



# The Leinster School of Music & Drama

## Piano Teacher Handbook 2019 - 2020

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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.

Musical notation for C and G major scales, one octave hands separately. The notation shows a single staff with a treble clef. The right hand (R.H.) plays the C major scale (C4 to C5) and the left hand (L.H.) plays the G major scale (G3 to G4). Fingerings are indicated by numbers 1-5 above or below the notes.

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

Musical notation for C and G major chords in broken position. The notation shows a single staff with a treble clef. The right hand (R.H.) plays the C major chord (C4, E4, G4) and the left hand (L.H.) plays the G major chord (G3, B3, D4). Fingerings are indicated by numbers 1, 3, 5 for the R.H. and 5, 3, 1 for the L.H.

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

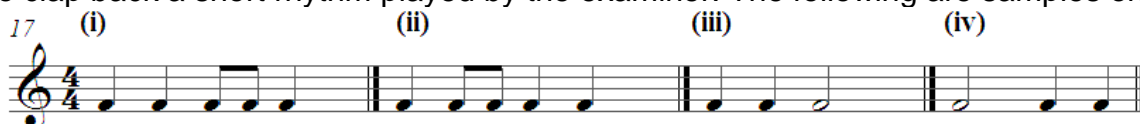
- Five finger exercise, hands together over middle C, played legato.

Musical notation for a five finger exercise, hands together over middle C, played legato. The notation shows a grand staff with a treble clef and a bass clef. The right hand (R.H.) plays the C major scale (C4 to C5) and the left hand (L.H.) plays the G major scale (G3 to G4). Fingerings are indicated by numbers 1-5 above or below the notes. The word "Legato" is written above the first measure of the R.H. staff.

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:-

Ta-a-a-a    Ta a-a    Ta-a

Ta    Ta-te    Ta-fa-te-fe    ta-te-fe    Ta-efe

### Rests

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

Sa-a-a-a    Sa- a- a    Sa- a    Sa

Sample

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

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

## Primary Grade

### Technical Studies:

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

9

R.H. 1 3 5

L.H. 5 3 1

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

34 No. 1

1

40 No. 2

1

No. 3

5 3 5 3

No. 4

5 1 3 5 3 1

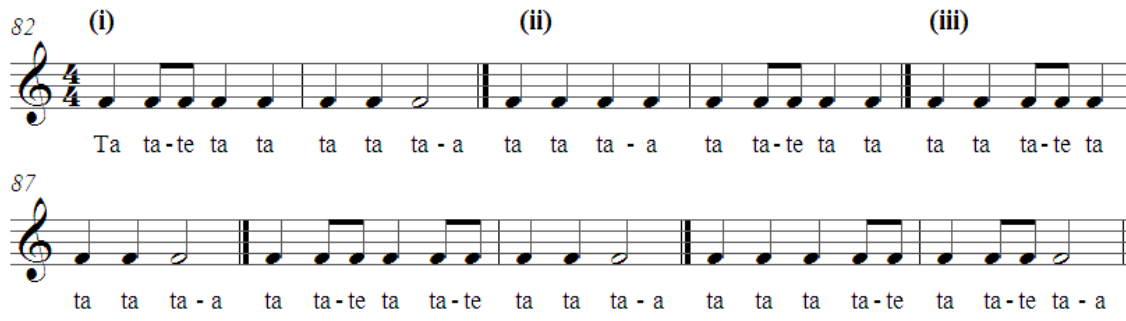
**Sight Reading and Comprehension:**

- 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.

