

# *The Leinster School of Music & Drama*



Established 1904

## **Piano Teachers Handbook**

*Introductory to Grade 8*

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## General Information and Exam Regulations

- (a) This handbook is to be used *in conjunction* with the syllabus.
- (b) This hand book is designed specifically to clarify some requirements that form part of the new syllabus. Teachers should at all times consult the syllabus for the requirements such as scales, sight reading and aural tests.
- (c) Candidates must adhere strictly to the repertoire in the syllabus. Where there is an own choice option, this applies to one piece only of the programme.
- (d) The editions listed in the syllabus are suggested editions. Alternative editions of similar standing are equally acceptable.
- (e) Candidates are not compelled to adhere to the fingering indicated in any of the pieces. Any appropriate fingering will be accepted.
- (f) Scales should be fingered in accordance with recommendations. At examinations marks will be deducted for inappropriate fingering.
- (g) No photocopied music is allowed at any time other than for an awkward page turn.

## Introductory Grade

### Technical Studies:-

- Scales of C and G major, one octave hands separately.

1 2 3 1 2 3 4 5 4 3 2 1 3 2 1  
 R.H.  
 L.H. 5 4 3 2 1 3 2 1 2 3 1 2 3 4 5

- Chords of C and G major in broken position.

9  
 R.H. 1 3 5  
 L.H. 5 3 1

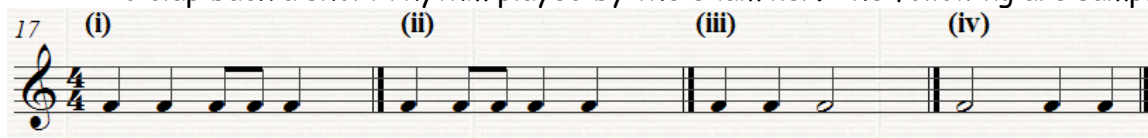
- Five finger exercise, hands together over middle C, played legato.

R.H. 1 2 3 4 5 4 3 2 1  
 Legato  
 L.H. 1 2 3 4 5 4 3 2 1

### Aural Observation:-

- To recognize two notes played by the examiner as being either ascending or descending

- Identifying a short phrase from one of the prepared pieces.
- To clap back a short rhythm played by the examiner. The following are samples only



- To sing back a few notes played by the examiner. The following are samples only



## French Time Names<sup>1</sup>

In teaching time and rhythm, teachers are recommended to use French time names in preference to counting by numbers

In this system each note has a name; each pulse or beat is divisible into halves, quarters, eights etc.

The following is a list of notes beginning with the semi breve and dividing into smaller divisions:-

The image shows two staves of musical notation in 4/4 time. The first staff contains three notes: a semi-breve (two whole notes), a dotted half note, and a whole note. Below these notes are the time names: 'Ta-a - a - a' for the semi-breve, 'Ta a - a' for the dotted half note, and 'Ta - a' for the whole note. The second staff contains six notes: a quarter note, an eighth note pair, a sixteenth note pair, a quarter note pair, an eighth note pair, and a dotted quarter note. Below these notes are the time names: 'Ta', 'Ta - te', 'Ta - fa - te - fe', 'ta - te - fe', and 'Ta - efe'.

### Rests

Each note has a corresponding rest. The time names for the rests begin with S instead of T

The image shows a single staff of musical notation in 4/4 time with four rests: a whole rest, a dotted half rest, a whole rest, and a quarter rest. Below these rests are the time names: 'Sa-a-a-a', 'Sa- a- a', 'Sa- a', and 'Sa'.

<sup>1</sup> Kodaly/Orff or other recognised methods will also be accepted.

|

Sample



The image shows a musical staff with a treble clef and a key signature of one flat (B-flat). The melody consists of quarter notes in the first two measures, followed by quarter notes with rests in the next two measures, and eighth notes with eighth rests in the final two measures. The lyrics are written below the staff, aligned with the notes.

Ta - a - a - a Ta - a Sa - a Ta - sa Ta - sa Ta - se ta - se ta - se ta - se

## Primary Grade

### Technical Studies:-

- C, G, F majors, one octave hands separately.
- Chords of the above keys in close position, hands separately

Musical notation showing chords for R.H. and L.H. in C, G, and F major. The R.H. chords are C major (1, 3, 5), G major (3, 5, 1), and F major (5, 1, 3). The L.H. chords are C major (5), G major (3), and F major (1).

- Preparation of four musical sentences from a recommended list. The following are the four sentences

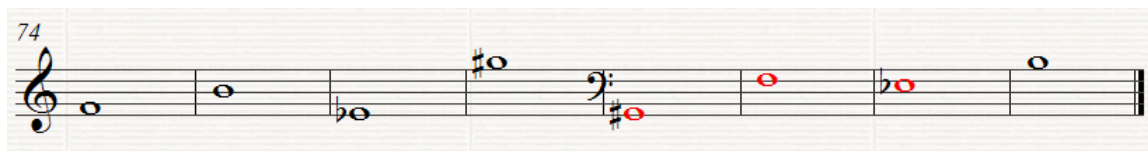
Musical notation for No. 1 and No. 2. No. 1 is in 4/4 time, starting on middle C, with a fingering of 1. No. 2 is in 4/4 time, starting on middle C, with a fingering of 1.

Musical notation for No. 3. It is in 4/4 time, starting on middle C, with a fingering of 5. The melody features a descending eighth-note pattern.

Musical notation for No. 4. It is in 4/4 time, starting on middle C, with a fingering of 5. The melody features a descending eighth-note pattern.

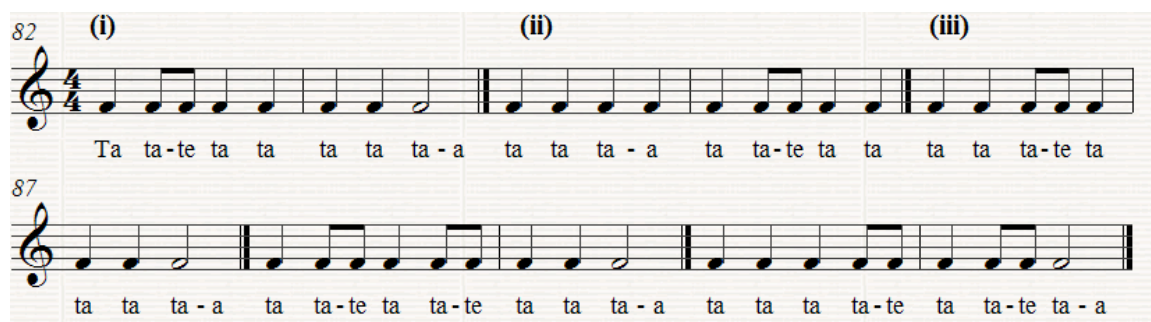
**Sight Reading and Comprehension:**

- Understanding the treble and bass clef and one ledger line above and below both staves together with the sharp and flat. Candidates will be required to identify and play two notes in the Treble and two notes in the Bass which may include the sharp or the flat.



