



contents

SEPTEMBER 2012

Introductory Grade	6
Primary Grade	8
Preparatory Grade	10
Grade 1	12
Grade 2	14
Grade 3	16
Grade 4	18
Grade 5	20
Grade 6	22
Grade 7	26
Grade 8	30
Recital Medal Repertoire	34
Piano Duets	35
Appendix 1 - Choice Piece	38
Appendix 2 - Teaching Notes	39
Appendix 3 - The Exam	40
Appendix 4 - From the Examiner's Desk	40



History of The Leinster School of Music & Drama

The Leinster School of Music and Drama was founded in 1904 by Samuel Myerscough, an acclaimed musician, teacher and examiner. Its primary function was to provide education in music to as wide a population as possible.

The School soon became one of the leading organisations for music education throughout Ireland. According to the Irish Art Handbook of 1949 the School had “become one of the most important influences on the musical life of the country as a teaching, examining body”. The LSMD is steeped in history, and its early teaching staff included the esteemed piano tutors Patricia Read and May Cosgrave, sister of William T. Cosgrave. Amongst its famous students was Samuel Beckett who mentions the School in his writings:

*"She beckoned to him with her middle finger,
like one preparing a certificate in pianoforte...
at the Leinster School of Music."*

Samuel Beckett

The School's original location was on Harcourt Street which was followed by a move to Upper Stephen Street in 1982. A major step forward took place in 1998 when the School moved to the Griffith College Campus on South Circular Road where it is a constituent School of the College.

As a national examining body the LSMD offers grade and diploma examinations in both Music and Drama. As part of its centenary celebrations the School launched the annual Excellence Awards in 2004. Students are selected to compete for these prestigious awards on their performance at the annual examinations. The finalists perform at a grand finale in October each year when the overall winners in Music and Drama are announced.

In keeping with the School's affiliation to Griffith College two new Higher Diplomas in Arts in Music and Drama Education were validated by HETAC in recent years. These new programmes compliment the Associate and Licentiate Diplomas which have been in existence for a long number of years.

The School has just launched its new music syllabus which reflects the demand for a broader appreciation of the many facets of the art, reaching out to a new generation of musicians who will be the teachers of the future. This new syllabus is valid from September 2012.

Vision Statement

Inspiring life-long, creative and fulfilling participation in music.



General Information

This handbook is designed to help clarify the requirements of the new syllabus. Teachers should at all times consult the syllabus for the requirements such as scales, sight reading and aural tests.

This syllabus has been framed taking into account current educational thinking and research, and provides a systematic progression through the grades in preparation for Diploma examinations at a later stage.

This syllabus works in conjunction with the studies, exercises, sight reading and aural tests in the **Piano Grade Syllabus & Teachers Handbook** (available in hard copy and online at www.gcd.ie/music-syllabuses).

Exam Regulations

- Grade examinations are marked out of 100 and candidates must secure 65 marks overall to pass. Candidates scoring 87 marks or over will be awarded 1st class honours, 80 to 86 will be deemed to have passed with honours and 70 to 79 will be deemed to have passed with merit.
- A medal will be awarded to a candidate who has gained 95 marks or more overall in any grades from Preparatory to Grade 8.
- In all examinations, prepared pieces may be heard in full or in part at the discretion of the examiner.
- 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. If this chosen piece is not at the relevant grade level 5 points will be deducted.
- The editions listed in the syllabus are suggested editions. Alternative editions of similar standing are equally acceptable. However, easier arrangements of the same pieces will not be accepted.
- Candidates are not compelled to adhere to the fingering indicated in any of the pieces. Any appropriate fingering will be accepted.
- Scales should be fingered in accordance with recommendations. At examinations marks will be deducted for inappropriate fingering
- No photocopied music is allowed at any time, except for awkward page turns.
- Candidates presenting themselves for examination in any 2012 session may present either the old or the new syllabus. From January 1st 2013 only the new syllabus will be accepted.



Rationale for the New Syllabus

In 2004 the Leinster School of Music and Drama celebrated its centenary with an update of its syllabus. The past decade has seen an explosion in the understanding of musical ability and learning; it was felt that the time had come for a further review of the content and the introduction of some new ideas to meet the needs of the new decade. Following consultations with a variety of teachers and examiners the new syllabus has been launched, taking into account the many views expressed by interested parties. Above all, the new syllabus recognises that not all learners are the same, and takes into account the capacity of teachers at local level to assess and cater for individual learner needs.

The new programme has a number of innovative ideas:

- The repertoire has been broadened to include a wide range of contemporary genres. This reflects the broader acceptance of styles other than classical pieces in music teaching and learning.
- Recent research in the areas of teaching and learning indicates that students are motivated by appropriate choice in their own learning. With this in mind it has been decided to include a choice option for the performance pieces. It has also been decided to give students further choices in the higher grades relating to developing their technical skills and musicianship.
- Aural awareness has been remodelled with the objective of developing a critical ear which can discern various aspects of performance. Students will study time names at the earlier grades which will develop their rhythm, and in turn, enhance their aural and sight reading skills. The French, Kodaly and Orff time name systems are recommended but others will also be accepted.
- Bearing in mind that some students wish to become independent musicians as well as progressing through the grade system, the option of improvisation/keyboard harmony has been introduced at the higher grades. This will support their participation in musical environments outside of the class room or lesson.
- Students at a higher grade are expected to research composers and their works as part of their exam which is also reflective of the information age we live in.

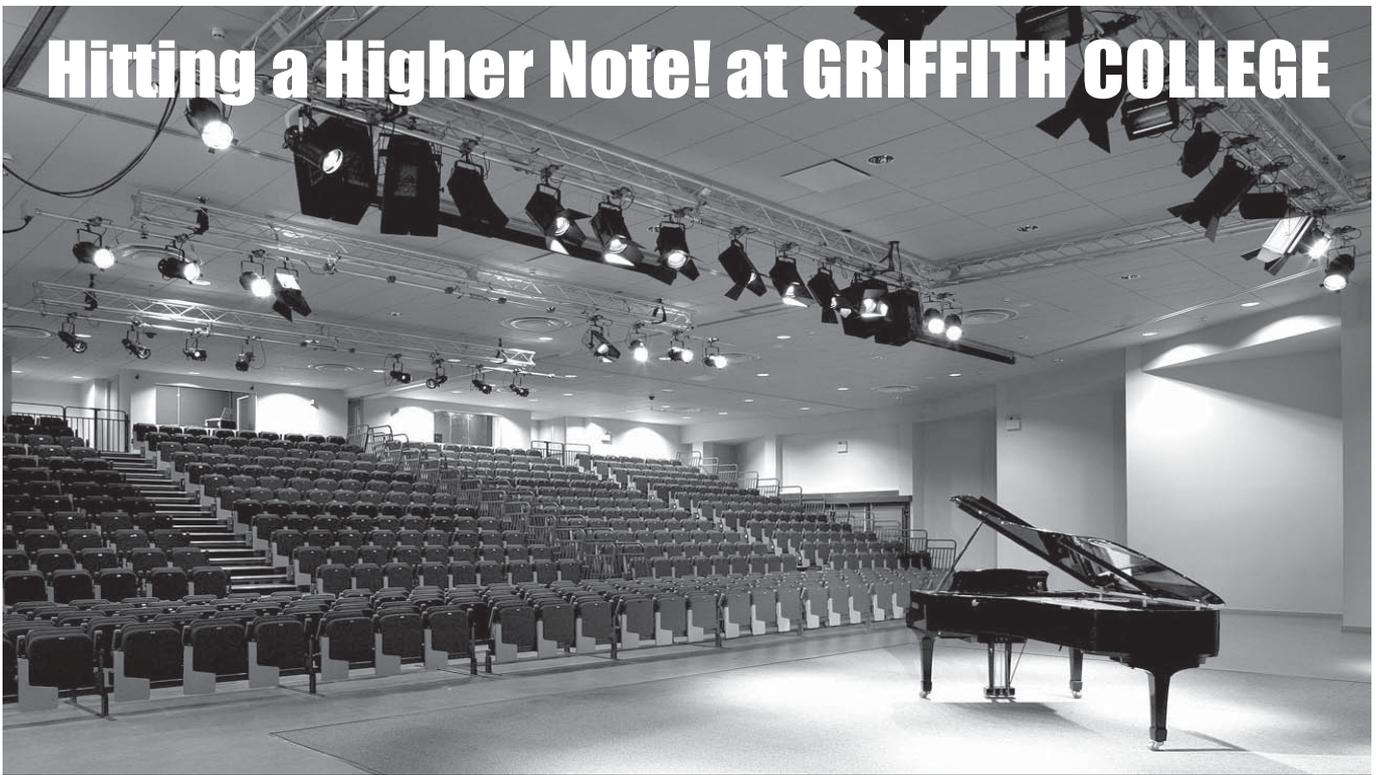
A broad list of repertoire has been included to suit all levels and tastes. Through this new syllabus, the Leinster School of Music and Drama intends to continue to provide a supportive environment to enhance the development of music education for both teachers and students in the years ahead.

