

# SCT

## Scrúdú Ceol Tíre

Traditional Irish Music Examinations  
Syllabus - 2016 Edition

Administered by Comhaltas Ceoltóirí Éireann



# SCT

## Scrúdú Ceol Tíre

Administered by  
COMHALTAS CEOLTÓIRÍ ÉIREANN

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*TRADITIONAL IRISH MUSIC EXAMINATIONS*

Syllabus - 2016 Edition

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## THE PURSUIT OF EXCELLENCE

by Senator Labhrás Ó Murchú, Director General of CCÉ

Is dea scéal é go bhfuil ag eirí thar barr leis an Scrúdú Ceol Tíre (SCT) – á eagrú ag Comhaltas Ceoltóirí Éireann. Tá an tionscnamh stairiúil seo tráthúil agus oiriúnach go mór mhór mar lóchrann an dóchais ar an ród seo romhainn. Is breá le daoine óga dúshlan chun caighdeán a fheabhsú agus a gcumas a fhorbairt agus, dar ndóigh, tá an scéal amhlaidh le ceoltóirí traidisiúnta na hÉireann.

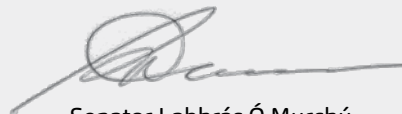
Launched by President Mary McAleese in December 1998, the Irish traditional music examinations have met with exceptional success. This examination network is a further example of the vibrancy of, and the standards being achieved in, Irish traditional music. This native music of Ireland now enjoys an enviable status, not only nationally but also internationally, and none more so than among young people.

Young people welcome a challenge to improve their skills and raise their standards and this applies also to the young traditional musicians of today. They have demonstrated their prowess, adaptability and innovative artistry and they have won the admiration of many people at home and abroad. These young performers have remained true to the tradition which they have inherited from the older exponents while at the same time bringing their own artistic enthusiasm to bear on their musicianship.

It is now generally acknowledged that Irish traditional music should enjoy the fullest recognition and equality, with all the necessary resources, within the education system and at all levels. One hopes that this will be achieved in the near future.

The late Micheál Ó hEidhin, former Music Inspector with the Department of Education, gave unstinted and invaluable service to the development of SCT – based on his own professional and traditional background – to the development of the examination syllabus. In this he was ably assisted by the CCÉ Project Committee, consisting of Dr. Antóin Mac Gabhann, Dr. Tomás Ó Canainn, Séamus Mac Mathúna, Máirtín de Paor, Micheál Ó Briain, Lourda Griffin, Micheál Ó hAlmhain and Mary Nugent. Among others who gave considerable assistance were Noel Hill, Kathleen Nesbitt and Paddy Ryan. To all who helped in any way to bring his project to fruition we express our heartfelt appreciation.

The Ardchomhairle of CCÉ, and indeed our membership worldwide, look forward with confidence to the continued development of Scrúdú Ceol Tíre (SCT). We see this as another important milestone in the cultural life of Ireland, the Irish diaspora and friends of Ireland.



Senator Labhrás Ó Murchú  
Director General of CCÉ

## PRIORITISING TRADITIONAL MUSIC EDUCATION

by Oisín Mac Diarmada, Director & Chief Examiner SCT

The vision displayed by founding Director of SCT, Micheál Ó hEidhin (1938-2012), in spearheading the development of an examination system for traditional Irish music during the late 1990s, continues to be celebrated in the publication of this 2016 syllabus.

The onset of SCT examinations in 1999 launched an era whereby a structured system of graded assessment could offer an important learning support to teachers and students of traditional Irish music. With over 50,000 examinations already completed, the experience harnessed since the original roll-out in association with the Royal Irish Academy of Music, has been an invaluable resource in constructing this revised syllabus. The years since have seen traditional Irish music become ever more established as a field of study within third level education, and initiatives such as the SCT examinations continue to play a part in the overall development of a broad musical skill set within the traditional music community.

A hugely important role has been played by the dedicated team of educationalists who make up the SCT Examination Board, and their contribution to this syllabus revision has been immense. I also wish to acknowledge the work of SCT Administrator, Jim McAllister, along with his team at Clasaic, who have worked tirelessly as the chief point of contact with teachers and parents over many years. The advice and expertise of Siobhán Ní Chonaráin, Riarthóir CCÉ, along with Martin Power, Director of TTCT, has been of immense importance in harnessing the educational potential of this initiative. I would like to especially thank the SCT examiners in Ireland and the United States who have given many years of dedicated service, traveling thousands of miles to facilitate the provision of a decentralised examination centre model which reaches out to local musical communities. The partnership of so many dedicated music teachers has been a critical part of the successful roll-out of this examination system over 16 years, and I look forward to continuing an active engagement with music education practitioners in striving to serve the educational needs of students.

The launch of the Advanced Performance Certificate in Syllabus 2016 is one of the most important new developments. This recital-based certificate examination, promoting excellence in solo performance, marks the culmination of the SCT examination system and will act as a bridge towards the TTCT Teaching Diploma. It is my sincere hope that the legacy of Micheál Ó hEidhin will continue to live on through the continued development and internationalisation of SCT examinations in the years ahead. Many thanks for your continued support.



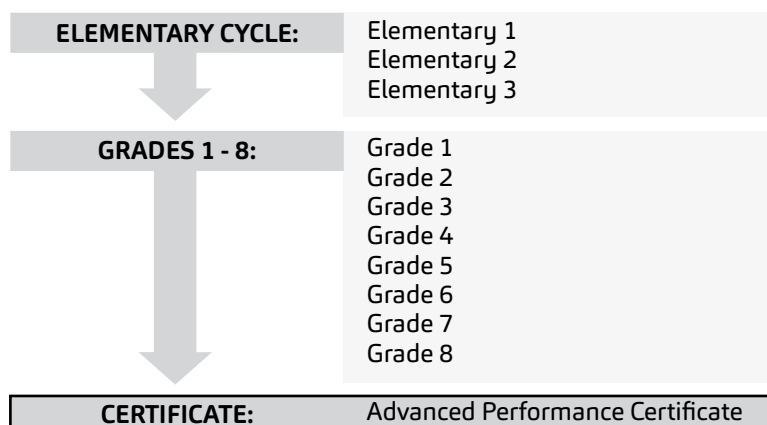
Oisín Mac Diarmada  
Director & Chief Examiner SCT

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# GUIDELINES FOR TEACHERS & STUDENTS

1 The SCT examination system comprises 12 grades as follows:



The examination process comprises four sections, i.e. Performance, Aural Awareness, Discussion & Repertoire (plus Research Project Grades 6 - 8 only) and Literacy.

