



The Leinster School of Music & Drama

Established 1904

Music Diploma 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. Before presenting themselves for examination, candidates must have already attained a standard of at least Grade 8 in their chosen discipline.
2. Candidates are not obliged to take preparation courses at this school, the examinations being open to all students.
3. It is recommended that candidates are 18 years or older before entering for the Professional Diploma.
4. The examinations are marked out of 100. Candidates must secure 75 marks for a pass.
5. 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. In the Practical Work any standard edition of the pieces listed is acceptable.
8. Candidates are not compelled to adhere to the fingering indicated in any of the pieces: any appropriate fingering will be accepted.
9. In Violin, 'Cello and Singing Practical Work, candidates must provide their own accompanist.
10. Exemption from the Rudiments of Music & Harmony Paper is permitted if a holder of the *Professional Diploma for Teachers* in one discipline wishes to enter for a diploma examination in another.
11. A copy of each of the works to be played must be made available to the examiners.
12. The candidate and the teacher must accept the decision of the examiners regarding each candidate unconditionally.
13. The right is reserved to refuse or cancel any entry in which case the examination fee will be returned.
14. Examinations are held in December and June annually at The Leinster School of Music & Drama.
15. Entry forms, with particulars filled in and accompanied by fees, must reach The Leinster School of Music & Drama by November 1st, for December examinations, and March 1st, for June examinations.
16. If through illness a candidate is unable to attend the examination at the appointed time, a transfer to the next examination date may be obtained. Reliable evidence should accompany any application for transfer.
17. Please allow 6-8 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. 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.

Certificate of Proficiency in Teaching

**Certifying competence to teach all grades of
The Leinster School of Music & Drama
syllabus of examinations
up to & including Grade 6**

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

Pianoforte 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 sight.

Teaching Methods

Candidates will be required to give practical demonstration of their method of teaching, under the headings:

1. Ear training
2. Note naming
3. Interval reading
4. Rhythm
5. Melodic playing
6. Legato playing
7. Part playing
8. Playing at sight
9. Chord playing
10. Arpeggio playing
11. Scale playing
12. Use of the pedals
13. Finger technique
14. Wrist technique
15. Hand & arm condition

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

To play any of the scales, chords and arpeggios prescribed in any grade up to and including Grade 6.

Pieces

To prepare **three** pieces of the candidate's choice, in **each grade** from Primary Grade up to and including Grade 6.

Certificate of Proficiency in Teaching

Violin

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 sight.

Teaching Methods

Candidates will be required to give a practical demonstration of their methods of teaching, under the headings:

1. Technique of violin playing
2. Change of position
3. Intonation
4. Sight-reading
5. Scale & arpeggio playing
6. Correct playing position
7. Tone
8. Choice of fingering
9. Harmonics
10. Finger action
11. Vibrato
12. Bowing

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

To play any of the scales, chords and arpeggios prescribed in any grade up to and including Grade 6.

Pieces

To prepare **three** pieces of the candidate's choice, in **each grade** from Primary Grade up to and including Grade 6.

Professional Diploma for Teachers

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	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

Schedule of maximum marks

Teaching Methods	40
History	30
Analysis	30

Paper Work

Paper 2: Teaching Methods, History & Analysis

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

Pianoforte Practical Work

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

To answer questions on all aspects of teaching:

1. Repertoire from beginners tutors onwards, including studies and pieces suitable for all grades.
2. Explanation of the working of the piano, including the use of the pedals.
3. Beginners first lessons (children and adults) including the teaching of rhythms, note-naming, hand positions and exercises, and choice of tutors.
4. The technique of piano playing, including the various touches in melodic playing, finger legato and staccato, and use of the wrists and arms.
5. General questions on the form, technical and interpretative aspects of the sight-study piece and of their own programme. Recognition of chords and modulations. To explain as to a pupil how to resolve any problems found in the chosen pieces.

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

1. Major and harmonic minor, four octaves, similar motion, hands a third, a sixth, and an octave apart.
2. Melodic minor, four octaves, similar motion, an octave apart.
3. Chromatic, four octaves, similar motion, starting on a major sixth or a minor third or an octave apart.
4. Major and harmonic minor, two octaves, contrary motion, starting from unison.
5. Major and harmonic minor, two octaves, similar motion, double thirds.
6. Major, melodic minor and chromatic, two octaves, double octaves.
7. Major and minor arpeggios and their inversions in all keys, four octaves played as extended arpeggios, similar motion, hands an octave apart.

8. Dominant sevenths and their inversions.
9. Diminished sevenths starting on **any** note.

Scales and arpeggios to be prepared legato and staccato in **all keys** with various dynamics (eg. *forte*, *mezzo-forte*, *piano*, etc.)