Marking scheme for all pianoforte exams

(a)	Technical studies	15
(b)	Sight reading & comprehension	15
(c)	Aural observation	10
(d)	Performance (3 x 20)	60

Mark	Award
65 – 70	Pass
70 – 79	Merit
80 – 86	Honours
87 – 100	First Class Honours

Hitting a Higher Note! at GRIFFITH COLLEGE



Higher diploma in Arts in Music Education

The Leinster School of Music & Drama is delighted to announce the launch of a Higher Diploma in Arts in Music Education, and associated Certificates in Music Teaching.

Your music studies need not stop at Grade 8! These HETAC approved (Level 8) will enable instrumental students to embark in a wide range of careers in music education, or progress to further education in music technology, music therapy, arts administration and music teaching.

Courses

- Higher diploma in Arts in Music Education (HETAC Level 8)
- Certificate in Music Teaching – HETAC 40 credits (Licentiate of the LSMD)
- Certificate in Music Teaching – HETAC 20 credits (Associate of the LSMD)

A range of options are open to you...

- Taught options in Dublin
- Full-time and part-time delivery modes
- A choice of morning and evening lectures, combined with block release

For further information contact:

**The Leinster School of Music & Drama,
Griffith College South Circular Road, Dublin 8**



Established in 1904

Email: leinster.school@gcd.ie | Web-site: www.gcd.ie/lsm�

Phone: (01) 4150466 (Dublin) | (021) 4507027 (Cork)



Introductory Grade

Aims for the Teacher

To introduce the student to the pleasure of playing music, instilling a love and enthusiasm for all aspects of the process, and laying sound foundations through the development of aural, reading, technical and performance skills at an elementary level.

SCHEDULE OF MAXIMUM MARKS

Technical Studies		15
Sight-Reading & Comprehension		15
Aural Observation		10
Pieces	1	20
	2	20
	3	20

Learning Outcomes for the Student

- Understand the basics of notation and recognise notes in the treble and bass clefs.
- Have a proper hand position in both hands and be able to play legato and staccato.
- Acquire a proper seated position.
- Understand elementary rhythmic patterns, including crotchets, quavers and minims.
- Sing very simple melodic motifs.
- Be able to perform a selection of pieces at introductory level.

Course Content:

(a) Technical Studies:

- Scales of C and G major, one octave hands separately.
- Chords of C and G major (*refer to Teachers' Handbook*)
- Five finger exercise, hands together over middle C.
(*refer to Teachers' Handbook*)

(b) Sight reading and Comprehension:

- Understanding the treble and bass clefs.
- Identifying and locating notes from prepared pieces in treble and bass clefs.
- Answer simple questions on bar lines, note and rest values in the prepared pieces.

(c) Aural Observation:

- To recognise two notes played by the examiner as being either ascending or descending (rising or falling, up or down)
- Identifying a short phrase from one of the prepared pieces.
- To clap back a short rhythm played twice by the examiner.
- To sing back a short sequence of notes played twice by the examiner.

(*for examples of aural observation tests refer to Teachers' Handbook*)



(d) Performance:

Three pieces from the following list:

Music Lessons Have Begun

(Lelia Fletcher, Boston Music Company)

Piano Time Pieces 1

(Pauline Hall, Oxford University Press)

John Thompson Easiest Piano Course

(John Thompson, Willis Music Company)

Teach me to Play. Preliminary Book

(Howard Kasschau, Schirmer)

Teaching Little Fingers to Play

(John Thompson, Willis Music Co.)

The Duckling

Campfire March

Canoe Song

Halloween Pumpkin

Evening Hymn*

What shall I sing?*

Morning Has Broken*

Frog Count

Grass So Green

Theme from the Creation

Minuet in G

Sonatina

Can-Can

Our Old Clock

My Prayer

Ice Cream Mountain

Paper Ships*

Toy Soldiers*

**These Pieces are recommended for the very young beginner*



Primary Grade

Aims for the Teacher

To build on the foundational skills acquired at introductory level, through broadening repertoire, and facilitating the incremental development of aural, reading, musicianship and technical abilities at primary level.

SCHEDULE OF MAXIMUM MARKS		
Technical Studies		15
Sight-Reading & Comprehension		15
Aural Observation		10
Pieces	1	20
	2	20
	3	20

Learning Outcomes for the Student

- Understand notation in both staves and up to one ledger line above and below each staff.
- Demonstrate a basic knowledge of time names (crotchet, quavers and minims). French, Kodaly, Orff or other time name systems will be accepted.
- Perform a selection of pieces of suitable standard, in the keys of C, G and F majors, and A minor.
- Sing simple melodic phrases in the range of a 5th.
- Demonstrate an awareness of dynamic contrasts.

Course Content:

(a) Technical Studies:

Scales metronome mark: crotchet = 60 (approx.) 2 quavers per beat.

- Scales of C, G, F majors, one octave hands separately.
Chords of the above keys in close position, hands separately
(refer to *Teachers' Handbook*)
- Preparation of four musical sentences from a recommended list (refer to *Teachers' Handbook*). Candidates will be required to perform one of the musical sentences at the examination.

(b) 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.
- Explaining bar lines, time signatures, note values and marks of expression in the prepared pieces.
- Understanding the difference between a tone and semi-tone, and pointing out the tones and semi tones in the scale of C major.

(c) Aural Observation:

- To clap at sight a two bar phrase consisting of crotchets, quavers and minims using time names. French, Kodaly, Orff or other time name systems will be accepted.
- To clap back a short phrase played by the examiner.
- Sing back a two bar phrase played twice by the examiner.

(for examples of aural observation tests refer to Teachers' Handbook)



(d) Performance:

Three pieces from the following list

Piano Time Pieces 1

(Pauline Hall, Oxford University Press)

Teaching Little Fingers to play more

(Leigh Kaplin, Willis Music Company)

More Upgrade 0 – 1

(Pamela Wedgewood, Faber Music)

First Piano Lessons – Scenes at a Farm

(Walter Carroll, Forsyth)

First Year Pieces – Work and Play

(Thomas F Dunhill & Felix Swinstead)

Piano Time Jazz, Book 1

(Pauline Hall, Oxford University Press)

Roundabout – 16 easy Pieces for Piano

(ABRSM)

Turpin

Martian's March

A Chat between Friends

Cheerful Cha-Cha

Shall We Waltz

The Swing

Bits and Pieces

Beefburger Boogie

On the Lake

May Day Dance

(without repeats)

Melody in C

The Sheep on the Downs

Gavotte

Marching in again

Hop, Skip and Jump

Merry-go-round

Rocking Chair

The Haunted House

Little Mouse



Preparatory Grade

Aims for the Teacher

To consolidate the student's foundation in elementary technique, musicianship, reading and aural skills, in preparation for progressing on to grades 1-8.

SCHEDULE OF MAXIMUM MARKS		
Technical Studies		15
Sight-Reading & Comprehension		15
Aural Observation		10
Pieces	1	20
	2	20
	3	20

Learning Outcomes for the Student

- Recognise notes in the treble and bass clefs up to one ledger line above and below the stave, or any notes in the chosen pieces.
- Sight-read short phrases, hands separately, beginning on middle C.
- Clap rhythms by ear and sight, using time names (crotchet, quavers, minims and crotchet rests). French, Kodaly, Orff or other time name systems will be accepted.
- Perform a selection of pieces of suitable standard in the keys of C, G and F majors, and A minor.
- Demonstrate an awareness of dynamic range

Course Content:

(a) Technical Studies:

- C, G and F majors, A and D minors, one octave hands separately.
- Three note close position chords of the above keys hands separately (*refer to Teachers' Handbook*).
- Preparation of two musical sentences (*refer to Teachers' Handbook*).