The overall percentage mark and grade category awarded will be determined by the marks accumulated from each of the four sections, as follows:

MARKING SCHEME		OVERALL GRADE CATEGORIES	
<b>Elementary 1 - Grade 5</b>		Pass	40% - 59%
A) Performance	60	Merit	60% - 74%
B) Aural Awareness	15	Honours	75% - 89%
C) Discussion & Repertoire	15	Distinction	90% - 100%
D) Literacy	10		
<b>Grades 6 - 8</b>			
A) Performance	60		
B) Aural Awareness	10		
C) Research Project, Discussion & Repertoire	20		
D) Literacy	10		

A minimum overall mark of 40% (Pass), *in addition* to a minimum Pass (24 marks) in Performance section, is required to progress from one exam grade to the next. In the event of a Pass mark not being achieved, the candidate is encouraged to repeat the exam during the next examination session. Progression to Advanced Performance Certificate, requires a minimum overall mark of 75% (Honours) at Grade 8 level.

## Advanced Performance Certificate

The Advanced Performance Certificate is a recital-style examination aimed at performers of exceptional ability who have received minimum Honours in Grade 8 examination, having also successfully completed Grade 6 and 7 examinations. The 40 - 45 minute solo recital will be examined by a panel of examiners, comprising at least one instrument-specialist in the instrument being examined.

MARKING BREAKDOWN	TOTAL MARKS
Interpretation	45 marks
Technical Skills	35 marks
Choice of Programme	10 marks
Stage Presentation	10 marks



- 2 The SCT Examination System is designed for the assessment of traditional Irish music only.
- 3 The Examiner may ask the candidate to play all or part of the performance requirements listed in the syllabus. Unless otherwise indicated by the Examiner, candidates should perform each tune twice, except in the case of a Single Reel, which should be performed three times.
- 4 Candidates are required to present the Examiner with a Repertoire List, outlining competency with tune repertoire learned in addition to the examination performance material. The list should be clearly written or typed with tunes numbered and categorised into various tune-types. The syllabus outlines a guideline number of tunes required for each examination. Candidates on harp or piano are not expected to provide left- hand accompaniment for tunes on Repertoire List.
- 5 Candidates are responsible for tuning and provision of their own instruments.
- 6 Candidates may not be accompanied during the examination on another instrument.
- 7 Candidates may be examined on syllabus material of previous grades.
- 8 In the Performance section of grades Elementary 1 through to Grade 2, candidates asked to play an air can play any slow traditional Irish melody, with or without strict meter. From Grade 3 onwards, where candidates are asked to play a Slow Air, this should be a melody without strict meter, representative of either a song or instrumental air.
- 9 Candidates must not use any form of written music during the Performance section. However it is acceptable to notate the beginning of tunes on Repertoire List to assist recall.
- 10 Candidates should write to the SCT Examination Office well in advance of the entry date, regarding any instrument not offered as instrument choice on online entry system.
- 11 Performance pieces can be selected from the list of Suggested Tunes on pages 14 to 19 of this syllabus. Alternatively candidates can perform pieces of own choice, provided that they are of an appropriate standard, relative to the list of Suggested Tunes. Credit will be given for candidate ability to embellish tunes with tasteful ornamentation and variation, especially as they progress through the grades.
- 12 At Grade 8 level, candidates achieving a Distinction grade will be awarded the Mícheál Ó hEidhin Medal, in recognition of reaching an exceptional standard of musicianship.

## GENERAL REGULATIONS

- 1** It is very important that first-time candidates enter at a level suitable to their overall ability and this decision should be taken in conjunction with their teacher. To achieve this it is vital that all aspects of the syllabus are considered carefully.

Candidates entering for Grade 6 must be minimum 14 years of age on the 1st January of the year in which the examination takes place. Candidates may be asked to provide evidence of this through original birth certificate or passport.

Candidates for Advanced Performance Certificate must have completed Grades 6, 7, 8 and achieved minimum Honours grade in Grade 8 examination. In the case of Grade 6, 7, 8 examinations, a Research Project must be submitted along with application. Details of submission guidelines can be found in the syllabus.

### **2 Place of Examinations**

Examinations will be held at centres throughout Ireland, United Kingdom and USA. Centres will be selected on the basis of their suitability. Normally at least 25 candidates are necessary to form a Centre, but where numbers are smaller, consideration will be given to requests for the examination of a smaller number of candidates at a Centre in certain circumstances.

### **3 Dates of Examinations**

Spring / Summer: late-March to early-June

***Candidates must be prepared to present themselves for examination on any date within the stated period (including Sundays)***

A letter may be enclosed with the entry form(s) detailing inconvenient dates. Every consideration will be given to these requests but no undertaking can be given that such dates will be avoided. Once dates and times have been fixed for examination, they cannot be altered.

### **4 Fees, Method and Date of Entry**

Details of entry fees and closing dates are available from the SCT website at <http://sct.comhaltas.ie>. Candidates may be enrolled by a branch of Comhaltas, school, teacher, parent or guardian. Application must be made online at SCT website or on an official entry form, downloadable from SCT website. If amendments are requested after submission of the entry form(s), an additional fee may be charged. Appointment times will be issued to candidates in the order that they appear on the Entry Form. Entry forms together with the full fees must reach SCT Examination Office on or before closing date. All communication with the SCT Examination Office must be in the form of email to the following address: [sct@comhaltas.ie](mailto:sct@comhaltas.ie)

***Late entries will not be accepted***

One cheque per applicant, payable to Comhaltas Ceoltóirí Éireann, for the full amount of the fees, should follow by post immediately after online entry or accompany entry form(s) where online entry system is not used. We regret that for security reasons cash cannot be accepted.

In the case of Grade 6 - 8 candidates, a copy of the Research Project must reach the SCT Examination Office by email attachment only (PDF or Word format) by 5pm on March 01st prior to examination. The Research Project must be accompanied by a completed Cover Sheet, downloadable from the SCT website. Any Research Project received after this date will not be assessed and candidate will therefore not be eligible for any of the marks available for this section.

### **5 Examinations Conducted Through the Medium of Irish**

A request for examination(s) to be conducted through the medium of Irish will be facilitated if possible, provided this facility is requested at time of application.



## **6 Candidates with Special Needs**

Candidates with special needs will be accommodated provided such facilities are requested at the time of entry. All candidates will be assessed on the same basis.

## **7 Notices of Date and Time**

Notices will be sent as early as possible to the applicant (i.e. branch of Comhaltas, school, teacher, parent or guardian), stating the precise date that the Examiner has been scheduled to visit the Centre concerned and a timetable for all his/her candidates. Candidates must attend for examination at the time indicated on the timetable. The Examiner cannot be expected to change the time of examination for any candidate. Alterations to the timetable may be possible in exceptional circumstances. The SCT Examination Office must be notified by email of any proposed alterations and an additional fee may be charged for this service. Please quote Applicant Number on any correspondence to the office, to aid processing of requests. Communication by phone will not be facilitated. Any candidate who does not attend at the allocated time will be deemed to be absent.