**Aural Observation:-**

- To clap at sight a two bar phrase consisting of crotchets, quavers and minims using \*French Time Names. In clapping back at the examination, it is not necessary to use the French times aloud. The following are examples only



- To clap back a short phrase played by the examiner

Musical notation for clapping back a short phrase. The notation is on a single treble clef staff and is divided into five measures, each labeled with a Roman numeral in parentheses: (i), (ii), (iii), (iv), and (v). Measure (i) starts at measure 102 and contains a sequence of notes: C4, D4, E4, F4, G4, A4, B4, C5. Measure (ii) contains: C4, D4, E4, F4, G4, A4, B4, C5. Measure (iii) contains: C4, D4, E4, F4, G4, A4, B4, C5. Measure (iv) contains: C4, D4, E4, F4, G4, A4, B4, C5. Measure (v) contains: C4, D4, E4, F4, G4, A4, B4, C5. Each measure is separated by a bar line.

- Sing back a two bar phrase played twice by the examiner

Musical notation for singing back a two bar phrase. The notation is on a single treble clef staff and is divided into five measures, each labeled with a Roman numeral in parentheses: (i), (ii), (iii), (iv), and (v). Measure (i) starts at measure 92 and contains a sequence of notes: C4, D4, E4, F4, G4, A4, B4, C5. Measure (ii) contains: C4, D4, E4, F4, G4, A4, B4, C5. Measure (iii) contains: C4, D4, E4, F4, G4, A4, B4, C5. Measure (iv) contains: C4, D4, E4, F4, G4, A4, B4, C5. Measure (v) contains: C4, D4, E4, F4, G4, A4, B4, C5. Each measure is separated by a bar line.

# Preparatory Grade

## Technical Studies:-

- C, G F majors, A and D minor, one octave hands separately.
- Three note close position chords of the above keys hands separately as attached.

Diagram showing three-note close position chords for the right hand (R.H.) and left hand (L.H.).

**R.H. Chords:**

- Chord 1: C major (C4, E4, G4) - Fingering: 1, 3, 5
- Chord 2: G major (B3, D4, F4) - Fingering: 3, 5
- Chord 3: F major (C4, E4, F4) - Fingering: 5

**L.H. Chords:**

- Chord 1: C major (C3, E3, G3) - Fingering: 5, 3, 1
- Chord 2: G major (B2, D3, F3) - Fingering: 3, 1
- Chord 3: F major (C3, E3, F3) - Fingering: 5

- Preparation of two musical sentences, one in the treble and one in the bass, from a supplied list. Candidates will be required to perform one sentence at the exam. The following are the sentences.

**No. 1**

Exercise No. 1 in treble clef, 4/4 time. It consists of two lines of music. The first line starts with a 5-finger scale (C4-G4) and ends with a 3-finger scale (F4-C4). The second line starts with a 5-finger scale (C4-G4) and ends with a 4-finger scale (F4-C4).

**No 2**

Exercise No. 2 in bass clef, 4/4 time. It consists of two lines of music. The first line starts with a 5-finger scale (C3-G3) and ends with a 4-finger scale (F3-C3). The second line starts with a 5-finger scale (C3-G3) and ends with a 1-finger scale (F3-C3).

**Sight Reading and Comprehension:**

- Recognizing time signatures, key signatures and marks of expression in the prepared pieces.
- Sight reading a short passage containing mainly movement by step over the five fingers with the right hand and left hand separately. The following is an example of the standard required.

(i)

(ii)

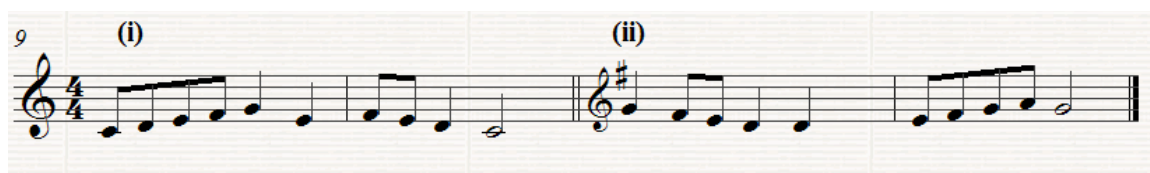
(iii)

(iv)





- (b) To sing back a short melody played twice by the examiner. The following is an example of the standard required



- (c) To identify the time of a short piece played by the examiner as being in either 2/4 or 3/4 time

### Sight Reading and Comprehension:

- To sight read a short passage with each hand separately in the key of C or G. The following are examples of the standard required.

No. 1 March

Musical notation for No. 1 March, a short piece in 4/4 time. The piece is written for piano and consists of two staves. The right hand starts with a treble clef, a 4/4 time signature, and a mezzo-forte (mf) dynamic. The left hand starts with a bass clef, a 4/4 time signature, and a forte (f) dynamic. The piece consists of four measures. The first two measures are in the right hand, and the last two measures are in the left hand. The piece ends with a double bar line.

No. 2 Waltz

Musical notation for No. 2 Waltz, a short piece in 3/4 time. The piece is written for piano and consists of two staves. The right hand starts with a treble clef, a 3/4 time signature, and a key signature of one sharp (F#). The left hand starts with a bass clef, a 3/4 time signature, and a key signature of one sharp (F#). The piece consists of four measures. The first two measures are in the right hand, and the last two measures are in the left hand. The piece ends with a double bar line.

## Grade 2

### Sight Reading and Comprehension:

- To sight read a short passage hands together in the keys of C, G or F major. The following are examples of the standard required.

No 1

*mf*

This musical score is for a piece titled 'No 1' in 2/4 time. It is written for piano with a mezzo-forte (*mf*) dynamic. The piece consists of two staves: a treble clef staff and a bass clef staff. The treble staff begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4. The bass staff begins with a half note G3, followed by quarter notes A3, B3, and C4, then a half note B3. The piece concludes with a final half note G4 in the treble and a half note G3 in the bass.

