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1. INTRODUCTION

1.1 General

This course in Junior Cycle Music has been specifically devised to suit the entire range of student aptitude and ability.

The course has been designed to enable all students, to acquire musical skills suited to their age, varying abilities and musical experiences. To this end, music has been defined here in terms of musicality as expressed through a much broader set of mediums and genres than heretofore.

Similarly, an effort has been made to broaden the scope of the syllabus and, where appropriate, to allow for greater diversification. A portion of the work is prescribed for set study. In many instances, however, the syllabus outlines only the parameters of choice within which teachers and students may choose a considerable amount of the material and its approach as it best suits their individual and particular needs.

For this reason, it should now be possible for a wider variety of schools to confidently introduce this course without prejudice to the musical interests and background of the pupils for whom they cater and in the knowledge that the educational integrity of the content chosen is maintained and recognised.

1.2 The Syllabus

This new syllabus is divided into three component parts which represent the three main musical activities.

- (a) Performing Skills: Performing may be either school-based or the result of private tuition and may be practised individually or in a group. The categories described on pages 6 to 9 and their appropriate appendices are approved for this purpose.
- (b) Composing Skills: Students will be involved in either the composing of melodic phrases and an introduction to elementary harmony OR free composition as described on pages 10 and 11.

(c) Listening Skills: Students will be involved in reslaxmding **in** musically perceptive ways to previously prepared, as well as unprepared, songs and recorded works using technical and/or non-technical language as described on pages 12 to 15. In the course of their study, students will acquire sufficient knowledge and experience of staff notation and aural training to be able to perceive add iIlustrate the relationship between sound and symbol as specifiled on page 16.

I.3 Length Of Course

It is recommended that three forty-minute class periods per week (not including time spent in rehearsing school choirs, orchestras and military bands) under the guidance of a fully qualified music teacher be made available in each of the three years of the Junior Cycle as a minimum requirement for teaching this course effectively.

2. AIMS AND OBJECTIVES

2.1 Aims

- To promote through creative involvement in music and the pursuit of excellence the development of personality.
- To develop musical sensitivity and the critical and imaginative faculties.
- To encourage social awareness and an understanding of the artistic views of others through musical activities.

To advance the musical skills and concepts acquired at the Primary level so that all pupils, including the very talented and those with special needs, can engage in worthwhile musical activities enjoyably and profitably.

2.2 Objectives

To facilitate the development of performing skills at an appropriate level by providing opportunity for the regular practice of vocal and/or instrumental music.

To develop aural perception in its broadest sense and to foster an awareness and an appreciation of the music of the past and of the present, and of its role in our own as well as other environments.

To provide sufficient musical experience and factual information to enable the students to develop and practise listening and composing skills with greater understanding and interest, and to support performing skills with a more informed awareness of the related and necessary underlying facts.

3. COURSE CONTENT/EXAMINATION REQUIREMENTS

3.1 **General**

The course content can be perceived more clearly when outlined in terms of the precise examination requirements which will assess ability in the three main areas outlined below. Both Ordinary and Higher Levels are catered for. The Higher Level incorporates the Ordinary Level and, where appropriate, material specific to the Higher Level is stated separately.

It is the prerogative of the candidates and their teachers to choose either Ordinary or Higher Levels as well as the specific skills and knowledge they wish to present for examination purposes. Attention is drawn to the precise requirements governing each, where these apply.

3.2 PERFORMING SKILLS

3.2.1 Introduction

Candidates will be required to present performing skills at either Ordinary or Higher Levels.

Ordinary Level candidates will be required to present from ONE of the categories below.

Higher Level candidates will be required to present from ONE of the categories below at the appropriate level.

Alternatively, Higher Level candidates may choose to present any TWO Ordinary Level skills for assessment at the Higher Level.

In certain circumstances, and at Ordinary Level only, candidates may, with prior permission from the Department of Education, present their performing skills for assessment using an audio or audio-visual medium.

3.2.2 Category I: **SONG SINGING**

Candidates will be required to sing TWO songs at Ordinary Level.

Higher Level candidates will be required to sing FOUR songs.

These may be chosen from the list provided under Appendix A. The programme, in each case, must show variety in style and technique and, where appropriate, an accompaniment must be included. A sight-reading or aural memory test will also be given.

**3.2.3 Category 2: PERFORMING AS A MEMBER OF A RECOGNISED CHOIR
ORCHESTRA OR MILITARY BAND**

For Ordinary Level or as 50% of the Higher Level requirement.

Performance in any of the recognised choirs, orchestras or military bands as outlined under Appendix B may be presented. A sight test or aural memory test will also be given. To obtain a Higher Level grade, candidates will be required to present a further performing skill at Ordinary Level.

**3.2.4 Category 3: PERFORMING AS A MEMBER OF A VOCAL AND/OR
INSTRUMENTAL ENSEMBLE {NOT CATERED FOR UNDER
3.2.3 ABOVE}**

For Ordinary Level or as 50% of the Higher Level requirement.

Presentations in this category may include traditional and popular groups as well as classical. Candidates must demonstrate the ability to maintain a simple part as a regular member of a musical group and show familiarity with the notational practices appropriate to each of the musical genres presented. Two different pieces, and a level of achievement equal to that required under 3.2.3 above, will be expected. A sight test or aural memory test will also be included.

Traditional Irish, folk, recorder, madrigal and other non-designated vocal and/or instrumental ensembles as well as performances of extracts from stage musicals, operettas etc. are all possibilities allowed for under this category.

To obtain a Higher Level grade, candidates will be required to present a further performing skill at Ordinary Level.

**3.2.5 Category 4: PERFORMING INDIVIDUALLY ON APPROVED CLASSICAL
INSTRUMENTS**

Ordinary Level candidates will be required to perform TWO instrumental pieces, one of which must be chosen from the appropriate programme given under Appendix C.

Higher Level candidates will be required to perform FOUR instrumental pieces i.e. one from each of the three lists under the appropriate programme given under Appendix C and a further piece of their own choice.

The **instruments approved** under this category **are as** follows:
descant recorder, treble ~ descant (or tenor) recorders, flute,
oboe, clarinet, saxophone (alto *and/or* tenor), bassoon, French
horn, tenor horn (E flat), trumpet, cornet, flugelhorn, tenor
trombone, baritone, euphonium, tuba, percussion, piano, concert
harp, Irish harp, organ, guitar, accordion, violin, viola,
violincello and double bass

Performance on modern instruments, e.g. computerized music
systems, synthesizers etc. is also possible under this category.
However, specific lists of works, as in Appendix C for the
established instruments, cannot similarly be drawn up due to the
diversity of their technique and potential. Candidates offering
this option do so at their own discretion and full details,
including the titles of pieces and the identification of
composers, must be forwarded to the Department of Education, at the
time of entering for the examination.

In each case, a sight-reading test will be given and where
appropriate an accompaniment must be provided.

3.2.6 Category 5: PERFORMING ON IRISH TRADITIONAL INSTRUMENTS

Ordinary and Higher Level requirements are outlined under
Appendix D.

The approved Irish traditional instruments include tin whistle,
fiddle, harp, concert flute, button accordion, piano accordion,
banjo, mandolin, concertina and uilleann pipes.

Facility to realise an unprepared extract from written or aural
transmission will also be required.

3.2.7 Category 6: IMPROVISING ON A CHOSEN INSTRUMENT OR VOICE

Ordinary Level candidates will be assessed under ONE of the
headings listed under Appendix E.

Higher Level candidates must demonstrate proficiency under THREE:
of the headings listed under Appendix E.

A sight-reading or aural memory test will also be given.

3.2.8 Category 7: OTHER NON-SPECIFIED PERFORMING SKILLS

Ordinary or Higher Level candidates may present under this category.

Any other non-specified performing skill which can be examined, in conjunction with an aural memory or sight-reading test, may be presented under this heading. Candidates offering this option do so at their own discretion and full details, including titles and origins of the pieces to be presented, must be forwarded to the Department of Education for approval at the time of entering for the examination.

3.3 COMPOSING SKILLS

3.3.1 Melody Writing

All candidates will be required to show sufficient understanding of the rudiments of music and aural imagination to be able to conceive and notate melodic phrases in the treble stave. Facility in the use of the common diatonic intervals unison to octave, the rhythmic values semibreve to quaver (including dotted minims and crotchets) and the common time signatures in major keys up to 'TWO sharps and 'TWO flats will be required.

Questions may be set in traditional, classical or popular idioms and candidates must choose ONE of the following ways of presenting answers.

- (a) Phrases set to given rhythms and/or metres or texts;
OR
- (b) Phrases based on given melodic fragments;
OR
- (c) Answering phrases to a given opening.

3.3.2 Triads

By way of a general introduction to the principles of composing harmonies, ALL candidates will be expected to understand the nature of major and minor triads and to suggest their use at specific points in a given tune with text or song.

3.3.3 Chord Progression

Higher Level Only

In addition, these candidates should have sufficient experience in chord progression and layout utilizing chords I, II, IV, V, and VI to achieve a musical result in ONE of the following exercises which may be set in major or minor keys up to 'TWO sharps and 'TWO flats.

- (a) Devising simple melodic and/or bass motifs for use as cadential patterns;
OR
- (b) Harmonising the normal cadential progressions and their approach chords for keyboard or in short vocal score;
OR
- (c) Composing original "backing" chords to well-known music using simple chord designations or guitar tablature.

3.3.4 Free Composition Option Higher Level Only

As an alternative to 3.3.1, 3.3.2 and 3.3.3 above, these candidates may compose an accompanied song to a set text, or a short instrumental movement illustrating the given text, using their own choice of medium, notation and idiom. In this instance, all the marks pertaining to Composing Skills are allocated to this option.

3.4 LISTENING SKILLS

The examination will consist of written responses to aural and/or written stimuli designed to test some or all of the areas described below.

3.4.1 ALL candidates must undertake a detailed study of SONGS as follows:

Set Songs

The aural recognition and detailed appreciation of EIGHT set songs as described in Appendix F.

chosen songs

In addition, candidates are required to select a minimum of TWELVE further songs for special study at least ONE of which, subject to a maximum of five, must be taken from each of the following prescribed categories. In each case, relevant background information should be given, together with a general introduction to each of the song categories, their characteristics and differences. Appendix A lists recommended songs only and candidates may choose others provided that these satisfy the requirements of the relevant prescribed song categories.

- (a) Accompanied and unaccompanied traditional Irish songs with Irish or English texts, including arrangements by modern Irish composers;
- (b) Folksongs from other countries in translation or in the language of origin;
- (c) Art songs composed by the great masters and recognised twentieth century composers;
- (d) Historical and modern ballads;
- (e) Popular songs including negro spirituals, jazz and blues songs;
- (f) Accompanied and unaccompanied vocal church music and carols;
- (g) Songs from operas, operettas, cantatas, oratorios and stage musicals;
- (h) Songs involving simple descants, ostinati, simple two-part songs, rounds and canons.

3.4.2 Instrumental/Vocal Identification

All candidates must show ability to discern aurally, categorise and name various vocal and instrumental sounds, primarily those produced through normal use of the familiar orchestral instruments.

3.4.3 General Listening Skills are recruited of ALL candidates and particularly the following:

- (a) Listening to recorded extracts and being able to give a variety of descriptive responses, using technical and/or non-technical language, as to their main characteristics, origins, similarities and differences. -Some attention to and, if appropriate, changes in mood, tempo, tonality, time signature, general stylistic features and the varying facets of musical texture (e.g. timbre, performing forces, pitch etc.) together with some understanding of the links between such elements and their suitability for the musical purpose for which their composers intended them.
- (b) Candidates should have sufficient overall listening experience encompassing all styles and genre-divides to enable them to aurally perceive common traits e.g. the realisation that music can be formal or informal in its intent (i.e. for a ceremonial occasion as opposed to music for light entertainment or as background), active or passive in its effect (dance music inviting a physical response compared with that designed to attract attention through its own perceived inner beauty), and the different qualities which all music in these categories have in common.
- (c) Such regular listening should incorporate an understanding of the meaning and usage of chords commonly used in describing music e.g. programme/absolute music, contrapuntal/homophonic style, monody, tone colour, rhythmic/melodic, tempo indications and dynamics (not necessarily Italian or German terminology), texture, classical, ethnic, jazz etc. and other words helpful in describing a personal response to a particular piece of music or its performance e.g. colourful, energetic, busy/restful, inspiring, dance-like etc.