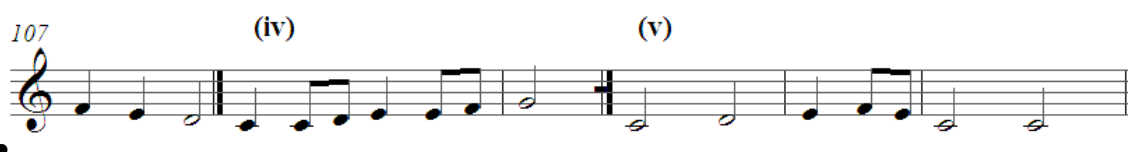


**Aural Observation:**

- 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





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



## 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.

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

- 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**

**No 2**

**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)

**Aural Observation:**

- To clap at sight a short phrase in 4/4 time using more \*French time names including minim, crotchets, quavers and crotchet rests

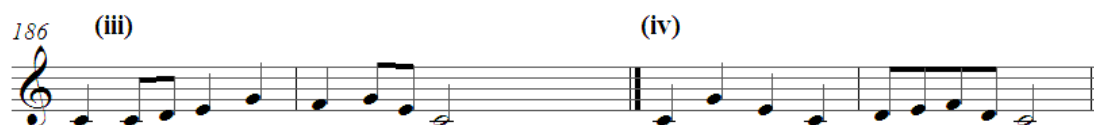
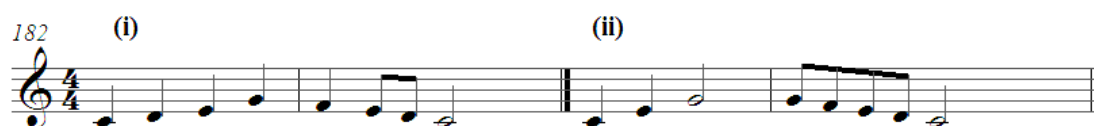
(i)

Ta - te, ta - te ta sa ta a ta ta - te ta sa ta - te - ta - te ta - a ta - a

(ii)

Ta - a ta - te sa ta - te ta - te sa ta ta - a sa ta - te ta - te sa ta - a

- Sing back a short melody played by the examiner of a higher standard than the previous level.



- Clapping along to a short passage played by the examiner in 4/4 or 3/4 time

# Grade 1

## Technical Studies:

- C, G, D, A, F majors; A and D minors, two octaves hands separately and one octave hands together.
- Contrary motion one octave in the keys of C and G majors.
- Three note broken chords and inversions of C and G majors A and D minors. The following is the broken chord of C major

R.H. 1 3 5 1 2 5 1 3 5 1 3 5 5 3 1 5 3 1 5 2 1 5 3 1

L.H. 5 3 1 5 3 1 5 2 1 5 3 1 1 3 5 1 2 5 1 3 5 1 3 5

## Aural Observation:

- To clap a rhythm at sight in simple time using \*French time names, using crotchets, quavers, minims, crotchet rests and semiquavers only

13

Ta ta-te ta-fe-ta-fe ta ta a Sa a sa ta-te-ta-fe-te-fe sa ta-a-a ta-te ta-a-a-a

- (a) To clap back the rhythm of a short melody played twice by the examiner

No. 1

No. 2

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

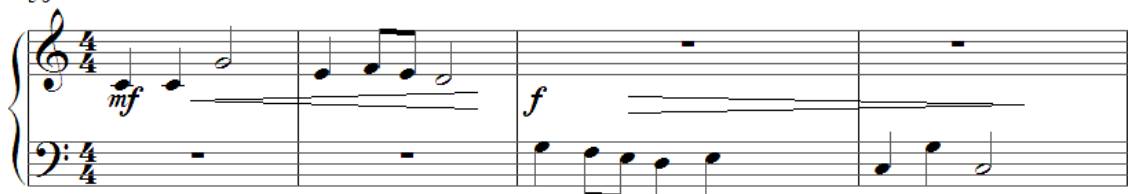


- (c) To identify the time of a short piece played by the examiner as being in either 2/4 or 3/4 time

**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



No. 2 Waltz



## 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

9 No 2

### 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.

(i) (ii)

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

(i) (ii)

- 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.