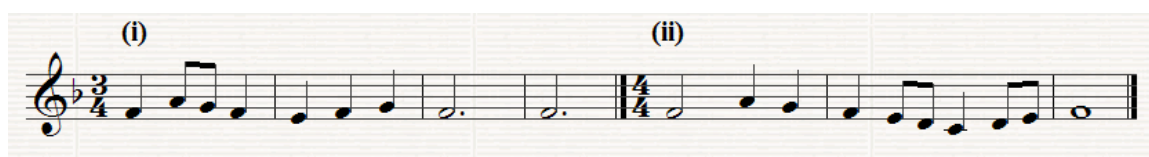
9 No 2

*p* *f*

This musical score is for a piece titled 'No 2' in 3/4 time. It is written for piano with a piano (*p*) dynamic in the first half and a forte (*f*) dynamic in the second half. The piece consists of two staves: a treble clef staff and a bass clef staff. The treble staff begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4. The bass staff begins with a half note G3, followed by quarter notes A3, B3, and C4, then a half note B3. The piece concludes with a final half note G4 in the treble and a half note G3 in the bass.

**Aural Observation: -**

- To clap back the rhythm of a four bar melody in 2/4, 3/4 or 4/4 time played twice by the examiner and to state whether it was in 2/4, 3/4 or 4/4 time.



- To sing back a short melody played twice by the examiner



- To listen to two notes played by the examiner, played both separately and together and identify the interval as major 2<sup>nd</sup>, major 3<sup>rd</sup>, perfect 4<sup>th</sup> or perfect 5<sup>th</sup>
- To listen to a short piece played by the examiner and identify obvious features i.e. whether the piece was played forte or piano, legato or staccato, rall at the end etc.

**Andante** A. Carse

The musical score is written for piano in common time (C). It consists of two systems, each with a treble and bass clef staff. The first system begins with a piano (*p*) dynamic marking. The second system includes a piano (*p*) dynamic marking and a *rall.* (rallentando) instruction. The score is attributed to A. Carse.

## Grade 3

### Sight reading and comprehension:-

- To sight read a short passage hands together in the keys of C, G or F major, A or D minor

**No 1 Moving along**

Measures 44-47. Key signature: one sharp (F#), 3/4 time signature. Dynamics: *mp*. The piece features a melody in the right hand and a bass line in the left hand, both moving in parallel motion.

**No 2 Moderato**

Measures 63-66. Key signature: two flats (Bb, Eb), 6/8 time signature. Dynamics: *mf*. The piece features a melody in the right hand and a bass line in the left hand, both moving in parallel motion.

**No. 3 Andante**

78

### Aural Observation:-

- To clap back the rhythm of a four bar phrase played twice by the examiner, and to state which time the extract is in (3/4, 4/4, or 6/8)

16 (i)

21 (ii)

- To sing back a short melody played twice by the examiner

**No.1**

**No.2**

- To identify perfect and major intervals up to an octave, and the minor 3<sup>rd</sup>. These will be played separately and together.

- a. After hearing a piece played twice by the examiner, to comment on whether the piece is in the major or minor key, variation of dynamics generally.

Musical score for a piano piece by Pleyel, marked Moderato. The score consists of three systems of music. The first system is marked 'Moderato' and 'Pleyel', with a first ending bracket labeled '1' and a dynamic marking 'p'. The second system includes a 'poco rit.' marking, a repeat sign, and an 'a tempo' marking with a dynamic 'f'. The third system includes a 'rit.' marking. The piece concludes with a double bar line.



## Grade 4

### Sight reading and comprehension:-

- To sight read a short passage hands together in the keys of C, G, D, F or B flat major, A, E, or D minor

128 No 2

135

### Aural Observation:-

- To clap a four bar rhythm played twice by the examiner in simple or compound time. This will be either in 2/4, 3/4, 4/4 or 6/8

(i)

(ii)

- To sing back a short melody played twice by the examiner

(i)



- To recognize a rhythmic change in a two bar phrase i.e did the change occur in the first or second bar.



- After hearing a piece played twice by the examiner, to comment on whether the piece is in the major or minor key, variation of dynamics generally

The image displays two separate musical scores for piano. The first score, labeled '1', is for the piece 'Allegretto' by Bertini. It is written in 3/4 time and consists of three systems of staves. The first system includes a treble clef with a melodic line and a bass clef with a harmonic accompaniment. Dynamics include a forte (*f*) marking. The second system continues the piece, featuring a piano (*p*) dynamic marking. The second score, labeled '2', is for the piece 'Andante cantabile' by Loeschhorn. It is written in 4/4 time and consists of two systems of staves. The first system includes a treble clef with a melodic line and a bass clef with a rhythmic accompaniment. Dynamics include a piano (*p*) marking. The second system continues the piece, featuring a mezzo-forte (*mf*) marking and a 'poco rit.' (poco ritardando) instruction.

## Grade 5

### Sight reading and comprehension:-

- To sight read a piece of moderate difficulty, hands together in any major or minor key.

**No. 1** *Con moto*

130 *mp* *cresc.* *mf*

158 *pp*

**No. 2** *Smoothly*

169 *mp* *Cresc.*

179 *f* *dim.* *p*

**Aural Observation:-**

(a) To clap a four bar rhythm of suitable standard played twice by the examiner and state the time signature.

1

2

- Having identified the time signature the candidate will be asked to identify note values within one of the bars
- To recognize a rhythmic or melodic change to a four bar phrase in a major or a minor key played twice by the examiner with the change being made in the second playing.

No. 1

Rhythmic change

Melodic change

No. 2



Rhythmic change



Melodic change



- To identify certain features of a piece played by the examiner. The features will be confined to dynamics (*p*, *f* etc.); gradation of tone (*cresc*, *dim*, etc); articulation, (staccato or legato); tempo changes and recognition or major and minor tonality.

208 No. 1 Allegro



*mf ben marcato*

212



Musical score for piano, measures 223-228. The score is in 4/4 time and B-flat major. Measure 223 starts with a forte (f) dynamic. The right hand features a melodic line with slurs and ties, while the left hand provides a harmonic accompaniment. Measures 224-228 continue the piece with similar melodic and harmonic patterns.