3.4.4 Chosen General Study

All candidates must undertake a very general and musically-illustrated study of ~ ONE of the following topics:

- (a) Music which is commonly used and frequently heard in regular day-to-day experiences e.g. liturgical and ritual music, music designed and used for advertising and marketing, music in the workplace (worksongs), in play (skipping songs etc.), the uses of music in restaurants and supermarkets, as an accompaniment to physical exercises or as lullabies etc. leading towards an awareness of the differences between functional music and that produced for its own sake;
OR
- (b) Less obvious music from early times i.e. medieval and Renaissance music;
OR
- (c) Less obvious music from other places i.e. ethnic music other than Irish;
OR
- (d) Art music in modern times;
OR
- (e) Worthwhile musical genres in the popular tradition, including jazz.

3.4.5 Irish Music

ALL candidates must show familiarity with Irish traditional music, its distinguishing features and the characteristics of different types of performances. A general account of its history and some awareness of its growth in popularity today. Irish traditional instruments and their aural recognition.

3.4.6 ALL candidates must undertake PRESCRIBED LISTENING as follows:

Set Works

A detailed appreciation of THREE set works as described in Appendix G.

Chosen Works

In addition, candidates must show familiarity with at least ONE work from each of the following prescribed categories. Appendix H lists recommended works only and candidates may choose others provided that these satisfy the requirements of the relevant prescribed categories.

- (a) Dance movements either functional or non-functional, including ballet, movements from eighteenth century classical dance suites, symphonic dance movements, or music in a popular idiom or from a traditional, ethnic or early repertory;
- (b) One movement from either a classical symphony or a symphonic suite, or any orchestral work which utilizes Irish traditional or popular elements;
- (c) Theme and variations in the classical or Irish repertories, or a jazz movement;
- (d) A movement involving an instrumental or vocal soloist or a group of soloists or choir interacting with an accompanying ensemble;
- (e) Illustrative or film music;
- (f) Concert overtures, or overtures, instrumental preludes or intermezzi from stage musicals, plays, operas, operettas or oratorios.

Relevant background information on the set and chosen recorded works and their composers as well as the origins and aspects of the usual orchestral forms will also be required.

3.4.7 Musical Literacy and Aural Perception

All candidates will be expected to have a practical working-knowledge of the fundamentals in conventional musical notation using the treble stave in major and minor keys up to two sharps and two flats, and to demonstrate the facility to understand and recognise the bass stave, in exercises designed to test the following areas:

- (a) The ability to discriminate between major and minor keys and chords;
- (b) An awareness of points of repose in music;
- (c) An aural recognition and knowledge of the usual time signatures and the kinds of music associated with them, the note-values semibreve to quaver including dotted crotchets and minims and their equivalent rests, and the common diatonic intervals unison to octave;
- (d) The aural perception of the difference between duple and triple time signatures, the metres of the common Irish dance forms, and some parallel observations in related dances in the popular and jazz traditions;
- (e) The ability to perceive aurally and from the written music simple and commonly-used musical forms either as songs, dances or popular pieces;
- (f) The ability to notate a short rhythmic dictation utilising the note values and time signatures described under (c) above.

3.4.8 Musical Literacy and Aural Perception Higher Level Only

In addition, these candidates will be required to show facility to understand and recognise keys up to four sharps and four flats, and to demonstrate a working-knowledge of both treble and bass staves using major and minor keys up to two sharps and two flats in exercises which are designed to test their ability in the following skills:

- (a) The aural recognition and naming of cadences;
- (b) Melodic dictation utilising the note values, intervals and time signatures described under 3.4.7 (c) above;
- (c) The aural perception of regular and irregular phrase-lengths and the metres of the common nineteenth century classical dance forms.

4. APPENDICES

APPENDIX A

RECOMMENDED SONGS LISTED BY CATEGORY

- (a) ACCOMPANIED AND UNACCOMPANIED TRADITIONAL IRISH SONGS WITH BOTH IRISH AND ENGLISH TEXTS, INCLUDING ARRANGEMENTS BY MODERN IRISH COMPOSERS.

Aithrí Sheáin de hÓra
Amhrán Na Cuiginne
Anach Cuain
Baidín Fheilimidh
Bard Of Armagh, The
Bean An Fhir Rua
Bhunnán Bhuí, An
Boys Of Bárr Na Sráide, The
Brid Óg Ní Mháille
Buachaill Caol Dubh, An
Buachaill On Éirne
Bun Ros Na Coille, Ag
Cailín Deas Crúite Na mBó
Carrickfergus
Cé Cuirfidh Tú Liom
Chailín Rua, Mo
Coinleach Glas An Fhonnhair
Cuach Mo Londubh Bui
Cuaicín Ghleann Néifin
Déirín Dé
Ding Dong Dederó
Draighneán Donn, An
Fhalaingín Mhúimhneach, An
Fill, Fill A Rún Ó
Fuighfidh Mise An Baile Seo
Gentle Maiden, The
Gleann Beag Lách An Cheoil
Gr~ MD C~roi Go hÉag Tú
Inioe An Fhaoit' On ~leann
Jimmy Mo l~tile Stór
Leafy CDol-Kellure, The
Lcm Duhh 'san C~éirseach, An
Maidean I mB~ara
Meeting Of 'The Waters, The
~aigbc~an Mhara, An
Mid I-kxu- Of Night, At 'I~
Mo Th m laeh
Mountair~ OE Po~roy,
I~" Love's An Arbutus
Neansal P~ile Grá, A
Nll S é Ir~a L á
Oile~n Eadai

One Day For Recreation

Oro, Mo Bhaidin

o Sleep My Baby

Pe'n Eirinn i

Pilib An Cheoil

Preab san Ol

Quick we Have But A Second

Ri An Domhnaigh, A

Thugamar Fein An Samhradh Linn

' I ~ ~etty to Be in BallinderrrF

- (b) ~ FROM O'EER ~ T R I E S IN 'n~Ns[~:rIoN oR IN
~___me~. OF ORIGIN.

Alton Water (Scottish)

Ah, Where's The Miller's Daughter (German)

All Through The Night (Welsh)

Alouette (French-Canadian)

Andulko (Czech)

A-Roving **(sea Shanty)**

Ash Grove, The **(Welsh)**

Baby Brother Mine **(Bungazian)**

Barbara Alle~, (English)

Black Is The colour Of My
True Love's Hair (American)

Blow The Man Down: (English)

Blow The Wind Southerly (English)

Blue Bells Of Scotland, The (Scottish)

Blue Grotto, The (Ital Jan)

Blue-Tai I Fly, The
(Jimmy Crack Corn) (American)

Botany Bay (Austral Jan)

Bound For South Australia (Austral Jan)

Click Go The Sheers (Austral ian)

Cossacks' Love Song (l~-~ian)

Cuckoo, The (Austrian)

David Of The White Rock **(Welsh)**

Drink To Me Only **(~glish)**

Early One Morning (English)

End Of The Year, The **(Scandinavian)**

Fhir An Bhata **(scottish)**

Fum Fum Fum **(spanish)**

German Peasant's Dance **(German)**

Golden Vanity, The (Sea Shanty)

Gossip Joan (English)

Greensleaves (English)

Ho-La-Hi **(German)**

John Peel **(English)**

The ,7oily Farmer ~Swedishl

Kalinka	(Russian)
Katyusha	(Russian)
Keel Row, The	(English)
Lass Of Richmond Hill, The	(English)
Lincolnshire Poacher, The	(English)
Linden Lea	(English)
Llttle Boy And The Sheep, The	(French)
Loch Lomond	(Scottish)
Maid Of Leko, The	(German)
Marianina	(Italian)
Men Of Harlech	(Welsh)
Mermaid, The	(Sea Shanty)
Merry Cobbler, The	(Belgian)
My Father's Garden	(French)
Oh! The Oak And The Ash	(English)
Out In The Meadow	(Jewish)
Ploughboy, The	(English)
Richard Of Taunton Dean	(English)
Rio Grand	(Sea Shanty)
Rising Of The Lark, The	(Welsh)
Rowan Tree, The	(Scottish)
Russian Weaving Song, A	(Russian)
Sacramento	(Sea Shanty)
Santa Lucia	(Neapolitan)
Scarborough Fair	(English)
Shanandoah	(Sea Shanty)
Skye Boat Song	(Scottish)
Streets Of Loreda, The	(American)
Sur Le Pont d'Avignon	(French)
Swallow, The	(Mexican)
Sweet And Low	(English)
There's Nae Luck About The House	(Scottish)
'Tis A Gift To Be Simple	(American)
Tumbalalaika	(Jewish)
Ye Banks And Braes	(Scottish)
Winter Is Over	(Italian/Swiss)
Zum Gali Gali	(Jewish)

(C) SONGS COMPOSED BY THE GREAT MASTERS AND RECOGNISED TWENTIETH CENTURY COMPOSERS.

Arne: Blow, Blow Thou Winter Wind
 The Lass With The Delicate Air
 Where The Bee Sucks

Beethoven: Morning
 Night
 Noon
 A Song Of May

Bennett:	The Aviary (any one) The Insect World (any one) The Wind Sings On The Mountain
Brahms:	The Blacksmith Cradle Song The Huntsman The Little Dustman The Sandman
Britten:	Night Song
Elgar:	When Swallows Fly
Giordani:	Caro Mio Ben (Come Happy Spring)
Horn:	Cherry Ripe
Haydn:	Come Gentle Spring Mermaids Song My Mother Bids Me Bind My Hair Sailor's Song
Lully:	Bois Epois (Sombre Wood)
Mendelssohn:	O For The Wings Of A Dove On Wings Of Song
Mozart:	Contentment Cradle Song The Little Spinner Longing For Spring
Morley:	It Was A Lover And His Lass Now Is The Month Of Maying
Purcell:	Come Unto These Yellow Sands The Knotting Song
Schubert:	Cradle Song Du bist die Ruh (You Are My Rest) The Fisherman Joy To Music The Organ Grinder Rose Among The Heather The Trout Wanderer's Night Song The Wandering Miller Whither Who Is Sylvia?

Schumann:	Ah, Sweet As Any Flower Clown's Song Ladybird Soldier's Song Thou'rt Like A Lovely Flower
Stanford:	Windy Nights
Sweeney:	Still South I Went (any one)
Tchaikovsky:	A Legend Morning Prayer
Weber:	The Shepherd

(d) HISTORICAL AND MODERN BALLADS

Avenging And Bright	(Irish)
Boolavogue	(Irish)
Cath Ceim An Fhia	(Irish)
Clare's Dragoons	(Irish)
Cliffs Of Dooneen, The	(Irish)
Cannerys, The	(Irish)
Curragh Of Kiidare, The	(Irish)
Eamonn An Omoic	(Irish)
Fields Of Athenry, The	(Pete St John)
Flight Of The Earls, The	(Irish)
Harp That Once Through Tara's Halls, The	(Irish)
Bey Ho, The Morning Dew	(English)
Let Erin Remember	(Irish)
Maidin Luan Cincise	(Irish)
Marching Through Georgia	(American)
Men Of Harlech	(welsh)
Minstrel Boy, The	(Irish)
O'Donnell's March	(Irish)
Oh For The Swords	(Irish)
Prison Chluain Meala	(Irish)
Rare Old Times, 'The	(Pete St John)
Rocks Of Baun, The	(Irish)
Rosc Catha Na Mumhan	(Irish)
Se'n O Duibhir An Ghleanna	(Irish)
Silent, O Moyle	(Irish)
Sliav Gallion Braes	(Irish)
Verdant Braes Of Screen, The	(Irish)
West's Awake, The	(Irish)
Wha Wadna Focht For Charlie	(Scottish)
When Johnny Comes Marching	(American)
Will Ye No Come Back Again	(Scottish)

(e) **POPULAR SONGS INCLUDING NEGRO SPIRITUALS, JAZZ AND BLUES SONGS.**

Anonymous:	A-Roving (Sea Shanty) Battle Hymn Of The Republic (American) The Butcher Boy (English) Clementine (American) Cockles And Mussels (Irish) The Gypsy Rover (Irish) I Know Where I'm Going (Scottish) Kumbaya (African) My Bonnie (American) Oft In The Stilly Night (Irish) Riddle Song (English) Song Of The Volga Boatman (Russian) Will You Go, Lassie Go? (Scottish)
Bacharach, Burt:	Raindrops Keep Fallin' On My Head
Carter, Sidney:	Lord Of The Dance
Cowan, Marie:	Waltzing Matilda
Foster, Stephen:	Campdown Races The Old Folks At Home O Susanna Some Folks Do
French, Percy:	Are You Right There, Michael? Slattery's Mounted Foot
Gospel Songs:	Go Tell It On The Mountain He's Got The Whole World In His Hands Michael, Row The Boat Ashore When The Saints Go Marching In
Guthrie, Woody:	This Land Is Your Land
Hays, Lee: (after Carl Sandburg)	The Wreck Of The Sloop "John B"
Hellerman, Fred:	I Never Will Marry
Kadjidakis, Manos:	The White Rose Of Athens
Lennon/Mc Cartney:	The Fool On The Hill The Long And Winding Road When I'm Sixty Four Yellow Submarine Yesterday