(b) Sight reading and Comprehension:

- Recognizing time signatures, key signatures and expression marks in the prepared pieces.
- Sight reading a short passage containing mainly stepwise movement over the five fingers, right hand and left hand separately, both positioned on middle C.
- Construction of the major scale, identifying tones and semi-tones, in the scales of C and G.

(c) Aural Observation:

- To clap at sight a short phrase in 4/4 using time names (minims, crotchets, quavers and crotchet rests). French, Kodaly, Orff or other time name systems will be accepted
- Sing back a short melody played by the examiner within the range of a 5th
- To clap along to a short passage played by the examiner in 2/4 or 3/4.

(for examples of aural observation tests refer to Teachers' Handbook)

(d) Performance:



Three pieces from the following list.

Piano Time Pieces 1

(Pauline Hall, Oxford University Press)

First Year Pieces – Work and play

(Thomas F Dunhill & Felix Swinstead)

Piano Time Jazz, Book 1

(Pauline Hall, Oxford University Press)

Roundabout – 16 easy pieces for Piano

(Alan Haughton, Associated Board)

Up Grade –0-1

(Pamela Wedgewood, Faber Music)

Piano Time Pieces 2

(Pauline Hall, Oxford University Press)

Step by Step to the Classics – Book 1

(Felix Swinstead, Banks Music Publication)

Promenade

Witch's Lair

Resting

Up with the Lark

The Old Wind Mill

A Sad Story

Swaying Branches

Coconut Calypso

Petite Valse

Ballerina

Make Way for the King

Apple Pie Waltz

Minuet (Reinagle)

Allegro Grazioso (Gurlitt)

Feeling Fine (Bullard)

Gigue (Olive J Wood)

Bouree (Le Coupe)

Folk Tune (arr. Mozart)

Musical Box (Berens)



Grade 1

Aims for the Teacher

To foster enthusiasm for music, and to encourage the student to develop the practical and technical skills to perform at this level. To broaden the student's exploration of performance, listening, and musicianship, through the introduction of new repertoire including classical, jazz and contemporary.

SCHEDULE OF MAXIMUM MARKS

Technical Studies		15
Sight-Reading & Comprehension		15
Aural Observation		10
Pieces	1	20
	2	20
	3	20

Learning Outcomes for the Student

- Be able to perform pieces over a wide range of the keyboard.
- Play at least one of the pieces from memory (optional).
- Understand the concept of major and minor keys.
- Sight read a short piece using both hands, but with mainly hands separate movement, in keys up to one sharp or one flat,
- Sing a short phrase after hearing it, and be able to identify the difference between 2/4 and 3/4.

Course Content:

(a) Technical Studies:

- Scales of C, G, D, A and 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. (*refer to Teachers' Handbook*).

(b) Sight reading and Comprehension:

- To sight read a short passage with each hand separately in the key of C or G
- To answer questions on dynamic and performance directions in the prepared pieces.
- Identifying various Intervals in the prepared pieces up to and including a 5th, which will include a major 2nd, major 3rd. perfect 4th and perfect 5th.

(c) Aural Observation:

- To clap a rhythm at sight in 4/4 using time names (minims, crotchets, quavers, semiquavers, minim and crotchet rests). French, Kodaly, Orff or other time name systems will be accepted.
- To clap back the rhythm of a melody played twice by the examiner.
- To sing back a short melody played twice by the examiner.
- To identify the time of a short piece played by the examiner as being in either 2/4 or 3/4.

(for examples of aural observation tests refer to Teachers' Handbook)



(d) Performance:

Performance of three pieces, as least two of which must be from the attached list. The third piece may also be selected from the list or may be the candidate's own choice, which must be of at least equal standard to the pieces on the prescribed list (please see guidelines for own choice piece in Appendix 1).

Young Pianists Repertoire Book 1

(Fanny Watermann & Marion Harewood, Faber Music)

Piano Time Pieces 2

(Pauline Hall, Oxford University Press)

The Best of Grade 1 Piano

(Faber Music)

Up Grade 1 – 2

(Faber Music)

Swinging Rhymes

(Terence Greaves, ABRSM)

Step by Step to the Classics

(Felix Swinstead, Banks Music Publication)

Micro Jazz Collection I, Level 3

(Christopher Norton, Boosey and Hawkes)

Nannerl's Minuet (Mozart)

Waltz (Shostakovitch)

Tarantella (Hall)

Gavotte (James Hook)

Sonatina No. 3 in F (Atwood)

Quasi Adagio (Bela Bartok)

Air (John Blow)

Creepy Crawly (Peter Gritton)

Piano Piece for the Young (Heinrich Henkel)

Eyore's March (Tim Jackson)

Allegretto (Chriptoph Neefe)

Gavotte (Georg Telemann)

Mad Hatter's Funeral March

Cool Calypso

Three Blue Mice

Baa, Baa, Blue Sheep

A little Piece (Schumann)

Allegretto in F (Berins)

Polonaise (Richard Jones)

Tut-Tuttin

A Winter Song



Grade 2

Aims for the Teacher

To continue to inspire a love of music making, through a learner centered approach to performance. To encourage the student to engage as a participant in his or her own musical development through fostering their technical and musicianship skills i.e. through cultivating and encouraging practice routines which are required for increased technical and musical development.

SCHEDULE OF MAXIMUM MARKS

Technical Studies		15
Sight-Reading & Comprehension		15
Aural Observation		10
Pieces	1	20
	2	20
	3	20

Learning Outcomes for the Student

- Be able to perform pieces over a wide range of the keyboard in different styles
- Be able to perform at least one of the pieces from memory.
- Understand major and minor tonalities.
- Sight-read using both hands together in the keys of C, F and G.
- Demonstrate greater aural awareness in responding to aural stimuli and identifying aspects of pieces performed.

Course Content:

(a) Technical Studies:

- Scales of D, A, E, B and F majors, E, D and B minors, 2 octaves hands together.
- Contrary motion one octave in the keys of D, A and E majors, and D and E minors, beginning and ending on the key note.
- Chromatic scale beginning on C and C sharp, one octave hands separately.
- Arpeggios of the above keys, major and minor, two octaves, hands separately

(b) Sight reading and Comprehension:

- To sight read short passages, hands together, in the keys of C, G or F major.
- To answer questions on dynamic and performance directions in the prepared pieces.
- To identify major and minor chords (root position) in the prepared pieces.
- To give a short description of the candidate's favourite piece of the three performed. Questions will relate to the style of the piece (classical/popular/jazz etc.) and the reasons for their choice.

(c) Aural Observation:

- To clap back the rhythm of a short melody in 2/4, 3/4 or 4/4 played twice by the examiner and to state whether it was in 2/4, 3/4 or 4/4.
- To sing back a short melody played twice by the examiner.
- To listen to two notes played by the examiner, separately and together, and identify the interval as major 2nd, major 3rd, perfect 4th or perfect 5th.



- 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, with a rall at the end etc.

(for examples of aural observation tests refer to Teachers' Handbook)

(d) Performance:

Performance of three pieces, as least two of which must be from the following list. The third piece may also be selected from the list or may be the candidates own choice, which must be of at least equal standard to the pieces on the prescribed list (see guidelines for own choice piece in Appendix 1).