## Grade 6

### Sight Reading and Comprehension:-

To sight read a piece of a degree of difficulty suitable to this grade, hands together in any major or minor key. Example below:-

**Allegro grazioso**

*p* *mp* *cres.* *f* *p*

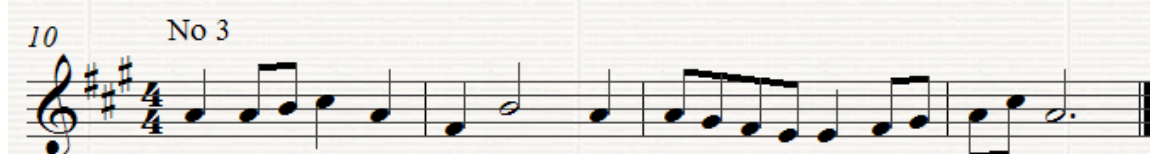
7

13

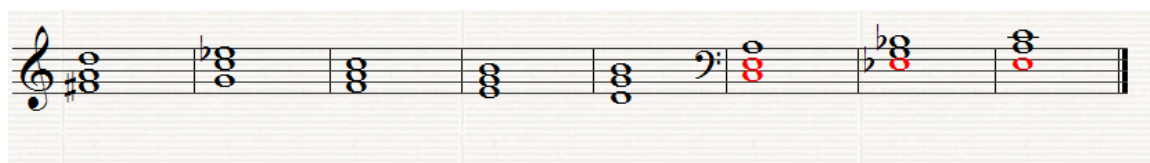
FINE

## Aural Observation:-

1. Having listened to a four bar phrase in 3/4, 4/4 or 6/8 played by the examiner to clap back the rhythm and identify the time signature.



2. To identify time values within the same passage.
3. To recognize a triad as major or minor, root position or 1<sup>st</sup>. inversion



4. To recognize a cadence as either perfect or interrupted.

(1)

Interrupted

13 (2)

Perfect

5. Observation test on a piece played by the examiner. Questions may include tempo, tempo changes, dynamics, gradations of tone, articulation and recognition of tonality as major or minor

Tempo de Minuetto

- (i) Describe the opening bars, dynamics etc.
- (ii) Are there any tempo changes in the piece
- (iii) Describe the ending, dynamics, tempo changes etc

Candidates may select the following as an alternative to the above tests:-

- To indicate suitable chords for a series of 5 notes in the treble at the keyboard, in the keys of C, G, D or F major

- To harmonize a perfect or interrupted cadence in the key of C, G, D or F major

To compose an answering phrase to a given two bar melody in the key of C or G major at the keyboard

Given phrase:-

Sample Answering phrase



## Grade 7

Sight reading and comprehension:-

- To sight read a piece of a degree of difficulty suitable to this grade, hands together in any major or minor key. Example below.

The image displays a musical score for a Grade 7 sight reading exercise, consisting of three systems of piano and bass staves. The piece is marked *Andantino* and is in 6/8 time. The key signature has one flat (B-flat major or D minor). The score includes various dynamic markings and articulation marks.

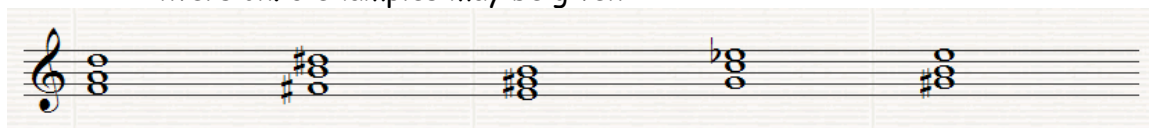
**System 1:** Measures 1-4. The piano part begins with a *p* (piano) dynamic. The bass part has a *mp* (mezzo-piano) dynamic. Both parts feature slurs and accents.

**System 2:** Measures 5-8. The piano part starts with a *mf* (mezzo-forte) dynamic. The bass part continues with a *mp* dynamic. Slurs and accents are present throughout.

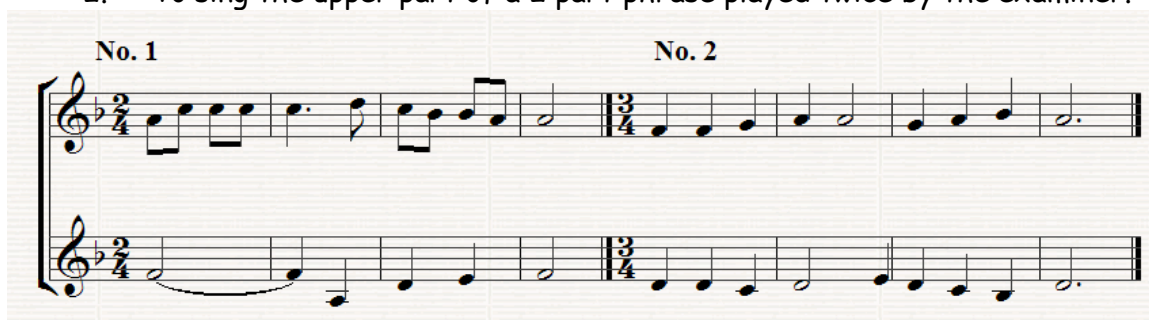
**System 3:** Measures 9-12. The piano part begins with a *mp* dynamic, followed by a *dim* (diminuendo) marking, and ends with a *pp* (pianissimo) dynamic. The bass part maintains a *mp* dynamic. The piece concludes with a double bar line.

Aural Observation:-

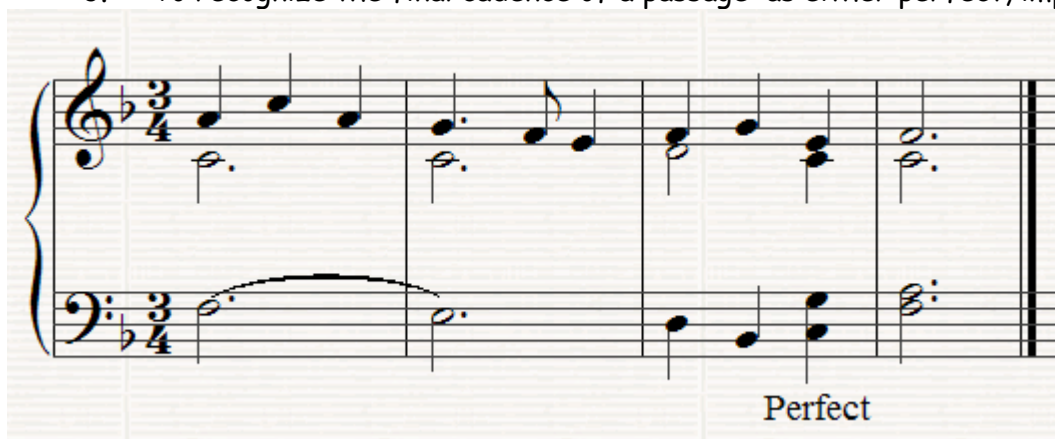
1. To state whether a triad is major or minor and whether it is in root position, 1<sup>st</sup> or 2<sup>nd</sup> inversion. 3 examples may be given



2. To sing the upper part of a 2 part phrase played twice by the examiner.



3. To recognize the final cadence of a passage as either perfect, imperfect or interrupted,



15

Interrupted

4. To identify a melodic or rhythmic change in a short phrase played twice by the examiner

15 **Melody played by the examiner**

19 **Rhythmic change**

23 **Melodic change**

5. Observation test on a piece played by the examiner. Question may include tempo, tempo changes, dynamics, gradations of tone, articulation etc

**Andantino mosso**

The musical score is presented in three systems, each with a treble and bass staff. The first system (measures 1-5) begins with a piano (*pp*) dynamic and includes markings for *rall* and *a tempo p*. The second system (measures 6-8) features a *molto rall* marking. The third system (measures 9-12) includes markings for *a tempo ppp*, *pp*, *molto rall*, and *p*.