The image shows a musical score for a piano piece by A. Carse, marked *Andante*. The score is in 2/4 time and consists of two systems of two staves each. The first system starts with a piano (*p*) dynamic. The second system includes a piano (*p*) dynamic and a *rall.* marking at the end. The score is written in treble and bass clefs.



## 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**

mp

48

**No 2 Moderato**

mf

63

No.3 Andante

**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.

The image shows a musical score for a piano piece in 3/4 time. The score is written for the right and left hands. It begins with a checkmark above the first measure. The tempo is marked 'Moderato'. The first system includes a first ending bracket labeled '1' and dynamics 'p' and 'f'. The second system includes 'poco rit.' and 'a tempo' markings. The third system includes 'p' and 'rit.' markings. 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

Musical score for No 2, measures 128-134. The piece is in 2/4 time with a key signature of one flat (B-flat major). The melody is in the right hand, and the bass line is in the left hand. Dynamics include piano (*p*), forte (*f*), and piano (*p*).

135

Musical score for No 2, measures 135-141. The piece is in 2/4 time with a key signature of one flat (B-flat major). The melody is in the right hand, and the bass line is in the left hand. Dynamics include piano (*p*) and forte (*f*).

### 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)

Musical notation for rhythm exercise (i) in 6/8 time. The melody consists of four bars: quarter, eighth, eighth, quarter, quarter, quarter, quarter, quarter.

(ii)

Musical notation for rhythm exercise (ii) in 4/4 time. The melody consists of four bars: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter.

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

(i)

Musical notation for melody exercise (i) in 3/8 time. The melody consists of four bars: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter.



- 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

1. Allegretto Bertini

2. Andante cantabile Loeschhorn

Two examples of piano music for analysis. Example 1 is 'Allegretto' by Bertini, in 3/4 time, marked *f*. Example 2 is 'Andante cantabile' by Loeschhorn, in 4/4 time, marked *p* and *mf poco rit.*

## Grade 5

### Sight reading and comprehension:

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

**No. 1**  
150 *Con moto*

Musical score for No. 1, measures 150-157. The piece is in 2/4 time with a key signature of one flat (B-flat). The tempo is *Con moto*. The music features a melody in the right hand and a bass line in the left hand. Dynamics include *mp*, *cresc*, and *mf*.

158

Musical score for No. 1, measures 158-165. The piece continues in 2/4 time with a key signature of one flat. The music features a melody in the right hand and a bass line in the left hand. Dynamics include *pp*.

**No. 2**  
166 *Smoothly*

Musical score for No. 2, measures 166-178. The piece is in 3/8 time with a key signature of three sharps (F#, C#, G#). The tempo is *Smoothly*. The music features a melody in the right hand and a bass line in the left hand. Dynamics include *mp* and *Cresc*.

179

Musical score for No. 2, measures 179-186. The piece continues in 3/8 time with a key signature of three sharps. The music features a melody in the right hand and a bass line in the left hand. Dynamics include *f*, *dim.*, and *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

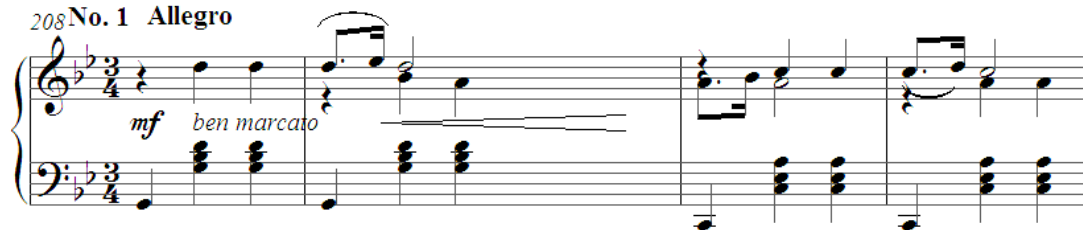


Melodic change



- 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



212





223

Musical score for measures 223-227. The piece is in 4/4 time with a key signature of two flats (B-flat and E-flat). The music is marked *f* (forte). The right hand features a melodic line with slurs and ties, while the left hand provides a harmonic accompaniment with chords and moving bass lines.