Young Pianist Repertoire, Book 1

(Fanny Watermann & Marion Harewood, Faber)

Music through Time, Book 2

(Pauline Hall, Paul Harris, Oxford University Press)

Up Grade, Grades 1 & 2

(Pamela Wedgewood, Faber)

Short Romantic Pieces for Piano, Book 2

(ABRSM)

Music through Time, Book 1

(Pauline Hall, Paul Harris, Oxford University Press)

More Classics to Moderns 2

(Yorktown Music Press)

Making the Grade, Grade 2

(Chester Music)

Young Pianists Repertoire, Book 2

(Faber Music)

Short Romantic Pieces for Piano, Book 1

(ABRSM)

Hours with the Masters Pre Grade 2

(Bosworth)

Cool Piano, Book 2

(Kevin Mayhew)

Waltz of Beauty and the Prince (Maurice)

Old French Song (Tchaikovsky)

Tarantella (Burgmuller)

Homework Blues

Charleston

Clowning (Kabalevsky)

Swinging Along (Muller)

Night Journey (Gurlitt)

Bagatelle (Diabelli)

Sonatina (Salutrinskaya)

Jean de Florette Theme (Petit)

Clocks

Two pieces for Musical Clocks (Haydn)

Sonatina, 1st movement (Clementi)

Study in A minor (Beyer)

Prelude (Reinecke)

Waltz (Dyson)

Andantino (Mayer)

Minuet and Trio (Haydn)

Tick Tock Tango



Grade 3

Aims for the Teacher

To continue the student's development in performance and to broaden further their understanding of various musical styles. To further cultivate the skills required for independence as a musician, including playing by ear, memorizing, sight-reading, musicianship and technical skills.

SCHEDULE OF MAXIMUM MARKS

Technical Studies		15
Sight-Reading & Comprehension		15
Aural Observation		10
Pieces	1	20
	2	20
	3	20

Learning Outcomes for the Student

- Be able to perform a wide repertoire of pieces of a suitable standard to a high level of musicality.
- Be able to perform at least one piece from memory.
- Demonstrate a good understanding of major, minor and chromatic scales.
- Sight-read hands together in major and minor keys up to one sharp and one flat.
- Demonstrate an ability to respond to rhythmic and melodic stimuli and be able to identify the musical features of a previously unheard piece of music.

Course Content:

(a) Technical Studies:

- Scales of B, F, B flat, E flat, A flat majors, G and C harmonic minors, two octaves hands together.
- Scales of D, A and F majors, G and C minors, in contrary motion two octaves.
- Arpeggios of the above major and minor keys, two octaves hands together.
- Chromatic scale beginning on B and B flat, two octaves hands together

(b) 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.
- To answer general questions on the pieces prepared for performance i.e. dynamics, articulation, mood etc.
- To discuss a few short points on the style of one of the pieces (classical, jazz, popular etc.) relating particularly to its musical features i.e. rhythm etc.
- To identify major and minor chords root position in the prepared pieces.

(c) Aural Observation:

- To clap back the rhythm of a short phrase played twice by the examiner, and to state whether the extract is in 3/4, 4/4 or 6/8.
- To sing back a short melody played twice by the examiner
- To identify major and perfect intervals up to an octave, plus the minor 3rd. These intervals will be played separately and together.
- After hearing a short piece played twice by the examiner, to comment on musical features such as major or minor tonalities, dynamic variations, articulation etc.

(for examples of aural observation tests refer to Teachers' Handbook)



(d) Performance:

Performance of three pieces, as least two of which must be from the attached list. The third piece may also be selected from the list or may be the candidate's own choice, which must be of at least equal standard to the pieces on the prescribed list.

Keyboard Anthology Third Series, Book 2
(ABRSM)

Keyboard Anthology Second Series, Book 2
(ABRSM)

Classics to Modern Book 3
(Yorktown Music Press)

Making the Grade Book 3
(Chester Music)

Up Grade, Grades 1–2
(Pam Wedgewood, Faber)

Sound Works Series
Pick up pieces for Young Pianists, 1994
(Philip Martin, Contemporary Music Centre)

Clementi Edition Peters

Short Romantic Pieces for Piano Book 1
(ABRSM)

Cool Piano 3 – Heather Hammond
(Kevin Mayhew)

Hours with the Masters Book 2
(Bosworth)

Diversions
(Richard Rodney Bennett, Universal)

Piano Time Jazz Book 2
(Pauline Hall, Oxford University Press)

Sea Pink (Gurlitt)

Allegro in F (Mozart)
The New Doll (Tchaikovsky)

Melody (Khachaturian)
Puppets Complaint (Franck)

If I were a Rich Man (Bock)
Schindler's List (John Williams)

Half-a-Minute Waltz
Hubble Bubble

Canon
The Sad Boy

Sonatine OP. 36 No. 2
(2nd movement)

A Fairy Story (Kullak)
Night in the Woods (Gedike)

That's the way to jazz it
The Railroad Blues

Minuet and Trio (Mozart)
Scherzo (Bertini)

Diversions No. 1 or 4

Tango Argentina



Grade 4

Aims for the Teacher

To continue the student's development in performance and to broaden further their understanding of the various styles of music. To facilitate the student to work increasingly on their own initiative and develop a discerning ear to self evaluate their own performance.

SCHEDULE OF MAXIMUM MARKS

Technical Studies		15
Sight-Reading & Comprehension		15
Aural Observation		10
Pieces	1	20
	2	20
	3	20

Learning Outcomes for the Student

- Be able to perform pieces appropriate for this level in a number of styles and to a high level of musicality.
- Demonstrate a strong level of technique to underpin performance at this level.
- Be able to read competently at sight a short piece in a major key up to two sharps or flats, and the keys of A, E and D minors.
- Be able to listen to a piece and to note and comment upon different facets of the performance.
- Be able to detect inaccuracies in performance and know how to rectify them.

Course Content:

(a) Technical Studies:

- Scales of B flat, E flat, A flat D flat and F sharp majors. F, F sharp and B flat minors, two octaves hands together.
- Contrary motion B flat, F and F sharp majors, B and F minors, two octaves, hands together.
- Chromatic scale beginning on any note, 2 octaves hands together.
- Arpeggios of the above major and minor keys, two octaves hands together.

(b) 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.
- To answer general questions on the pieces prepared for performance i.e. dynamics, articulation, mood, tonality etc.
- To provide some background information on the composers of the prepared pieces. These will be short questions relating to their dates, birthplace and better known works.
- To identify chords and intervals in the prepared pieces.

(c) 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.
- To sing back a short melody played twice by the examiner
- To recognise a rhythmic or melodic change in a short phrase played by the examiner.
- After hearing a piece played twice by the examiner, to comment on whether the piece is in a major or minor key and the variation of dynamics generally.

(for examples of aural observation tests refer to Teachers' Handbook)



(d) Performance:

Performance of three pieces, at least two of which must be from the following list. The third piece may also be selected from the list or may be the candidate's own choice, which must be of at least equal standard to the pieces on the prescribed list.

Classics to Moderns Bk. 3
(Yorktown Music Press)

Keyboard Anthology Series 3, Bk. 2
(ABRSM)

Short Romantic Pieces for Piano Bk. 2
(ABRSM)

Keyboard Anthology, Series 1 Bk. 2
(ABRSM)

Keyboard Anthology, Series 2, Bk. 2
(ABRSM)

Album for the Young – Schumann

Micro Jazz Collection 3, level 5
(Boosey and Hawkes)

Kabalevsky: 30 Children's Pieces Op. 27
(Boosey and Hawkes)

Hours with the Masters, Bk. 2
(Bosworth)

Making the Grade, Grade 4
(Chester Music)

Making the Grade, Grade 3
(Chester Music)

Soundbites
Album of Pieces for young Pianists
(Contemporary Music Centre)

More Rhythm and Rag
(Alan Haughton, ABRSM)

Lyric Pieces
Poetic Tone Picture
(ABRSM)

Cool Piano, Bk. 3
(Kevin Mayhew)

Sonata in G (Scarlatti)
Minuet (Haydn)

Air (Hook)
Presto (Mozart)
Scherzando (Camidge)

Jumping Jack (Nielsen)

Watchman's Song (Greig)
Study in A flat (Heller)

Aria (Telemann)
Gigue (Hummel)

Knight Rupert

Take your time
Wombling

Toccatina

Scherzo (Muller)
Gavotte (Purcell)

I Dreamed a Dream

On My Own

Allegro (Mary Kelly)

Baroque and Roll

Fairy Dance (Greig)
Op. 3, No 6 (Greig)

Dixieland Dandy (Hammond)



Grade 5

Aims for the Teacher

To consolidate the student's technical, aural, reading and musicianship skills with a view to confident performance and an increasing ability to work independently. To develop the student's self-confidence as a musician and self efficacy as a learner, and to nurture an interest in taking on more challenging repertoire.