## **8 Absence from Examination**

Any candidate failing to attend for examination on the date and at the time appointed will forfeit any entry fee, except in the case of illness, in which case a medical certificate must be sent to the SCT Examination Office. Notification of such must be sent to the SCT Examination Office within seven days of the date of the examination. Dates cannot be altered for school examinations, school tours, family holidays, etc. unless notified on the application form. Such requests should take the form of specific dates. Requests for block dates will not be considered. The SCT Examination Office may at its discretion, refund such portion of the entry fee as shall be determined, or arrange for the examination of the candidate at a future date.

## **9 Results of Examinations**

The SCT Examination Office will send Applicant a Result Sheet and Certificate by post for each candidate, of which there is no duplicate, giving details of results. The office cannot accept responsibility for the non-receipt of any Result Sheet/Certificate after its dispatch by post. We regret that no results can be communicated by telephone to Applicant.

Complaints must be notified in writing to the SCT Examination Office, Clasač, Alfie Byrne Road, Clontarf, Dublin 3 within 30 days of receipt of result. A €50 fee must be submitted along with written complaint, refundable upon complaint being upheld. Complaints will be considered by SCT Examination Board and decision communicated to Applicant within 30 days of receipt. The decision of the SCT Examination Board is final.

## ELEMENTARY 1

### ■ Performance (60 marks):

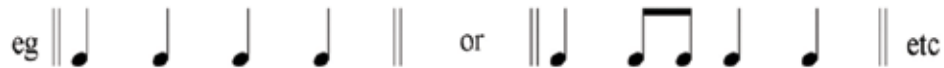
2 tunes as follows:

Candidates will be asked to play any *two tunes* of their own choice.

### ■ Aural Awareness (15 marks):

Candidates will be asked

1) to clap the rhythm of one bar in 4/4 as demonstrated *twice* by the Examiner.



2) to identify tune type based on a sample 8-bar melody played *twice* by the Examiner, i.e. Air or Polka.

3) to differentiate between high and low notes a fifth apart (the root D and the A above), played *twice* in any order, on an instrument by the Examiner.

### ■ Discussion & Repertoire (15 marks):

Candidates should be able to talk briefly with the Examiner about their interest in traditional music, how and where they learn, and demonstrate some knowledge of traditional instruments other than their own.

### ■ Literacy (10 marks):

Candidates will be asked to play a short sight-reading test on their instrument written in staff notation comprising the notes D and D'.



## ELEMENTARY 2

### ■ Performance (60 marks):

2 tunes as follows:

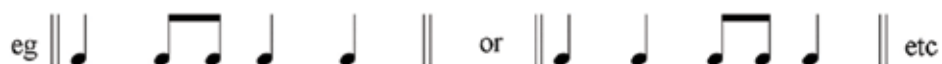
Candidates will be asked to play **one Air** and **one Dance Tune** of their own choice.

*Note: Air may be chosen from list of suggested basic airs on page 14 of Syllabus, or any alternative slow traditional melody.*

### ■ Aural Awareness (15 marks):

Candidates will be asked

1) to clap the rhythm of one bar in 4/4 as demonstrated **twice** by the Examiner.



2) to identify tune type based on a sample 8-bar melody played **twice** by the Examiner, i.e. Air or March.

3) to differentiate between high and low notes a fifth or sixth apart (root D and either A or B above), played **twice** in any order on an instrument by the Examiner.

### ■ Discussion & Repertoire (15 marks):

Candidates should be able to describe generally what happens during their music lesson and practice schedule, along with showing an awareness of musical instruments other than their own.

Candidates are required to present a **Repertoire List**, comprising a suggested minimum **2 tunes**, not including tunes already played in Performance section. They should be able to play short phrases from any tune featured on Repertoire List.

### ■ Literacy (10 marks):

Candidates will be asked to play a short sight-reading test on their instrument written in staff notation comprising the notes D, D', G, G'.



## ELEMENTARY 3

### ■ Performance (60 marks):

3 tunes as follows:

Candidates will be asked to play *one Air, one March, and one Dance Tune* (own choice).

*Note: Air may be chosen from list of suggested basic airs on page 14 of Syllabus, or any alternative slow traditional melody*

### ■ Aural Awareness (15 marks):

Candidates will be asked

1) to clap the rhythm of two bars in 4/4 as demonstrated *twice* by the Examiner.



2) to identify tune type based on a sample 8-bar melody played *twice* by the Examiner, i.e. Air, Polka, Double Jig.

3) to repeat on their instrument a simple 2-bar phrase in the key of D major using notes - D, F#, G, A - the rhythm being similar to Aural Awareness (1) above, as played *three times* by the Examiner.

### ■ Discussion & Repertoire (15 marks):

Candidates should be able to discuss with the Examiner, their interest and experience so far in traditional music. Some knowledge of their own instrument is required including naming a prominent musician who plays this instrument.

Candidates are required to present a **Repertoire List**, comprising a suggested minimum of **5 tunes**, not including tunes already played in Performance section. They should be able to play short phrases from any tune featured on Repertoire List.

### ■ Literacy (10 marks):

Candidates will be asked to play a short sight-reading test on their instrument written in staff notation comprising the notes D, D', G, G', E, E'.



## GRADE 1

### ■ Performance (60 marks):

3 tunes as follows:

Candidates will be asked to play **one Air, one Polka** and **one Double Jig**.

*Note: Air may be chosen from list of suggested basic airs on page 14 of Syllabus, or any alternative slow traditional melody.*

### ■ Aural Awareness (15 marks):

Candidates will be asked

1) to clap the rhythm of two bars in 4/4 time, in any combination of crotchet (quarter note) and quaver (eighth note) beats, finishing with a minim (half note), demonstrated **twice** by the Examiner.



2) to identify tune type based on a sample 8-bar melody played **twice** by the Examiner, i.e. Air, March, Polka, Double Jig or Reel.

3) to repeat on their instrument a simple 2-bar phrase in the Key of D major using notes - D, E, F#, G, A - the rhythm being similar to Aural Awareness (1) above, as played **three times** by the examiner.

### ■ Discussion & Repertoire (15 marks):

Candidates should be able to talk about their interest and progression in traditional music, and display some knowledge of traditional musicians in their area. Candidates should also display awareness of local traditional music events in their area such as the Fleadh Cheoil.

Candidates are required to present a **Repertoire List** comprising a suggested minimum of **10 tunes** (containing at least 3 different tune types), not including tunes already played in Performance section.

They should be able to play short phrases from any tune featured on Repertoire List, and discuss the various tune types found on the list.

### ■ Literacy (10 marks):

Candidates will be asked to play a short sight-reading test on their instrument written in staff notation comprising the notes D, D' G, G', E, E', A, B.



## GRADE 2

### ■ Performance (60 marks):

4 tunes as follows:

Candidates will be asked to play **one Air, one Polka, one Reel**, and **one** of the following (as chosen by candidate): Single Jig, Double Jig, Slide.