228

Musical score for measures 228-232. The piece continues in 4/4 time with a key signature of two flats. The right hand has a more active melodic line with slurs, and the left hand continues with a steady accompaniment.

...

## 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*

7

13

**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.



**Interrupted**



**Perfect**

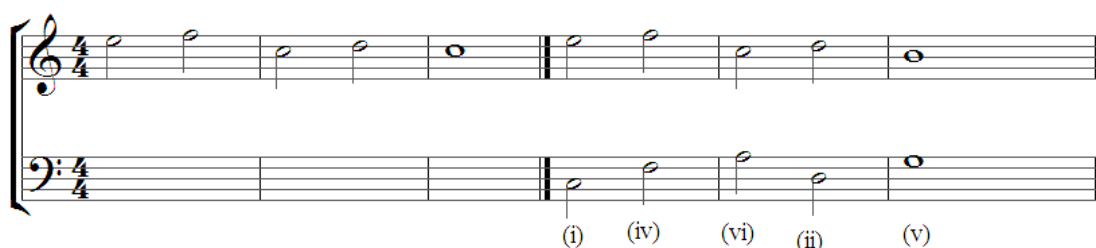
5. Observation test on a piece played by the examiner. Questions may include tempo, tempo changes, dynamics, gradations of tone, articulation and recognition of tonality as major or minor



- (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

14

Perfect Cadence      Interrupted Cadence

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:

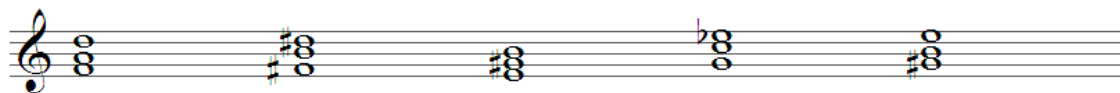
- To sight read a piece of a degree of difficulty suitable to this grade, hands together in any major or minor key. Example below.

The image shows a musical score for a Grade 7 sight reading exercise. It consists of three systems of music, each with a treble and bass clef staff. The key signature has one flat (B-flat) and the time signature is 6/8. The tempo is marked "Andantino".

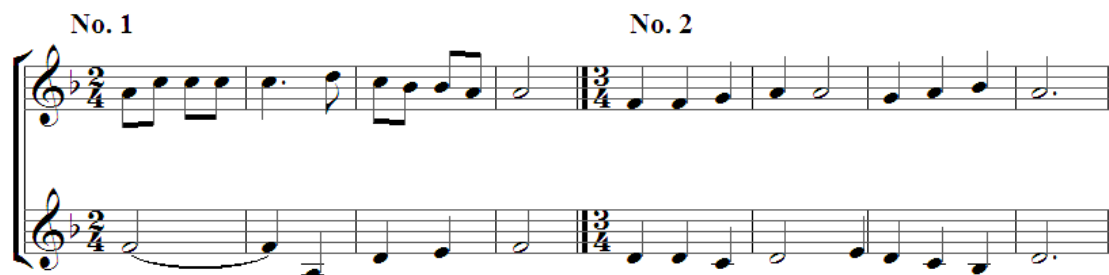
The first system (measures 1-4) starts with a piano (*p*) dynamic in the right hand and a mezzo-piano (*mp*) dynamic in the left hand. The second system (measures 5-8) features a mezzo-forte (*mf*) dynamic in the right hand. The third system (measures 9-12) includes dynamics of mezzo-piano (*mp*), *dim* (diminuendo), and pianissimo (*pp*).