- (i) Describe the tempo of this piece
- (ii) Are there any variations of tempo?
- (iii) Describe the range of dynamics used.
- (iv) Are the changes in dynamic level gradual or abrupt
- (v) Is the piece mainly legato or staccato

Candidates may select the following as an alternative to the above tests:-

- To harmonize a short melody at the keyboard in the keys of C, G, D or F major.

**Melody**

7

- To harmonize a perfect, imperfect cadence or interrupted cadence in the key of C, G, D or F major

13

Perfect Cadence
Imperfect Cadence
Interrupted Cadence

To compose an answering phrase to a given four bar melody in the key of C or G major at the keyboard

**Given 4 Bars**

**Sample Answer**

## Grade 8

Sight reading and comprehension:-

- To sight read a piece of a degree of difficulty suitable to this grade, hands together in any major or minor key. A high degree of accuracy will be expected. Example below.

The musical score is for a Grade 8 piano piece in 6/8 time, marked **Allegro**. It consists of three systems of music, each with a treble and bass clef staff.

**System 1:** Starts with a *pp* dynamic and a *leggiero* marking. The melody in the treble clef is characterized by slurs and grace notes. The bass clef accompaniment features a steady eighth-note pattern.

**System 2:** Begins at measure 6. The treble clef continues with slurred eighth-note passages. The bass clef accompaniment includes chords and rests. A *mp* dynamic marking is present.

**System 3:** Begins at measure 10. The treble clef has a *mf* dynamic that transitions to *p*. The bass clef accompaniment features a melodic line with slurs. The piece concludes with a *pp* dynamic.

Aural Observation:-

1. To sing the lower part of a two part phrase played twice by the examiner.



2. To recognize the final cadence of piece as either, perfect, imperfect, plagal or interrupted.

Musical notation for a two-part phrase in 3/4 time, marked **Perfect**. The notation is written on two staves (treble and bass clefs) with a key signature of two sharps (F# and C#). The first part consists of a quarter note G4, a quarter note F#4, and a quarter note E4. The second part consists of a quarter note D4, a quarter note C#4, and a quarter note B3. The phrase is repeated twice.

7

Imperfect

This musical score is for a piece labeled 'Imperfect'. It consists of two staves, treble and bass clef, in the key of D major. The piece begins with a treble clef and a key signature of two sharps (F# and C#). The melody in the treble clef starts with a quarter note G4, followed by quarter notes A4, B4, and C5. The bass clef accompaniment starts with a quarter note D3, followed by quarter notes E3, F#3, and G3. The piece concludes with a double bar line.

7

Plagal

This musical score is for a piece labeled 'Plagal'. It consists of two staves, treble and bass clef, in the key of D major. The piece begins with a treble clef and a key signature of two sharps (F# and C#). The melody in the treble clef starts with a quarter note G4, followed by quarter notes A4, B4, and C5. The bass clef accompaniment starts with a quarter note D3, followed by quarter notes E3, F#3, and G3. The piece concludes with a double bar line.

7

Interrupted

This musical score is for a piece labeled 'Interrupted'. It consists of two staves, treble and bass clef, in the key of D major. The piece begins with a treble clef and a key signature of two sharps (F# and C#). The melody in the treble clef starts with a quarter note G4, followed by quarter notes A4, B4, and C5. The bass clef accompaniment starts with a quarter note D3, followed by quarter notes E3, F#3, and G3. The piece concludes with a double bar line.

3. To recognize a modulation from a major key to its Dominant, Sub Dominant or relative minor.

A musical score in 4/4 time, key of B-flat major. The piece consists of four measures. The first measure has a treble clef with a B-flat and a bass clef with a B-flat. The melody in the treble clef starts on B-flat and moves up stepwise to G. The bass line starts on B-flat and moves up stepwise to G. The second measure continues the stepwise motion. The third measure has a treble clef with a B-flat and a bass clef with a B-flat. The melody in the treble clef starts on G and moves up stepwise to A. The bass line starts on G and moves up stepwise to A. The fourth measure has a treble clef with a B-flat and a bass clef with a B-flat. The melody in the treble clef starts on A and moves up stepwise to B-flat. The bass line starts on A and moves up stepwise to B-flat. The piece ends with a double bar line. The word "Dominant" is written below the bass line.

A musical score in 4/4 time, key of B-flat major. The piece consists of four measures. The first measure has a treble clef with a B-flat and a bass clef with a B-flat. The melody in the treble clef starts on B-flat and moves up stepwise to G. The bass line starts on B-flat and moves up stepwise to G. The second measure continues the stepwise motion. The third measure has a treble clef with a B-flat and a bass clef with a B-flat. The melody in the treble clef starts on G and moves up stepwise to A. The bass line starts on G and moves up stepwise to A. The fourth measure has a treble clef with a B-flat and a bass clef with a B-flat. The melody in the treble clef starts on A and moves up stepwise to B-flat. The bass line starts on A and moves up stepwise to B-flat. The piece ends with a double bar line. The words "relative, minor" are written below the bass line.

A musical score in 4/4 time, key of B-flat major. The piece consists of four measures. The first measure has a treble clef with a B-flat and a bass clef with a B-flat. The melody in the treble clef starts on B-flat and moves up stepwise to G. The bass line starts on B-flat and moves up stepwise to G. The second measure continues the stepwise motion. The third measure has a treble clef with a B-flat and a bass clef with a B-flat. The melody in the treble clef starts on G and moves up stepwise to A. The bass line starts on G and moves up stepwise to A. The fourth measure has a treble clef with a B-flat and a bass clef with a B-flat. The melody in the treble clef starts on A and moves up stepwise to B-flat. The bass line starts on A and moves up stepwise to B-flat. The piece ends with a double bar line. The words "Sub - Dominant" are written below the bass line.