*Note: Air may be chosen from list of suggested basic airs on page 14 of Syllabus, or any alternative slow traditional melody.*

### ■ Aural Awareness (15 marks):

Candidates will be asked

1) to clap the rhythm of two bars in 4/4 time or two bars in 3/4 time in any combination of crotchet/dotted crotchet (quarter/dotted quarter note) and quaver (eighth note) beats, as demonstrated **twice** by the Examiner.

eg ||  ||

or ||  ||

and ||  ||

or ||  || etc

2) to identify tune type based on a sample 8-bar melody played **twice** by the Examiner, i.e. Air, March, Polka, Double Jig, Reel, Slide.

3) to name the upper note of 2 notes D-D', D-A, D-F#, having been given the root note D, played **twice** by the Examiner.

4) to repeat on their instrument a simple 2-bar phrase in D major using notes - D, E, F#, G, A, B - the rhythm being similar to Aural Awareness (1) above, played **three times** by the Examiner.

### ■ Discussion & Repertoire (15 marks):

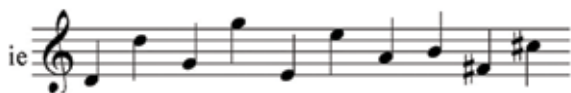
Candidates should be able to talk about their interest in music and give an example of a traditional music recording (audio or video) which they have enjoyed. Candidates will be asked to name a few well-known musicians across a range of instruments, particularly musicians whose music is readily available on CDs.

Candidates are required to present a **Repertoire List** comprising a suggested minimum of **15 tunes** (containing at least 3 different tune types), not including tunes already played in Performance section.

They should be able to play short phrases from any tune featured on Repertoire List, and discuss the various tune types found on the list.

### ■ Literacy (10 marks):

Candidates will be asked to play a short sight-reading test on their instrument written in staff notation comprising the notes D, D', G, G', E, E', A, B, F#, C#.

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## GRADE 3

### ■ Performance (60 marks):

5 tunes as follows:

Candidates will be asked to play **one Slow Air, one Hornpipe, one Double Jig, one Reel** and **one** of the following (as chosen by candidate): Single Jig, Slide.

*Note: Slow Air may be chosen from list of suggested slow airs on page 15 of Syllabus.*

### ■ Aural Awareness (15 marks):

Candidates will be asked

1) to clap the rhythm of two bars in 4/4 or two bars in 6/8 (as in double jigs) in simple rhythmic combinations, as demonstrated **twice** by the Examiner.



2) to identify tune type based on a sample 8-bar melody played **twice** by the Examiner, i.e. Air, March, Polka, Double Jig, Reel, Slide, Hornpipe.

3) to name the upper note of two notes D-D', D-A, D-F# or D-E, having been given the root note D, as demonstrated **twice** by the Examiner.

4) to repeat on their instrument a simple 2-bar phrase in the key of D major using all notes of the scale, the rhythm being similar to Aural Awareness (1) above, as played **three times** by the Examiner.

### ■ Discussion & Repertoire (15 marks):

Candidates should be able to name some of the key historical musicians across a range of main instruments, and have some basic information about their musical styles.

Candidates are required to present a **Repertoire List**, comprising a suggested minimum of **20 tunes** (containing at least 4 different tune types), not including tunes already played in Performance section. They should be able to play short phrases from any tune featured on Repertoire List, and discuss the various tune types found on the list.

### ■ Literacy (10 marks):

Candidates should be able to play the Scale of D major, one octave up and down, on their instrument.

Candidates will be asked to play a short sight-reading test in D major, comprising 10-12 crotchet or quaver notes, written without bar lines in staff notation.



Candidates will be asked to identify where 1st bar line would be placed in example, given time signature of either 4/4 or 3/4.

### ■ Performance (60 marks):

6 tunes as follows:

Candidates will be asked to play **one Slow Air, one Reel, one Hornpipe, one Slip Jig**, and **one** of the following **connected selections** (as chosen by candidate) two Double-Jigs, two Slides, two Single Jigs.

*Note: Slow Air may be chosen from list of suggested slow airs on page 15 of Syllabus.*

### ■ Aural Awareness (15 marks):

Candidates will be asked

- 1) to clap the rhythm of two bars in 4/4, two bars in 3/4 or two bars in 6/8 as demonstrated **twice** by the Examiner.
- 2) to identify tune type based on a sample 8-bar melody played **twice** by the Examiner, i.e. Air, March, Polka, Double Jig, Reel, Slide, Hornpipe, Slip Jig.
- 3) to name the upper note of two notes D-D', D-A, D-F#, D-E or D-G having been given the root note D, as demonstrated **twice** by the Examiner.
- 4) to repeat on their instrument a simple 2-bar phrase in the key of D major, the rhythm being similar to Aural Awareness (1) above, as played **three times** by the Examiner.

### ■ Discussion & Repertoire (15 marks):

Candidates should demonstrate a growing knowledge of local, national and international exponents of traditional Irish music along with associated stylistic traits. Also to discuss developments in local music, in Ireland generally or abroad, i.e. groups, bands, Comhaltas branches or festivals.

They should also show detailed knowledge of an instrument other than their own, along with an understanding of ornamentation and variation.

Candidates are required to present a **Repertoire List**, comprising a suggested minimum of **25 tunes** (containing at least 5 different tune types), not including tunes already played in Performance section. They should be able to play short phrases from any tune featured on Repertoire List, and discuss the various tune types found on the list.

### ■ Literacy (10 marks):

Candidates should be able to play the scales of D major and G major, one octave up and down, on their instrument.

Candidates will be asked to play a 2-bar sight-reading test in D major or G major, comprising crotchets and quavers, written in staff notation. They will also be asked to identify the key signature of sight-reading test.



## GRADE 5

### ■ Performance (60 marks):

7 tunes as follows:

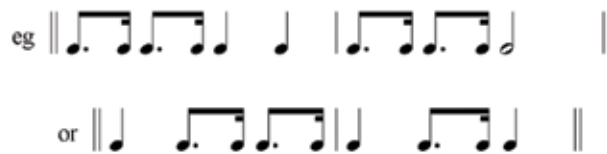
Candidates will be asked to play **one Slow Air, one Hornpipe, two Double Jigs (connected), two Reels (connected)**, and **one** of the following (as chosen by candidate): Slip Jig, Slide.

*Note: Slow Air may be chosen from list of suggested slow airs on page 15 of Syllabus.*

### ■ Aural Awareness (15 marks):

Candidates will be asked

1) to clap the rhythm of two bars in 4/4, two bars in 3/4, two bars in 6/8 or 2 bars of 4/4 (as in Hornpipes with  $\frac{3}{4}$  and  $\frac{1}{4}$  beats) as demonstrated **twice** by the Examiner.



2) to identify tune type based on a sample 8-bar melody played **twice** by the Examiner, i.e. Air, March, Polka, Double Jig, Reel, Slide, Hornpipe, Slip Jig, Mazurka. Also to recognise simple ornamentation in any of the above tunes, i.e. grace notes (cuts), triplets (legato or staccato), rolls, sliding notes.

3) to name the upper note of two notes - Root D being the lower note, and the upper note being any note from the major Diatonic Scale of D, as played **twice** by the Examiner.

