

**ΚΑΝΟΝΙΣΜΟΙ ΔΙΔΑΚΤΕΑΣ ΥΛΗΣ
ΣΧΟΛΗΣ ΠΙΑΝΟΥ****Royal Academy of Music**

Κανονισμός εξετάσεων Σχολής Πιάνου.

PIANOFORTE

Schedule of maximum marks:

GRADES	1 - 5	6 - 7	8
Scales,Broken Chords/Arpeggios	21	21	21
Pieces and Studies	1 30	27	27
	2 30	27	36
	3 30	18	27
	4 -	18	-
Playing at sight	21	21	21
Aural Tests	18	18	18
	-----	-----	-----
TOTAL	150	150	150
	-----	-----	-----

The examiners in marking will pay attention not only to accuracy of notes and time, but also to other things inherent in a good performance, for example, quality of touch, variety and gradation of tone, choice of tempo, observance of marks of expression, rhythm, phrasing and accent, and the use of practical fingering.

Scales, arpeggios and broken chords should be played from memory, ascending and descending throughout the prescribed compass, at a pace appropriate to the technical demands of the grade, consistent with accuracy and distinctness, and without undue accentuation. In all grades broken chords and arpeggios should be played legato' scales in Grades 1 to 6 legato, but in Grades 7 and 8 legato or staccato as directed by the examiner. Any practical and systematic fingering which produces a good result will be accepted.

Discretion in the use of the pedals will be taken into account, but candidates who cannot reach the pedals easily will not be expected to use them.

Candidates whose hands are too small to play the music as written will not be penalized for "spreading" chords or omitting occasional notes at wide stretches provided the result is musically satisfactory.

Candidates at a centre may be required to play either on a horizontal or an upright pianoforte. Examiners will recognize the fact that the instrument may be one to which the candidates are unaccustomed.

PIANOFORTE**GRADE 1**

Scales and Broken Chords (published by the Board), from memory: SCALES: Major and minor (harmonic only): each hand separately, R.H. up and down (L.H. may, if the candidate prefers, be played down and up) in the following keys:

- C, G, D, F majors (two octaves)
- A minor (one octave).

In contrary motion with both hands beginning and ending on the key-note (unison), in the key of C major only (one octave).

BROKEN CHORDS: In the major keys of C,G and F, with each hand separately, starting from the lowest note (up and down), according to the following example:

Three Pieces:

Either List A (Published by the Board).

1. RICHARD JONES. Minuet in C, from Suite No 6.
2. ANTHONY HEDGES. Marching Tune, from "Playground". Universal.
3. BARTOK. Wedding Song. No.4 from "For Children", Vol.2. Boosey & Hawkes.

or LIST B (Published by the Board).

1. HOOK. Tempo di Minuetto. Lesson 2 from Guida di Musica, Op. 37.

2. JERZY LEFELD. A Folk - tune. P.W.M.
3. GRETCHANINOFF. Little Fairy, Op. 98, No 1. International.

Candidates must prepare Pieces 1 and 2 from the chosen list. No.3 in List A and No.3 in List B are interchangeable, and as a further alternative to No.3 in either list, one of the following may be played:

- BERTINI. Study in A minor, Op.137, No.8 // The Way Ahead, Grade 1.
GORDON JACOB. Lullaby for a Chinese Infant // Associated Board.

Playing at Sight a melody of about eight bars in simple time in the major key of C,G or F in the treble and bass clefs for one hand at a time. It will be put before the candidate to read through and play. As an aid to the reading he may, but need not, first clap or tap the time values of the notes while counting aloud the number of beats in each bar or giving the French time - names at the speed at which he will play it; and/or count aloud while playing the actual notes.

Aural Tests for the Grade, see page 26.

PIANOFORTE

GRADE 2

Scales and Broken Chords (Published by the Board), from memory:

SCALES: Major and minor (melodie or harmonie at candidate's choice): each hand separately, and hands together in similar motion one octave apart in the following keys:

- C,G,D,A,E,F majors (two octaves);
A,E,D minors (one octave or two, at candidate's choice).

In contrary motion with both hands beginning and ending on the key-note (unison), in the key of C major only (two octaves).

CHROMATIC SCALE: Beginning on D, with each hand separately (one octave).