4. Candidates will be given a copy of a short piece that will be played by the examiner. After a further playing the candidate will be asked to point out where certain features occur i. e, crescendos, diminuendos, tempo changes and usual marks of expression that should be understood by the candidate.

Candidate's copy

The first system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat) and a 6/8 time signature. It contains four measures of music, starting with a half note followed by quarter notes. The lower staff is in bass clef with the same key signature and time signature, featuring a continuous accompaniment of eighth-note chords.

The second system of the musical score consists of two staves. The upper staff continues the melody from the first system, with measures 5, 6, 7, and 8. The lower staff continues the accompaniment. Measure 14 is marked at the beginning of the second system. The piece concludes with a double bar line at the end of the eighth measure.

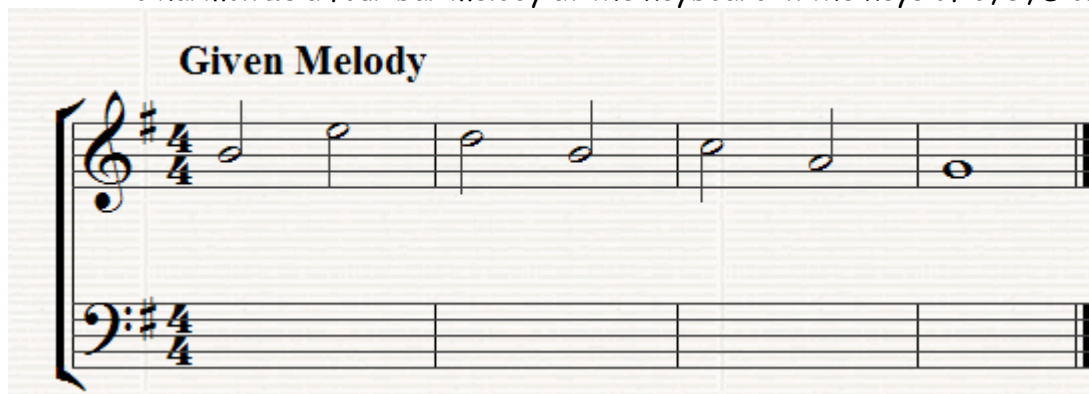
**Andante**

The musical score is written for piano in a 6/8 time signature with a key signature of two flats (B-flat and E-flat). It consists of two systems of music. The first system contains measures 1 through 14. The second system contains measures 17 through 20. The score includes various dynamics and tempo markings: *pp* (pianissimo) at the beginning, *p* (piano) at measure 5, *a tempo* at measure 10, *mf* (mezzo-forte) at measure 11, *Rall* (rallentando) and *cres.* (crescendo) at measure 13, *pp* at measure 18, and *molto rall* (molto rallentando) at measure 19. The piece concludes with a double bar line at the end of measure 20.

Candidates may select the following as an alternative to the above tests:-

- To harmonize a four bar melody at the keyboard in the keys of C, G, D or F major, A or D Minor

**Given Melody**



8



20 **Given melody in minor key**



14



- To harmonize a perfect, imperfect, plagal or interrupted cadence in the key of C, G, D or F major, A or D minor

The image displays four musical examples of cadences in a grand staff (treble and bass clefs).  
 1. **Perfect Cadence:** Treble clef: C4-E4-G4 (chord), F4-A4-C5 (chord). Bass clef: C3-E3-G3 (chord), F3-A3-C4 (chord).  
 2. **Imperfect Cadence:** Treble clef: C4-E4-G4 (chord), F4-A4-C5 (chord). Bass clef: C3-E3-G3 (chord), F3-A3-C4 (chord).  
 3. **Plagal Cadence:** Treble clef: C4-E4-G4 (chord), F4-A4-C5 (chord). Bass clef: C3-E3-G3 (chord), F3-A3-C4 (chord).  
 4. **Interrupted Cadence:** Treble clef: C4-E4-G4 (chord), F4-A4-C5 (chord). Bass clef: C3-E3-G3 (chord), F3-A3-C4 (chord).

- To compose an answering phrase at the keyboard, to a given four bar melody in the key of C or G major, A or D minor, of a higher standard than the previous Grade.

The image shows a musical exercise in 4/4 time with a key signature of one flat (Bb).  
 - **Given 4 bars:** A four-measure melody starting on C4, moving to D4, E4, F4, G4, A4, Bb4, A4, G4, F4, E4, D4.  
 - **Suggested Answer:** A two-measure phrase starting on C4, moving to D4, E4, F4, G4, A4, Bb4, A4, G4, F4, E4, D4.  
 - **9:** A two-measure phrase starting on C4, moving to D4, E4, F4, G4, A4, Bb4, A4, G4, F4, E4, D4.

## Choice piece

Students may choose ONE piece as an alternative to ONE piece on the recommended list for their grade. Please read the following guidelines carefully.

### Rationale for the choice piece:

- Teachers are best placed to select the most appropriate repertoire to motivate their students.
- Students learn best when given a choice<sup>2</sup>
- Students can present repertoire learnt for other performance situations, such as concerts, competitions, or Junior and Leaving cert practicals.
- It is recognised that there is no hierarchy of musical genres. Students may present music that is of personal interest to their own ethnic or popular culture.
- Popular music is ubiquitous, and part of today's society. Consequently young students relate to it and should have an option of presenting it for assessment.
- Musical taste is personal. Consequently, a choice of repertoire will cater for individual learner interests and needs.

### Selecting the choice piece:-

- Pieces presented must be of an appropriate standard, technically and musically, for the grade
- Most teachers can judge the appropriate level, but if in doubt, there are many graded repertoire books from which to choose (see a list of suggested books below - although the repertoire is not confined to these)
- Students may present a piece from any genre (classical, jazz, popular or traditional)
- A copy of the music must be presented to the examiner on the day of the exams. Students must have original copies, but a photocopy may be presented to the examiner for the exam.
- Sheet music from legal web sites may be used but must be licensed to the student or teacher.
- Students will be penalised for presenting repertoire which is not deemed appropriate for the grade level.
- Students may not present the same choice piece for two different exams.
- Own compositions will not be accepted.

### List of suggested books for grades 1-5

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<sup>2</sup> Eric Jensen: *Teaching with the brain in mind* (2002)

*Up Grade! Light relief between grades* - Pam Wedgwood - Faber Music

*After hours for solo piano* - Pam Wedgwood - Faber Music

*Making the grades series* - Chester Music

*Micro jazz series 1 - 3* - Christopher Norton - Boosey and Hawkes

*Essential Film Themes* - Wise Music

*Hours with the Masters series* - Ed. Dorothy Bradley - Bosworth

*Bastien Piano series* - Neil A Kjos Music Company

*Classics to moderns series* - Consolidated Music Sales

*30 Children's pieces* - Kabalevsky - Boosey and Hawkes

## Teaching Notes

Learning a musical instrument should be an enjoyable experience for the student. It is the responsibility of the teacher to ensure that the student should look forward to their weekly lesson at all times.