4) to repeat on their instrument a simple 2-bar phrase in the key of D major, the rhythm being similar to Aural Awareness (1) above, as played **three times** by the Examiner.

### ■ Discussion & Repertoire (15 marks):

Candidates should be able to talk about simple forms of musical arrangement within traditional Irish music, drawing on any experience of group playing in Fleadhanna Ceoil, other competitions, festivals, etc. The discussion should also involve reference to developments in musical arrangement by traditional Irish groups over a number of decades.

Candidates are required to present a **Repertoire List**, comprising a suggested minimum of **30 tunes** (containing at least 6 different tune types), not including tunes already played in Performance section. Also to be able to play short phrases from any tune featured on Repertoire List, and discuss the various tune types found on the list.

### ■ Literacy (10 marks):

Candidates should be able to play the scales of D major, G major and A major, one octave up and down, on their instruments.

Candidates will be asked to play a simple 2-bar sight-reading test in 4/4 time or 6/8 time, using crotchets, quavers, dotted crotchets and minims, written in staff notation. Candidates will be asked to identify key signature of sight-reading test as either G major, D major or A major.



## GUIDELINES FOR GRADES 6 - 8

All candidates entering Grades 6 - 8 must enter initially at Grade 6 level. Candidates entering Grade 6 examination must be minimum 14 years of age on the 1st January of the year in which the examination takes place.

In Grades 6, 7 and 8, candidates must submit a **Research Project** as part of examination. A copy of the Research Project must reach the SCT Examination Office by email attachment only (PDF or Word format) by 5pm on March 01st prior to examination. The Research Project must be accompanied by a completed Cover Sheet, downloadable from the SCT website. Any Research Project received after this date will not be assessed and candidate will therefore not be eligible for any of the marks available for this section. Guidelines for subject area of Research Project are detailed under relevant grade information.

All audio, video and written (including online) sources utilised in the course of Research Project preparation must be acknowledged, and transcribing or plagurising of existing material will render project inadmissible for marking.

During the course of the Musical Discussion & Repertoire section of the examination, the Examiner will discuss aspects of the Research Project with the candidate. Particular focus will be given to the candidate's ability to recall key information from the Research Project.

Performance tunes can be selected from the list of Suggested Tunes on pages 17 to 19 of this Syllabus. Alternatively candidates can play tunes of their own choice, provided the tunes are of similar standard to those featured on the list of Suggested Tunes.

Candidates awarded Distinction in **Grade 8** will receive the Mícheál Ó hEidhin medal in recognition of achieving an exceptional standard of musicianship.

## GRADE 6

### ■ Performance (60 marks):

8 tunes from a prepared list of 13 as follows:

Candidates will be asked to play **one Slow Air, two Double Jigs** (connected), **two Slip Jigs** (connected), **two Reels** (connected).

Also to play **one** of the following: Mazurka, Fling, Barndance, Hornpipe, Schottische or Polka (as chosen by the Examiner).

*Note: Slow Air may be chosen from list of suggested slow airs on page 17 of Syllabus*

### ■ Aural Awareness (10 marks):

Candidates will be asked

1) to identify tune type **and** time signature based on a sample 8-bar melody played **twice** by the Examiner, i.e. Air, March, Polka, Double Jig, Reel, Slide, Hornpipe, Slip Jig, Mazurka, Barndance.

2) to name the upper of two notes - Root D being the lower note, and the upper note being any note from the major Diatonic Scale of D, as played **twice** by the Examiner.

3) to repeat on their instrument a 2-bar phrase in 4/4 time in the key of D major with use of ornamentation, as played **three times** by the Examiner.

### ■ Research Project, Discussion & Repertoire (20 marks):

#### ■ Research Project

The Research Project at Grade 6 level should be a biography-type essay of approximately 750 words about a prominent traditional musician (local, national or international), which displays evidence of original research (e.g. field interview, visits to regional or national archives) and musical analysis. All audio, video and written (including online) sources utilised must be acknowledged. (see also page 9)

#### ■ Discussion

The Research Project will be discussed with the candidate during the examination, with an ability to recall and discuss relevant information being of critical importance. Candidates will also be expected to display awareness about musical activity in their local area including a detailed knowledge of local musicians and their stylistic traits.

#### ■ Repertoire

Candidates are required to present a **Repertoire List**, comprising a suggested minimum of **40 tunes** (containing at least 7 different tune types), not including tunes already played in Performance section.

Candidates should be able to play short phrases from any tune featured on Repertoire List, and discuss the various tune types found on the list.

### ■ Literacy (10 marks):

Candidates should be able play the Scales of D major, G major, A major and C major, one octave up and down, on their instrument. Also to play the Dorian Mode (Ray Mode) in D i.e. E, F#, G, A, B, C#, D', E'.

Candidates will be asked to play a 4-bar sight-reading test in 6/8, 3/4, 4/4 using minims, crotchets, quavers and dotted crotchets in the key of D major, G major or A major. Candidates will be asked to identify time signature of sight-reading test as either 6/8, 4/4, or 3/4, which will not be indicated on the score written in staff notation. e.g.



### ■ Performance (60 marks):

9 tunes from a prepared list of 15 as follows:

Candidates will be asked to play **one Slow Air**, **two Double Jigs** (connected), **two Slip Jigs** (connected), **two Reels** (connected), and **one Single Jig or one Slide** (chosen by candidate).

Also to play **one** of the following: Mazurka, Fling, Barndance, Hornpipe, Schottische, Polka, Set Dance, (as chosen by the Examiner).

*Note: Slow Air may be chosen from list of suggested slow airs on page 17 of Syllabus*

### ■ Aural Awareness (10 marks):

Candidates will be asked

1) to identify tune type **and** time signature based on a sample 8-bar melody played **twice** by the Examiner, i.e. Air, March, Polka, Double Jig, Reel, Slide, Hornpipe, Slip Jig, Mazurka, Barndance, Fling, Clan March. Candidates should also be able to identify any use of ornaments within the sample melody.

2) to repeat on their instrument a 2-bar phrase in 4/4 time in the key of D or G major with use of ornamentation, as played **three times** by the Examiner.

3) From a 32-bar tune sample played **once** by Examiner, candidates should recognise whether tune is based around Doh Mode (Ionian) of G or D, or alternatively based around the Ray Mode (Dorian) of G or D. Candidates should also explain how they arrived at their answer.

**Examples:** ■ **Doh (Ionian) Mode tunes:** Sally Gardens (Reel) or Boys of Bluehill (Hornpipe)

■ **Ray (Dorian) Mode tunes:** Drowsy Maggie (Reel), The Sligo Maid (Reel), Old Man Dillon (Double Jig)

### ■ Research Project, Discussion & Repertoire (20 marks):

#### ■ Research Project

The Research Project at Grade 7 level involves a minimum 750-word analysis of **two** prominent recorded musicians, one from pre-1960s era & one from post-1960s era. The project should compare and contrast specific recorded material from both musicians to illustrate consistency and/or changes in performance styles during the time span under discussion. All audio, video and written (including online) sources utilised must be acknowledged, and written reference made to any original research (e.g. interview, visit to regional or national archives) pursued. (see also page 9)

#### ■ Discussion

The Research Project will be discussed with the candidate during the examination, with an ability to recall and discuss relevant information being of critical importance. Candidates will be also expected to discuss the evolution of playing styles in Ireland and amongst the Irish diaspora abroad across a number of different instruments from early 20th century to present.