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 A

- | | |
|--|-----------------------|
| 1. Prelude & Fugue in C minor BWV 847
<i>No.2 from Well-Tempered Clavier 1</i> | Johann Sebastian Bach |
| 2. Prelude & Fugue in E major BWV 854
<i>No.9 from Well-Tempered Clavier 1</i> | Johann Sebastian Bach |
| 3. Prelude & Fugue in F# major BWV 858
<i>No.13 from Well-Tempered Clavier 1</i> | Johann Sebastian Bach |
| 4. Prelude & Fugue in C major BWV 870
<i>No.1 from Well-Tempered Clavier 2</i> | Johann Sebastian Bach |
| 5. Prelude & Fugue in F minor BWV 881
<i>No.12 from Well-Tempered Clavier 2</i> | Johann Sebastian Bach |
| 6. Prelude & Fugue in A major BWV 888
<i>No.19 from Well-Tempered Clavier 2</i> | Johann Sebastian Bach |
| 7. Any one Fugue with its preceding Interlude
<i>from Ludus Tonalis</i> | Paul Hindemith |
| 8. Prelude & Fugue in E minor, Op.87 No.4 | Dmitri Shostakovich |
| 9. Prelude & Fugue in D major, Op.87 No.5 | Dmitri Shostakovich |
| 10. Prelude & Fugue in F# minor, Op.87 No.8 | Dmitri Shostakovich |
| 11. Prelude & Fugue in A flat major, Op.87 No.17 | Dmitri Shostakovich |

List B

- | | |
|---|-------------------------|
| 1. Sonata in E flat major (Hob XVI/49) | Franz Joseph Haydn |
| 2. Sonata in C major (Hob XVI/50) | Franz Joseph Haydn |
| 3. Sonata in A flat major (Hob XVI/46) | Franz Joseph Haydn |
| 4. Sonata in C major (Hob XVII/35) | Franz Joseph Haydn |
| 5. Sonata in F major (Hob XVI/23) | Franz Joseph Haydn |
| 6. Sonata in D major (K311) | Wolfgang Amadeus Mozart |
| 7. Sonata in F major (K533) | Wolfgang Amadeus Mozart |
| 8. Sonata in B flat major (K570) | Wolfgang Amadeus Mozart |
| 9. Sonata in F minor, Op.2 No.1 | Ludwig van Beethoven |
| 10. Sonata in F major, Op.10 No.2 | Ludwig van Beethoven |
| 11. Sonata in G major, Op.14 No.2 | Ludwig van Beethoven |
| 12. Sonata in A flat major, Op.26 | Ludwig van Beethoven |
| 13. Sonata in D major, Op.28 | Ludwig van Beethoven |
| 14. Sonata in F# major, Op.78 | Ludwig van Beethoven |
| 15. Sonata in A major (DV 664), Op.120 | Franz Schubert |
| 16. Sonata No.2 | Paul Hindemith |

List C

- | | |
|--|---------------------------|
| 1. Nocturne No.3 in A flat major
(Peters Edition) | John Field |
| 2. Nocturne No.4 in A major
(Peters Edition) | John Field |
| 3. Mazurka in B minor, Op.33 No.4 | Frédéric Chopin |
| 4. Mazurka in F# minor, Op.59 No.3 | Frédéric Chopin |
| 5. Nocturne in F major, Op.15 No.1 | Frédéric Chopin |
| 6. Nocturne in F# major, Op.15 No.2 | Frédéric Chopin |
| 7. Waltz in A flat major, Op.70 No.2 | Frédéric Chopin |
| 8. Waltz in E minor, Op. posth | Frédéric Chopin |
| 9. Novelette in F major, Op.21 No.1 | Robert Schumann |
| 10. Novelette in E major, Op.21 No.7 | Robert Schumann |
| 11. Romance in F# major, Op.28 No.2 | Robert Schumann |
| 12. Condolation No.2 in E major | Franz Liszt |
| 13. Any two of Four Short Piano Pieces S.192 | Franz Liszt |
| 14. Any piece from Op.76, Op.116, Op.117 or Op.118 | Johannes Brahms |
| 15. Any Prelude from Book I or Book II | Claude Debussy |
| 16. Any piece from Goyescas | Enrique Granados |
| 17. Two contrasting preludes from 24 Preludes, Op.11 | Alexander Scriabin |
| 18. Prelude in G major, Op.32 No.5 | Sergei Rachmaninov |
| 19. Prelude in F major, Op.32 No.7 | Sergei Rachmaninov |
| 20. Six Little Pieces, Op.19 | Arnold Schoenberg |
| 21. Amberely Wild Brooks | John Ireland |
| 22. The Island Spell | John Ireland |
| 23. Idyll in B minor, Op.7 No.1 | Nikolai Karlovich Medtner |
| 24. Fairy Tale in B flat minor, Op.20 No.1 | Nikolai Karlovich Medtner |
| 25. Ostinato
<i>From Mikrokosmos Vol.VI</i> | Béla Bartók |
| 26. 1 st movement
<i>from Suite Op.14</i> | Béla Bartók |
| 27. Prelude in C, Op.12 No.7 | Sergei Prokofiev |
| 28. Rigaudon, Op.12 No.3 | Sergei Prokofiev |
| 29. Toccata from Trois Pièces | Francis Poulenc |
| 30. Any two of the Six Preludes | Lennox Berkeley |
| 31. Three Fantastic Dances (complete) | Dmitri Shostakovich |
| 32. Regard de l'Etoile
<i>No.2 from Vingt Regards sur l'Enfant Jésus</i> | Oliver Messiaen |
| 33. Regard de la Vierge
<i>No.4 from Vingt Regards sur l'Enfant Jésus</i> | Oliver Messiaen |
| 34. The Tight-Rope Walker Presents a Rose | Seoirse Bodley |
| 35. A Quartet of Satellites (complete) | Philip Martin |
| 36. Five Inventions (complete) | Eric Sweeney |
| 37. Three Lullabies for Deirdre | John Buckley |