BROKEN CHORDS: Formed from the chords of C, G and F major, and A, E and D minor, with each hand separately, according to the following example:

Three Pieces:

Either List A(Published by the Board)

1. TELEMANN. Allegro in E minor.
2. ATTRIB. BEETHOVEN. Sonatina in G, Anh.5: first movement, Moderato.
3. D'INDY. Chanson Francaise "La Pernette".

or List B (Published by the Board).

1. MOZART. Rondo in F, K.15h, from "London Notebook".
2. SCHUMANN. Humming Song, Op.68, No.3.
3. RICHARD RODNEY BENNETT. Diversion No.1. Universal.

Candidates must prepare Pieces 1 and 2 from the chosen list. No.3 in List A and No.3 in List B are interchangeable, and as a further alternative to No.3 in either list, one of the following may be played:

- S.WESLEY. A Short Movement. // The Way Ahead,
BURGMULLER. Study in G minor, Op.100, No.16. // Grade 2. Associated
// Board.

Playing at sight a few bars in the G and F clefs with both hands together in the keys as required in Grade 1.

Aural Tests for the Grade, see page 26.

PIANOFORTE

GRADE 3.

Scales and Arpeggios (published by the Board), from memory:

SCALES: Major and minor (melodie or harmonie at candidate's choice): each hand separately and hands together in similar motion one octave apart in the following keys:

- C,G,D,A,E,F,Bb,Eb majors; //
A,E,D,G,C minors // (two octaves).

In contrary motion with both hands beginning and ending on the key-note (unison), in the major keys of E and Eb (one octave or two, at candidate's choice).

CHROMATIC SCALES: Beginning on Ab, D and D, as named by the examiner, with each hand separately (two octaves).

ARPEGGIOS: The common chords of D, G and F major, and A, E and D minor, in root position only, with each hand separately (two octaves).

Three Pieces:

Either List A (published by the Board).

1. HELLER. Study in C, Op.125, No.1.
2. HAYDN. Sonata in G, Hob. XVI8: third movement, Andante.
3. FELIKS RYBICKI. Reverie, from "I am already playing", Op.21. P.W.M.

or List B (published by the Board).

1. Attrib. W.F.BACH. menuett in Eb.
2. TCHAIKOVSKY. Old French Song Op.39, No.16.
3. BERNARD STEVENS. Haymakers' Dance. Lengnick.

Candidates must prepare Pieces 1 and 2 from the chosen list. No.3 in List A and No.3 in List B are interchangeable, and as a further alternative to No.3 in either list, one of the following may be played:

GREENE. Lesson in D. // The Way Ahead, Grade 3.
GURLITT. Impromptu in Bb, Op.224, No.5. // Associated Board.

Playing at sight in the keys of C, G and F majors, A and E minors.

Aural Tests for the Grade, see page 27.

PIANOFORTE

GRADE 4

Scales and Arpeggios (published by the Board), from memory:

SCALES: Major and minor (melodie or harmonie at candidate's choice): each hand separately, and hands together in similar motion one octave apart in the following keys:

C, G, D,A,E,B,F,Bb, Eb, Ab majors; //
A,E,B,D,G,C,F minors // (two octaves).

In contrary motion with both hands beginning and ending on the key-note (unison), in the major keys of A,E and Eb (two octaves).

CHROMATIC SCALES: Beginning on any note named by the examiner, with each hand separately (two octaves).

ARPEGGIOS: The major and minor common chords of D,G,D,A,E,B and F, in root position only, with each hand separately (two octaves).

Three Pieces:

Either List A (published by the Board).

1. PURCELL. A New Ground, Z.T682.
2. HAYDN. Sonata in A, Hob.XVI/12: second movement, Menuet and Trio.
3. RONALD STEVENSON. Reel, from "A Wheen Tunes for Bairns tae Spiel". Schott.

or LIST B (published by the Board).

1. CLEMENTI. Sonatina in F, Op.36, No.4: first movement, Con spirito.
2. SCHUMANN. Sonata in G, Op.118, No.1: first movement, Allegro.
3. CYRIL SCOTT. The Monkey, from "Zoo". Schott.

Candidates must prepare Pieces 1 and 2 from the chosen list. No.3 in List A and No.3 in List B are interchangeable, and as a further alternative to No.3 in either list, one of the following may be played:

RICHARD JONES. Boree, from Suite No.5 in B minor.// The Way Ahead,
HUMMEL. Gigue in D. // Grade 4. Associated
// Board.

Playing at Sight in the keys as required in Grade 3 with the addition of D major and minor.