Care should be taken to cover all aspects of music on a regular basis. While it is difficult to incorporate each element into a weekly lesson it is not good practice to leave sight reading, aural training etc. until a few weeks before an exam. They should be all covered on a regular basis to ensure proper development. Above all, bear in mind that the exam is only one element of the student's musical development and should be used as part of a broader, rounded curriculum.

**Posture:-** Correct sitting at the piano is of vital importance from the very beginning. Demonstrating correct hand position over five finger exercises at introductory level, and being taught legato playing, form the very basic elements of good practice for future performance.

**Rhythm:-** Rhythm is an essential element in all music. The inclusion of French Time names in our new syllabus as an aid to developing rhythm, is an excellent stepping stone to rhythmic accuracy in the performance of a student's set works.

**Scales and Technique:-** Scales and Technique are imperative to the student's musical development. The practice of scales, technical studies and musical sentences should be an integral part of every lesson and of each daily practice session. Scale work develops good general coordination and finger technique which will benefit the student at all stages of their studies.

**Aural Training:-** An astute ear should be fostered with the systematic development of aural training. From the early stages aural training should be developed and incorporated at the weekly lesson. It is important that the student learns to listen and progress from the earliest stages in the development of pitch and rhythm. Listening to music away from their studies helps develop the ear. Clapping through rhythms and excerpts of music, singing back parts of tunes, joining a choir, band or orchestra are painless ways to get in some aural practice between lessons.

**Sight Reading:-** Sight reading should be encouraged from a student's early development. Where students develop good sight reading habits they become adept at working on their own initiative and exploring repertoire themselves. If a student suggests a piece they would like to study, try as far as possible to encourage them if you think it is a wise choice for their stage of development.

**Performance:-** In the study of pieces care should be taken to have fingering and rhythm correct from the start. If technique and scales etc have been fostered at the early stages, students should have little trouble getting fingering right from the beginning. Always try to incorporate some interpretation into pieces from the earliest grades. Phrasing, melodic line, dynamics and observance of tempo should be part of the study of all pieces.

Children from an early stage should be encouraged to play from memory. This develops confidence in performance and enables the student to give their full attention to the details of dynamics, phrasing and general interpretation overall.

## Exams

A teacher should remember that the first music exam is likely to be the student's first exam experience. Therefore, every effort should be made to have them prepared as well as possible for the event. All aspects should be covered well in advance of the exam date.

The exam serves as a motivation and inspiration for the student, working from a carefully structured syllabus towards a definite goal. It is an assessment by an independent musician who has a very objective viewpoint of the work.

- It is important for the teacher to check all the requirements in the current syllabus as details can change from time to time
- Choosing suitable pieces for the candidate is very important, as each teacher is aware of the capabilities and individuality of their pupils.
- Encouraging pupils to perform their pieces to a friendly audience (family, friends and other students) and perhaps having little concerts a few weeks before the exam helps to dispel exam "nerves" on the day
- Reminding a pupil how long there is before the exam and planning out their work accordingly helps to have a young child less stressed about practice on the run up to the exam.
- Most candidates are nervous on the day and a cheerful no fuss attitude from accompanying adults goes a long way to relaxing the candidate.

## From the Examiner's side of the desk

In judging the candidate the examiner takes a number of things into consideration. Firstly, posture at the instrument is of utmost importance together with finger position at the piano. Accuracy of notes is expected and additional marks are gained by paying attention to the finer aspects of the music, namely, dynamics, melodic line, gradation of tone, tempo etc.

Most candidates are a little nervous on the day. Parents and teachers should not keep reminding the candidates of this as to do so will only make the matter worse. Making a sense of occasion out of the day helps dispel nerves etc.

To an examiner every mark has its own significance. They hope that the comments will encourage and reflect the mark.

It is worth remembering that the examiner can only comment on what they hear in the exam room, and their assessment of the candidate is based on their achievement and not their potential.

All examiners want the candidates to do their best and although they are making assessments in a formal situation, it is important to remember that examiners are human being and always feel for the less confident performer and share the pleasure and satisfaction when all goes well.

Examiners are always aware that the achievement for the less talented candidate is sometimes more than that of those for whom music comes naturally.

Overall, the music exam should be an enjoyable experience and the result a just reward for the work done.



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ERRATA AND ADDITIONAL PIANO PIECES  
2017 - 2018

# **Marking Scheme and General Comments**

## Marking Scheme

*Marking Scheme Should Read as Follows:*

*Page 4*

LSMD Piano Syllabus

The grade examinations are marked out of 100. Candidates must secure:-

AWARD	MARK
<b>First Class Honours</b>	87 - 100
<b>Honours</b>	80 - 86
<b>Merit</b>	75 – 79
<b>Pass</b>	65 - 74

**Depending on grade a medal will be awarded to candidates who achieve a mark of 95 or over.**

**General Comments on Piano Books:** *If teachers have used these books without having first taught them from the original copies, there are a few little differences in rhythm, staccato, phrasing, absence of ornamentation etc. These are very minute points which will not take in any way from the performance, and is at the discretion of the teacher if they wish to add in any markings from the original score.*

# **Introductory to Grade 1**

## Introductory Grade

*Joy of First Year Piano*

(Denes Agay, The Joy Books)

*Over Hill and Dale*

*Playful Dialogue*

*Eventide*

*Dancing Raindrops*

*Cotillion Polka*

*Lullaby for a French Doll*

*Bastien Piano Basics (Level 1)*

(James Bastien, Neil A. Kjos Music Company)

*Waltzing Elephants*

*New Classics to Modern (Book 1)*

(Denes Agay)

*Thoughtful*

## Errata

*Teaching Little Fingers to Play More*

LSMD Piano Syllabus

**OMIT FROM LIST**

*Page 7*

*Turpin: Key Signature should be C Major*

LSMD Piano Book Introductory to Grade 1

**OMIT FLAT IN KEY SIG**

*Page 6*

## Primary Grade

*Joy of First Year Piano*

(Denes Agay)

*Drifting Clouds*

*Sailor's Dance*

*On a Green Meadow*

*New Classics to Modern (Book 1)*

(Denes Agay)

*The Hunter's Song*

*Cradle Song*

*More Up Grade (0 – 1)*

(Pamela Wedgewood, Faber Music)