Mc Tell, Ralph	Streets of London
N e g r o Spirituals	Deep River Go Down Moses Joshua Fight The Battle Of Jericho Swing Low, Sseet Chariot
Purcell (attr.):	Lilli Burlero
Reynolds, Malvina:	Mornington Ride
Simon, Paul:	The Fifty-Ninth Street Bridge Song (Feelin' Groovy)

(f) ACCOMPANIED AND UNACCOMPANIED VOCAL CHURCH MUSIC AND CAROLS

Arcadelt:	Ave Maria
BeetbJoven:	Creaticm's Hymn
Carols:	Coventry Carol Deck The Halls In Dulce Jubilo I Saw Three Ships My Dancing Day 0 Little One Patapan Ouem Pastores Sans Day Carol Seven Joys Sussex Carol WassaiI Song Wexford Carol
Elgar:	Ave Velum
Faure:	Pie Jesu (from the Requiem)
Franck:	Panis Angel icus
Jcncas:	I Have Loved You
Hoist:	God Is Love
Hunter (arr.) :	Carol of the Huron Indians
Irish:	Don Oiche ^s Ud I mBeithil Gabhaim Molta Bride A Ri an Domhnaigh, Suantraí na Maighdine

Mozart: Ave Verum

Plainsong: Adoro Te
Attende Dcmine
Regina Caeli
Salve Regina
Veal Creator Spiritus

Potter: Ave Maria

Sands: Sing Of The Lord's Goodness

Thiman: Just As I Am

Victory: Song Of Praise

Vaughan Williams: For All The Saints

**(g) SONGS FROM OPERAS, OPERETTAS, CANTATAS, ORATORIOS, AND STAGE
Musicals**

Bach: All Glory, Laud And Hcnour (chorale from St.
John Passicm and the Cantata "Christus der
ist mein Leben")
Author Of The Whole Creation (i.e. Jesu, Joy
Of Man's Desiring from the Cantata "Herz
und Sund")
NOW Is The Year Of Jubilee (from the cantata
"Das Neugeborne Kindelein")
O Trusting Heart (from the cantata "Mein
Glaubiges Herz Frohlocke:")
Sheep May Safely Graze (from the cantata "Was
Mir Behagt Ist Nur Die Muntre Jagd")
Sleepers Awake (from the cantata "Wachet
Auf")

Berlin: There's No Business Like Show Business (from
Annie Get Your (Am)

Bernstein: America (from West Side Story)
I Feel Pretty (from West Side Story)
Make Of Our Hands ODe Hand (from West Side
Story)

Brittem The Night Song (from The Little Sweep)

Gershwin: Oh, I Got Plenty O' Nuttin' (from Porgy and
Bess)

Gluck: From Home In Lily Bell (from Armide)

Gounod: The Soldiers' Chorus (from Faust)

Handel: Art Thou Troubled (from Rodelinda)
 Let Us Take The Road (from Rinaldo and The
 Beggar,s Opera)
 Under Your Shade (i.e. Largo from Serse)
 Silent Worship (from Ptolemy)
 Spring (from Ottone)
 Sweet Contentment (from Berenice)

Humperdink: The Dancing Song (from Hansel and Gretel)

Kern: Can't Help Lovin Dat Man (from
 Show Boat)

Lloyd Webber: Memory (from Cats)
 Mr. Mistopholes (from Cats)
 Old Deuteronomy (from Cats)
 Skimpleshanks The Railway Cat (from Cats)
 Starlight Express (from Starlight Express)

Lowe: Wouldn't It Be Loverly (from My Fair Lady)

Lully: Hail To The Victor (from Theseus)

Monckton: The Pipes Of Pan Are Calling (from The
 Arcadians)

Mozart: The Birdcatcher (from The Magic Flute)
 O Maiden, Come To Join Me (from The Magic
 Flute)
 O Magic Night (from Don Giovanni)
 Tell Me, Fair Ladies (Ye Who Can Measure from
 The Marriage Of Figaro)

Purcell: Nymphs And Shepherds (from The Libertine)

Rogers: A Wonderful Guy (from South Pacific)
 June Is Bursting Out All Over (from Carousel)
 Many A New Day (from Oklahoma)
 Oh, What A Beautiful Morning (from Oklahoma)
 Younger Than Springtime (from South Pacific)

Sullivan:
(and Gilbert) Behold The Lord High Executioner (from
 The Mikado)
 I Have A Song To Sing, O (from The Yeoman
 of the Guard)
 List And Learn (from The Gondoliers)
 The Policeman's Lot (from The Pirates Of
 Penzance)
 Take A Pair Of Sparkling Eyes
 (from The Gondoliers)

Verdi : **Desdemona's Prayer ("Ave Maria" from Otello)**
 Hebrew Slaves' Chorus ("Va, pensiero" from Nabucco)
 Weber: Hunting Song (from Der Freischutz)

(h) SONGS INVOLVING SIMPLE DESCANTS, OSTINATI, SIMPLE TWO-PART SONGS, ROUNDS AND CANONS

Adamson The Silvery Sands (2-part song)
 Aldrich: Hark, The Bormy Christ (3-part round)
 Anonymous: Come, Follow Me (3-part round)
 Haste Thee, Nymph (3-part round)
 How Great Is The Pleasure (3-part round)
 Sumer Is Icomen In (3/4-part round with ostinato)
 Sweet The Evening Air (3-part round)
 The Morning (3-part round)
 To Portsmouth (4-part round)
 Waltz From Old Viesma (2-part song)
 Appleby and Fowler (arrs.): All ~ o Sing And Wish To Please (T. C~oclan; 2-part song)
 Botany Bay (2-part song)
 The Cuckoo (2-part round)
 Evening Music (2-part song)
 Haste Thee, Nymph (after Samuel Arnold; 2-part song)
 Summer (Air from Alcina by Handel; 2-part song)
 Buckley: Tit Cat ~~from~~ Sa Bhaile (2-part song)
 Ceol Earraig (2-part song)
 An S~iirdin Alainn (2-part song)
 Si Eire Ar d'Tir-se (2-part song)
 Suantraí (2-part song)
 Cremer (arr.): The Rowan Tree (2-part song)
 Hawthorne: Whispering Hope (2-part song)
 Hilton: Come, Follow Me (3-part round)
 Humperdink: Evening Prayer (2-part song from Hansel and Gretel)
 Jerzkins and Barbara Allen/Shenandoah (2-part quodlibet)

- Visocchi
{arrs.): Go Tell It On The Mxmtain/He's Got The b-ole
World In His Hands (2-part qucxlibet)
It's a Long Way To Tipperary/Pack Up Your
Troubles {2-part qucdlibet)
The Keel Row/Fire DowHn Below (2-part
quocll ibet)
- LeFanu: Rory's Rounds (any cme; 3 to 8-part
rounds)
- ^f
Ó Ceallaigh Deirin De (2-part song)
{arr.): A Shaighdiuirin, A Cbroi (2-part song)
Trasna Na dTcnnta (2-part **song**)
- ^j
Ó Dubhghaill **Na** hEin Go Leir (2-part **song**)
{arr.):
- Robertcn: White Waves On The Water {2-part scrag)
- Rogers: **Morning Hymn** (2-part hymn)
- Simpson (arr.): The Sailor Likes His Bottle (2-part song)
Shenandoah (2-part sang)
We Wish You A Merry Christmas (2-part carol)
- Tallis: All Praise To Thee (2-part canun)
- Whittaker (arr.): Scrag Of The Spirits (from Amide by Gluck;
2-part song)

APPENDIX B

Performing skills presented under this category entail membership and performance in any of the recognised preparatory, junior, intermediate or senior choirs, junior, intermediate or senior orchestras or intermediate military bands as outlined in the Department of Education's **REQUIREMENTS AND LISTS OF PRESCRIBED PIECES FOR EXAMINATION OF SCHOOL CHOIRS, ORCHESTRAS AND MILITARY BANDS** of which copies are available from The Secretary, Department of Education, Examinations' Branch (Music Section), Cornamaddy, Athlone, Co. Westmeath. It is permitted within this performing category for candidates to present membership of one choir and/or either one orchestra or military band for the purposes of fulfilling all the conditions required of Higher Level students. Membership of more than one choir, one orchestra or an orchestra and military band, however, will not suffice for this purpose.

APPENDIX C

**PROGRAMMES FOR INSTRUMENTS AS DESCRIBED UNDER PERFORMING SKILLS,
CATEGORY 4, OF THE SYLLABUS**

Descant Recorder (p.31)
Treble and Descant [or Tenor] Recorders (p.32)
Flute (p.33)
Oboe (p.43)
Clarinet (p.35)
Alto Saxophone (p.36)
Tenor Saxophone (p.37)
Bassoon (p.39)
French Horn (p.41)
Tenor Horn (p.42)
Trumpet (p.43)
Cornet (p.43)
Flugelhorn (p.43)
Tenor Trombone (p.44)
Baritone (p.45)
Euphonium (p.45)
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Percussion (p.47)
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Concert Harp (p.50)
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Organ (p.52)
Guitar (p.53)
Accordion (p.54)
Violin (p.55)
Viola (p.56)
Violoncello (p.57)
Double Bass (p.58)

DESCANT RECORDER

List A

D. Bigaglia	Sonata in A minor: 2nd and 3rd movements	Schott RM5378
Dolmetsch	Greensleeves to a Ground Theme and Variations 2, 3, 6 & 12	Schott 10366
M. Marais	Suite No.8: Saille de Caffé	UE 1405
J. C. Pepusch	Sonata in G: 4th movement	Schott 5974
G. P. Telemann	Partita in C minor, No.3: Adagio and Aria V	Faber F0351

List B

Patrick Enfield	Descant's Delight: 1st movement	Elkin 2762
Colin Hand	Petite Suite Champetre, Op.67: 2nd Movement, Danse - Pastorale	Boosey & Hawkes
H. M. Linde	Die kleine Übung: Ex.15, 19, 22	Schott 4882
J. Turner	Four Diversions: Waltz	Forsyth
Ton van der Valk	ii Etudes for Descant Recorder: Nos.5 or 9	Harmonia/Kalmus

List C

arr. Douglas Gunn	Lillibulero and Turlough Og MacDonagh (Irish Tunes 3)	DG Music/Ossian Publications
Walter Roehr	Sonatine No.4 in B flat: 3rd movement, Polonaise	Schott 4889
Christopher Steel	Suite: 1st movement, Allegro non troppo	Novello
R. Valentine	Sonata No.8 in G: 1st and 2nd movements	Schott 11726

TREBLE AND DESCANT [OR TENOR] RECORDERS

List A (Treble)

F. Dinn	18 Studies for Treble Recorder: No.8 or No.10	Schott 11145
ed. Giesbert	15 Solos for Treble Recorder: Largo and Double, No.7	Schott 2562a

List B (Treble)

Demoivre	Einzelstucken Suiten: Suite in D	Schott RMS 2048
A. Hopkins	Four Dances for Treble Recorder	Schott R526
A. Scarlatti	Zwei Sinfonian: Sinfonia No.2 in F	Willy Mulke
H. Thornowitz	Sonata da Camera, No.5 in G	Schott 10514

List C (Descant or Tenor)

Carolan arr. D. Gunn	Bumper Squire Jones and The King of the Fairies	Ossian Publications
Patrick Enfield	Descant's Delight: ist movement	Elkin 2762
G. B. Riccio	Canzona in F	London Pro Mussica PM CSI
Telemann	Wedding Divertissement	Schott 10349

FLUTE

List A

J. S. Bach	Sonata in A minor for Solo Flute: 3rd movement, Sarabande or 4th movement, Bourrée Anglaise	Hinrichsen
Couperin arr. Philips	Passepied (Beginners' Repertoire for Flute)	OUP
Handel arr. Moyse	Gavotte (First Solos for the Flute Player)	Schirmer
Marcello arr. Slater	Sonata No.13: Largo	UMP
Naudot arr. Moyse	Two Arias in Rondeau	Schirmer