Learning Outcomes for the Student

- Be able to perform pieces of a high standard to include works by some of the old masters.
- Have a broad repertoire which may include film music and contemporary writing.
- Demonstrate a competent technique to tackle works of a higher standard.
- Demonstrate a competence in sight reading to enable them to work on their own initiative.
- Demonstrate an understanding of cadences and other harmonic terms, particularly in relation to the performed repertoire.

Course Content:

(a) Technical Studies:

Scales metronome mark: crotchet = 72 (approx.) 4 notes per beat.

- Scales of G, D, B, F sharp and C sharp, major and harmonic minor, 3 octaves hands together in similar motion
 - Scales of F sharp, A flat and B flat major and harmonic minor in contrary motion two octaves.
 - Scales of A, E and D melodic minors, 3 octaves, hands together
 - Chromatic scale beginning on any note, 3 octaves hands together.
- Arpeggios metronome mark: crotchet = 60 (approx.) 4 notes per beat.*
- Major and minor arpeggios of the above keys, three octaves in root position, hands together.

(b) Sight reading and Comprehension:

- To sight read a piece of moderate difficulty, hands together in any major or minor key up to three sharps or three flats.
- To answer general questions on the pieces prepared for performance. i.e. dynamics, articulation, style, tonality, mood, key etc.
- To identify chords, intervals and cadences (perfect and Imperfect) in the prepared pieces.
- To give a short background on the composers of the prepared pieces e.g. date and place of birth, type of compositions etc.

(c) Aural Observation:

- To clap a four bar rhythm of suitable standard played twice by the examiner and state the time signature 2/4, 3/4, 4/4 or 6/8.

SCHEDULE OF MAXIMUM MARKS

Technical Studies		15
Sight-Reading & Comprehension		15
Aural Observation		10
Pieces	1	20
	2	20
	3	20



- Having identified the time signature the candidate will be asked to identify note values within one of the bars.
- To recognise a rhythmic or melodic change in a four bar phrase played twice by the examiner with the change being made in the second playing.
- To identify certain features of a piece played by the examiner. The features will be confined to dynamics (p, f etc.) gradation of tone (cres., dim. etc.), articulation (staccato or legato), tempo changes and recognition of major and minor tonality.

(for examples of aural observation tests refer to Teachers' Handbook)

(d) Performance:

Performance of three pieces, as least two of which must be from the following list. The third piece may also be selected from the list or may be the candidate's own choice, which must be of at least equal standard to the pieces on the prescribed list.

More Rhythm and Rag
(Alan Haughton, ABRSM)

Micro Jazz level 5 collection 3

Soundbites
Album of Pieces for young Pianists
(Contemporary Music Centre)

Hours with the Masters, Book 4
(Bosworth)

Heller, 25 Studies Op.47
(Banks Music Publications)

Hours with the Masters, Book 2
(Bosworth)

Cool Piano, Book 5
(Kevin Mayhew)

More Classics to Moderns 5
(Yorktown Music Press)

Making the Grade, Grade 5
(Chester Music)

Short Romantic Pieces for Piano Bk. 2
(ABRSM)

Keyboard Anthology Third series, Bk. 3
(ABRSM)

Keyboard Anthology, First Series, Bk. 3
(ABRSM)

Hoedown
Bread and Butter

A Brief Tango
Hungarian Stomp

Berceuse for Young Pianists (Brian Boydell)
5th January 1981 (Paul Hayes)

Prelude in C (Purcell)
2 Part Invention No. 4 (Bach)

No. 12 in B minor
No. 13 in B flat major
No. 19 in C major

Rondo from Sonata in C K545 (Mozart)

Reflections in Blue (Hammond)
Long Lost Love (Hammond)

Scherzo (Kabalevsky)
Allegro Giocoso (Haydn)

When I'm Sixty Four

Grandma tells a Ghost Story (Kullak)
The Evening Bell (Granados)

Gavotte from French Suite No. 4 (Bach)

Corrant Suite in B flat (Handel)



Grade 6

SCHEDULE OF MAXIMUM MARKS

Technical Studies		15
Sight-Reading & Comprehension		15
Aural Observation/Keyboard Skills		10
Pieces	1	20
	2	20
	3	20

Aims for the Teacher

To nurture the interest and self-discipline required to perfect performance at this level. To broaden the student's musicality with the development of aural training, improvisation and keyboard harmony. Also to ensure a high level of sight reading ability to enable the student to study more demanding works on their own. This is to encourage the student to experiment and explore musically.

Learning Outcomes for the Student

- Be able to perform pieces at Grade 6 level, to include some major works by some of the old masters.
- Be able to perform works by contemporary composers and have a knowledge of the background of these composers.
- Demonstrate the technical competence to underpin performance at this level.
- Demonstrate a competence in sight reading to enable them to work on their own initiative.
- Demonstrate a good understanding of cadences and triads, and their application to keyboard harmony.

Course Content:

(a) Technical Studies:

Please note that at this grade candidates may choose **(i) Scales** OR **(ii) Graded piano studies** to fulfill the requirements for technical studies.

(i) Scales:

Scales metronome mark: crotchet = 88 (approx.) 4 notes per beat.

- Keys of C, D, E, F sharp, A flat and B flat major, harmonic and melodic minor scales, 4 octaves hands together, legato and staccato.
- Major and harmonic minors of the above keys in contrary motion 2 octaves, beginning on the key note, legato only.
- C and G major and harmonic minors in 3rds, 2 octaves, hands together legato only.
- Chromatic scales beginning on any note, 4 octaves in similar motion, legato only. And in contrary motion beginning on D or A flat, two octaves, legato only.

Arpeggios metronome mark: crotchet = 72 (approx.) 4 notes per beat.

- Major and minor arpeggios of the above keys in root position and 1st inversion in similar motion, 4 octaves, legato.
- Dominant 7ths in the keys of C, D and E (beginning on G, A and B respectively) in root position, 2 octaves hands together.
- Diminished 7th in the key of C# (beginning on C) similar motion, 2 octaves hands together.



(ii) Graded piano studies:

As an alternative to the scales and arpeggios, candidates can present two of the following studies.

- | | |
|--|------------|
| • <i>Study in Broken Chords, Op. 38 No. 8</i>
(Graded Piano Studies, First Series, Grade 6, ABRSM) | Stamaty |
| • <i>Study in Lightness and Grace Op. 20 No. 24</i>
(Graded Piano Studies, First Series, Grade 6, ABRSM) | Le Couppey |
| • <i>Study Op. 299 No. 18</i>
(Graded Piano Studies, First Series, Grade 6, ABRSM) | Czerny |
| • <i>Study Op. 33 No. 9</i>
(Graded Piano Studies, First Series, Grade 6, ABRSM) | Bennett |
| • <i>Study Op. 46, No. 23</i>
(Graded Piano Studies, First Series, Grade 6, ABRSM) | Heller |
| • <i>Prelude No. 30 from Op. 119</i>
(Heller, 23 Miscellaneous Pieces, ABRSM) | Heller |
| • <i>Five Jive</i>
(Piano Studies in classical, jazz and popular styles, Intermediate level, Universal Edition) | Cornick |
| • <i>Ragtime</i>
(Piano Studies in classical, jazz and popular styles, Intermediate level, Universal Edition) | Cornick |
| • <i>Scalic</i>
(Piano Studies in classical, jazz and popular styles, Intermediate level, Universal Edition) | Cornick |
| • <i>Chiefly Chromatic</i>
(Jazz Piano Studies, Faber Music) | Kember |
| • <i>Rags to Riches</i>
(Jazz Piano Studies, Faber Music) | Kember |
| • <i>Blues 5</i>
(More Rhythm and Rag, ABRSM) | Haughton |

(b) 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.
- To answer general questions on the pieces prepared for performance i.e. time signature, dynamics etc.
- To identify chords in root position, or inversion, plus intervals or cadences (perfect or interrupted only).
- To give a short background on the composers of the prepared pieces e.g. date and place of birth, type of compositions etc.

(c) Aural Observation OR Keyboard Skills:

Candidates may choose **(i) Aural Observation** or **(ii) Keyboard Skills** to fulfil the requirements of section (c).