Aural Tests for the Grade, see page 27.

PIANOFORTE

GRADE 5.

Scales and Arpeggios (Published by the Board. The pieces in Lists A and B are published in two separate books).

SCALES: Major and minor (melodie or harmonie at candidate's choice): hands together in similar motion one octave apart, in all keys (three octaves).

In contrary motion with both hands beginning and ending on the key-note (unison), in the major keys of D,A,E and Eb (two octaves).

CHROMATIC SCALES: Hands together in similar motion one octave apart, beginning on any note named by the examiner (three octaves).

In contrary motion, hands beginning and ending on the same note (unison), starting on D and Ab (two octaves).

ARPEGGIOS: The major and minor common chords of C,G,D,A,E,B,F,Bb,Ab and Db, in root position only, with hands together in similar motion one octave apart (two octaves).

Three Pieces:

Either List A (Published by the Board).

1. BACH. Gavotte, from French Suite No.4 in Eb, BWV815.
 2. MENDELSSOHN. Kinderstück (Christmas Piece) in G, Op.72, No.1.
 - 3a. NIELSEN. Doll's March, from Humorous Bagatelles, Op.11. Handen/Chester.
- or
- 3b. BENJAMIN. Haunted House. Boosey & Hawkes.

or List B (published by the Board).

1. HANDEL. Suite No.15 in G, B.60/16: second movement, Allegro.
 2. SCHUBERT. Scherzo in Bb, D.593/1.
 - 3a. WITOLD LUTOSLAWSKI. Silesian Dance "The Schoolmaster", from Folk Melodies for Piano. P.W.M.
- or
- 3b. LENNOX BERKELEY. No.2 of Five Short Pieces, op.4. Chester.

Selections may not be made from both lists, but as a further alternative to No.3 in the chosen list, one of the following may be played:

- PURCELL. Prelude, from Suite No.5 in C, Z.666 // The Way Ahead,
BRAHMS. Waltz in D minor, Op. 39, No.9 // Grade 5. Associated Board.

Playing at Sight in the keys as required in Grade 4.

Aural Tests for the Grade, see page 27.

PIANOFORTE

GRADE 6

Theory of Music, Grade 5, must have been passed.

Scales and Arpeggios (published by the Board), from memory:

SCALES:

1) In similar motion with hands together one octave apart, in all keys, major and minor, both melodie and harmonie (four octaves);

2) In contrary motion, hands beginning and ending on the key-note (unison), in the keys specified in one of the following groups chosen by the candidate (two octaves):

Group I: Db,F,A majors.

Group II: D, F#, Bb majors.

CHROMATIC SCALES:

1) In similar motion with hands together one octave apart, beginning on any note named by the examiner (four octaves);

2) In contrary motion, beginning on C with the left hand and E with the right, a third apart (two octaves).

ARPEGGIOS: with hands together one octave apart:

1) Major and minor common chords, root position only, in all keys (four octaves);

2) Diminished seventh chords, beginning on B,C and C# (three octaves).

Four Pieces:

Either LIST A (published by the Board)

- 1) SCARLATTI. Sonata in F, L.276, Kp.378.
 - 2) MOZART. Sonata in Eb, K.282: second movement, Menuettos I and II.
 - 3) GRIEG. Bridal Song, Op.17, No.24.
 - 4a) LISZT. No.3 of Four Little Piano Pieces, R.60, S.192/3.
- or
- 4b) DAVID BRANSON. Samba, from Two Brazilian Dances. Helicon.

or LIST B (published by the Board)

- 1) BACH. English Suite No.3 in G minor, BWV 808 : Gavottes I and II.
- 2) BEETHOVEN. Sonata in Eb, Op.31, No.3: third movement, Menuetto and Trio.
- 3) SCRIBIN. Prelude in Gb, Op.16, No.3.
- 4a) GRANADOS. Despertar del Cazador. No.1 from "Bocetos". U.M.E./U.M.P.

or

- 4b) GEORGES FRIBOULET. On the mall, at Yvetot. No.5 from Le Pre aux Loups. Lemoine/U.M.P.

Selections may not be made from both lists, but as a further alternative to No.4 in the chosen list, one of the following may be played:

HANDEL. Fantasia in C, B.60/21 // The Way Ahead, Grade 6

BRAHMS. Waltz in B minor, Op.39, No.11 // Associated Board.

Playing at Sight.

Aural Tests (with some optional Keyboard Harmony), see page 28, Grade 6.