List B

Haydn arr. Moyse	Allegretto (First Solos for the Flute Player)	Schirmer
Haydn arr. Philips	Allegro (Beginners' Repertoire for Flute, Vol.1)	OUP
Schubert	Introduction and Variations, Op.160: Theme and Variations 2, 3 & 4	Schirmer
Stanley	Solo in D, Op.4, No.5: complete	OUP

List C

Debussy	En Bateau	UMP
Fauré	Sicilienne (Pelleas & Melisande, Book 2, Op.78)	UMP
Jacob	By the River (New Pieces for Flute)	Associated Board
Mendelssohn arr. Moyse	Song Without Words, Op.62, No.23 (First Solos for the Flute)	Schirmer
Roussel	Jonereurs de Flute, Op.27, No.2	UMP

OBOE

List A

Brod	Huit Studies: No.2 in A minor or No.4 in G	Leduc/UMP
Hinke	Elementary School: p.11, No.14 or p.19, No.2	Peters P-2418
Langey	The Oboe: p.23, No.36 (top line) or p.69, No.5	Boosey & Hawkes

List B

Corelli	Concerto: 3rd movement	Boosey & Hawkes
Corelli arr. Willner	Classical Album: No.5	OUP
Harold Craxton	Three Elizabethan Pieces: 'Tell me, Daphne'	Faber
Handel	Concerto in G minor: 3rd movement	OUP
Pergolesi arr. Barbirolli	Concerto: 1st movement	Boosey & Hawkes
Purcell arr. Janet Craxton	2nd Book of Oboe Solos: No.20, Air	Faber

List C

Gordon Jacob	10 Little Studies: No.7 or No.10	OUP
Schumann arr. Roy Thackray	Nine Short Pieces from Three Centuries: Song of the Italian Sailors	OUP
	Valse Triste or Andante con moto (New Pieces for Oboe, Book 1)	Associated Board

CLARINET

List A

<i>Bach</i>	Sheep may safely graze (The Young Clarinetist, Vol.2)	OUP
Handel	Where'er you walk (The Young Clarinetist, Vol.2)	OUP
Lully ed. King	Gavotte (Solos for Clarinet, Vol.1)	Chester
Rameau ed. Kusking	Menuet (Clarinet Music for Beginners)	Editio Musica Budapest
Weston	No. f1 (Classical Studies for Clarinet)	Fentone

List B

Lefevre arr. King	Sonata No.3: Allegro (Clarinet Solos, Vol.1)	Chester
Mozart	Minuet and Trio (Serenade for Wind Instruments, K.361)	OUP
Mozart arr. Frank & Forges	Pantomime (A Mozart Suite, No.2)	OUP
Schubert	Minuet (First Year Clarinetist, Vol.1)	Edwin Ashdown
Wanhal arr. Laurelot	Sicilienne (La Clarinette Classique, Vol.C)	UMP

List C

Jacob	Valse Ingenue (New Pieces for Clarinet, Book i)	Associated Board
P. Martin	Sarabande (Six Dances for Clarinet & Piano)	Boosey & Hawkes
Tchaikovsky arr. King	Barcarolle, Op.37, No.6 (Clarinet Solos, Vol.1)	Chester
Vinter	Song & Dance: First Song	Weinberger

SAXOPHONE (ALTO AND TENOR)

ALTO SAXOPHONE

List A

Gariboldi ed. Harle	Allegretto mosso, No.42 (Easy Classical Studies)	Universal UE 17770
Handel arr. Harle	Sonatina (Classical Album)	Universal UE 17772
Haydn arr. Harle	Serenade (Classical Album)	Universal UE 17772
Schubert ed. Wastall	Serenade (First Repertoire Pieces for Alto Saxophone)	Boosey & Hawkes
Telemann arr. Londeix	Sonata in C minor: 1st movement, Siciliana	Leduc/UMP

List B

Blemant ed. Wastall	Petit Jeu (First Repertoire Pieces for Alto Saxophone)	Boosey & Hawkes
Delibes ed. Harvey	Barcarolle (Alto Saxophone Solos, Vol.1)	Chester
Elgar ed. Staber	Salut d'amour, Op.12	Schott
Mozart arr. Harle	Minuet (Classical Album)	Universal UE 17772
Ravel	Pavane de la Belle aux bois dormant	Ed. Durand

List C

Benjamin ed. Wastall	Jamaican Rumba (Learn as you play saxophone)	Boosey & Hawkes
Kodaly ed. Harvey	Battle and Defeat of Napoleon from Hary Janos Suite (Alto Saxophone Solos, Vol.1)	Chester
Beldon Leonard	Feather River	Belwin Mills

Gordon Lewin	Coast Road (22 Unaccompanied pieces for Saxophone)	Associated Board
R. Pepper	Blue March (Sounds for Sax 2)	Chester

TENOR SAXOPHONE

List A

J. S. Bach arr. Rascher	Gavotte and Bourree (French Suite no.5)	Belwin Mills
Gariboldi arr. Harle	Allegretto mosso, No.42 (Easy Classical Studies)	Universal UE 17770
Handel arr. Harle	Sonatina (Classical Album)	Universal UE 17772
Handel ed. Harvey	Love in her eyes sits playing (Tenor Saxophone Solos, Vol.1)	Chester
Haydn arr. Harle	Serenade (Classical Album)	Universal UE 17772

List B

Blemant ed. Wastall	Petit Jeu (First Repertoire Pieces for Tenor Saxophone)	Boosey & Hawkes
Mozart arr. Harle	Minuet (Classical Album)	Universal UE 17772
Rossini ed. Lewin	Aria from The Barber of Seville (22 Unaccompanied Pieces for Saxophone)	Associated Board
Saint-Saens ed. Harvey	The Swan (Tenor Saxophone Solos, Vol.1)	Chester
Schubert ed. Wastall	Serenade (First Repertoire Pieces for Tenor Saxophone)	Boosey & Hawkes

List C

C. Blyton ed. Harvey	Mock Joplin (Tenor Saxophone Solos, Vol.1)	Chester
H. Hovey	No.91 (Second Book of Practical Studies for Saxophone)	Belwin Mills
G. Lacour	No.24 (50 Etudes Faciles et Progressives)	Billaudot/ Kalmus
R. Pepper	Blue March (Sounds for Sax 2)	Chester
A. Ridout ed. Wastall	Scherzo (First Repertoire Pieces for Tenor Saxophone)	Boosey & Hawkes

BASSOON

List A

Boccherini art. Benoy & Bryce	Minuet No.6 (First Pieces for Bassoon, Book 2)	OUP
Boismortier arr. Kaplan	Suite Op.40: Rigaudons 1 & 2 omitting Da Capo	Southern Music/ Belwin Mills
Galliard	Sonata No.1 in A minor: 2nd movement, Spiritoso e Staccato	Peters H753a
Galliard	Sonata No.6 in C: 4th movement, Menuet alternativo	Peters 4753f
Handel arr. Hilling & Bergman	Gavotte from Op.5, No.1 (Second Book of Bassoon Solos)	Faber

List B

Willy Hess	Landler No.1 (Seven Recital Pieces, Vol.1)	Peters H667b
Willy Hess	Lied No.6 (Seven Recital Pieces, Vol.2)	Peters H667b
Merci	Sonata in G minor, Op.3 No.4: 2nd movement, Cantabile	Schott
Schubert arr. Benoy & Bryce	Symphony No.5: Trio (First Pieces for Bassoon)	OUP
Weissenborn	Humoresque, Op.9, No.2	Associated Board

List ¢

Christopher Brown	Burlesque March (New Pieces for Bassoon, Book i)	Associated Board
Noel Cox	The Goldfish or The Dancing Bear (New Pieces for Bassoon, Book i)	Associated Board
Gordon Jacob	Four Sketches: A Peaceful Piece and Polka	Emerson
Milde	Three Easy Pieces: No.2 or No.3 (Bassoon Solos, Vol.1)	Chester
Richard Stoker	Air (New Pieces for Bassoon, Book i)	Associated Board

FRENCH HORN

List A

Arne arr. Richardson	The Dusky Night, No.5 (Six Horn Tunes)	Boosey & Hawkes
Byrd arr. Langrish	A Gigg, No.1 (Eight Easy Pieces for Horn)	OUP
Frescobaldi arr. Philips	Gagliardo, No.1 (A Classical and Romantic Album)	OUP
Gluck arr. Willner	Pavane, No.6 (Classical Album for Horn)	Boosey & Hawkes

List B

Neil Butterworth	Prelude or Scherzo	Chappell
Grieg arr. Philips	Arietta from Op.12 (A Classical and Romantic Album for Horn)	OUP
Monteverdi arr. Jones	No longer let me languish, No.13 (Solos for the Horn Player)	Schirmer
Saint-Saens	Romance, Op.36	UMP

List C

Ernest Bakes	Cantilena	Chester
Christopher Brown	Contrasts (New Pieces for Horn, Book 1)	Associated Board
Adrian Cruft	The Last Voter's Song	Joad Press
Stephen Dodgson	Pavan (New Pieces for Horn, Book 1)	Associated Board
Terence Greaves	Mocking Bird Minuet (New Pieces for Horn, Book 1)	Associated Board
John Hall	Intrada (New Pieces for Horn, Book 1)	Associated Board
Arthur Wills	September Gold (New Pieces for Horn, Book I)	Associated Board

TENOR HORN (E FLAT)

List A

Sigmund Hering	40 Progressive Etudes: No.10 <u>o</u> r No.11	Fisher/Boosey & Hawkes
BramWiggins	First Tunes and Studies: No.64	OUP

List B

Donizetti arr. Herbert	O Mio Fernando (La Favorita) (Tenor Horn Album)	Boosey & Hawkes
Gluck arr. Herbert	Che Faro (Orfeo) (Tenor Horn Album)	Boosey & Hawkes
Gluck arr. Willaer	Pavane, No.6 (Classical Album for Horn)	Boosey & Hawkes
Mendelssohn arr. Herbert	St. Paul: But the Lord is mindful (Tenor Horn Album)	Boosey & Hawkes

List C

Ernest Baker	Cantilena	Chester
Eric Ball	Mountain Melody	Smith
Adrian Cruft	The Last Voter's Song	Joad Press

TRUMPET/CORNET FLUGELHORN

List A

Eccles arr. Barsham	Trumpet Air, No.7 (Shore's Trumpet)	Boosey & Hawkes
Godard	Berceuse de Jocelyn (29 Cornet Solos)	Chappell
Handel arr. Lawton	Occasional Oratorio: March No.4 (Old English Trumpet Tunes)	OUP
Purcell arr. Willner	Intrada and Rigadoon, No.1 (Classical Album for Trumpet or Cornet)	Boosey & Hawkes

List B

Brahms arr. Lawton	Sapphic Ode (29 Cornet Solos)	Schirmer
Hook arr. Wastall	Sonata No.1: 1st movement, Andantino or 3rd movement, Rondo Allegretto	Boosey & Hawkes
Mozart	Notte e Giorno Falicar (Mozart Solo Album)	OUP
Tchaikovsky arr. Philips	Album for the Young: March, No.7 (Classical and Romantic Album for Trumpet)	OUP

List C

George Barnard arr. Wallace and Miller	Alabama Dream, No.20 (First Book of Trumpet Solos)	Faber
Rory Boyle	Four Bagatelles: No.3	Boosey & Hawkes
Stephen Dodgson	The Chase (New Pieces for Trumpet, Book i)	Associated Board
Gordon Jacob	Four Little Pieces: No.2 or No.4	Emerson
David Lyon	Comedy Song (New Pieces for Trumpet, Book i)	Associated Board
John Wallace	Five Easy Pieces: No.3, Lullaby	Ricordi/ Novello

TENOR TROMBONE

List A

Beethoven art. Philips	The Heavens Declare, No.4 (A Classical and Romantic Album for Trombone)	OUP
Cornelius arr. Lawton	The Kings, No.25 (The Young Trombonist, Vol.1)	OUP
Galliard	Sonata No.1 in A minor: 3rd and 4th movements	Peters A-752a
Handel arr. Laycock	Where'er You Walk	Boosey & Hawkes
Handel ed. Castleton	Why do the Nations? (Nine Programme Solos)	Presser/Kalmus

List B

Franck ed. Smith	Panis Angelicus (Solos for the Trombone Player)	Schirmer
Mendelssohn arr. Laycock	On Wings of Song	Boosey & Hawkes
Mussorgsky ed. Castleton	The Old Castle	Presser/Kalmus
Verdi ed. Lawton	Celeste Aida	Boosey & Hawkes