#### ■ Repertoire

Candidates are required to present a **Repertoire List**, comprising a suggested minimum of **50 tunes** (containing at least 8 different tune types), not including tunes already played in Performance section.

They should be able to play short phrases from any tune featured on Repertoire List, and discuss the various tune types found on the list.

### ■ Literacy (10 marks):

Candidates should be able to play the scales of D major, G major, A major, C major and F major, one octave up and down, on their instrument. Candidates will also be asked to play the following 2 Modal Scales, one octave up and down: Dorian Mode (Ray Mode) in D, i.e. E, F#, G, A, B, C#, D', E' and back down to E, along with the Lah Mode (Aeolian Mode) [of D major i.e. B, C#, D', E', F#, G', A', B'].

Candidates will be asked to play an 8-bar sight-reading test in 2/4, 4/4, 6/8 or 9/8 in the key of G major, D major or A major, using crotchets, quavers, semiquavers and dotted notes. Candidates will be allowed a 1-minute period to study the staff notation prior to commencing.



### ■ Performance (60 marks):

12 tunes from a prepared list of 20 as follows:

Candidates will be asked to play **two Slow Airs**, **two Double Jigs** (connected), **two Slip Jigs** (connected), **two Slides** (connected), **two Reels** (connected) and **one Reel** of three or more parts.

Also to play **one** of the following: Mazurka, Fling, Barndance, Hornpipe, Schottische, Polka, Set Dance, Clan March, Planxty (as chosen by the Examiner).

*Note: Slow Airs may be chosen from list of suggested slow airs on page 17 of Syllabus*

### ■ Aural Awareness (10 marks):

Candidates will be asked

1) to identify tune type **and** time signature based on a sample 8-bar melody played **twice** by the Examiner, i.e. Air, March, Polka, Double Jig, Reel, Slide, Hornpipe, Slip Jig, Mazurka, Barndance, Fling, Clan March, Single Jig, Schottische. Candidates should also be able to identify any ornaments featured within the sample melody.

2) to repeat on their instrument a 2-bar phrase in 4/4 time in the key of D major, G major or A major with use of ornamentation, as played **three times** by the Examiner.

3) from a 32-bar tune sample played **once** by Examiner, candidates will be asked which of the following the tune is based around: Doh Mode (Ionian) of G or D, Ray Mode (Dorian) of G or D, Lah Mode (Aeolian) of G or D. Candidates should also explain how they arrived at their answer.

#### **Examples of Lah (Aeolian) Mode Tunes:**

- **Lah Mode:** The Fermoy Lassies (Reel), The Kid on the Mountain (Slip Jig), The Old Grey Goose (Double Jig), The Musical Priest (Reel)

### ■ Research Project, Discussion & Repertoire (20 marks):

#### ■ **Research Project**

The Research Project at Grade 8 level should take the form of a live concert review of approximately 1000 words and provide information about performer(s), location/timing of event, repertoire played, performance traits and relevant background information about the performers. The Research Project should also include candidate opinion and response to the performance. (see also page 9)

#### ■ **Discussion**

The Research Project will be discussed during the examination, with an ability to recall and discuss relevant information being of critical importance. Candidates will also be expected to display knowledge of newly-released recordings (solo & ensemble) of traditional music, along with a detailed awareness of influential historical recordings both within and outside of Ireland.

#### ■ **Repertoire**

Candidates are required to present a **Repertoire List**, comprising a suggested minimum of **60 tunes** (containing at least 9 different tune types), not including tunes already played in Performance section. They should be able to play short phrases from any tune featured on Repertoire List, and discuss the various tune types found on the list.

### ■ Literacy (10 marks):

Candidates will be asked to play the following 3 Modal Scales of D major, one octave up and down: Ray Mode (Dorian Mode), Lah Mode (Aeolian Mode) and Soh Mode (Mixolydian) [of D major i.e. A, B, C#, D', E', F#, G', A'].

Candidates will be asked to play a sight-reading test comprising 16-bar reel (2-part tune, no repeats) in the key of D major, G major or A major, with consideration being given to progression, fluency and general notational / rhythmic accuracy. Candidates will be allowed a 2-minute period to study the staff notation prior to commencing.

## ADVANCED PERFORMANCE CERTIFICATE

As the final examination in the SCT programme, the *Advanced Performance Certificate* is intended for exceptional performers who have completed SCT Grades 6, 7, and achieved a minimum Honours mark at Grade 8 level.

Candidates are asked to perform a 40 - 45 minute solo recital programme, including spoken tune introductions, which will be assessed by a panel of examiners. The performance will be open to the general public and candidates are expected to structure a varied programme of minimum 15 tunes to include each of the following tune categories, in any selection combinations: Reel, Double Jig, Hornpipe, Slow Air, Barndance, Slide, Polka, Slip Jig. A typed list of programme content must be presented to panel of examiners on day of examination. The panel of examiners will comprise at least one instrument-specialist in the instrument being examined.

Candidates are expected to include material sourced from the following 3 categories:

- (a) Early Recordings [first half of 20th century]
- (b) Published Collections & Manuscript Sources
- (c) Newly Composed [1980s onwards]

The recital will be assessed under the following areas:

<b>Interpretation</b>	<b>45%</b>
<b>Technical Skills</b>	<b>35%</b>
<b>Choice of Programme</b>	<b>10%</b>
<b>Stage Presentation</b>	<b>10%</b>

## SUGGESTED TUNES FOR ELEMENTARY CYCLE

*(Melodies may also be chosen from other grades)*

### AIRS

- An Ghaoth Aneas
- The Castle of Dromore
- Seán Ó Duibhir a'Ghleanna
- Óró Bog Liom í
- Níl 'na Lá
- Rachaidh Mise
- Éamonn a'Chnoic
- Blind Mary
- Bog Braon
- Buachaill ón Éirne
- Siobhán Ní Dhuibhir
- Eibhlín a Rún
- An Goirtín Eornan
- Slán le Máigh
- Thugamar féin an Samhradh Linn
- Anonn 's Anall
- An Droimeann Donn Dílis
- Gleantáin Ghlas Ghaoth Dobhair
- Sí Bheag, Sí Mór

### DANCE TUNES

- An Coilleach ag Fógairt an Lae
- An Bóthar ó Thuaidh go hÁrann
- Were you at the Fair?
- Maggie in the Wood
- The Rakes of Mallow
- I have a Bonnet trimmed with Blue
- Teachín an Ghleanna
- An Bhó Chiarraíoch Peg
- Ryan's Polka
- John Brosnan's
- Follow me up to Carlow
- Nora Daly
- All the way to Barna
- Off She Goes
- John Kelly's Jig
- Maggie Pickins
- Donan's Mazurka
- Bhíosa Lá 'bPort Láirge
- East Limerick Polka
- Nead na Lachan sa Mhúta
- Cuirfimid Dandy
- Oh! The Britches full of Stitches
- Beidh Aonach Amárach
- Shoe the Donkey