PIANOFORTE

GRADE 7

Theory of Music, Grade 5, must have been passed.

Scales and Arpeggios (published by the Board. The pieces in Lists A and B are published in two separate books.)
, from memory:

SCALES: legato or staccato, as directed by the examiner:

1) In similar motion with hands together one octave apart, in all keys, major and minor, both melodie and harmonie (four octaves);

2) In similar motion with hands a third apart (four octaves), and in contrary motion beginning and ending on the key-note (unison) (two octaves), in the keys specified in one of the following groups chosen by the candidate:

Group I: C, Eb, F#, A majors.

Group II: Db, E, G, Bb majors.

CHROMATIC SCALES: legato or staccato, as directed by the examiner:

1) In similar motion with hands together one octave apart, beginning on any note named by the examiner (four octaves);

2) In contrary motion with hands beginning and ending on the same note (unison), starting on C and on F# (two octaves).

ARPEGGIOS: legato only, with hands together one octave apart:

1) Major and minor common chords, root position and first inversion, in all keys (four octaves);

2) Chords of the dominant seventh, root position only, in the keys of the scale group chosen in (Scales 2) above (three octaves).

Four Pieces:

Either LIST A (published by the Board)

- 1) W.F.BACH. Fuga No.7 in Bb.
- 2) BEETHOVEN. Sonata in F minor, Op.2, No.1: second movement, Adagio.
- 3) SCHUMANN. Impromptu in D minor, Op.124, N.1.
- 4a) BARTOK. Merry Andrew. No.139 from Mikrokosmos, Vol.5. Boosey & Hawkes. or
- 4b) PROKOFIEV. Vision Fugitive in Bb minor, Op.22, No.10. Boosey & Hawkes.

or LIST B (published by the Board).

- 1) BACH. Prelude in F minor, Book 1, No.12, BWV 857.
- 2) SCHUBERT. Scherzo in Db, D.593/2.
- 3) GROVLEZ. Les Marionnettes. No.1 from L' Almanach aux Images. Stainer & Bell
- 4a) REIZENSTEIN. Toccatina. Associated Board.

or

- 4b) SHOSTAKOVICH. Prelude in Bb, Op.34, No.21. Boosey & Hawkes.

Selections may not be made from both lists, but as a further alternative to No.4 in the chosen list, one of the following may be played:

BEETHOVEN. Rondo in A, Woo 49 // The Way Ahead,

TCHAIKOVSKY. Humoresque in E minor, Op.10 No.2 // Grade 7.

// Associated Board.

Playing at Sight.

Aural Tests (with some optional Keyboard Harmony), see pages 29 and 30, Grade 7.

PIANOFORTE

GRADE 8

Theory of Music, Grade 5, must have been passed.

Scales and Arpeggios (published by the Board) , from memory:

SCALES: legato or staccato as directed by the examiner:

1) In similar motion with hands together one octave apart, in all keys, major and minor, both melodie and harmonie (four octaves);

2) In similar motion with hands a third apart and a sixth apart in the keys, major and minor (harmonie only), specified in one of the following groups chosen by the candidate (four octaves):

Group I: C,D,E,F#, Bb and Ab.

Group II: Db, Eb,F,G,A and B.

3) With each hand separately, in thirds in the major keys of C and Bb (two octaves).

CHROMATIC SCALES: legato or staccato as directed by the examiner:

1) In similar motion, with hands a minor third apart, beginning on any notes named by the examiner (four octaves);

2) One scale with each hand separately, in minor thirds starting on A#, C#, legato only (two octaves).

ARPEGGIOS: legato only, with hands together one octave apart:

1) major and minor common chords in root position, first and second inversions, in all keys (four octaves);

2) Chords of the dominant seventh, in root position only, in all keys (three octaves).

Three pieces, one chosen by the candidate from each of the three groups A, B and C:

GROUP A

1) BACH. Fantasia in C minor, BWV 906. Peters P - 207c.

2) BACH. Prelude and Fugue in B, Book I, No.23, BWV 868.

3) SCARLATTI. Sonata in D, L.461, Kp.29.

4) SCHUMANN. Fughetta in F, Op.126, No.6. Peters P - 7222.

5) SHOSTAKOVICH. Prelude and Fugue in C, Op.87, Book 1, No.1. Peters P-7222.

GROUP B

1) BEETHOVEN. Sonata in F, Op.10, No.2.