*Roundabout – 16 Easy Pieces for Piano*

(Alan Haughton, ABRSM)

*Paper Chase**The Very Fat Toad**March of the Kings**Grandfather Clock***Preparatory Grade***Joy of First Year Piano*(Denes Agay, *The Joy Books*)*English Dance (James Hook)**New Classics to Modern (Book 1)*

(Denes Agay)

*Copy Cat***Errata***The Witches Lair: **Key Signature should be F Major***

LSMD Piano Book Introductory to Grade 1

**ADD Bb FLAT IN KEY SIG***Page 21**Musical Sentences:*

LSMD Piano Book Introductory to Grade 1

**BASS CLEF NOTE ERROR***Page 51***Grade 1***Piano Time Pieces 2*

(Pauline Hall, Oxford University Press)

*Rattlesnake Rag*

*Encore, Grade 1 and 2*

(Karen Marshall, ABRSM)

*Keyboard Anthology – Third Series, Book 1*

(ABRSM)

*Piano Mix 1 – Grade 1 to 2*

(ABRSM)

*The Echo*

*Chattanooga Choo Choo*

*Giga*

*Minuetto (Wilton)*

*El Noi de la Mare*

## Errata

*Gavotte (Felix Swinstead)*

LSMD Piano Book Introductory to Grade 1

*Piano Time Pieces 2: Gavotte (James Hook)*

*The Best of Grade 1 Piano: Gavotte (Georg Telemann)*

LSMD Piano Book Introductory to Grade 1

**OMIT FROM LIST**

*Page 40*

**KEEP ON LIST**

**KEEP ON LIST**

*Page 40*

## **Grade 2 to Grade 4**

**Grade 2**

*Encore, Book 1*

(ABRSM)

*New Classics to Modern, Book 2*

(Yorktown Music Press)

*New Classics to Modern, Book 3*

(Yorktown Music Press)

*Making the Grade 2*

(Updated Edition)

*The Bee*

*Lullaby*

*Garage Sake*

*Minuetto (James Hook)*

*Piano Music Young & Old 2*

*Giga (Sonata in D Minor)*

*My Heart Will Go On (Horner)*

*Raiders of the Lost Ark*

**Grade 3**

*Making the Grade 2*

(Updated Edition)

*25 Easy and Progressive Studies*

(Burgmuller, Edition Peters)

*New Classics to Modern, Book 3*

(Yorktown Music Press)

*Encore, Book 2*

(ABRSM)

*She's the One (Wallinger)*

*Innocence*

*Piano Music Young & Old 1*

*Sonatina in B Flat*

*Piano Mix, Book 2*

(ABRSM)

*Andante*

*Muppet Show Themes*

*Scherzo*

### **Errata**

Course Content: (i) Technical Studies should read: **Contrary Motion Major and Minor Scales 1 Octave Apart HT**

LSMD Piano Syllabus

*Page 16*

### **Grade 4**

*Encore, Book 2 (Grade 3 & 4)*

(ABRSM)

*Carnival in Rio*

*Freeway*

*New Classics to Modern, Book 3*

(Yorktown Music Press)

*Sonatina in F Major (Clementi)*

*Waltz (Franz Schubert)*

*Piano Mix, Book 3 (Grade 3 to 4)*

(ABRSM)

*Rondo (Mozart)*

*Jive Hoot*

*Microjazz, Collection 3*

(ABRSM)

*Steam Train Blues (Norton)*

### **Errata**

Course Content: (i) Technical Studies should read: **Contrary Motion Major and Minor Scales 1 Octave Apart HT**

LSMD Piano Syllabus

*Page 18*

Course Content (c) Aural Observation Q1 should read: **Clap back a Short Rhythm played Three Times**

LSMD Piano Syllabus

*Page 18***Grade 5***23 Miscellaneous Pieces**Waltz Op. 97 No. 6*

(Heller)

*Encore, Book 3 (Grade 5 to 6)**Miniature in D Minor*

(ABRSM)

*After Hours for Piano Solos**Of Strange Lands and People*

(Faber)

*Gymnopedie (Eric Satie)**Cool Piano Funky Pieces 5**Old Spanish Guitar*

(Heather Hammond)

**Errata***Course Content: (i) Technical Studies should read: Contrary Motion Major and Minor Scales 1 Octave Apart HT*

LSMD Piano Syllabus

*Page 20*

## **Grade 6 to Grade 8**

**Grade 6***Heinrich Hoffmann**On the Lake Op 77 No 12*

William Gillock

*Blue Mood**Harold Arlem**Over the Rainbow*

(Arr. By Dave Stapleton)

*World Renowned Piano Pieces Book 1**Solfeggietto (CPE Bach)*

(Arr. David Willison)

*Cool Piano, Book 5 (Funky Pieces Grade 5 to 6)**Star of the Show*

(Eds. Heather Hammond)

*Just Messin'**Back to the Barrel House**After Hours for Piano Solos**The Gypsy King*

(Faber)

*Clouds***Errata***Course Content: (i) Scales should read: C and G Major and Harmonic Minor a 3<sup>rd</sup> Apart, 2 Octaves, HT*

LSMD Piano Syllabus

*Page 22**Musique D'Enfants should read:**Valse Op 65 No 6*

LSMD Piano Syllabus

*Page 25*

**Grade 7***More Romantic Pieces for Piano, Book 4*

(Ed. Lionel Salter, ABRSM)

*The Jazz Piano Master*

(Arr. John Kember, Faber FF Music)

*World Renowned Piano Pieces, Book 1*

(Arr. David Willison)

*Chanson Triste (Kalinnikov)**Waltz in A Minor Op Post*

(Chopin)

*Autumn Leaves No 19 (Kosma)**You've Got a Friend (Carol King)**Fur Elise (Beethoven)**Sonata in C Movmt. 1 K545*

(Mozart)

**Grade 8***More Romantic Pieces for Piano, Book 4*

(Ed. Lionel Salter, ABRSM)

*Elegie Op 19 No 1 (Niels Gade)*

# **Recital Medal Repertoire Awards**

## Recital Medal Repertoire Update

The marking scheme and awards for the Recital Medal Repertoire is different from the graded examinations.

The Recital Medal Repertoire are marked out of 100. Candidates must secure:-

MEDAL	MARK
<b>Gilt</b>	90 - 100
<b>Silver Green</b>	80 - 89
<b>Silver Plated</b>	70 – 79

*A medal will be awarded to candidates who achieve a mark of 70 or over.*

*Teachers and Students should refer to:*

*LSMD Piano Syllabus*

*Page 34*