Professional Diploma for Teachers

Violin

Practical Work

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

To answer questions on all aspects of teaching:

1. Repertoire from beginners tutors onwards, including studies and pieces suitable for all grades.
2. Beginners first lessons (children and adults) including the teaching of rhythms, note-naming, hand positions and exercises, and choice of tutors.
3. The methods of teaching the technique of violin playing: correct playing position, tone, bowing, change of position, finger action, choice of fingering, vibrato, intonation, scale and arpeggio playing, harmonics, double stopping, sight playing, etc. The candidate will explain and demonstrate methods.
4. General questions on the form, technical and interpretative aspects of their own programme. Recognition of chords and modulations. To explain as to a pupil how to resolve any problems found in the chosen pieces.

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

- 2 octaves, separate & slurred, one octave to a bow
Major scale & arpeggio: E flat, E, F & F#
Minor scale & arpeggio: E flat, E, F & F# (harmonic & melodic)
- 3 octaves, separate & slurred, one octave to a bow
Major scale & arpeggio: all other keys, G to D inclusive
Minor scale & arpeggio: all other keys, G to D inclusive (harmonic & melodic)
- 3 octaves, separate & slurred, one octave to a bow
Chromatic: starting on G & A
- 3 octaves, separate & slurred, one octave to a bow
Dominant Sevenths: in the keys of E & F, starting on B & C, resolving on the tonic
Diminished Sevenths: starting on A & B
- 2 octaves, separate, slurred, two beats to a bow
Double-stopping: sixths & thirds – B flat, C & D major
octaves G & D major, harmonic & melodic minor

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 A

- | | |
|---|---|
| 1. 1st & 2nd movements
from <i>Sonata Op.5 No.1</i> | Arcangelo Corelli |
| 2. Fantasia No.1 in B flat or No.3 in F minor | Georg Philipp Telemann |
| 3. Two contrasting movements
from any of the 6 Sonatas for Violin & Harpsichord | Johann Sebastian Bach |
| 4. Two contrasting movements
from any of the 6 Solo Sonatas or Partitas | Johann Sebastian Bach |
| 5. 1st movement
from <i>Sonata No.13 in D major, Op.1</i> | Georg Frideric Handel |
| 6. 1st & 2nd movements
from <i>Sonata No.3 in D major, Op.9</i> | Jean-Marie Leclair |
| 7. Sonata No.1 in G major KV 301 | Wolfgang Amadeus Mozart |
| 8. Sonata No.4 in E minor KV 304 | Wolfgang Amadeus Mozart |
| 9. 1st movement
from <i>Sonata No.7 in C minor</i> | Ludwig van Beethoven |
| 10. Romance in G | Ludwig van Beethoven |
| 11. Praeludium & Allegro | Gaetano Pugnani /
Fritz Kreisler |

List B

- | | |
|--|----------------------------------|
| 1. 1st movement
from <i>Concerto No.22 in A minor</i> (without cadenza) | Giovanni Battista Viotti |
| 2. 1st movement
from <i>Concerto No.9 in A minor</i> | Charles Auguste de Bériot |
| 3. 1st movement
from <i>Sonata in A minor</i> | Robert Schumann |
| 4. Legende | Henryk Wieniawski |
| 5. 1st movement
from <i>Concerto in G minor</i> | Max Bruch |
| 6. Romance in F | Antonin Dvořák |
| 7. Nigun | Ernest Bloch |
| 8. Romanian Dances No.1, 5 & 6 | Béla Bartók |
| 9. Elegy & Toccata | Lennox Berkeley |
| 10. Any two from 3 Fantastic Dances | Dmitri Shostakovich |