2) GRIEG. Sonata in E minor, Op.7. Peters P-2278.

3) HAYDN. Variations in F minor, Hob. XVII/6. Peters P-7029.

4) MOZART. Sonata in C minor, K.457.

5) SCHUBERT. Impromptu in F minor, Op.142, No.1.

GROUP C

1) BARTOK. Dance in Bulgarian Rhythm No.2 or No.3 or No.4, from Mikrokosmos, Vol.6. Boosey & Hawkes.

2) CHOPIN. Prelude in C# minor, Op.45.

3) DEBUSSY. Golliwogg's Cake Walk, from "Children's Corner" Suite. Durand/U.M.P.

4) DVORAK. On the Holy Mount. No.13 from Poetical Tone Pictures, Op.85, Book 3. Lengnick.

5) IBERT. Scherzetto. Leduc/U.M.P.

6) MEDTNER. Fairy Tale in F minor, Op.26, No.3. Boosey & Hawkes.

7) MENDELSSOHN. Song without Words in D, Op.30, No.5.

8) POULENC. Pastourelle from "L' Eventail de Jeanne". Heugel/U.M.P.

9) RAWSTHORNE. Bagatelle No.3. O.U.P.

10) JOAQUIN RODRIGO. Sonada de Adios. Eschig/Schott.

Playing at Sight.

Aural Tests (with some optional Keyboard Harmony), see pages 30 and 31. Grade 8.

PIANOFORTE DUETS

Two Performers at one Piano.

There are two divisions, of which the Junior is appropriate for players approaching the standard of Grade 5 and Middle for players of Grade 6 to 7.

The examination may last about 20 minutes in the Junior Division and 25 minutes in the Middle Division.

Schedule of maximum marks:

		JUNIOR	MIDDLE
Pieces 1	42	66	
2	42	48	
3	42	-	
Playing at sight	24	36	
		-----	-----
TOTAL	150	150	
		-----	-----

Candidates may play in either position at their own choice, but must change places for one of the prepared pieces, whichever they choose.

The test of Playing at Sight will be in duet form, for both players together, and will be played from a score with one part written above the other. They may briefly discuss it and indicate tempo to one another before beginning to play.

Both players will be under examination and marks will be awarded on the ensemble. 100 marks are required to pass, 120 to pass with Merit, and 130 to pass with Distinction, and a certificate will be issued to each player accordingly.

JUNIOR DIVISION

Three Pieces. Candidates must prepare one of the following three lists:

Either LIST A (published by the Board)

- 1) MOZART. Sonata in D, K.381: second movement.
- 2) GRIEG. Norwegian Dance, Op.35, No.2.
- 3) BIZET. Petit Mari, Petite Femme. No.11 from Jeyx d' Enfands, Op.22.

or LIST B

- 1) WEBER. March, Op.3, No.5. Associated Board.
- 2) SCHUBERT. Waltz, op. 9a: Section No.6 and No.8. Peters P-719a.
- 3) WILLIAM WALTON. Trumpet Tune. No.10 from Duets for Children, Book 2. O.U.P.

or LIST C

- 1) CLEMENTI. Sonata in G, Op.16, No.3: first movement. Schirmer.
- 2) RAVEL. Les entretiens de la Belle et de la Bete. No.4 from Ma mere l' Oye. U.M.P.
- 3) IGOR STRAVINSKY. Waltz and Polka, from Three Easy pieces (players to change places between pieces).

Chester.

Playing at Sight.

PIANOFORTE DUETS

MIDDLE DIVISION

Two Pieces. Candidates must prepare one of the following lists:

Either LIST A (published by the Board)

- 1) BEETHOVEN. Song "Ich denke dein" with six variations.
- 2) BIZET. Trompette et Tambour. N.6 from Jeyx d' Enfands, Op.22.

or LIST B

- 1) J.C.BACH. Sonata in F, Op.18, No.6. Associated Board.
- 2) DEBUSSY. menuet, from petite Sute. U.M.P.

or LIST C

- 1) MOZART. Sonata in Bb, K.358: first movement. Peters P-12b.

Transpose a tone higher.

4) To extemporize a short piece from a given opening phrase in the key of C or G major or A minor in dance style (Minuet, Sarabande, Gavotte, etc.). At least one modulation should be introduced. Candidates may, if they wish, extemporize in any other key, in which case they must transpose the given opening phrase into the required key. A printed copy of the opening phrase will be put before the candidate who will be allowed to play it once before attempting the extemporization.