List C

Gardiner	Romanza	Schott
Gordon Jacob	Danse a la Russe or Oration (New Pieces for Trombone)	Associated . Board
David Lyon	Lament and Praeludium (New Pieces for Trombone)	Associated Board
Rend Mignon	Reverie at Balade	Billaudot/ Kalmus

BARITONE AND EUPHONIUM

List A

Gregson	March Triste or Scherzo (10 Miniatures for Trumpet)	Brasswind
Grieg art. Siebert	Last Spring, No.2 (A Classical Album)	Studio Music
Schubert	Ave Maria (29 Cornet Solos)	Schirmer
Ridgeon	No.4 or 5 (Six Rhythmic Pieces for Brass)	Brasswind

List B

Paul Flevet	Rondo	Galiet/UMP
Gordon Jacob	No.1 or 2 (Four Little pieces)	Emerson
Peter Lawrence	Aubade, No.2 or Dance, No.3 (Badinage)	Brasswind
Gareth Wood	Lullaby	Smith

List C

Endresen	Any suitable study	Rubank/Novello
Gregson	Any suitable study	Brasswind
Kopprasch	Any suitable study	International/ Kalmus
Reinhardt	Concone Studies, No.3	UMP

TUBA

List A

J. S. Bach arr. Swanson	Gavotte	Belwin-Mills
Handel arr. Swanson	Bourrée	Belwin-Mills
Lully arr. Wechselblatt	Gavotte, No.10 (First Solos for the Tuba Player)	Schirmer
Mozart arr. Wechselblatt	Marche, No.11 (First Solos for the Tuba Player)	Schirmer

List B

Ronald Hanmer	Staccato, No.2 or Scherzando, No.4 (Tuba Tunes)	Emerson
Gordon Jacob	Restful Prelude, No.1 or Marching Tune, No.2 (Six Little Tuba Pieces)	Emerson
Guy Warrack	Gavotte (Pieces for Tuba)	Associated Board
Gareth Wood	Lullaby	Smith

List C

Blazhevich	No.3 oX No.7 (70 Studies for B Flat Tuba, Vol.1)	Robert King/ Emerson
Guy Warrach	Grade 4 Study (Studies for Tuba)	Associated Board

PERCUSSION

List A (Snare Drum)

S. Feldstein	Two Spirituals (Snare Drum and Piano)	Belwin Mills
F. Hoey	Fireworks Drum Solo	Belwin Mills
J. Richards	Sally's Waltz	UMP

List B (Xylophone or Glockenspiel)

W. Barnett	The Musical Clock	Belwin Mills
M. L. Dreves	Latin Bells	Belwin Mills
Acton Ostling	The Juggler Bell Solo	Belwin Mills
Tchaikovsky arr. J. Cacavas	Song Without Words	Belwin Mills

List C CTimDanil

Beethoven	Fifth Symphony: Allegro	Rubank
S. Feldstein	Wind Sept. for Timpani Solo	Belwin Mills
S. Fink	Study No.7 (Studies for Timpani, Vol.2)	Simrock
J. Richards	Stix Dance	UMP
J. Richards	Study No.4 (Studies for Timpani, Vol.2)	UMP

PIANO

List A

J. S. Bach	French Suite No.2 in C minor:	Peters
	Air or Minuet	
	French Suite No.3 in E Flat:	
	Gavotte o_rAir	
	French Suite No.5 in G:	
	Gavotte	
	French Suite No.6 in E:	
	Allemande	
	Partita No.1 in B Flat:	
	Minuets 1 and 2	
	Partita No.3 in A minor:	
	Scherzo	
Handel	Suite No.7: Allemande	Stainer & Bell

List B

Haydn	Sonata in F, Hob XVI No.23:	Peters
	Finale	
	Sonata in G, Hob XVI No.27:	
	Minuet	
	Sonata in C, Hob XVI No.35:	
	Finale	
Clementi	Sonata in D, Hob XVI No.37:	Peters
	Finale	
	Sonata in G, Op.36, No.2:	
	ist movement	
	Sonata in C, Op.36, No.3:	
	ist movement	
Kuhlau	Sonatina in F, Op.36, No.4:	Peters
	ist movement	
	Sonatina in D, Op.36, No.6:	
	ist movement	
	Sonatina in C, Op.88, No.1:	
	ist or 3rd movements	
Mozart	Sonatina in G, Op.88, No.2:	Peters
	ist movement	
	Sonata in E flat, K189:	
	Minuets 1 and 2	
	Sonata in E flat, K189	
	3rd movement	

Beethoven	Bagatelle in G minor, Op.11g, No.1 Bagatelle in D, Op.11g, No.3 Sonatina in F major: 1st o/_ 2nd movements	Boosey & Hawkes
List C		
Mendelssohn	Christmas Piece in E Flat, Op.72, No.2	Peters
Schumann	The Poor Orphan, Op.68, No.6 Knight Rupert, Op.68, No.12 First Loss, Op.68, No.16 Romance, Op.68, No.19 *** Op.68, No.26 (Album for the Young)	Associated Board
Heller	Study in B Flat, Op.45, No.16 Study in D Flat, Op.46, No.8 Study in A minor, Op.47, No.3 Study in A Flat, Op.47, No.23	
Grieg	Lyric Pieces, Op.12: Nos. 1, 2, 3 or 4	Peters
Bartok	For Children Vol.1: Nos.5, 31, 32 o/ 37 Evening in the Village (10 Easy Pieces, No.5) Hungarian Folksong (10 Easy Pieces, No.8)	Boosey & Hawkes Editio Musica Budapest
Berkeley	Five Short Pieces for Piano: any one	Chester
Kabalevsky	15 Children's Pieces, Op.17:Nos.10 or 14	Boosey & Hawkes
Khachaturian	Pictures of Childhood: Nos. 6 o_r 7	Boosey & Hawkes
R. R. Bennett	Diversions: Nos.2, 3, 4, 5 or 6 A Week of Birthdays: any one	Universal Edition
S. Bodley	Ceithre Piosai Beaga: No.4	Walton
G. Victory	Five Tales from Anderson: No.4	Banks & Son
O. Hynes	Six Short Pieces for Children: No.4 or No.6	EMI

CONCERT HARP

List A

Boscha	Study, Op.318, No.3 (Quarante ~tudes Faciles, Book 1)	Leduc/UMP
Labarre	20 Etudes: No.1, Gammes	Adlais
Nadermann	etude No.2 or No.4 (Method for Harp, Book 2)	Billaudot/ Kalmus

List B

J. L. Dussek	Sonatina No.1 (Six Sonatinas)	Suraphon/ Kalmus
Handel	Chaconne in C	Salvi
Martin Peerson ed. David Watkins	The Fall of the Leafe (Anthology of English Music for the Harp)	Stainer & Bell/ Galaxy Music Corporation
Purcell	Ground and Variations in F	Salvi
Rossini	Sonata in E Flat: complete	Schott 6765

List C

L. Carpentier	La Boite a Musique	Leduc/UMP
Lex van Delden	Notturmo	Lengnick
Hasselmans	Trois Petites Pieces Faciles, Op.9: No.1, Reverie	Durand/UMP
Ibert	Six Pieces: No.4, Ballade	Leduc/UMP
H. Renie	No.1, Esquisse or No.3, Angelus (Feuillets d'Album)	Lemoine/ UMP

IRISH HARP

List A

G, F. Handel ed. Milligan	Air Varie (Medieval to Modern, Vol.1)	Lyon & Healy/ Mu n s o n Harbour
Hempson	The Parting of Friends (The Irish Harp Book)	Mercier Press
arr. Sheila Larchet-Cuthbert	William O'Flynn (The Irish Harp Book)	Mercier Press
F. J. Nadermann	Etude No.5 (Douze ~tudes et un theme varie)	Billaudot/Salvi

List B

Bernard Andres	La Gimblette	Hortensia/Salvi
Carolan	Miss Hamilton (The Irish Harp Book)	Mercier Press
arr. Mercedes McGrath	David Foy (The Irish Harp Book)	Mercier Press
Samuel Pratt ed. Milligan	Sonatina in Classic Style	Lyon & Healy/ Salvi

List C

Either:

A contemporary piece for non-pedal harp of similar or higher standard

OR:

A song, in Irish or English, with own harp accompaniment

ORGAN

List A

Bach	Chorale Prelude, 'Herzlich tut mich Verlangen', S727	Novello or Peters
Bach	Chorale Prelude, 'Ich ruf Dir Jesu Christ', S639	Novello or Peters
Bach	Prelude & Fugue in E minor, S536: Prelude only	Novello or Peters
Buxtehude	Chorale Prelude 'Nun komm', der Heiden Heiland' (The Progressive Organist, Book 2)	Elkin/Novello
Walter	Chorale Prelude, 'Herr Gott, dich loben alle wir' (Organ Music for Services of Thanksgiving)	OUP

List B

Mendelssohn	Sonata No.4 in B Flat: Andante religioso	Novello
Mendelssohn	Sonata No.6: Finale	Novello
Rheinberger	Selected Trios, Op.189: No.6 or No.10	Novello

List C

Heimut Walcha	Chorale Prelude, No.2 'O Heiland reiss die Himmell'	Peters 4850
Helmut Walcha	Chorale Prelude, No.8 'Zu Bethlehem Geboren'	Peters 4850
Percy Whitlock	Five Short Pieces: No.3, Andante Tranquillo	OUP

GUITAR

List A

Anon. trans. Chilesotti	NOS.i or 5 (Six Lute Pieces of the Renaissance)	Columbia/ Fentone CO 142
Dowland trans. Jeffrey	Alman, No.3 (Eight Pieces by Dowland, Vol.1)	OUP
de Vissee ed. Scheit	Suite in D minor: Courante <u>o</u> r Bourr~e	Universal 11322

List B

Bach	Lute Suite No.3: Sarabande (Three Little Bach Pieces)	Universal 11202
Giuliani	24 Studies, Op. 48= No.12 in A	Schott GA32
Scarlatti trans. Barbosa-Lima	Sonata in E minor, L.423 (Nine Sonatas)	Fentone CO 184A
Sor ed. Segovia	20 Studies, Op.35, No.22: Nos.5 or 6	Marks/ Belwin-Mills

List C

Carey Blyton	Water Garden, Op.68, No.1 (Easy Modern Guitar Music)	OUP
Leo Brouwer	Etude No.6 (Etudes Simples, .2nd Series)	Eschig/Schott
Stephen Dodgson ed. Quine	Serenade, No.3 (Easy Modern Guitar Music)	OUP
M. Ponce	Prelude No.5 in B minor (12 Preludes, Book i)	Schott GA 124
Tarrega	Prelude No.6 in D	Universal 13408

ACCORDION

List A

G. Romani	A Quiet Stroll, No.59 (Work and Play, Stage II)	Charnwood
D. Walsh	Hills and Hollows	Playwright Music

List B

Beethoven	Sonatina in G: complete	Charnwood
Brahms	Hungarian Dance, No.4	Hohner
G. Crossman	Gavottine	Bosworth
Kuhlau	Sonatina in C: 1st movement	Charnwood
G. Romani	Valse Lyrique	Hohner

List C

G. Crosssman	Fortitude	Charnwood
K. Harlin	Pavements of Paris	Legerline Publications
McAdamson	Triumph March	Hohner
C. Mahr	Petals in the Breeze	Hohner
B. Maroc	Hochzeit Landler	Ledgerline Publications
P. Pizzigoni	Luci e Ombre	MAP

Note: The sight-reading test for accordion will be given without chord symbols. Notation for the stradella keyboard will be such that triads will be written above the middle line of the bass stave and bass notes below the middle line of the bass stave.