**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



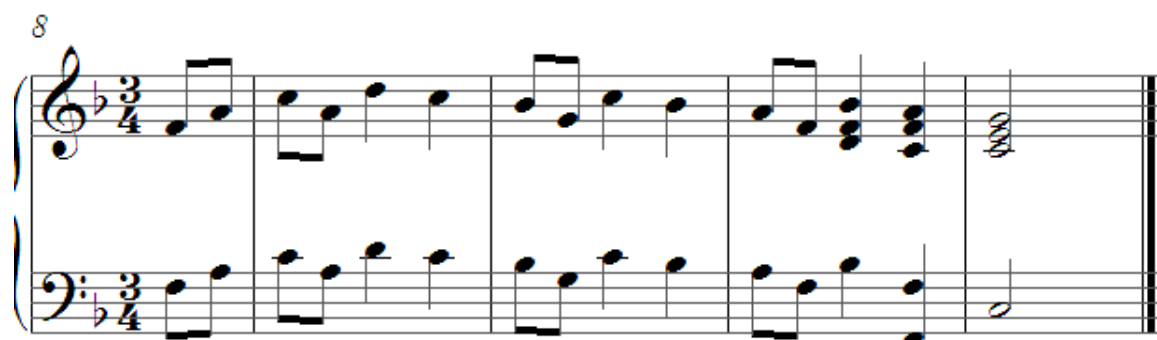
2. To sing the upper part of a 2 part phrase played twice by the examiner.



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



Perfect



Imperfect

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 written for piano in 3/4 time, marked 'Andantino mosso'. It consists of three systems of notation. The first system (measures 1-5) begins with a piano (*pp*) dynamic. The right hand plays a melody with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. A *rall* (ritardando) marking appears over measures 4 and 5, followed by an *a tempo p* marking. The second system (measures 6-8) continues the melody and accompaniment, with a *molto rall* marking over measures 7 and 8. The third system (measures 9-12) starts with an *a tempo ppp* marking, followed by *pp*, *molto rall*, and *p* markings. The piece ends with a double bar line.

- (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 sight reading exercise, hands together, in 6/8 time, key of B-flat major. It consists of three systems of music, each with a treble and bass clef staff.

**System 1 (Measures 1-5):** The tempo is marked *Allegro*. The first measure starts with a piano (*pp*) dynamic and a *leggiero* marking. The music features a melodic line in the treble clef and a supporting bass line in the bass clef, both with slurs.

**System 2 (Measures 6-9):** Measure 6 is marked with a '6'. The music continues with a melodic line in the treble clef and a supporting bass line in the bass clef. A mezzo-piano (*mp*) dynamic is indicated in measure 8.

**System 3 (Measures 10-13):** Measure 10 is marked with a '10'. The music continues with a melodic line in the treble clef and a supporting bass line in the bass clef. Dynamics include mezzo-forte (*mf*) in measure 10, piano (*p*) in measure 11, and *pp* in measure 13.

**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.

Perfect

7

Imperfect

7

Plagal

7

Interrupted

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

A musical score in 4/4 time, starting in B-flat major. The first four measures show a sequence of chords: B-flat major (Bb2, D3, F3), C minor (C3, Eb3, G3), D minor (D3, F3, Ab3), and E-flat major (Eb3, G3, Bb3). The fifth measure contains a half note chord of F major (F3, A3, C4), which is the dominant of B-flat major. The sixth measure contains a half note chord of B-flat major (Bb3, D4, F4). The piece concludes with a double bar line.

Dominant

A musical score in 4/4 time, starting in B-flat major. The first four measures show a sequence of chords: B-flat major (Bb2, D3, F3), C minor (C3, Eb3, G3), D minor (D3, F3, Ab3), and E-flat major (Eb3, G3, Bb3). The fifth measure contains a half note chord of D minor (D3, F3, Ab3), which is the relative minor of B-flat major. The sixth measure contains a half note chord of B-flat major (Bb3, D4, F4). The piece concludes with a double bar line.

relative,minor

A musical score in 4/4 time, starting in B-flat major. The first four measures show a sequence of chords: B-flat major (Bb2, D3, F3), C minor (C3, Eb3, G3), D minor (D3, F3, Ab3), and E-flat major (Eb3, G3, Bb3). The fifth measure contains a half note chord of E-flat major (Eb3, G3, Bb3), which is the sub-dominant of B-flat major. The sixth measure contains a half note chord of B-flat major (Bb3, D4, F4). The piece concludes with a double bar line.

