg Frideric Handel

Wolfgang Amadeus Mozart

Johannes Brahms

Jules Massenet

Gabriel Fauré

Dmitri Shostakovich

Fritz Kreisler

arr. T.C. Kelly

Grade 7

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

Scales & Arpeggios

Scales:	G major, A flat major, B flat major, D major	3 octaves
	B minor, D minor, C minor, G minor (harmonic and melodic)	3 octaves
	Play separate bows & slurred, seven notes to a bow (see p.27, examples 4B & 4C)	
Chromatic Scales:	Starting on G, A flat, B & D	2 octaves
	Play separate bows & slurred, six notes to a bow	
Double Stop Scales:	In sixths in B flat (see example 5)	
Arpeggios:	G major, A flat major, B flat major, D major	3 octaves
	B minor, D minor, C minor, G minor	3 octaves
	Play separate bows & slurred, three notes to a bow (see p.27, example 3)	
Dominant Sevenths:	Key of E starting on B resolving on the tonic	2 octaves
	Key of G flat starting on D flat resolving on the tonic	2 octaves
	Play separate bows & slurred, four notes to a bow	
Diminished Sevenths:	On A flat	2 octaves
	On A	2 octaves
	Play separate bows & slurred, four notes to a bow	

Sight-Reading

A piece of Grade 4 standard.

Ear Tests

1. To State whether a triad is major or minor and in root position, 1st inversion or 2nd inversion. 3 examples may be given.
2. To sing, whistle or hum the upper part of a two part phrase. The example will be played twice by the examiner.
3. To recognise a cadence at the end of a phrase played twice by the examiner as perfect plagal or interrupted.
4. To recognise chords of the tonic, dominant or subdominant in root position in a major key played twice by the examiner.
5. 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, general character and form.

Theory

A general analysis of the chosen pieces to include terms, signs, any ornaments, recognition of dominant and diminished 7^{ths}, and some basic knowledge of the relevant composers.

Studies

Choose **one** from the following list:

- 42 Studies**, Rodolphe Kreutzer (Schirmer)
 - No.6 & 10
- Etudes**, Federigo Fiorillo (IMC)
 - No.5 & 6
- 24 Caprices**, Pierre Rode (IMC)
 - No.2
 - No.3

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. 1st movement
from <i>Concerto in A minor</i> | Johann Sebastian Bach |
| 2. 1st or 2nd movement
from <i>Sonata in G minor</i> | Giuseppe Tartini |
| 3. Allegretto
3 rd movement from <i>Sonata in C, K403</i> | Wolfgang Amadeus Mozart |
| 4. Romance No.1 Op.40
(Peters) | Ludwig van Beethoven |
| 5. Romance Op.26
(Schott) | Johan S. Svendsen |
| 6. Andante
2 nd movement from <i>Concerto in D major, Op.35</i> | Pyotr Ilich Tchaikovsky |
| 7. Czardas
(EMB) | Vittorio Monti |
| 8. Vocalise
from 4 th <i>Book of Classical & Romantic Pieces</i> | Sergei Rachmaninov |
| 9. Arabesque No.2
from <i>7 Arabesques for Violin</i> (UMP) | Bohuslav Martinů |
| 11. Fanny Power
from <i>Irish Tunes arranged for Violin and Keyboard, Volume 2</i> (Ossian) | arr. T.C. Kelly |
| 12. The Derry Air
from <i>Irish Tunes arranged for Violin and Keyboard, Volume 2</i> (Ossian) | arr. T.C. Kelly |

Grade 8

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

Scales & Arpeggios

Scales:	E flat major, E major, F major, F# major	2 octaves
	A major, B flat major, C major	3 octaves
	E flat minor, E minor, F minor, F# minor (harmonic and melodic)	2 octaves
	A minor, B flat minor, C minor (harmonic and melodic)	2 octaves
	Play separate bows & slurred, seven notes to a bow (see p.27, ex 4A, 4B & 4C)	
Chromatic Scales:	Starting on A, C, C#, E, F	2 octaves
	Play separate bows & slurred, twelve notes to a bow	
Double Stop Scales:	In sixths in the key of E flat major	2 octaves
	In octaves in the key of D major	2 octaves
	In thirds in the key of B flat major	2 octaves
	Separate bows (see p.27, examples 5 & 6)	
Arpeggios:	Metronome Marking ⁿ = 96 (approximately); 4 quavers per beat	
	E flat major, E major, F major, F# major	2 octaves
	A major, B flat major, C major	3 octaves
	E flat minor, E minor, F minor, F# minor	2 octaves
	A minor, B flat minor, C minor	2 octaves
Play separate bows & slurred, three notes to a bow (see example 3)		
Dominant Sevenths:	Key of E flat starting on B flat resolving on the tonic	3 octaves
	Key of F starting on C resolving on the tonic	3 octaves
	Play separate bows & slurred, four notes to a bow	
Diminished Sevenths:	On A flat	3 octaves
	On B	3 octaves
	Play separate bows & slurred, four notes to a bow	

Sight-Reading

A piece of Grade 5 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

A general analysis of the chosen pieces to include terms, signs, any ornaments, recognition of the principal modulations, and some basic knowledge of the relevant composers. Candidates will also be expected to be able to discuss in general terms Sonata, Fugue and Rondo Form.

Studies

Choose **one** from the following list:

42 Studies, Rodolphe Kreutzer (Schirmer)

1. No.8 & 24
2. No.13

Etudes, Federigo Fiorillo (IMC)

3. No.4 & 10

24 Caprices, Pierre Rode (IMC)

4. No.5
5. No.7

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. 1st or 3rd movement
from <i>Concerto in E</i> (Barenreiter) | Johann Sebastian Bach |
| 2. Adagio KV261 in E
(EMB) | Wolfgang Amadeus Mozart |
| 3. 1st movement
from <i>Concerto in D</i> K211 | Wolfgang Amadeus Mozart |
| 4. Spring
1 st movement from <i>Sonata in F</i> , Op.27 (Henle) | Ludwig van Beethoven |
| 5. Nocturne
from <i>The Library of Violin Classics</i> (Amsco) | Frédéric Chopin |
| 6. 1st movement
from <i>Sonata in A</i> (Durand) | César Franck |
| 7. From My Homeland No.2 | Bedrich Smetana |
| 8. 1st or 3rd movement
from <i>Sonata in A</i> , Op.100 (Henle) | Johannes Brahms |
| 9. Romantic Pieces Op.75
(Alfred Lengnick) | Antonin Dvořák |
| 10. 1st movement
from <i>Sonata for Violin & Piano</i> (Durand) | Claude Debussy |
| 11. Hungarian Folk Tunes
arr. Szigeti (Universal) | Béla Bartók |
| 12. Pastoral
1 st movement from <i>Sonata No.2</i> (Durand/UMP) | Darius Milhaud |
| 13. Aghadoe
from <i>Irish Tunes arranged for Violin and Keyboard, Volume 2</i> (Ossian) | arr. T.C. Kelly |

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 at least one piece of grade 4 standard while the Senior Repertoire should contain at least one piece of 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

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