(i) Aural Observation

- To clap a four bar rhythm of suitable standard played twice by the examiner and state the time signature 2/4, 3/4, 4/4 or 6/8.
- To identify time values within the same passage.



- To recognise a triad as major or minor, root position or 1st inversion
- To recognise a cadence as either perfect or interrupted.
- 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.

(ii) Keyboard Skills

Candidates may select the following test at the keyboard as an alternative to the aural tests in (c):

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

(for examples of aural observation and keyboard skills tests refer to Teachers' Handbook)

(d) Performance:

Performance of three pieces, at least two of which should be from the following list. The third piece may be also taken from the list, or may be a piece of similar standard of the candidate's own choice.

<i>Air from French Suite No. 4 in E flat</i>	Bach
<i>Fantasia in C</i>	Handel
<i>Hours with the Masters, Volume 5</i>	
<i>Allegro in G minor, Suite No. 7</i>	Handel
<i>Keyboard Anthology, 2nd Series, Book 4 (ABRSM)</i>	
<i>Capriccio in G minor (No. 9)</i>	Handel
<i>Album for the Piano Vol. 43 (Schirmer)</i>	
<i>Allemande, First movement from French Suite No.3 in B minor</i>	Bach
BWV 814	
<i>Le Coucou (Rondeau)</i>	Daquin
<i>Scherzando (2nd. Movement) Sonata in C sharp minor</i>	Haydn
HOB XV1/36	
<i>Keyboard Anthology, 3rd series, Bk.4 (ABRSM)</i>	
<i>Gondolier's Song, Op. 109, No. 14</i>	Burgmuller
<i>More Romantic Pieces for piano, Book 4 (ABRSM)</i>	
<i>Prelude in C minor, Op.28, No. 20</i>	Chopin
<i>Mazurka in G minor, Op.67, No. 2</i>	Chopin
<i>Mazurka in B flat major, Op.7 No 1</i>	Chopin



Six Variations on a Swiss Song	Beethoven
The Sail Round the Rocks <i>Five Traditional Irish Airs</i>	Dorothy Parke
Galop (Finale) <i>Alfredo Casella, Children's Pieces (Universal Edition)</i>	Casella
The Sea is Angry <i>20th Century Real Repertoire Grades V to VII</i>	William Alwyn
The Top <i>20th Century Real Repertoire Grades V to VII</i>	Neilsen
The Buccaneer <i>20th Century Real Repertoire Grades V to VII</i>	Malcolm Arnold
Bagatelle in C, Op. 119 No. 2 <i>Keyboard Anthology, 3rd Series Book 4</i>	Beethoven
Les Petit Moulins a Vent <i>Keyboard Anthology, 3rd Series Book 4</i>	Couperin
Waltz in B major, Op. 39 No. 15 <i>More Classics to Modern Book 5</i>	Brahms
Despertar del Cazador <i>Keyboard Anthology, 2nd Series Book 4</i>	Granados
Lorca's Last Walk <i>Three Spanish Pieces</i>	Brent Parker
Four Calling Birds No. 4 <i>Partridge Pie, Book 1</i>	Bennett
Valse No. 6 Op. 6 <i>Musique D'Enfants</i> (Boosey and Hawkes)	Prokofiev



Grade 7

Aims for the Teacher

To achieve a high standard of performance suitable for this level. To broaden the student's skills in musicality with further development of aural training, improvisation and keyboard harmony. Also to ensure a high level of sight reading to prepare them to study more demanding works on their own initiative.

SCHEDULE OF MAXIMUM MARKS		
Technical Studies		15
Sight-Reading & Comprehension		15
Aural Observation/Keyboard Skills		10
Pieces	1	20
	2	20
	3	20

Learning Outcomes for the Student

- Be able to perform pieces on Grade 7 standard, including works from the old masters, demonstrating a high level of musical expression, and a clear understanding of musical style.
- Demonstrate a high standard of musical technique required for the performance of major works.
- Demonstrate a competence in sight reading and analysis to enable them to work on their own initiative.
- Demonstrate an understanding of triads and diatonic harmony, and an ability to apply it to the keyboard.
- Recognise triads (and their inversions) and cadences aurally.
- Be able to hear and sing back one voice of a two part piece.

Course Content:

(a) Technical Studies:

Please note that at this grade candidates may choose **(i) Scales** OR **(ii) Graded piano studies** to fulfill the requirements for technical studies.

(i) Scales:

Scales metronome mark: crotchet = 96 (approx.) 4 notes per beat.

- Keys of C sharp, E flat, F, G, A, and B major, harmonic and melodic minor scales, 4 octaves hands together, legato and staccato.
- Major and harmonic minors of the above keys in contrary motion 2 octaves, beginning on the key note, legato only.
- F, G, A and B majors a 3rd apart, and G and A majors a 6th apart, 2 octaves legato.
- Chromatic scales beginning on any note, 4 octaves in similar motion, and in contrary motion beginning on any white note, two octaves legato.

Arpeggios metronome mark: crotchet = 84 (approx.) 4 notes per beat.

- Major and minor arpeggios of the above keys in root position, 1st and 2nd inversion. Similar motion, 4 octaves hands together.
- Dominant 7ths in the keys of C sharp and E flat (beginning on G sharp and B flat respectively) in root position, 4 octaves hands together.
- Diminished 7ths in the key of C#, C and B flat (beginning on C, B and A respectively). Similar motion, 4 octave hands together.



(ii) Graded Studies:

As an alternative to the scales and arpeggios, candidates can present two of the following studies.

- | | |
|--|----------|
| • <i>Study Op. 44, No. 12</i>
(Graded Piano Studies, First Series, Grade 7, ABRSM) | Clementi |
| • <i>Study Op. 740 No. 7</i>
(Graded Piano Studies, First Series, Grade 7, ABRSM) | Czerny |
| • <i>Study Op. 44, No. 8</i>
(Graded Piano Studies, First Series, Grade 7, ABRSM) | Clementi |
| • <i>Study Op. 740, No. 28</i>
(Graded Piano Studies, First Series, Grade 7, ABRSM) | Czerny |
| • <i>Study Op. 45, No. 3</i>
(Heller 25 Melodious Studies, Op. 45, Edition Peters) | Heller |
| • <i>Study Op. 45, No. 22</i>
(Heller 25 Melodious Studies, Op. 45, Edition Peters) | Heller |
| • <i>Riff-Raff</i>
(Jazz Piano Studies 2, Faber Music) | Kember |
| • <i>Reflections</i>
(Jazz Piano Studies 2, Faber Music) | Kember |
| • <i>Into the Blue</i>
(Jazz Piano Studies 2, Faber Music) | Kember |
| • <i>Blues Variations</i>
(The Jazz Piano Master, John Kember, Faber Music) | Kember |
| • <i>Free and Easy</i>
(The Jazz Piano Master, John Kember, Faber Music) | Kember |
| • <i>Fantasy</i>
(More Rhythm and Rag, ABRSM) | Haughton |

(b) 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.
- To answer general questions on the pieces prepared for performance e.g. tonality, modulations, form etc.
- To identify chords (roots and inversions) and perfect, imperfect and interrupted cadences in the prepared piece.
- To give a short background on the composers of the prepared pieces. e.g. date and place of birth, type of compositions etc.

(c) Aural Observation OR Keyboard Skills:

Candidates may choose **(i) Aural Observation** or **(ii) Keyboard Skills** to fulfil the requirements of section (c).

(i) Aural Observation

- To state whether a triad is major or minor and whether it is in root position, 1st or 2nd inversion. Three examples may be given.



- To sing the upper part of a 2 part phrase played twice by the examiner.
- To recognise the final cadence of a passage as either perfect, imperfect or interrupted.
- To identify a melodic or rhythmic change in a short phrase played twice by the examiner.
- Observation test on a piece played by the examiner. Question may include tempo, tempo changes, dynamics, gradations of tone, articulation etc.

(ii) Keyboard Skills

Candidates may select the following test at the keyboard as an alternative to the aural tests in (c):

- To harmonise a short melody at the keyboard in the keys of C, G, D or F major.
- To harmonise a perfect, imperfect or interrupted cadence in the key of C, G, D or F major.
- To compose an answering phrase to a given four bar melody in the key of C or G major at the keyboard.