Examples:

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5) To play at sight a three-part vocal score for Soprano, Alto and Bass, written in two G clefs and one F clef, about eight bars in length.

Example:
.....
.....

SIGHT SINGING and SIGHT PLAYING

1) To sing at sight a melody of reasonable difficulty. The key-chord will first be sounded by the examiner.

Example:

2) To play at sight a test of Grade 7 standard. The candidate should tell the examiner on which instrument he/she wishes to play the test.

AURAL TESTS

Candidates will be asked to respond to the following tests played by the examiner:

1) To recognise cadences in a major or minor key as perfect, plagal, imperfect or interrupted as they occur in a continuous musical sentence, played twice, the key-chord having been sounded.

2) To sing or play from memory the lowest part of a short 3-part passage. The compass will not exceed an octave and will be suited to the vocal range of the candidate. The test will begin with the lowest part and will be played three times.

Examples:

3) (a) To clap the rhythm-pattern of melody played twice: to say whether it is in 2,3,4 or 6/8 time, and to beat time when the music is repeated.

(b) To identify note-values (e.g., as minim, crotchet, quaver, including dotted notes) of a short time-pattern in 2/4, 3/4, 4/4 or 6/8 played twice by the examiner, who will name the time-signature and signify the speed of the pulse.

4) To name as tonic or dominant or subdominant and to define as in root position or first or second inversion a four-part chord in a major key. The tonic chord in root position will first be sounded.

5) To recognise modulation from a major or minor key to any related key in a short passage played once by the examiner who will name the key and play the key-chord. The candidate may use one of the technical names in the following list or may state the letter-name of the new key: from a major key to its dominant, subdominant, relative minor, mediant minor or supertonic minor; from a minor key to its dominant minor, subdominant minor, relative major, submediant major or flattened leading-note major.

6) To play from memory four chords in a major key first played by the examiner. The chords will be limited to those in section (4) above. The exact position of the first chord, which will be tonic in root position, will be shown to the candidate. The phrase will be played three times. The candidate will be given credit for reproducing the correct chords even if the position of the inner parts is not exact; it is essential for the outside parts to be exact.

SEPARATE SYLLABUSES

Separate syllabuses for each of the following subjects may be obtained from the Board's offices. All applications must state the instrument or subject required.

Wind Instruments. Five Grades only, 3,4,5,6 and 8. See page ii of cover.

Candidates may offer: Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, Tenor Trombone, Bass Trombone (Grades 6 and 8), Bass Tuba (Grades 5,6 and 8), Cornet, Flugel, Eb Tenor Horn, Bariton, Euphonium, Eb Bass and BBb Bass.

Double Bass. Grades 3,4,5,6 and 8 only. See page ii of cover.

Harp. Grades 3 and 7 only. See page ii of cover.

Chamber Music for Instrumental Ensembles. For piano trios, String trios, quartets, quintets, sextets and octets; and for combinations of Strings and Wind.

Fee for each group.

Class 1- Grades 4 and 5 standard	as for Practical Grade 6
Class 2- Grades 6 and 7 standard	as for Practical Grade 7
Class 3- Grade 8 standard	as for Practical Grade 8

Class Singing. Grades 1 and 4 only.

GENERAL INSPECTION OF MUSIC

Subjects.

- Instrumental Music, solo or concerted.
- Solo Singing.
- Singing Classes or Choirs.
- Orchestral Classes.
- Classes for Ear Training, Sight Singing, and other studies included in the syllabus for General Musicianship.
- Paper Work. (Written work of the pupils must be available for inspection if required.).

The programme of the inspection will be determined by the school, teacher or choirmaster, who will choose the music and decide which of the above subjects are to be included. A programme should be submitted by the school or teacher at the time of entry, or at latest three weeks before the date fixed for the inspection. The examiner may ask the pupils questions and test them individually or collectively at his discretion.

Place. Inspections will be arranged at schools, teachers' studios or churches.

Entry. Special forms of application obtainable from the Board's Representatives (see pages 8 and 9) must be completed, stating the subjects for inspection and the number of hours required.

Fee. Please refer to Central Office, 14 Bedford Square, London, WC1B 3JG.

Dates of Entry. See page 103.

Report. No marks or individual results will be issued, but a written report on the work inspected will be sent to the principal of the school, to the teacher, or to the choirmaster.