### MARCHES

- O'Neill's March
- Fáinne Geal an Lae
- Óró Sé do Bheatha 'bhaile
- God Save Ireland
- The Boys of Wexford
- Ding Dong Dederó
- The Foggy Dew
- The Three Flowers
- The Minstrel Boy
- O'Neill's Cavalcade
- Napoleon Crossing the Alps
- The Battle of Aughrim
- The Return to Fingal
- Kelly the Boy from Killane
- O'Donnell Abú
- The Harp that Once
- The Mountains of Pomeroy

## SUGGESTED TUNES FOR GRADES 1 - 5

(Melodies may also be chosen from other grades. Slow Airs listed are relevant for Grades 3, 4, 5)

### ■ POLKAS

- Glen Cottage 1 & 2
- Brosna/O'Keeffe's/Ballydesmond 2
- Pádraig O'Keeffe's/Nell Fees/The Cascade
- Gullane Polka
- The Dark Girl Dressed in Blue
- The Banks of Inverness
- Britches buttoned on
- Donal Murphy's
- Ní Magadh Leat a Táimse
- As I went up on the Ice
- Ballydesmond 2 & 3
- Lackagh Cross
- Sweeney's Polka
- Tarrant's/The Blue Ribbon
- The Scartaglen/Denis Murphy's
- The East Limerick Polka 2
- The Spanish Lady
- Farewell to Whiskey
- The Dark Girl Dressed in Blue
- Terry Teehan's
- Donncha Lynch's/Dul dtí's na Rásanna

### ■ MARCHES

- Seán Nugent's March
- Bonny Prince Charlie
- The Battle of Aughrim
- Mo Ghiolla Mear
- Boyne Water
- Shane O'Neill's March
- I won't be a Nun
- Auchadon House
- McGuire's
- O'Sullivan's March
- Georgina's March

### ■ DOUBLE JIGS

- Scatter the Mud
- Saddle the Pony
- The Luck Penny
- The Humours of Glendart
- The Miller of Glanmire
- The Kesh Jig
- The Maids on the Green
- The Munster Jig
- Down the Back Lane
- Garret Barry's Jig
- Strop the Razor
- The Connacht Man's Rambles
- Old Tipperary
- The Rambling Pitchfork
- Paddy's Return
- Out in the Ocean
- Port Cill Channaigh
- An Buachaillín Fionn
- Apples in Winter
- Fanning's
- The Geese in the Bog
- The Ship in Full Sail
- The Mist on the Meadow

### ■ SLOW AIRS (Grades 3, 4, 5)

- Port na bPúcaí
- Sliabh Geal gCua
- Táimse im'Chodhladh
- Coinnleach Ghlas an Fhómhair
- De Bharr na gCnoc
- Blind Mary
- A Spailpín a Rún
- Sé Fáth mo Bhuartha
- Úna Bhán
- Maidin Luan Chincíse
- Úr Chill an Chreagáin
- An raibh tú ag an gCarraig
- Amhrán na Trá Báine
- Ar Éirinn ní nEosfainn cé hí
- An Mhaighdean Mhara
- An Caisideach Bán
- The Ship in Full Sail
- The Mist on the Meadow
- The Dear Irish Boy
- Rocking the Cradle
- Bean Dubh an Ghleanna
- Sliabh na mBan
- Liam Ó Raghallaigh
- Mo Mhúirnín Bán
- Aisling Gheal
- Seolfaimíd araon na Géanna romhainn
- Na Conner's

### ■ HORNPIPES

- Ben Hill/Spellan's Fiddle/Callaghan's
- The Derry Hornpipe
- The Fisher (First Setting)
- The Friendly Visit
- Chief O'Neill's Favourite
- Alexander's Hornpipe
- The Plains of Boyle
- Kitty's Wedding
- Paddy O'Brien's
- The Few Bob
- An Comhra Donn
- The Home Ruler
- Cronin's
- Off to California
- The Boys of Blue Hill
- The Harvest Home
- The Tailor's Twist
- Cruach an Choirce /Cornphíopa Lady Alexander
- Cornphíopa Uí Bhriain
- The Pleasures of Hope
- Garraí na bhFeileoig/Miss Galvin

## ■ SINGLE JIGS

- Stoneybatter/The Temple House/  
Grier's #37
- The Echoes of Killarney
- Barrack Hill
- The Peeler and the Goat
- Cock your Pistol Charlie
- Sergeant Cahill's Favourite
- Is it the Priest you want?
- Off She Goes
- Trip it up Stairs
- Rogha Mháire Uí Bhraonáin
- An Bristín Mire
- Elizabeth Kelly's Favourite
- What ails you
- Hunt the Cat
- Pléaracha Dhoire an Chreasáin
- Cis Ní Liatháin
- Port an Eachréidh

## ■ REELS

- The Lady on the Island
- The Concert Reel
- The Wind that Shakes the Barley
- The Boyne Hunt
- Drowsy Maggie
- The Skylark
- Miss Monaghan
- The Little Bag of Peaties
- The First House in Connaught
- The Sailor on the Rock
- The Bank of Ireland
- The Morning Star
- Gearrchaile Bhaile Mhistéala
- Gearrchailín an Dhúin Mhóir
- The Sligo Maid
- The Star of Munster
- The Templehouse
- The Swallow's Tail
- The Red Haired Lass
- The Merry Blacksmith
- The Wise Maid
- The Belles of Tipperary
- The Tarbolton
- The Longford Collector
- The Sailor's Bonnet
- The London Lassies
- Morrison's Reel
- Last Nights Fun
- The Mountain Road
- Rolling in the Ryegrass
- The Humours of Tulla
- The Heather Breeze
- Ah! Surely
- The Union Reel

## ■ SLIP JIGS

- Hardiman the Fiddler
- The Foxhunter's Jig
- Drops of Brandy
- The Swaggering Jig
- The Boys of Ballisodare
- Cnoic Aitheannach Liatroma
- A Blast of Wind
- Dever the Dancer
- Humours of Whiskey
- Cuir bárr air
- The Dragon Fly
- The Honey Bee
- Comb your hair and curl it
- Eilish Kelly's Delight
- Gurty's Frolics
- Will you come down to Limerick

## SUGGESTED TUNES FOR GRADES 6 - 8

*(Tunes may also be chosen from other grades)*

### ■ MAZURKAS

- Peeler Creek
- Sonny's Mazurka
- The Irish Mazurka
- An Fhalaigín Mhuimhneach
- Shoe the Donkey
- The Old Donegal Mazurka