Sub - Dominant

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 musical score is written in 6/8 time and consists of four systems of music. The key signature has two flats (B-flat and E-flat). The first system (measures 1-4) shows a melody in the right hand and a bass line in the left hand. The second system (measures 5-8) continues the melody and bass line, with a measure number '5' at the start. The third system (measures 9-12) continues the melody and bass line, with a measure number '10' at the start. The fourth system (measures 13-16) concludes the piece, with a measure number '14' at the start. The score includes various musical notations such as notes, rests, and bar lines.



**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 four systems of music, each with a treble and bass clef staff. The first system (measures 1-4) begins with a *pp* dynamic. The second system (measures 5-9) starts with a *p* dynamic and includes markings for *Rall* and *cres.*. The third system (measures 10-13) is marked *a tempo* and *mf*. The fourth system (measures 14-17) concludes with a *pp* dynamic and a *molto rall* instruction. Measure numbers 5, 10, and 14 are indicated at the start of their respective systems.

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**

Musical notation for the 'Given Melody' in G major, 4/4 time. The melody is written on a single treble clef staff. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (half). The bass staff is empty.

Musical notation for the first four bars of a harmonic accompaniment for the 'Given Melody' in G major, 4/4 time. The melody is written on a treble clef staff and the accompaniment is written on a bass clef staff. The melody notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (half). The accompaniment consists of chords: G4-B4 (quarter), A4-C5 (quarter), B4-A4 (quarter), G4-F#4 (quarter), G4-B4 (quarter), A4-C5 (quarter), G4-B4 (half).

**20 Given melody in minor key**

Musical notation for the 'Given melody in minor key' in G minor, 4/4 time. The melody is written on a single treble clef staff. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (half). The bass staff is empty.

Musical notation for the first four bars of a harmonic accompaniment for the 'Given melody in minor key' in G minor, 4/4 time. The melody is written on a treble clef staff and the accompaniment is written on a bass clef staff. The melody notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (half). The accompaniment consists of chords: G4-B4 (quarter), A4-C5 (quarter), B4-A4 (quarter), G4-F#4 (quarter), G4-B4 (quarter), A4-C5 (quarter), G4-B4 (half).

- 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 shows four musical examples of cadences in G major, each consisting of two staves (treble and bass clef) with a 4-measure phrase. The notes are as follows:

- Perfect Cadence:** Treble: G4, B4, D5, G5; Bass: G2, B2, D3, G3.
- Imperfect Cadence:** Treble: G4, B4, D5, G5; Bass: G2, B2, D3, E3.
- Plagal Cadence:** Treble: G4, B4, D5, G5; Bass: G2, B2, D3, F3.
- Interrupted Cadence:** Treble: G4, B4, D5, G5; Bass: G2, B2, D3, E3, with a double bar line after the third measure.

- 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.

**Given 4 bars**

The given melody is in G major (one sharp) and 4/4 time. The notes are: G4 (quarter), A4-B4 (eighths), C5 (quarter), B4-A4 (eighths), G4 (quarter), F#4 (quarter), G4 (quarter), A4-B4 (eighths), C5 (quarter), B4-A4 (eighths), G4 (quarter).

**Suggested Answer**

The suggested answer is in G major and 4/4 time. The notes are: G4 (quarter), A4-B4 (eighths), C5 (quarter), B4-A4 (eighths), G4 (quarter), F#4 (quarter), G4 (quarter), A4-B4 (eighths), C5 (quarter), B4-A4 (eighths), G4 (quarter). This is a direct harmonic answer to the given melody.

## 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 practical's.
- 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

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

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

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

*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 modern's 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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