VIOLIN

List A

Kayser	Studies, Book I, Op.20: any one	Peters
Wohlfahrt	Studies, Op.45: any one	Galliard/Peters

List B

Beethoven	Adagio and Allegro, Op.8, No.9 (2nd book of Classical and Romantic Pieces)	Associated Board
Corelli	Sonata in A, Op.5, No.9: Preludio, Largo	OUP
Fiocco arr. Bent & & O'Neill	Allegro	Schott
Handel	Sonata in F, Op.1, No.12: 1st and 2nd movements	Peters
Kuchler	Concertino in D, Op.12: 1st movement	Bosworth
Tartini-Ticciati	Andante Cantabile	OUP
Vivaldi	Concerto in A minor, Op.3, No.6: 1st movement	Schott

List C

Elgar	Chanson de Matin, Op.15, No.2	Novello
Faurw	Siclienne, Op.78	J. Hamelle
Murray & Brown	Gavotte & Musette (More Tunes for my Violin)	Boosey & Hawkes
(Path of Progress)	Lower Grade: any one	Associated Board
Shostakovich	Clockwork Doll (Albumstucke)	Peters P-4794
Szelenyi	Youngster's Dance (24 Easy Little Concert Pieces)	EMI
Tchaikovsky	Chanson Triste, Op.40, No.2 (Fiddler's Choice Grade V)	Associated Board

VIOLA

List A

Carse	ProGressive Studies for Viola: any one	Augener
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List B

arr. Forbes	A Book of Classical Pieces Nos.3, 4 or 5	OUP
Handel arr. Harty	Arietta	Schott
Marais	Five Old French Dances: any one	Chester
Mozart arr. Klengel	Andante (Viola Album)	Peters
Purcell arr. Radmall	Dance (The Chesterian String Series, Viola, Book 2)	Chester

List C

Beethoven	Rondo	Schott
John Dyer	Tempo di Gavotte	Chappell
Schubert arr. Klengel	Adagio (Viola Album)	Peters
Stephen	Prelude or Humoreske (Four Fancies for Viola)	Chappell
Tchaikovsky arr. Forbes	Chanson Italienne, Op.39, No.15 (Chester Music for Viola)	Chester

VIOLONCELLO

List A

Breval	Sonata No.1 in C: 1st movement	Schott
Caix D'Herveloix	Gavotte (Lost melodies)	Universal
de Fesch	Sonata in D minor; 1st movement	Schott
Galliard	Sonata No.6 in C: last movement	Peters
Haydn	Allegro (Lost Melodies)	Universal
Marcello	Sonata in E minor, Op.2, No.2: Largo	Universal
Piatti	Nos.5, ii, or 29 (Violoncello Method, Book I)	Galliard

List B

Cui	Oriental, Op.50, No.9	Lengnick
Grieg	Wounded Heart, Op.34, No.1 (Four Elegiac Melodies)	Kalmus/Mills
Massenet	Melodie Elegie, Op.10, No.5	UMP

List C

Bazelaire	Suite Francaise, Op.114: Chanson de Bress	Schott
Stephen Dodgson	Aurora or Hopscotch (Contemporary Cellist, Book I)	Associated Board
Christopher Le Fleming	Air and Dance: Air	Chester
Hindemith	Three Easy Pieces: any one	Schott
Niso Ticciati	Gavotte No.1 (Studies in Style and Technique, Book I)	OUP

DOUBLE BASS

List A

Bach arr. Carroll	Gavotte in D or Sarabande in D minor (Six Unaccompanied Pieces)	Associated Board
Gordon Dale	Sonatina, Op.81: 1st movement, Allegretto giocoso	Piper
Handel arr. Hartley	Scipio: March (Double Bass Solo i)	OUP
Telemann	Sonata in Canon No.4 in F minor: last movement, Presto	Yorke

List B

Andrian Ameller	Piece Elegiaque	Lemoine/UMP
Frederic Boaden	Petite Suite: 2nd or 4th movement, Elegy or March	Yorke
Ida Carroll	Five Simple Pieces: Courante	Stainer & Bell
Adrian Cruft	Prelude o_r Dance, Op.68	Joad Press
Guy Halahan	Four Bagatelles: No.3, Douce Deuxieme	Yorke

List C

Bach arr. Cruft	B minor Mass; Kyrie (School of Double Bass Playing)	OUP
Holst arr. Hartley	The Planets: Jupiter (Double Bass Solo i)	OUP
Adolf Lotter	No.59 (p.29): Melody in F Sharp minor (Practical Tutor for the Double Bass)	Boosey & Hawkes
Mozart arr. Cruft	Symphony No.41: Finale (School of Double Bass Playing)	OUP
Simandl	No.5, (p.19) or No.6 (p.23) (New Method for the Double Bass, Book i)	Boosey & Hawkes

APPENDIX D

Ordinary Level candidates will be required to present a selection of *Reels*, a *Slow Air* and a contrasting piece of the candidates own choice.

Higher Level candidates must present a programme as follows:

1. Five (Double) Reels from which two will be chosen by the examiner;
2. Three Slow Airs from which one will be chosen by the examiner;
3. Three Hornpipes or three Set Dances from which one will be chosen by the examiner;
4. Two examples of one of the following: Double Jigs, Single Jigs, Slip Jigs, Slides, Polkas (Single Reels), Flings, Planxties, or the O'Carolan melodies.

Proficiency in the use of ornamentation e.g. grace notes (cuts), triplets, short rolls, long rolls, crans, slides etc. will be required especially at the Higher Level.

All candidates choosing this option must present to the examiner a fully identified list of pieces; i.e. a title alone will not suffice, either present written music or give a reference (specific recording/printed collection and/or performer). The following lists will serve as a guideline for this purpose.

TUNES:

O'Carolan (p.60)
Hornpipes (p.60)
Reels (p.60)
Jigs (p.60)
Airs (p.61)
Set Dances (p.61)
Single Jigs (p.61)
Slip Jigs (p.61)
Slides (p.61)
Polkas (Single Reels) (p.61)

INSTRUMENTS:

Concert Flute (p.62)
Button Accordion (Chromatic) (p.63)
Piano Accordion (p.63)
Fiddle (p.64)
Banjo (p.64)
Mandolin (p.64)
Uilleann Pipes (p.65)
Tin Whistle (p.66)
Concertina (p.67)
Harp (p.67)

MISCELLANEOUS LIST OF TUNES SUITABLE FOR MOST INSTRUMENTS

O'CAROLN

Si Bheag Si Mh6r	OR
Tiarna Mhuigheo	OR
Tabhair Dora Do L~h	OR
An Ghaoth Aneas	OR
Planxty Irwin	OR
Planxty Drury	OR

HORNPipes

Cronin' s Hornpipe	CRE2	(303)
Dunphy's Hornpipe	O'N	(810)
The Fairy Hornpipe	O'N	(906)
Kitty's Wedding	O'N	(846)
Off To California	O'N	(859)
The Honeysuckle	O'N	(874)
The Friendly Visit	O'N	(894)

REELS

An Mheaig Ch~bach	cre (1)	77
Bearna Na Gaoithe	I,	81
Tim O'Maoldomhnaigh	"	88
Na Garranta Sai Ii	,1	100
Rogha Sheoir,se De Faoite	I I	97
Gol Agus C~ire Na hEireann	I,	101
Caisle~n Ui Cheal laigh	"	108
An Sceach (The Hunter's Purse)	"	119
Baiiitheoir Longphoirt	"	184

JIGS

Pingneacha Rua Agus Pras	cre (I)	4
GleanntAn Na Samhaircini (The Park On The Strand)	1!	5
Tolladh An Leathair (Down The Back Lane)	t!	6
An FhuiseOg Ar An Tr&	,!	7
Port Ui Cheal laigh (The Killimor Jig)	I!	11
Ioc An Reicneail	w!	19
An Rds Sa bhFracch	t!	37
Rogha Li adroma	11	48

AIRS

Eamonn A' Chnoic	Cas Amhrán I
Fill A Run Ó	" " "
Róisín Dubh	" " "
An Bonnán Bui	" " "
Uirchill A' Chreagáin	" " "
An Mhaighdean Mhara	
Liam Ó Raghallaigh	Green Groves Of Erin, CL24
" " "	Mary Bergin, CEF.071, Gael Linn
The Wounded Hussar	The Drones And The Chanter, OCII. Claddagh
" " "	Tony McMahon, CEF.033, Gael Linn
Mo Mhúirnín Bán	Mary Bergin, CEF.071, Gael Linn
The Dear Irish Boy	The Drones And The Chanter, OCII. Claddagh
" " " "	Ceol An Chlair, OCE.CL.
The Red Haired Boy	Star of Munster, Trip Topic, 12TS.310
An Goirtín Eornan	Tutor For The Feadóg Stáin, OCE
Uirchill A' Chreagáin	Tutor For The Feadóg Stáin, OCE
Iníon an Fhíodora	Tutor For The Feadóg Stáin, OCE

SET DANCES

The Blackbird	CRE (1) 207
Madame Bonaparte	The Dance Music Of Ireland
King Of The Fairies	O'N
Jockey At The Fair	"
Bonaparte's Retreat	"
The Three Sea Captains	"
The Job Of Journeywork	Tutor For The Feadóg Stáin, OCE

SINGLE JIGS, SLIP JIGS, SLIDES, POLKAS (Single Reels) ETC.

Follow Me Down To Carlow	CRE (2) 84
Slide Neilí Uí Mhathúna	" 70
Bucla Glúine An Uileantóra	" 58
An Muilleoir Faoi Dheannach	" 102
The Kid On The Mountain	" 104
Súgradh Na hOíche Aréir	" 107
The White Cockade	" 113
Polka Mhuiris Uí Mhaonghaile	" 117
John Kelly's Slide	Ag Déanamh Ceoil, OCE (Tape and Book)
Johnny O'Leary's Slide	" " " " " " "
The Humours Of Whiskey	" " " " " " "
The Sweet Flowers Of Milltown	" " " " " " "
Farewell To Whiskey	" " " " " " "
The Ballydesmond Polka	" " " " " " "
Jimmy Doyle's Favourite	" " " " " " "

LIST OF T I ESOITABLE FOR SPECIFIC INSTRUMENTS

Concert: Flute

RECORDD	LABEL NUMBER	TUNE	MUSICIAN(S)
Matt Molloy	Mulligan Lun 004	Patsy Tuohy's etc. (R) Willie Colemans (J) The Humours Of Drinagh etc. (J)	Matt Molloy !! !! !! !!
Traditional Music From SIigo	Outlet Solp. 1002	Pipe On The Hob etc. (J) The Blackbird (A) Lark In The Morning (J) Port Na bPfical (A) Si Bheag Si Mh6r etc.	Seamus Tansey " " " " " " " "
The Best Of Seamus Tansey	Outlet CPI.1007	Anach Cuain (A) Strike The Gay Harp etc. (J) The Fairy etc. (R)	Seamus Tansey " " !! !!
The Eagle's Whistle	<i>Ceirnini/</i> Cladaigh CC27	A Kerry Slide Sarsfield's Jig (J) The Hawthorn Slip Jig (SLJ) An Gabhairin Bui An Draighnean Donn (A) I Have A Bonnet Trimmed With Blue Three Polkas	Michael Tubridy !! W! !! !! !! !! !! !! !! W !! If
Traditional Music Of Ireland	Master Collector Series No.1 Shanachie	Chicago etc. (R) The Wise Maid etc. (R) Queen of The Fair (J)	Paddy Carty !! !!

BUTTON ACCORDION (CHROMATIC)/PIANO ACCORDION

RECORD	LABEL/NUMBER	TUNE	MUOSLICIAN(S)
Traditional Music Of Ireland	Shaskeen 0S.361	Tatter Jack Walshe (J)	Joe Burke
		The Trip To The Cottage (J)	" "
		Wind That Shakes The Barley (R)	" "
		Flogging Reel (R)	" "
Tony McMahon	Gael Linn CEF.033	The Wicklow Hornpipe (HP)	Tony McMahon
		The Poor Scholar (R)	f ! I !
		Merrily Kiss The Quaker's Wife (Si)	!! W
		Brian O'Lynn (J)	!! I !
		The Long Note (SJ)	!! !!
		The Wicklow Hornpipe	f ! I !
		SCan O Duibhir A'Ghleanna (A)	!! !!
		A Stdr Mo Chroi (A)	!! VI
		The Kid On The Mountain (S/J)	!! !!
The Best Of Bobby Gardiner	ccmo CL.21	The Donegal Reel (R)	Bobby Gardiner
		The Merry Blacksmith (R)	" "
		The Humours Of Glendart	" "
		The Rakes Of Clonmel (R)	" "
		The Wind That Shakes The Barley (R)	" "
		The Chorus Jig (J)	" "
Comhaltas on Tour	CCE. CL.26	Molly What Ails You (R)	Jimmy McGreevey
		Come West Along The Road (R)	" "