### ■ FLINGS

- Mrs Galvin's
- John Roche's
- Love will you marry me
- Knocktoran Fair
- Moneymusk
- An Buachaill Dreoithe
- Cuz Teahan's
- Up and Down the Hill
- Mary Brennan's Fling

### ■ SCHOTTISCHE

- Castles in the Air
- Sweet Flowers of Milltown
- The Festival
- Queen Anne's
- Green Grow the Rushes O!
- The Cat that Kitted in Jamie's Wig
- Miss Crawford
- Killarney Wonder

### ■ BARNDANCES

- John McKenna's
- The Curlew Hills
- Peach Blossoms
- If there weren't any women in the World
- The Belle of the Ball
- The Merry Priest
- Thart timpeall Lios na Síthe
- The Chaffpool Post

### ■ CLAN MARCHES

- The March of the King of Laois
- Maguire's March
- Mórmháirseál Uí Dhonnchú
- Allistrum's March
- Brian Boru's March
- O'Donovan's March
- O'Brien of Arra
- The First Clan March of the O'Sullivan's
- O'Sullivan's March
- McNamara's March
- Sir Patrick Bellow's March
- The Ulster Outcry
- The Leinster Outcry
- The Connaught Outcry
- The Munster Outcry

### ■ SET DANCES

- The Three Sea Captains
- The Garden of Daisies
- The Ace and Deuce of Piping
- The Kilkenny Races
- The Princess Royal
- Poll Ha'penny
- The Blackbird
- Madame Bonaparte
- King of the Fairies
- The Job of Journeywork
- Rub the Bag
- Jockey at the Fair
- The Hunt
- Bonaparte's Retreat
- The Lodge Road
- St Patrick's Day

### ■ SLOW AIRS

- Caoineadh Luimnigh (Marbhna Luimní)
- Casadh na nGéanna
- Loch na gCaor
- An Tiarna Mhaigh Eo
- The Wounded Hussar
- Cath Chéim an Fhia
- O'Raghallaigh's Grave
- O'Crowley's Dream
- Easter Snow
- An Speic Seoigeach
- The Parting of Friends
- Táimse i m'chodladh
- Amhrán na Leabhar
- An Draigheann
- Na Géanna Fíaine
- The Lament for Staker Wallace
- Róisín Dubh
- Lord Mayo
- The Maid of Ballingarry
- Casadh na nGéanna Éire



## ■ REELS

- The Wise Maid
- Bonny Kate
- The Broken Pledge
- The Old Torn Pettycoat
- Rakish Paddy
- The Concertina Reel
- Farewell to Connacht
- The Mullingar Races
- The Templehouse Reel
- Within a mile of Dublin
- Paddy Ryan's Dream
- The Salamanca Reel
- The Chicago Reel
- Never was piping so gay
- The Wild Swans of Coole
- The Glen Fiddler
- The Leitrim Lilter
- The High Road The Garavogue
- The Punch Bowl Kilcoon
- Ríl an Spidéil

## ■ REELS-THREE PARTS OR MORE

- The Boys of Ballisodare
- Trip to Durrow
- The Maid of Mount Kisco
- Colonel Fraser
- The Humours of Ballyconnell
- Lord Gordon's
- The Graf Spey
- Christmas Eve
- Lord McDonald
- Miss McDonald
- Trim the Velvet
- The Jolly Tinker
- The Yellow Tinker
- The Bucks of Oranmore
- The Floggin Reel
- Lucy Campbell
- The Bunch of Keys
- Kilty Town
- The Red Bee
- Bunker Hill
- The Girl that broke my heart
- The Ballinasloe Fair
- The Dublin Reel

## ■ SINGLE JIGS

- Get up Old Woman and Shake Yourself
- Behind the Bush in the Garden
- Paddy McFadden
- Sergeant Cahill's Favourite
- The Humours of Limerick
- The Fowler on the Moor
- The Humours of Kilclogher
- Ask my Father

## ■ SLIP JIGS

- The Barony
- The Leitrim Quickstep
- Moll Roe
- The Butterfly
- Kitty come down to Limerick
- Will you come down to Limerick
- A Blast of Wind
- Hardy Man the Fiddler
- Give us a drink of water
- Riding a mile
- Elizabeth Kelly's Favourite
- Drops of Brandy
- The Boy in the Bush
- The Kid on the Mountain
- Gusty's Frolics

## ■ DOUBLE JIGS

- The Pipe on the Hob
- The Carraroe Jig
- Rosemary Lane
- Sliabh Russell
- Seán Mac Glynn's Jig
- Tell her I am
- Nora Críonna
- Port Sheáin Sheosamh
- Sean Tiobraid Árainn
- The Wheels of the World

## ■ DOUBLE JIGS-THREE PARTS OR MORE

- The Luckpenny
- Cherish the Ladies
- The Humours of Ennistymon
- The Doberman's Wallet
- Banish Misfortune
- The Humours of Ballyloughlin
- Paddy O'Rafferty
- Connie O'Connell's Jig
- The Cook in the Kitchen
- Doctor O'Neill's
- The Chorus Jigs
- The Monaghan Jig
- Strike the Gay Harp
- The Killimor
- Gillian's Apples
- The Frieze Britches
- The Old Grey Goose
- Tom Billy's
- The Blarney Pilgrim
- The Gold Ring
- The Battering Ram
- The Langstern Pony

## ■ PLANXTIES

- Lord Inchiquin
- Colonel John Irwin
- Planxty Irwin
- First Air John Drury
- Planxty Drury
- Planxty Burke

- Planxty Drew
- Planxty McGuire
- Planxty Sudley
- Planxty John O'Connor
- Planxty George Brabazon
- Planxty O'Rourke

- Planxty Johnston
- Planxty Madame Maxwell
- Eleanor Plunkett
- Planxty Browne

## ■ HORNPIPES

- Fuaim na Farraige
- The High Level
- An Móinteáin
- The Exiles Return
- Flaherty's Hornpipe

- Old Man Quinn
- The Shaskeen
- Johnny Cope
- Chief O'Neill's Favourite
- Kitty's Wedding

- The Liverpool Hornpipe
- Spellan the Fiddler
- The Sweep's Hornpipe
- The Quarrelsome Piper
- The Groves

## ■ SLIDES

- Art O'Keefe's
- Dawley's Delight
- Quarry Cross
- I'd rather be married than left
- Chase me Charlie
- The Kilcummin
- Slide An Chóisir
- The Lisheen Slide
- Eibhlín Ní Riordáin
- Biddy from Sligo

- Ceol a'Mhála
- Óró Bhuachaillín
- Merrily Kiss the Quaker's Wife
- The Bunratty Boys
- Denis Murphy's Slide
- The Brosna Slide
- Johnny Mickey's Slide
- Denis O'Keefe's Slide
- The Hare in the Corn
- If I had a Wife

- John Kelly's Slide
- Dan O'Keefe's Slide
- The Glen Cottage Slide
- Danny Abs'
- The Star above the Garter
- Daithín Davy's
- The H Note
- Tuar Slide
- Johnny O'Leary