List C

- | | |
|--|-----------------|
| 1. Any one from No.8, 19, 23 or 24
from <i>Preparatory Exercises, Op.37</i> | Dont |
| 2. Any one from No.1, 4, 5, 6, 8 or 20
from <i>24 Caprices</i> | Rode |
| 3. Any one from No.14, 26, 28, 31, 35 or 37
from <i>42 Studies or Caprices</i> | Kreutzer |
| 4. Any one from No.4, 12, 20, 22, 28 or 29 | Fiorillo |

Professional Diploma for Teachers

Violoncello

Practical Work

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

To answer questions on all aspects of teaching:

1. Repertoire from beginners tutors onwards, including studies and pieces suitable for all grades.
2. Beginners first lessons (children and adults) including the teaching of rhythms, note-naming, hand positions and exercises, and choice of tutors.
3. The methods of teaching the technique of violoncello playing: correct playing position, tone, bowing, change of position, finger action, choice of fingering, intonation, scale and arpeggio playing, sight playing, etc.
4. General questions on the form, technical and interpretative aspects of their own programme. Recognition of chords and modulations. To explain as to a pupil how to resolve any problems found in the chosen pieces.

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 modulation from its tonic to one of its related keys, dominant, sub-dominant or relative minor.

Scales & Arpeggios

All major and both forms of minor scales in three octaves, detached and slurred, one octave to each bow.

Chromatic scales C, D and G, in two octaves, detached and slurred three notes to each bow.

All major, minor, dominant and diminished seventh arpeggios in three octaves, detached and slurred, one octave to each bow.

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 A

- | | |
|---|------------------------------|
| 1. No. 1 of Caprices, Op.11
(Schott) | Servais |
| 2. No.6 of Twenty-One Exercises
(Schirmer) | Jean-Louis Duport |
| 3. No.11 of Twenty-One Exercises
(Schirmer) | Jean-Louis Duport |
| 4. No.14 of Twenty-One Exercises
(Schirmer) | Jean-Louis Duport |
| 5. No.14 of Twenty Exercises, Op.11
(Augener) | Merk |
| 6. Prelude
from <i>Suite No.3 in C</i> | Johann Sebastian Bach |

List B

- | | |
|---|--------------------------------|
| 1. Sonata in C
(Augener 5520) | Johann Sebastian Bach |
| 2. Adagio
(Augener 7719) | Wolfgang Amadeus Mozart |
| 3. 1st movement
from <i>Sonata Op.5 No.1</i> | Ludwig van Beethoven |
| 4. 1st movement
from <i>Sonata No.2 in G minor</i> | Ludwig van Beethoven |

List C

- | | |
|---|----------------------------|
| 1. 1st movement
from <i>Concerto in D</i> (Schott) | Franz Joseph Haydn |
| 2. Concerto in A minor
(Augener) | Camille Saint-Saens |
| 3. 3rd & 4th movement
from <i>Concerto in E minor</i> , Op.85 (Novello) | Edward Elgar |
| 4. Album Leaf
(Augener) | Richard Wagner |
| 5. Cavatina Religioso
(Augener) | Krug |
| 6. Romance
(Augener) | Popper |

Professional Diploma for Teachers

Singing Practical Work

Schedule of maximum marks	
Sight-Reading	12
Teaching Methods	26
Aural Training & General Musicianship	12
Scales & Arpeggios	20
Pieces	10
1	10
2	10
3	10

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

To answer questions on all aspects of teaching:

1. Repertoire from beginners tutors onwards, including studies and pieces suitable for all grades.
2. Beginners first lessons (children and adults) including the teaching of rhythms, note-naming, hand positions and exercises, and choice of tutors.
3. The methods of teaching: physiology in relation to singing, production, breath control, staccato, legato, portamento, interpretation, tone, colour, etc. The candidate will explain and demonstrate methods.
4. General questions on the form, technical and interpretative aspects of their own programme.
Recognition of chords and modulations. To explain as to a pupil how to resolve any problems found in the chosen pieces.

Aural Training & General Musicianship

1. To recognise the name and position of major, minor, augmented and diminished triads and be able to sing 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 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 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 diatonic major, harmonic and melodic minor, and chromatic scales.

All major and minor arpeggios, legato and staccato.

Pieces

Choose **one** piece from **each** of the following categories for performance.

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

1. **An aria with recitative from an opera or oratorio**
2. **A German Lied**
3. **A French Song**
4. **An English Art Song**
5. **A Folk Song in Irish or English**
6. **A 20th Century Song, which can include a piece from a musical or light opera.**

**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