FIDDLE/PIANO/MANDOLIN

RECORD	<u>LABEL/ NUMBER</u>	TUNE	MUSICIAN(S)
Tommy Peoples	CCE.CL. 13	O'Callaghans Hornpipe (HP)	Tommy Peoples
		Lucy Campbell (R)	" "
		Jimmy Ward's (J)	" "
		Gillan's Apples (J)	" "
The Star Above The Garter	Claddagh CC5	Slides	Denis Wrrphyl Julie Clifford
		The Ballydesmond Polkas	" "
		The Hare In The Corn (J)	" "
		O'Rahilly's Grave (A)	" "
		Caoine Ui Dhcmhnaill (A)	" "
Paddy Killoran's Back In Town	Shanachie 33003	The Sligo Maid (R)	Paddy Killoran
		The Luck Penny (J)	" "
		The Jolly Tinker (R)	"
		The Hunter's Purse (R)	"
		The Harvest H~ne (HP)	" "
		The Heathery Breeze (R)	" "
The Classic Recordings Of Michael Coleman	Shanachie 33006	The Blackbird (SD)	Michael Coleman
		The Derry Hornpipe (HP)	" "
		Heights Of Alma etc. (P)	"
Gusty's Frolics	Claddagh CC17	The Humours Of Ennistymon (J)	Sean Keane
		Caoine Ui N~ill (A)	" "
		The Dublin Reel (R)	" "

UILEANN PIPES

RECORD	LABEL/NUMBER	TUNE	MUSICIAN(s)
Seoda Ceoil	Gael Linn Cef.022	Tatter Jerk Walsh (J) The Merry Blacksmith (R)	Seamus Ennis !! !!
The Piping Of Willie Clancy	Ceirini/ Cladaigh CC32	The Green Fields Of America (R) Down The Back Lane (J) PAidin o Raifeartaigh (J)	Willie Clancy !! !! !! !!
Ri NabPiobairi	Ceirini/ Cladaigh 0CI	The Bride's Favourite (J)	Leo Rowsome
The Drones ,And Chanters	Ceirini/ CladaighCCII	My DarlingAsleep (J) Wheelan's Jig (J) Denis Murphy's Slide Bimis Ag Of (J)	Leo Rowsome " " " " Willie Clancy
Seoda Ceoil	Gael Linn C ~ . 0 1 8	Hardiman The Fiddler (SLJ) Old Tipperary (J)	Willie Clancy " "
Ri Na bPiobairi	Ceirini/ Cladaigh CC1	An Chuilfhioun (A) Madame Bonaparte (SR) The Derry Hornpipe (HP) The Kerry Jig (SJ) The Ballintore Fancy (SJ)	Leo Rowsome " " " " " " " "
The Pure Drop	Tara Te. 1002	Valencia Harbour (A) The Standing Abbey (HP) The Stack Of Barley (HP) Chase Me Charlie (HP) The Dingle Regatta (SJ) The Fairy Boy" (A) The Rocky Road To Dublin (SD) By The River Of Gems (A)	Seamus Ennis !! !! !! !! !! !! !! !! !! !! !! !! !! !!
The Piping Of Willie Clancy	Ceirini Cladaigh CC.32	The Old Bush (R) Jenny Tie The Bonnet (R) Corney's Is Coming Garret Barry's Mazurka	Willie Clancy !! !! !! !! !! !! !! !!

TIN WHISTLE

RECORD	<u>LABEL/</u> <u>NUMBER</u>	Musician (s)		
Ag Déanamh Ceoil	Casette and Book, CCE	Dan O'Keefe's Slide (4)	Micheál	O hAlmhain
		Johnny O'Leary's Slide (4)	"	" "
		John Kelly's Slide (S)	"	" "
		Merrily Kiss The Quaker's Wife (SI)	"	" "
		The Humours Of Whiskey (SIJ)	"	" "
		Farewell To Whiskey (P)	"	" "
		Bal iydesmond (P)	"	" "
		Jimmy Doyle's Favourite (P)	"	" "
		Old Joe's Jig (13) (P)	"	" "
		The Cow That Ate The Blanket (J) (14)	"	" "
		The Carraroe Jig (J) (14)	"	" "
		The Legacy Jig (J) (15)	"	" "
		Sporting Paddy (R) (16)	"	" "
		Sligo Maid (R)	"	" "
		The Sally Gardens (R)	"	" "
		The Knotted Chord (R)	"	" "
		The Brown Chest (HP)	"	" "
Mary Bergin	Gael Linn CEF.071	Garrai Na bhFaile6g (HP)	Mary Bergin	
		MoMhuirnin BAn (A)	11	,1
		Tom Billy's etc. (J)	11	[1
		Kitty's Gone A Milking (R)		
Tin Whistles	Ceirnini/ Cladaigh CCI 5	Port Na bPucai (A)	Paddy Moloney/	
		SliabhGeal Gua Na Feile (A)	Sean Pots	1, "
		George Brabazon	1,	11
		The Ballyfin Slide	,1	1,

CONCERTINA/HARP

RECORD	<u>LABEL/ NUMBER</u>	<u>TUNE</u>	MUSICIAN(S)
Noel Hill And Tony T. Mahon	Tara 2006	Anderson's Reel (R) Sea Captains (SD) The Blooming Meadows (J) The Rose And The Heather (J) The Boys Of Ballisodare (R) The Five Mile Chase (R) The Humours Of Ballyconnell (R)	Noel Hill t t t t t t t t t t
Irish Traditional Concertina Styles	Topic 12TF. RS506	The MDuntain Road (R) Air From Thomas Moore The Fairy Hornpipe (HP) Reels (R) The Fairy Child (A)	Gerald Haugh Solus Lillis Micheal MacAogain S. Lillis/T. Carey Micheal MacAogain
~rnard O'Sullivan/ Tony ~Mahon	Topic 12TF RS505	Polkas Blooming Feadacs (J) The Cliff/Derry Hornpipe Rose In The Heather (J) Trip To Durrow (R) Stack Ryan's Polka Garden Of Daisies (SD) Andy Keane's etc. (J) Three Sea Captains (SD)	T. McMahon/ B. O. Suilleabhain " " " " " " " " " "
	Topic 12TF FRS.502	Rodney's Glory (SD) Babes In The Wood etc. (P) Girl I Left Behind etc. (P) Sean Ryan's etc. (HP)	t t t t t t t t

ABBREVIATIONS

CRE 1 and 2	Breandan Breathnach: Ceol Rince Na hEirinn, Books I and 2
O'N	O'Neill: The Dance Music Of Ireland
OR	O Riada, Gael Linn, CEF.032
CCE	Comhaltas Ceoltoiri Éireann
A	(Slow) Air
HP	Hornpipe
J	(Double) Jig
P	Polka
R	(Double) Reel
SD	Set Dance
SJ	Single Jig
Sl	Slide
~.7	Slip (or Hop) Jig
SR	Single Reel

APPENDIX E

The following requirements govern all presentations under Performing Skills, Category 6.

Ordinary Level candidates may present improvisation under one of the following headings. Higher Level candidates must show proficiency under three of these headings:

- i. Melodic improvisation;
2. Rhythmic improvisation;
3. Harmonic improvisation;
4. Any combination of i, 2 and 3 above.

At the time of entry for the examination, candidates taking this option will be required to forward to the Department of Education two themes on which they intend to improvise, together with a short description of the style of improvisation intended.

A previously unprepared piece will also be given on the day of the examination and each candidate will be allowed up to fifteen minutes to consider its realisation.

APPENDIX F

The following song-groups will rotate yearly with each new Junior Certificate cycle and form an obligatory part of the syllabus at both Ordinary and Higher Levels. Group A is set for the purposes of the examination in 1994; Group B is prescribed for examination in 1995, and so on. A more detailed knowledge of the set songs will be required than the complementary chosen ones.

- Group A: An Mhaighdean Mhara (Irish)
Kalinka (RUSSian)
The Sandman (Brahms)
The Streets Of Laredo (American)
The Fifty Ninth Street Bridge Song ("Feelin'
Groovy", Paul Simon)
The Wexford Carol (Irish)
Spring (from the opera Ottone by Handel)
Summer Is Icumen In (Round with ostinato)
- Group B: Amhr~n Na Cuiginne (Irish)
Click Go The Shears (Australian)
Wanderer's Night Song (Schubert)
The Verdant Braes Of Screen (Irish)
Yesterday (Lennon/Mc Cartney)
The Lord's My Shepherd (Fr. Tom FEgan)
Can't Help Lovin Dat Man (from Show Boat by
Jerome Kern)
Evening Prayer (Two-part song from Hansel And
Gretel by Humperdink)
- Group C: Preab San Ol (Irish)
Muss I Denn (German)
Caro Mio Ben (Come Happy Spring by Giordani)
This Little Light Of Mine (Spiritual)
The Streets Of London (Ralph Mc Tell)
Salve Regina (Plain-song)
Oh, I Got Plenty O' Nuttin' (from Porgy And Bess
by Gershwin)
By The Waters Of Babylon (Popular round)

APPENDIX G

Each of the following three groups of set works for special study will rotate yearly with each new Junior Certificate Cycle. Each *one will* form an obligatory part of the syllabus at both Ordinary and Higher Levels. Group A is set for the purposes of the examination in 1994; Group B is prescribed for examination in 1995, and so on. A more detailed knowledge of the set works will be required than the complementary chosen ones.

Group A:	Handel:	Water Music (original version), Suite in D (second and fifth movements, Hornpipe and Minuet)
	Rossini:=	Overture: William Tell
	Orff:	Carmina Burana (opening movement, "O Fortuna")
Group B=	Bach, J. S.:	Brandenburg Concerto No.5 in D Major (first and second movements, Allegro and Affettuoso)
	Grieg:	Peer Gynt Suite No.i, Op.46 (first, third and fourth movements, Morning-Mood, Anitra's Dance and In The Hall Of The Mountain King)
	Copland:	Rodeo: Four Dance Episodes, (No.4, Hoedown)
Group C:	Vivaldi:	The Four Seasons, Op.8 No.i, Spring (first and second movements, Allegro and Largo e pianissimo sempre)
	Bizet:	L'Arlesienne Suite No.2 (second and fourth movements, Intermezzo and Farandole)
	Shaun Davey:	Granuaile (second movement, "Ripples In The Rockpools"

ARRSNDIX H

- (a) DANCE MOVEMENTS EITHER FUNTIONAL OR NON-FUNCTIONAL
INCLUDING BALLET, MOVEMENTS FROM EIGHTEENTH CENTURY
CIASSICAL DANCE SUITES, SYMPHONIC DANCE MOVEMENTS OF MUSIC
IN POPULAR IDIOM OR FROM A TRADITIONAL, ETHNIC OR EARLY REPERTORY.

COMPOSER	TITLE
Bach, J. S.:	A dance movement from any of the suites
Beethoven:	Any example of Scherzo and Trio from symphonies I to 7
Borodin:	Polovtsian Dances
Brahms:	Hungarian Dances (any one)
Byrd:	any Alman, Pavane or Galliard from a consort suite
Chopin:	Les Sylphides Suite
(arr. Douglas)	(any movement)
	any Polonaise, Mazurka or Waltz from the piano repertory
Copland:	Rodeo: Four Dance Episodes (any one)
Delibes:	Coppelia Suite (any movement)
Dowland:	any Alman, Pavane or Galliard from a consort suite
Dvorak:	Slavonic Dances (any one)
Elgar:	Pomp And Circumstance Marches (any one)
Faure:	Pavane for Orchestra, Op 50
Gluck:	Dance of the Furies (.from Orfeo)
	Dance of the Blessed Spirits (from Orfeo)
Grieg:	Norwegian Dances (any one)

Handel:	Minuet from Bernice
	Music for the Royal Fireworks (any movement)
	Water Music Suites Nos I-3 (any movement)
Haydn:	Minuet and Trio from any symphony
Khachaturian:	Gayaneh Suite (any movement)
	Spartacus Suite (any movement)
Kodaly:	Dances of Galanta (any ode)
Mozart:	Minuet and Trio from any symphony
/	
O Riada:	Mairse~il Ri Laoise (O Riada Sa Gaiety)
	Marbhna Luimn[(6 Riada Sa Gaiety)
	Marcshlua Ui N4~ill (O Riada Sa Gaiety)
	Ril MSr Bhaile An Chalaigh (O Riada Sa Gaiety)
	Tabhair Dora Do ~ (O Riada, CCeolt6ir[Chualann agus Se~n 6 \$4~)
Prokofiev:	Romeo and Juliet Suite (any movement)
	'Lieutenant Kije Suite (any movement)
Ravel:	Ma Mere l'Oye Suite (any movement)
	Pavane Pour Une Infante Defunte
Rimsky-Korsakov:	Le Coq d'Or Suite (any movement)
Saint-Saens	Dance Macabre
Schubert :	March Militaire
Smetana:	Ten Czech Dances (any one)

Strauss, Johann Jnr.: The Blue Danube (waltz)
Roses From The South (waltz)
Tales From The Vienna Woods (waltz)

Strauss, Johann **Snr.**: Radetzky March

Stravinsky: Circus Polka

Tchaikovsky: Nutcracker Suite
(any movement)
The Sleeping Beauty
(any movement)
Swan Lake Suite
(any movement)

Walton: Crown Imperial Coronation March
Orb and Sepstre Coronation March

(b) MOVEMENTS FROM EITHER A CLASSICAL SYMPHONY OR A SYMPHONIC SUITE, OR ANY ORCHESTRAL WORK WHICH UTILIZES IRISH TRADITIONAL OR POPULAR ELEMENTS.