(for examples of aural observation and keyboard skills tests refer to Teachers' Handbook)

(d) Performance:

Performance of three pieces, two of which must be from the following list. The third piece may be taken from the list also, or may be a piece of similar standard of the candidates own choice.

<i>2 Part Invention, No.13 in A minor</i>	Bach
<i>Prelude No. 5, Bk. 1 in D major</i>	Bach
<i>Polonaise No. 5 in E flat</i>	W.F. Bach
<i>Andante from Sonata in B flat major K .281</i>	Mozart
<i>Sonata in C major, K.330 (2nd Movement)</i>	Mozart
<i>Fantasy in D minor</i> <i>Keyboard Anthology, 2nd Series, Book 4</i>	Mozart
<i>Allegro Assai (2nd Movement from Sonata in G) No.14</i>	Clementi
<i>Sonata in C minor, Op.10 No.1 (first movement)</i>	Beethoven
<i>Sonata in G, Op.49, No. 2 (second Movement)</i>	Beethoven
<i>Sonata in D major, HOBXV1/14 (3rd Movement)</i>	Haydn
<i>Sonata in G major, HOB16, No. 6 (Final Movement)</i>	Haydn
<i>Sonata in G major, K.477</i>	Scarlatti
<i>Sonata in A major, K. 322, L 483</i>	Scarlatti



Spanish Dance (Minuetto from “Danzas Espanoles”) <i>Classics to Moderns, Book 6</i>	Granados
Les Clochetts Op. 34, No.6	Gliere
Poetic Tone Picture Op. 3, No. 1 <i>A Keyboard Anthology, 3rd series, Bk. 4 (ABRSM)</i>	Greig
Notturmo Op. 54	Greig
Toccatina <i>20th Century Real Repertoire</i>	Reizenstein
Minuet (from “A Downland Suite”)	John Ireland
Jack in the Box, No. 139 Mikrokosmos, Vol 5 <i>(Boosey and Hawkes)</i>	Bartok
The Girl with the Flaxen Hair <i>Classics to moderns, Bk. 5</i>	Debussy
Swedish Dance in F minor, No. 8	Bruch
Rumores de la Galeta Op.71, No. 6	Albeniz
Visions Fugitive, No. 10 <i>Keyboard Anthology, 3rd. series, Book 5 (ABRSM)</i>	Prokofief
Love Song, Micro jazz collection 3, level 5	Norton
My Heart Asks Pleasure First (The Piano)	Nyman



Grade 8

Aims for the Teacher

To achieve an accomplished standard of performance suitable for this level. To broaden the student's skills in musicality with further development of aural training, improvisation and keyboard harmony.

To ensure a high level of sight reading to prepare the student to study more demanding works on their own initiative.

To prepare students for further study in music both as performers and teachers.

SCHEDULE OF MAXIMUM MARKS		
Technical Studies		15
Sight-Reading & Comprehension		15
Aural Observation/Keyboard Skills		10
Pieces	1	20
	2	20
	3	20

Learning Outcomes for the Student

- Be able to perform pieces of Grade 8 standard to a high level of accomplishment, to include some major works by some of the old masters together with works by contemporary composers.
- Demonstrate a high standard of technique to enable the performance of major works.
- Show a high overall level of musicality in completing the tasks of this senior grade.
- Illustrate a competence in sight reading and analysis to enable them to study major works from the repertoire on their own initiative.
- Demonstrate an advanced level of musicianship and theoretical knowledge to underpin performance at this advanced level.
- Demonstrate a thorough knowledge of harmonic concepts and their practical application to the keyboard.

Course Content:

(a) Technical Studies:

Please note that at this grade candidates may choose **(i) Scales** OR **(ii) Graded piano studies** to fulfill the requirements for technical studies.

(i) Scales:

Scales metronome mark: crotchet = 120 (approx.) 4 notes per beat.

- Major, harmonic and melodic minor scales, in the following keys: B, F, A flat, C sharp and F sharp, 4 octaves in similar motion, legato and staccato.
- Major and harmonic minor scales of the above keys, 2 octaves in contrary motion legato.
- Major of the above keys a 6th apart, two octaves. Harmonic minor of the above keys a 3rd apart, two octaves.
- Chromatic scales beginning on all the black keys hands together 4 octaves, legato and staccato. In contrary motion on the same keys, 2 octaves legato only.

Arpeggios metronome mark: crotchet = 84 (approx.) 4 notes per beat.

- Major and minor arpeggios of the above keys (B, F, A flat, C sharp and F sharp) in root position, 1st and 2nd inversions. Similar motion, 4 octaves hands together.



- Dominant 7ths in the above keys (beginning on F sharp, C , E flat G sharp and C sharp respectively) in root position, 4 octaves, hands together.
- Diminished 7ths in the keys of all of the above (beginning on A sharp, E, G, B sharp, E sharp respectively). Similar motion, 4 octaves hands together.

(ii) Graded piano studies:

As an alternative to the scales and arpeggios, candidates can present two of the following studies.

- | | |
|---|----------------------|
| • <i>Exercises Nos. 10 and 40</i>
(Czerny Studies, Op. 299) | Czerny |
| • <i>Velocite (No. 10)</i>
(Burgmuller Studies, Op. 109) | Burgmuller |
| • <i>Spinning Song (No. 18)</i>
(Burgmuller Studies, Op. 109) | Burgmuller |
| • <i>From the Diary of a Fly</i>
(Mikrokosmos, Bk. 6) | Bartok |
| • <i>Around Midnight</i>
(The Jazz Piano Master, John Kember, Faber Music) | Kember |
| • <i>My Favourite Things</i>
(The Jazz Piano Master, John Kember, Faber Music) | Rogers & Hammerstein |
| • <i>Chase in C</i>
(More Rhythm and Rag, ABRSM) | Haughton |

(b) 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.
- To answer general questions on the pieces prepared for performance.
- To explain the structural form of the prepared pieces used by the composer, together with the key structure.
- To give a short background on the composers of the prepared pieces. e.g. date and place of birth, type of compositions etc.

(c) Aural Observation OR Keyboard Skills:

Candidates may choose **(i) Aural Observation** or **(ii) Keyboard Skills** to fulfil the requirements of section (c).

(i) Aural Observation

- To sing the lower part of a two part phrase played twice by the examiner.
- To recognise the final cadence of piece as either perfect, imperfect, plagal or interrupted.
- To recognise a modulation from a major key to its dominant, sub dominant or relative minor.
- 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.



(ii) Keyboard Skills

Candidates may select the following test at the keyboard as an alternative to the aural tests above:

- To harmonise a four bar melody at the keyboard in the keys of C, G, D or F major, A or D Minor.
- To harmonise a perfect, imperfect, plagal or interrupted cadence in the key of C, G, D or F major, A or D minor.
- 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.

(for examples of aural observation and keyboard tests refer to Teachers' Handbook)

(d) Performance:

Performance of three pieces, two of which must be from the following list. The third piece may be taken from the list also, or may be a piece of similar standard of the candidate's own choice.

<i>Prelude in B flat major, Book 1</i>	Bach
<i>Fugue in D major, Book 1</i>	Bach
<i>Sinfonia No. 3 in D major OR No. 10 in G major</i>	Bach
<i>Aria from Partita No. 4 in D major</i>	Bach
<i>Gigue from Suite No. 8 in F minor</i>	Handel
<i>Sonata in C, KP 159, L. 104</i> <i>9 Sonatas (ABRSM)</i>	Scarlatti
<i>Sonata in F minor, P 481</i>	Scarlatti
<i>Sonata in D, KP 512, Allegro</i>	Scarlatti
<i>Sonata in A flat, 3rd Movement, Presto</i> <i>HOB XVI 46, No 4</i>	Haydn
<i>Sonata in B flat, 1st Movement, Allegro</i> <i>HOB XVI 41</i>	Haydn
<i>Sonata in D K. 284, 1st Movement, Allegro</i>	Mozart
<i>Sonata in C minor, K. 457, 1st Movement</i>	Mozart
<i>Sonata in E major, Op. 14, 1st Movement, Rondo</i>	Beethoven
<i>Sonata in C sharp minor, Op. 27 No.2</i> <i>(1st OR 2nd Movement)</i>	Beethoven