COMPOSER	TITLE
Albeniz:	Suite Espanola (arr. Fruhbeck de Burgos)
Beethoven:	Symphony No. 1 in C Major (any movement) Symphony No. 6 in F Major [Pastoral] (any movement)
Berlioz:	Symphonie Fantastique (movement 2, A Ball movement 3, March to the Scaffold)

Bizet: Carmen Suites I and 2
(any movement)

L'Arl~sienne Suites I and 2
(any movement)

Symphony in C
(any movement)

Brahms: HungarJan Dances (any one)

Britten: Simple Symphony (any movement)

Coates: The Three Men Suite
(any moment)

Davey, Shaun: The Brendan Voyage (orchestral suite;
any movement)

Dvorak: Slavonic Dances (any one)

Symphony No 9 in E minor, [From the New
World] (second movement, Adagio)

Elgar: Chanson de Matin

Salut d'Amour

The Wand of Youth Suites
(any movement)

Grainger: Blithe Bells [Free ramble on a theme by
Bach, Sheep may safely graze]

Country Gardens

Grieg: Two Elegiac Melodies (either one)

Holberg Suite (any movement)

Lyric Suite (any movement)

Peer Gynt Suites I and 2
(any movement)

Harty: An Irish Symphony
(any movement)

Haydn: Symphony No.83 in G Minor (La Poule)
(any inner movement)

Symphony No.94 in G Major (The Surprise)
(any inner movement)

Symphony No.100 in G Major (Military)
(any inner movement)

Symphony No.101 in D Major (The Clock)
(any inner movement)

Holst: St. Paul's Suite
(any movement)

Mahler: Symphony No 1 in D major
(third movement, Moderato)

Mendelssohn: Symphony No 3 in A minor [Scotch]
(second movement, Vivace non troppo)

Symphony No 4 in A major [Italian]
(second movement, Pilgrim's March)

Mozart: Toy Symphony (any movement)
(or Michael Haydn)

Mozart: Eine Kleine Nachtmusik (any movement)

Symphony No.35 in D Major [Haffner]
(any inner movement)

Symphony No.36 in C Major [Linz]
(any inner movement)

Schubert: Symphony No 8 in B minor
[Unfinished] (either movement)

Schumann: Symphony No 1 in B flat major
(any movement)

Sibelius: Karelia Suite
(any movement)

Stravinsky: Circus Polka

Greeting Prelude

Tchaikovsky: Capriccio Italien

Serenade for Strings
(any movement)

Vaughan Williams: English Folksong Suite
(any movement)

Fantasia on Greensleeves

**(c) THEME AND VARIATIONS IN THE CLASSICAL OR IRISH REPERTORIES,
OR A JAZZ MOVEMENT.**

COMPOSER	TITLE
Beethoven:	Piano Sonata in G Major, Op.14 No.2 (second movement, Andante) Septet in E Flat major (fourth movement, Theme and Variations, Andante) Seven Variations on Mozart's "Bei Mannern" from Die Zauberflote
Bizet:	L'Arlésienne Suite No.1 (The Prelude)
Brahms:	Variations on a Theme by Haydn
Britten:	Variations On A Theme By Purcell (The Young Person's Guide To The Orchestra)
Brubeck:	Take Five any other work by this composer
Delius	Brigg Fair
Gershwin:	I Got Rhythm Variations
Haydn:	String Quartet in C Major, Op.76 No.3 [The Emperor] (second movement, Poco adagio cantabile) Symphony No 94 in G major [Surprise] (second movement, Andante)
Joplin:	Maple Leaf Rag Peacherine Rag any other work by this composer

Kodaly:	Variations on a Hungarian Folksong "The Peacock"
Ravel:	Bolero
Lloyd Webber:	Variations I-4 for cello and rock ensemble
Mozart:	Clarinet Quintet in A Major, K.581 (fourth movement, Allegretto con variazione)
O Riada:	An Chéad Mairt Den Fhonnhair; Na Gamhna Geala (O Riada Sa Gaiety)
O Suilleabháin, Micheál:	Fiachán Mharla Rua [The Fox Chase] (The Dolphin's Way)
Schubert:	Octet in F major (fourth movement, Andante)
	Piano Quintet in A major [The Trout] (fourth movement, Andantino)
	String Quartet in D minor [Death and the Maiden], (second movement, Andante con moto)

(d) MOVEMENTS INVOLVING AN INSTRUMENTAL OR VOCAL SOLOIST OR A
**GROUP OF SOLOISTS OR CHORUS INTERACTING WITH AN ACCOMPANYING
ENSEMBLE.**

COMPOSER	TITLE
Albinoni:	Adagio for Strings and Organ (art. from the Trio Sonata in G Minor by Giazotto)
Bach, J. S.:	Brandenburg Concertos Nos. 1-6 (any movement)
	Concerto No. I in A Minor for Violin and Orchestra (any movement)
	Concerto No. 2 in E Minor for Violin and Orchestra (any movement)

- Bach (cont.) "Wachet auf, ruft uns die Stimme" (first movement) or "Zion hort die Wachter singen" (fourth movement) from the cantata "Wachet auf..."

any other *cantata* or oratorio movement
- Beethoven: Violin Concerto in D Major,
(second movement, Adagio)

Romances for Violin and Orchestra
No. 1 in G major, No. 2 in F major
(either one)
- Berlioz: Harold in Italy
(second movement, March of the Pilgrims;
third movement, Serenade of the
Mountaineer of the Abbruzes to his
Mistress)
- Boccherini: Concerto in B Flat Major for Cello and
Orchestra, Op.34 (any movement)
- Brahms: Violin Concerto in D
(second movement, Adagio)
- Bruch: Concerto No.1 in G Minor for Violin and
Orchestra (any movement)
- Davey, Shaun: Granuaile (any movement)
- Faure: Requiem (any movement)
- Geminiani: Six Concerti Grossi, Op.3
(any movement)
- Gershwin: Rhapsody in Blue
- Mozart: Alleluia from the Motet "Exultate
Jubilate", K.165

Concerto in A Major, K.622, for Clarinet
and Orchestra (any movement)

Concerto in E Flat Major, K.447, for
Horn and Orchestra (third movement,
Rondo)

Coronation Mass, K.317 (any movement)

Missa Brevis in C Major, K.220 (any
movement)

Orff:	Carmina Burana (any movement)
Rodrigo:	Concerto de Aranjuez (any movement)
Saint-Saens:	Introduction And Rondo Capriccioso for Violin and Orchestra
Tchaikovsky:	Violin Concerto in D Major (second movement, Canzonetta)
Vivaldi:	Concerto Grosso in A Minor ,Op.3 No.6, for Violin and Orchestra (any movement)
	Concerto Grosso in D Minor, Op.3 No.11, for Violin and Orchestra (any movement)
	Concerto Grosso in G Minor, Op.12 No.1, for Violin and Orchestra (any movement)
	The Four Seasons (any movement)
	Gloria (any movement)
Wagner:	The Pilgrims Chorus (from Tannhauser)

(e)

ILLUSTRATIVE OR FILM MUSIC

TITLE

Addinsell:	Warsaw Concerto (theme music)
Beethoven:	Symphony No 6 in F Major [Pastoral] (fourth movement, Storm)
Bizet:	Jeux D'Infants Suite for Orchestra (any movement)
Borodin:	In the Steppes of Central Asia
	Nocturne for Strings (arr. from the slow movement of the String Quartet No. 2 in D Major)
Chabrier:	Espana

Copland:	Appalachian Spring Suite (any movement) Music for Movies Suite (any movement)
DebUSSy:	Golliwog's Cake-walk (from the Children's Corner suite for piano) Prelude a l'apres-midi d'un faune
Delius:	On Hearing the First Cuckoo in Spring
Gershwin:	An American in Paris
Goodwin, Ron:	633 Squadron (theme music) Miss Marple (signature tune)
Honegger:	Pacific 231
Ippolitov-Ivanov:	Caucasian Sketches (any movement)
Jarre, Maurice:	Doctor Zhivago (theme music)
Ketelbey:	In a MonasteryGarden In a PersianMarket
Kodaly:	HaryJanos Suite (any movement)
Moross, Jerome:	The Big Country (theme music)
Mozart :	Piano Concerto No.21 in C Major, K467 (slow movement, theme music to Elvira Madigan)
Mussorgsky:	Night on the Bare Mountain (art. Rimsky-Korsakov)
Mussorgsky: (orch. Ravel)	Pictures at an Exhibition (any movement)
Respighi:	The Fountains of Rome The Pines of Rome
Saint-Saens:	The Carnival of Animals (any movement)

Satie:	Jack in the Box
Schumann:	Symphony No.3 in E flat Major [Rhenish] (third movement, "In the character of an accompaniment to a solemn ceremony")
Sibelius:	Finlandia The Swan of Tuonela
Smetana:	Valtava (from the symphonic poem cycle Ma Vlast)
Tchaikovsky:	1812 Festival Overture
Theodorakis, Mikis:	Zorba the Greek (theme music)
Tiomkin, Dmitri:	Guns of Navarone (theme music) High Noon (theme music) Rio Bravo (theme music)
VaughanWilliams:	The Lark Ascending
Villa-Lobos:	Bachianas Brasileiras No.2, The Little Train of the Caipira
Walton:	Spitfire Prelude and Fugue
Williams, Charles:	The Dream of Olwen (theme music)
Williams, John:	Close Encounters of the Third Kind Orchestral Suite (any movement) The Empire Strikes Back Orchestral Suite (any movement) Jane Eyre (theme music) Star Wars Orchestral Suite (any movement)

(f) **CONCERT OVERTURES, OR OVERTURES, INSTRUMENTAL PRELUDES OR INTERMEZZI FROM STAGE MUSICALS, PLAYS, OPERETTAS, OPERAS OR ORATORIOS.**

COMPOSER	TITLE
Balfe:	Overture to The Bohemian Girl
Beethoven:	Overture to The Creatures of Prometheus The Ruins of Athens
Benedict:	Overture to The Lily Of Killarney
Berlioz:	Le Carnaval Romain Le Corsaire
Bernstein:	Candide Overture Overture to West Side Story
Bizet:	Overture to Carmen
Brahms:	Academic Festival Overture
Ducas:	The Sorcerer's Apprentice
Dvorak:	Carnival Overture
Elgar:	Cockaigne Overture
Glinka:	Russlaine and Ludmilla
Handel:	Dead March (from Saul) March (from Judas Maccabeus) Overture to Serse
Humperdinck:	Overture to Hansel And Gretel
Massenet:	Meditation from Thais
Mendelssohn:	Calm Sea and Prosperous Voyage The Hebrides (Fingal's Cave) A Midsummer Night's Dream

Mozart: **Overture** to Cosi Fan Tutte
 Overture to Don Giovanni
 Overture to The Magic Flute
 Overture to The Marriage Of Figaro

Offenbach: La Belle Helene
 Orpheus in the Underworld

Mascagni: Intermezzo Sinfonico from Cavalleria
 Rusticana

Rimsky-Korsakov: Russian Easter Festival Overture

Rossini: William Tell Overture
 Ii Barbieri di Siviglia
 L'Italiana in Algeri
 The Thieving Magpie

Schubert: Overture in the Italian Style
 Rosamunde Overture

Shostakovich: FestivalOverture

Smetana: Overture to the Bartered Bride

Strauss, Johann Jnr.: Overture to Die Fledermaus
 Overture to The Gypsy Baron

Sullivan: Overture to H.M.S. Pinafore, Iolanthe,
 The Pirates of Penzance, Trial by Jury,
 The Yeoman of the Guard, The Gondoliers
 or The Mikado.

SuppE: Light Cavalry Overture
 Poet and Peasant Overture

Vaughan Williams: The Wasps Overture

Verdi: March from Aida
 Overture to Nabucco

Wagner: Overture from The Flying Dutchman
Lohengrin, Prelude to Acts 1 or 3
Ride of the Valkyries from Die Walkure
Overture to Tannhauser
Tristan and Isolde, Prelude to Act 3

Wallace: Overture to Maritana