Nocturne in B major, Op.32, NO 1	Chopin
Nocturne in E minor, Op. 72 No. 1	Chopin
Nocturne in C sharp minor, No. 20 <i>Classics to Moderns, Book 6</i>	Chopin
Waltz in A minor, Op. 34, No. 2	Chopin
Golliwog's Cake Walk <i>Classics to Moderns, Book 6</i>	Debussy
Prelude (from "La Cathedrale Engloutie")	Debussy
Octobre (Chant d'automne, No 10) Les Saisons	Tchaikovsky
Petite poeme Op. 34	Gliere
Novelette in 4ths	Gershwin
Romance Sans Paroles Op.17, No 3 <i>Romantic Real Repertoire</i>	Faure
The Clare Fair	arr. T.C. Kelly
Maple Leaf Rag (Original Edition)	Joplin
Gladiolus Rag (From Piano Rags Book)	Joplin
Bolero (from "Danzas Espanolas")	Granados



Recital Medal Repertoire

The recital medal repertoire is divided into three categories:

1. **Junior Level** covering grades 2-3. The programme should be approximately 6 to 8 minutes in length.
2. **Intermediate Level** covering grades 4-5. The programme should be approximately 10 to 15 minutes in length.
3. **Senior Level** covering grades post Grade 5. The programme should be approximately 20 to 30 minutes in length.

The choice of programme is the responsibility of the candidate and should reflect the minimum standard required. Candidates may select from the current syllabus but are encouraged to explore a broader base than that set for the grades.

The exam will consist of the performance only and will be judged in accordance with performance standards. Marks will be awarded for choice of programme, technical ability, interpretation of the works performed, general presentation and stage presence.

Candidates should present a programme note and a copy of each piece to the examiner. Photocopies of the works are permitted.

Marking scheme for all Recital Medal exams

(a)	Technical ability	30
(b)	Interpretation	40
(c)	Overall impression and choice of programme	30

Mark	Medal
70 – 79	Silver Plated
80 – 89	Silver Green
90 – 100	Gilt



Piano Duets

The performance of the pieces is the only requirement for these examinations. There are three categories for piano duets, Junior, Intermediate and Senior.

Junior Grade:

Candidates must prepare two pieces, one from list A and one choice piece.

List A:

<i>Andante Cantabile</i> (Duets with a difference Book 1 O.U.P.)	Diabelli
<i>The Irish Washerwoman</i> (Duets with a difference Book 1 O.U.P.)	arr. Pauline Hall
<i>Donkey Ride</i> (Duets with a difference Book 1 O.U.P.)	Elsie Wells
<i>March</i> (Duets with a difference Book 1 O.U.P.)	Wohlfahrt
<i>No. 6</i> (Classical Piano Duets, Spartan Press)	W. Tschirch
<i>Nos. 9</i> (Classical Piano Duets, Spartan Press)	Gustav Damm
<i>Twinkle, Twinkle Little Star</i> (Best Piano Duet Book Ever, Chester Music)	arr. Coulthard
<i>The Butterfly</i> (Best Piano Duet Book Ever. Chester Music)	arr T. Hirao

Choice piece:

One piece of a similar or higher standard to those of List A. Candidates may select their second piece from List A.



Intermediate Grade:

Candidates must prepare two pieces, one from list A and one choice piece.

List A:

<i>Pony Trap</i> (Duets for Children ed. Michael Aston, O.U.P.)	William Walton
<i>Swing Boats</i> (Duets for Children ed. Michael Aston, O.U.P.)	William Walton
<i>Casey Jones</i> (Mixed Doubles, Piano Time Duets, Book 2 Pauline Hall O.U.P.)	Pauline Hall
<i>Norwegian Dance</i> (Mixed Doubles, Piano Time Duets, Book 2 Pauline Hall O.U.P.)	Greig
<i>Ten Green Bottles</i> (Mixed Doubles, Piano Time Duets, Book 2 Pauline Hall O.U.P.)	arr. Pauline Hall
<i>Berceuse</i> (Classic Experience Encores, Cramer Music)	Faure
<i>Waltz of the Flowers</i> (Classic Experience Encores, Cramer Music)	Tchaikovsky
<i>The Skater's Waltz</i> (Classic Experience Encores, Cramer Music)	Waldteufel
<i>Josephine Baker</i> (Play Boogie Duets – Faber Music)	Runswick

Choice piece:

One piece of a similar or higher standard to those of List A. Candidates may select their second piece from List A.



Senior Grade:

Candidates must prepare two pieces, one from list A and one choice piece.

List A:

Chanson de Matin

(Duets you've always wanted to play – Chester Music)

Elgar
arr. Francis Shaw

Hark! Hark! The Lark

(Duets you've always wanted to play – Chester Music)

Schubert
arr. Francis Shaw

Voi, Che Sapete

(Duets you've always wanted to play – Chester Music)

Mozart
arr. Francis Shaw

Golliwog's Cake Walk

(Duets you've always wanted to play – Chester Music)

Debussy
arr. Francis Shaw

Spring Song

(Duets you've always wanted to play – Chester Music)

Mendelssohn
arr. Francis Shaw

Turkish Rondo

(Perfect Partners Vol 3 Fentone Music Ltd)

Mozart
arr. Johnson

Arrival of the Queen of Sheba

(Classic Experience Encores, Cramer Music)

Handel

Waltz No. 15 in A major

(Brahms Waltzes for 4 hands - G. Henle Verlag)

Brahms

Norwegian Dance Op 35 No. 2

(Edition Peters EP2056)

Grieg

Choice piece:

One piece of a similar or higher standard to those of List A. Candidates may select their second piece from List A.



Appendix 1

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 can present repertoire learnt for other performance situations, such as concerts, competitions or Junior and Leaving Certificate practicals.
- It is recognised that there is no hierarchy of musical genres. Students may present music that is of personal interest.
- Popular music is ubiquitous, and part of today's society. Young students who relate to it should have an option of presenting it for assessment.
- Traditional Irish music plays a significant part in the musical lives of many students, and this interest should be reflected in the assessment process through the option of performance in this genre.

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 the following indicative list of suggested books— although the repertoire is not confined to these)
- Students may present a piece from any genre (classical, folk, jazz, popular or traditional).
- A copy of the music must be presented to the examiner on the day of the exam (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 5 points 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.

Indicative list of suggested books for choice pieces

<i>Up Grade! Light relief between grades</i>	Pam Wedgwood, Faber Music
<i>After hours for solo piano</i>	Pam Wedgwood, Faber Music
<i>Making the grades series</i>	Chester Music
<i>Micro jazz series 1 – 3</i>	Christopher Norton, Boosey and Hawkes
<i>Essential Film Themes</i>	Wise Music
<i>Hours with the Masters series</i>	Ed. Dorothy Bradley, Bosworth
<i>Bastien Piano series</i>	Neil A Kjos Music Company
<i>Classics to Modern series</i>	Consolidated Music Sales
<i>30 Children's Pieces</i>	Kabalevsky, Boosey and Hawkes



Appendix 2

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 and aural training etc. until a few weeks before an exam. They should be all covered on a regular basis to ensure proper development.

Posture

Correctly sitting at the piano is of vital importance from the very beginning. Demonstrating correct hand position 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 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 during the weekly lesson. It is important from the earliest stages that the student learns to listen correctly and progress 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 early in the student's 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 at their stage of development.

Performance

In the study of pieces care should be taken to have fingering and rhythm correct from the outset. If technique and scales etc. have been fostered in the early stages of the student's development, they should have little trouble getting fingering right in chosen pieces. 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.



Appendix 3

The Exam

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

The exam serves as motivation and inspiration for the student. They work from a carefully structured syllabus towards a definite goal. It is an assessment by an independent musician who has an 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 individual needs and strengths of their pupils.
- It is recommended to encourage pupils to perform their pieces to a friendly audience (family, friends and other students) before the exam. Having little concerts a few weeks before the exam helps to dispel exam nerves on the day.
- Careful planning of work throughout the year, especially the ancillary tests, helps to have a young child less stressed about practice in 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.

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

Appendix 4

From the Examiner's side of the desk

In assessing 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.

To an examiner every mark has its own significance. It is intended 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 achievement and not 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 too 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 of the less talented candidate is sometimes more than that of those for whom music comes naturally.